

**CULTURAL LANDSCAPES AND MANAGEMENT PLAN FOR CULTURAL AND
HISTORICAL TOURISM IN PALACES DATING FROM KING RAMA VI'S REIGN**

By

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Cultural landscape has been commonly known as the correlation or reaction between human culture which is occurred in and is based on natural environs. The concepts of cultural landscape have been broadly applied as they are universally able to identify and answer people's essence and identity under particular locations. Hence this study of cultural landscapes is to analyze culture and society through architecture of Sanamchandra Palace, Phraramrajniwes Palace, and Mrigadayavan Palace which are from sophisticated initiation and share many aspects in common. They all were accomplished during the reign of King Rama VI, in the same region, and under the same circumstances. Cultural landscapes and their architecture are the key factors explaining how being Thai was affected by the West, especially in positive ways. In addition, as they are now open to public as attractions, appropriate conservation and management plans, including an interpretative component, are prepared as the guidelines for the management and development of the palaces to stimulate visitors' impression and appreciation with the right understanding of the palaces whose cultural significance should be retained as the pride of being Thai.

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Chapter 1

Introduction

1.1 Background

The reign of King Rama VI, 1910-1925, followed the period of Western influence in Thailand. Notably many aspects of Thai life were affected by Western ideas such as ways of life, even the literature. However, one important influence was through architecture. Even though King Rama VI's reign was only for fifteen years, a short period of time, it reflected well the new development in Thai architecture. One eminent type of architecture during this period was the palaces built with the King's intention of incorporating symbolism into buildings. Thus, the palaces were personalized and personified, in other words, they have distinctive characters and seem to be lively, they are not just buildings. In addition, they can also be the interpreter of what had happened during when they were constructed. This initiative seemed extraordinary, but has been accepted.

The study approach is based on investigation of “what, when, where, why, which, by whom, and how”. The procedure needs ways to gain knowledge, from collecting information, both from the primary documents, which can be reports, records, drawings, memoirs, original photographs, autobiographies, travel diaries, legal and construction documents, letters, symposia, meeting minutes, lectures, and secondary sources, including the oral history (Noobanjong 2003, p. 76).

Although collected data from archives is vital for the basic background information for the study, the research at the study sites is equally important. Despite the fact that the creator as well as the residents of the study sites no longer survive, the architecture itself can efficiently inform the history, in both terms of tangible and intangible aspects via its form (Noobanjong 2003, p. 77).

Hence the study of cultural landscapes to analyze culture and society through architecture and its environs is a good prospect to detect not only how the setting could affect the creation of architecture, but also how architecture was processed to fit compatibly with surroundings. Furthermore, the history of the related period is important as different periods of time could arouse different things to be happened on different places. The residence is a perfect option for the study as it is one of the most necessary factors for human living. For this reason, the palace is the correct selection for this study because it is one means for the King, the ruling elite, to employ the power for the survival of the country. Also, the palace can reflect both the characters of the creator, as well as the place it has been located on, including the surroundings. In other words, Asian cultural landscapes reflect organizing philosophies and perspectives of different cultures imbued with value systems, traditional knowledge systems and abstract framework (UNESCO Bangkok 2005, cited in Taylor 2009, pp. 7-31).

After an absolute monarchy was replaced by democracy following King Rama VI's reign (in 1932), the functions of many of the palaces underwent change over time. For example some went from being royal residences to governmental offices, attractions and museums opened to public. Although many palaces are considered the source of culture, history, and also the heritage of the country, at present, they seem to

be neglected because of the lack of suitable management and interpretation. Visitors to the palaces just learn the aesthetic aspects and some historical background. Yet there is an underlying correlation and overall context among the palaces. One crucial aspect that needs to be concerned is about the cultural landscapes of the palaces, namely Sanamchandra Palace, Phraramrajniwes Palace, and Mrigadayavan Palace, as they are located outside Bangkok, where not many palaces were considered being built in the previous time. Cultural landscapes can be the key indicator of how important these palaces have been. Places or landscapes reflecting everyday ways of life, the ideologies that compel people to create places, and the sequence or rhythm of life over time are significant. They tell the story of people, events and places through time offering a sense of continuity, a sense of the stream of time. They also offer a cultural context setting for cultural heritage (Taylor 2009, pp. 7-31). Thus this study proposes a critical review of the overall context and as a means to indicate the hidden relationship among palaces although they are in different geographic settings.

Appropriate conservation and management plans, including an interpretative component, are needed to guide management and development of the palaces. In addition, due to the fact that the three palaces hold the competency as a tourist attraction, especially in terms of cultural tourism, the proposed management plan also hold the potential to stimulate visitors' impression and appreciation.

Presently, tourism has played a major role in the imaging and recreation of national cultures and ethnicity (Graburn, cited in Cori 2006, p. 127). Tourism has acquired an extremely significant role in the representation of the national, cultural, and ethnic characters of people, places, and pasts (Hollinshead, cited in Cori 2006, p. 128). Tourism would thus become a way of contacting another culture and expressing oneself to its cultural influences (Lask and Herold, cited in Cori 2006, p. 141). Tourism and its policy makers are key social agents for re-inventing, promulgating image and identity along specifically determined lines, pursuing both national identity and interconnectivity with the rest of the world (Cori 2006, p. 127). Global tourism diffuses and nurtures a global culture through local sites (Cori 2006, p. 123), and, at the same time, tourism reflects many of values of the public cultures (Cori 2006, p. 126). Tourism is therefore an important vehicle for cultural exchange and conservation providing opportunities for the host communities and visitors to understand the community's heritage and culture at first hand (ICOMOS, cited in Cori 2006, p. 128).

Cultural heritage places with tourism potential share a number of common features. They are known beyond the local heritage community; they provide experiences that can be consumed; they are interesting and unique; they are robust; they can absorb visitation; and they are accessible. Most important, they provide the tourist with some compelling reason to visit, even if they are lower-order attractions (McKercher & du Cros 2002, p. 33). In other words, tourism is a crucial vehicle for cultural transmission, cultural expression, cultural translation, and cultural production in a post-modern and post-colonial milieu (Staiff, cited in Cori 2006, p. 127). However, as with any economic development, tourism brings about social, cultural, and environmental change, whether good or bad. And the development and related consumption that accompany world tourism also contribute to physical changes in the natural and created environment as well as in the cultural meanings attached to space and places (Robinson, cited in Cori 2006, p. 115).

The great challenge of cultural tourism is how to integrate cultural heritage and tourism management needs in a process that will result in a product that is appealing to

visitors, while at the same time conserving cultural and heritage values (McKercher & du Cros 2002, p. 171).

Tourism is a true double-edged sword: it can be seen both as a threat and as a potential savior. Countless inquisitive tourists are overwhelming cultural attractions in virtually every corner of the world. In all likelihood, tourism activities will exert even more pressure in the future as more people seek to learn more about their own or other's heritage (McKercher & du Cros 2002, p. 231). This leads to the present fact that tourism is part of the process of commoditization and consumption inherent in modern capitalism. With this respect, tourism is therefore best conceptualized as a global process of commoditization and consumption involving flows of people, capital, images, and cultures (Meethan, cited in Cori 2006, p. 108).

But let us not forget that tourism can be a powerful ally of cultural heritage management and a powerful tool to achieve true sustainable use of cultural heritage assets. The exposure gained by presenting cultural heritage assets for tourism consumption can foster greater awareness of the value of the asset and of the need to conserve its unique attributes. Moreover, tourism can provide the financial wherewithal to conserve assets, either directly through gate receipts or indirectly through tax revenue generated from tourism activities (McKercher & du Cros 2002, p. 231). The outstanding growth of tourism activities makes it as one of the most remarkable economic and social phenomena of the past century (Cori 2006, p. 134). Recognizing the tourism potential of cultural heritage assets and shaping the experiences to appeal certain types of preferred users enables asset managers to retain or to regain control over their assets. In doing so, tourism can be used as a tool to achieve broader management objectives (McKercher & du Cros 2002, p. 231). However, the balance among tourism, cultural heritage, conservation, authenticity, and economic development must be considered.

The tourists themselves have a very limited influence on heritage planning and management including issues such as ownership or heritage interpretation. It is the tourism industry that has the capacity and power to bring about the major changes to the physical and cultural environments, as negative environmental impacts can be reduced through anticipatory planning and effective management within a sustainable development focus (Cori 2006, p. 116). However, much of tourism industry demonstrates no real concern for the cultural dimensions of place or territory (Robinson, cited in Cori 2006, p. 136).

Proactive managers must develop management plans that will ensure the needs, wants, and desires of tourists visiting the assets are satisfied, while at the same time ensuring that the cultural heritage values and the integrity of the cultural heritage assets are maintained (McKercher & du Cros 2002, p. 32). In turn this can lead to an increase in visitor numbers and enhance the potential and sustainability of cultural and historical tourism. In addition, cultural significance of the palaces will be protected, interpreted and presented for Thai people and foreign visitors. The palaces are an important key aspect of the cultural and historic assets of the Thai tourism industry, due to one fact that tourism is an essential part of many national and regional economies and can be an important factor in development, when managed successfully. Excessive or poorly managed tourism and tourism-related development can threaten their physical nature, integrity and significant characteristics (<http://www.international.icomos.org/risk/2001/tourism.htm>). Also, this has the potential to encourage Thai people's pride in these valuable palaces. While the present

tide of developing cultural tourism succeeds in presenting “high-quality” landscapes, the practices and values of domestic visitors still remain adequately appreciated (Cori 2006, p. 140).

1.2 Goals and objectives

1. To analyze the cultural landscapes of the three palaces in the western region of Thailand
2. To investigate the present conditions of the palaces as attractions
3. To demonstrate cultural significance and heritage value of palaces built and used during King Rama VI’s reign as they are Thailand’s heritage and cultural resource
4. To indicate the correlation among the three palaces built in the same region and used during the same period and now become attractions
5. To propose applicable management plan in terms of cultural tourism for the conservation and development of the palaces as they have become tourist attractions which are opened to public

1.3 Hypothesis

The outcome of the research study has the potential to be applicable to and a useful tool for various groups of people and the palaces themselves. As a result, visitors will be helped gain the right knowledge and a better understanding after visiting palaces due to proper interpretation tools, and finally can become stimulated to revisit due to the sense of place. For related organizations involved in the management of palaces as attractions, including stakeholders, there will be enhanced appreciation of the cultural significance of the palaces. Sense of place and belonging will be stimulated. For the palaces themselves, their various types of value will be retained. They will not be ignored as appropriate management and conservation practice will be undertaken.

1.4 Scope of the study

The three palaces built in the western region of Thailand and used during King Rama VI’s reign and now become attractions opened to public, namely Sanamchandra Palace in Nakhon Pathom Province, Phraramrajniwes Palace and Mrigadayavan Palace in Phetchaburi Province

1.5 Research methodology

1. Setting: The data of this study is based on the actual conditions of the palaces.
2. Data collection: The survey of the primary source, or the palaces, is done along with the research of related information, such as ideas about cultural landscapes, operation of historic house museums, and comparative application to the palaces in the study.
3. Data analysis and evaluation: All collected data is categorized, then the analysis of cultural landscapes of the palaces is identified.
4. Conclusion: The management plan is finally proposed and expected to be applicable and helpful for cultural tourism which are the study sites as well as other palaces which are attractions.



Figure 1 Study model

Chapter 2

Literature review

2.1 About cultural landscapes

2.1.1 What is cultural landscape?

The term “cultural landscapes” has broadly been used, with different places in different contexts. However, its use is commonly known that there must be the correlation between the culture which is occurred and is based on nature. Chronologically, Sauer (1926, p. 25) gave the definition of cultural landscape that “the cultural landscape is fashioned from a natural landscape by a culture group. Culture is the agent, the natural area is the medium. The cultural landscape the result.” Relph (1976, p. 6) stated the same term focusing on culture that it is now widely accepted that landscapes reflect human activity and are imbued with cultural values. They combine elements of space and time and represent political as well as social and cultural construct. The definition of cultural landscape was also given by Brinckerhoff (1984, p. 156) that “landscape is *never* simply a natural space, a feature of the natural environment. [E]very landscape is the place where we establish our own human organization of space and time”. The UNESCO clarified that cultural landscapes represent the “combined works of nature and of man”. They are illustrative of the evolution of human society and settlement over time, under the influence of the physical constraints and/ or opportunities presented by their natural environment and of successive social, economic and cultural forces, both external and internal. The term “cultural landscapes” embraces a diversity of manifestations of the interaction between humankind and its natural environment. Cultural landscapes often reflect specific techniques of sustainable land-use, considering the characteristics and limits of the natural environment they are established in, and a specific spiritual relation to nature. Protection of cultural landscapes can contribute to modern techniques of sustainable land-use and can maintain or enhance natural values in the landscape. The continued existence of traditional forms of land-use supports biological diversity in many regions of the world. The protection of traditional cultural landscapes is therefore helpful in maintaining biological diversity (<http://whc.unesco.org/exhibits/cultland/histern.htm>).

However, the US National Park Service (1998) gave a slightly different definition of cultural landscape as a geographic area, including both cultural and natural resources and the wildlife or domestic animals therein, associated with a historic event, activity, or person, or that exhibits other cultural or aesthetic values.

In 2001, the Hoi An Protocols, professional guidelines for assuring and preserving the authenticity of heritage sites in the context of the cultures of Asia, described that a cultural landscape is a geographical area, including both cultural and natural resources and the wildlife or domestic animals therein, associated with a historic event, activity, person or exhibiting other cultural or aesthetic values. Ken Taylor and Kirsty Altenburg (2006, pp. 267-282) agree with the notion that places or landscapes reflecting everyday ways of life, the way people create places, and the sequence or rhythm of life over time are significant. They tell the story of people, events and places through time, offering a sense of continuity, as sense of stream of

time. They also offer a cultural context for cultural heritage. Taylor (2009) also gave the description about cultural landscapes as follows:

“We are surrounded by the landscapes that people have settled, modified or altered over time. These landscapes are cultural landscapes, the everyday landscapes which surround us and in which we conduct our activities. They are the result of human intervention in the natural landscape and present a record of human activity human values and ideologies. In this way they do not simply represent physical changes brought about by human intervention. They also represent evidence of material culture manifested in the landscape and thereby reflect human relationships with our surrounds. They are an inextricable and coherent part of our intellectual and cultural background.”

Cultural landscapes are therefore critically ‘at the interface between nature and culture, tangible and intangible heritage biological and cultural diversity—they represent a closely woven net of relationships, the essence of culture and people’s identity... they are a symbol of the growing recognition of the fundamental links between local communities and their heritage, humankind, and its natural environment’ (Rossler 2006, pp. 333-353). The character of the landscape thus reflects the values of the people who have shaped it, and who continue to live in it. Culture itself is the shaping force. Landscape is a cultural expression that does not happen by chance but is created by design as a result of our ideologies (Taylor 2009, pp. 7-31). For cultural landscape studies, there are six key issues to be considered.

1. Landscapes area clue to culture: they tell a story which can be interpreted and read.
2. Existence of continuity in the landscape: they present a composite image (montage) rather than separate dots on a map approach, i.e. everything is connected.
3. They represent inter-relationships between places, events, people and setting over time.
4. Existence of layers of change over time.
5. They are significant reminders of the past: they contain elements that are part of our collective and private memories.
6. They reveal social histories and can arouse associative values (related to knowledge of past events, people and places) and interpretative values.

The concept of setting is critical to for the understanding and appreciation of the cultural landscape idea, as it was stated in the 15th General Assembly and Scientific Symposium of ICOMOS held at Xi’an, China in October 2005 that:

“Setting is not just about physical protection; it may have cultural or social dimension. Tools need to acknowledge both the tangible and intangible aspects of setting. They also need to reflect the complexity of ownership, legal structures economic and social pressures that impinge on the physical and cultural settings of immovable heritage assets” (www.icomos.org).

Also, authenticity and integrity are directly related to the notions of heritage value, especially in Asia. This is where the spirit of place resides as much in the meaning and symbolism of places in their setting intangible value—as it does in tangible physical fabric. The continuum between intangible values and sense of living history/ heritage and continuity of traditions within the rubric of concepts of authenticity in Asia has been well explored.

Authenticity is essentially the verification of information sources about relevant values attributed to a site and how the site is a genuine and authentic representation of what it claims to be (Taylor 2009, pp. 7-31). *Integrity* means wholeness

completeness... the extent to which the layered historic evidence, meanings, and relationships between elements remain intact and can be interpreted (Fowler 2003, p. 20).

2.1.2 Types of cultural landscapes

Cultural landscapes are also categorized differently. The UNESCO declared three categories of cultural landscapes of outstanding universal value for World Heritage purposes:

1. Clearly defined landscapes designed and intentionally created by man

This embraces garden and parkland landscapes constructed for aesthetic reasons which are often (but not always) associated with religious or other monumental buildings and ensembles.

2. Organically evolved landscape

This results from an initial social, economic, administrative, and/or religious imperative and has developed its present form by association with and in response to its natural environment. Such landscapes reflect that process of evolution in their form and component features.

2.1 A relic or fossil landscape

It is one in which an evolutionary process came to an end at some time in the past, either abruptly or over a period.

Its significant distinguishing features are, however, still visible in material form.

2.2 Continuing landscape

It is one which retains an active social role in contemporary society closely associated with the traditional way of life, and in which the evolutionary process is still in progress. At the same time it exhibits significant material evidence of its evolution over time.

3. Associative cultural landscapes

The inclusion of such landscapes on the World Heritage List is justifiable by virtue of the powerful religious, artistic or cultural associations of the natural element rather than material cultural evidence, which may be insignificant or even absent

For Lucas P.H.C. (1992), cultural landscapes could be grouped into:

1. managed landscape, such as farm;
2. cultivated landscape, such as original farming, mixed and new type of cultivation;
3. suburban landscape, such as small town, residence, shophouse, orchard, agricultural and natural area; and
4. urban landscape, such as environment with crowded constructions along with some parks which are intentionally created.

Cultural landscapes categorized, by the US National Park Service (1998), into four groups, but different from Lucas P.H.C., are as follows:

1. Designed historic landscapes

Designed landscapes are deliberate artistic creations that are significant because they are associated with an important individual, trend, style, or event in the history of landscape architecture.

2. Vernacular landscapes

Landscapes illustrate common or ordinary peoples' values and attitudes towards the lands and reflect patterns of settlement, use, and development over time.

3. Historic sites

Landscapes are significant for their association with important events, activities, and persons. They are often preserved and interpreted to a particular time in the past.

4. Ethnographic landscapes

A landscape contains a variety of natural and cultural resources that associated people define as heritage resources. Examples are contemporary settlements, such as the Martin Luther King, Jr. National Historic Site; the Mormon town of Fruita, Capital Reef, Utah; geological formations such as Devil's Tower.

The four categories of landscape types are not mutually exclusive. A landscape may be associated with a significant event, include designed or vernacular characteristics, and be significant to a specific cultural group.

The Hoi An Protocols (2001) discussed that there are three general types of cultural landscapes, not mutually exclusive. The most easily identifiable is the clearly defined landscape designed and created intentionally by human beings. This embraces garden and parkland landscapes constructed for aesthetic reasons, which are often, but not always, associated with religious buildings and ensembles.

The second category is the organically evolved landscape, a relic or living landscape that results from an initial social, economic, administrative, and/ or religious imperative and has developed its present form by association with and in response to its natural environment. Such landscapes reflect that process of evolution in their form and component features.

The final category is the associative cultural landscape. The value of such landscapes is by virtue of the powerful religious, artistic or cultural associations of the natural element rather than material cultural evidence, which may be insignificant or even absent.

Another related issue focuses landscape characteristics which were identified by the National Register, US National Park, in Bulletin #30 and 18 (<http://www.nps.gov/history/nr/publications/bulletins/nrb30/>) comprising:

1. Spatial organization

It is about the arrangement of elements creating the ground, vertical, and overhead planes that define and create spaces. This involves looking at the landscape at its largest scale.

Understanding large-scale patterns is important because while small-scale features may change or disappear, large systems that structure the landscape often remain constant over time.

2. Natural systems and features

This focuses on the understanding how natural features influence the development of the landscape—for example the soils, vegetation, topography, mineral resources hydrologic features.

3. Land use

This concerns organization, form, and shape of the landscape in response to land use. Land use is one of the major human factors influencing the look of the landscape.

4. Cultural traditions

This focuses on the practices that influence land use, pattern of division, building forms, and the use of materials.

5. Circulation

Circulation can be spaces, features and materials that constitute systems of movement. Examples include trails, sidewalks, roads, railroads, runways, and ferries, etc. View them as system as well as individual features in order to understand access to and from the entire site and within the landscape itself. Circulation is important because it is often the first "structure" to develop in a landscape, often following property lines or landforms.

6. Vegetation

Vegetation includes indigenous or introduced trees, shrubs, vines, ground covers, crops, and herbaceous materials. Agricultural features are such as cultivated fields, pasture, and orchards. Existing vegetative communities are such as forests, wetlands, and prairies.

In some designed landscapes, vegetation defines and gives structure to the overall shape and form of the landscape. Often, it is not individual plants that are important but the massing of vegetation. Exceptions include John Muir National Historic Site, home of naturalist John Muir, where it is important to preserve and replace in-kind individual plants.

7. Buildings and structures

Three-dimensional constructs are, for example, houses, barns, hangars, bridges, etc. The architectural style, materials, location, and use of structures tell us about the use of local materials, cultural traditions and adaptation to natural resources. Examples of structures: Irrigation ditches, loading platforms, coal trestle, earthen redoubts, gates, water towers, substations, aircraft traffic control towers.

8. Cluster arrangements

This is about how structures are arranged or clustered and help us understand social traditions, and land use.

9. Small-scale features

These consist of elements such as fences, site furniture, signs, walls, lights, curbing and other rockwork. These are the features that often add a level of detail and richness to a landscape. They help define the organization of a landscape such as fences, are functional in character and add ornamentation (fountains, urns, gates).

10. Views and vistas

It is about features that create or allow a range of vision which can be natural or designed and controlled.

11. Constructed water features

The built features and elements that utilized water for aesthetic or utilitarian functions are concerned for this aspect.

12. Archaeological sites

Sites contain surface and subsurface remnants related to historic or pre-historic land use. Coordinate with archaeologists. Examples include traces of railroad beds, roadbeds, canals ruins of structures, irrigations systems, etc.

13. Topography

It is about the three-dimensional configuration of the landscape surface which is characterized by features and orientation.

Also, according to the Office of the National Culture Commission and the Faculty of Architecture, Silpakorn University (2006), types of cultural landscape could be categorized by levels of management, as follows:

1. Landscape caused by natural and geographical change for the settlement and construction of residences

There has been evolvement and development of economic and political changes along with belief, religion, and/ or relate to arts and culture. This needs complex and careful management.

2. Landscape caused by human creation for aesthetic purpose

Most of this are parks and need less complicated management.

A Guide to Cultural Landscape Reports

(<http://nysparks.state.ny.us/redirect/default.asp?txturl=http://www.cr.nps.gov/nr/publications/bulletins/nrb15/>) suggested seven aspects of historic integrity which should also be considered:

1. Location: the place where the cultural landscape was constructed or the landscape where the historic occurred
2. Design: the combination of elements that create the form, plan, space, structure, and style of a cultural landscape
3. Setting: the physical environment of the cultural landscape
4. Materials: the physical elements that were combined or deposited during the particular period(s) of time and in a particular pattern or configuration to form the cultural landscape
5. Workmanship: the physical evidence of the crafts of a particular culture or people during any given period in history or prehistory
6. Feeling: a cultural landscape's expression of the aesthetic or historic sense of a particular period of time
7. Association: the direct link between the important historic event or person and a cultural landscape (*National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation*).

At least half a dozen disciplines—anthropology, archaeology historical geography, ecology, garden history, landscape architecture—were covering on the subject of cultural landscapes, and were doing so in a desire to learn from the others and seek connections. The subject had become a meeting ground where ideas could be exchanged (Jacques 1995, p. 96). Cultural landscape needs conservation as it owns values, like other resources, for instance symbolic value, academic value, aesthetic value for community.

2.1.3 Related studies about cultural landscapes

There are places which can be considered cultural landscapes in Thailand. The following studies done by the Office of Natural Resources and Environmental Policy and Planning and DANIDA (Danish International Development Assistance) were selected due to their prominent characteristics and clear-cut and better view to the understanding of what their cultural landscape characteristics are. Also, they are on nearly the same setting of the study sites, in other words, their geographical aspects are not very much different.

2.1.3.1 Cultural Environment along Omnon Canal

Omnon canal has played important roles since Ayudhya period. Also, it is one cultural heritage whose identity can be conserved. There are not only its historic and political value that can clearly be found, but also the aesthetic and cultural value, especially the communities which are along the canal as the land is good for agriculture and it is convenient for transportation. In addition, the landscape is unique.

People's ways of life are related to the environment, and this can be seen from the vernacular architecture, their traditions, and beliefs.

However, the urban development directly affected the communities of Omnon canal as many areas for agriculture need to be used for new roads which are convenient for transportation, along with many new villages which are not compatible with the existing conditions of Omnon canal. The cultural value from people's ways of life and traditions has declined. As a result, the policies for conservation of the old architecture and urban development are considered so as to retain its value in every aspect.



Figure 2-4 Communities along Omnon Canal (www.thaimtb.com/cgi-bin/viewkatoo.pl?id=33645)

2.1.3.2 Cultural Environment Atlas of Samut Songkhram

Physical and cultural development of Samut Songkhram

1. Ayudhya period to Early Rattanakosin period

People of Samut Songkhram lived their lives by agriculture and fishery. There were the floating markets for the beginning of agricultural products. Temples were the centres of the communities.

2. King Rama IV to King Rama V's reign (1851-1910)

There was the urban development, for example many canals were dug. Agriculture was still the main way for people to earn for their living. Temples and schools were the centre of communities while floating markets were the centres for trade.

3. King Rama VI to King Rama IX's reign (1910-1957)

Agriculture still played important role to local people. Temples were the centres like they were in the past. However, the means of transportation increased as the roads were developed, then Mae Klong and Amphawa communities expanded.

4. First and Second National Economic and Social Development Plan (1961-1971)

The government focused on fishery, thus fishermen's living condition got better. Transportation in the city was on the land, but people in country still used boats. The main markets were on the land, not floating markets anymore. Communities expanded along the roads.

5. Third and Fourth National Economic and Social Development Plans (1971-1981)

Although agricultural communities still existed, communities along the canals decreased. The main transportations were along the roads. Floating markets declined due to the coming of markets on lands. Mae Klong community was the city centre.

6. Fifth and Sixth National Economic and Social Development Plans (1982-1989)

People settled down on the land, not along the canals anymore. Mae Klong community became the centre for shrimp trade as it was booming. Young people worked in factories while the old still did agricultural works.

7. Late of Sixth and Seventh National Economic and Social Development Plans (1989-1996)

Communities were urbanized. Only few floating markets existed. Land markets and weekend markets increased. People tended to change their works due to economical status.

8. Eighth and Ninth National Economic and Social Development Plans (1997-present)

The overall country has developed rapidly. Industrial factories have affected the area of Mae Klong and Amphawa community. Fortunately, agricultural communities seem to get better due to the new trend of tourism. Traditional agricultural communities get more important role than in the past.

Communities and architecture

The settlement of local communities and community structures can reflect well the evolution of their history, including the environment, their lifestyles, and social and economic activities. The cultural landscapes of Samut Songkhram are authentic and show well the harmony between people and their environment. That is, people have settled down along the canals, near the temples with floating markets to serve for their agricultural products. There are houses, vernacular architecture, and shophouses along the river, with some row houses in town and also buildings which are occasionally used, such as storages for pieces of wood and salt. Temples play important roles. Many of them were built in Ayudhya Period. Ubosots (assembly halls) are good examples of vernacular architecture which were built suitably for the climate. Churches and mosques are also found, showing people's different religions and beliefs.

Social, economical, and cultural aspects

In Samut Songkhram, there are 18 communities whose residents live their lives compatibly with environment. Almost every community shares nearly the same lifestyles. That is, they live simple lives, mostly do agricultural works, especially orchards with fishery due to their locations. Vernacular architecture and temples are along the canals.

Old traditions have been practised. Floating markets still exist, but many of them are replaced by land markets because of the urban development, especially transportation. Cars play more important role than boats. In addition, there are some new constructions from this kind of development which contrast the existing buildings.

Fortunately, this cultural environment atlas is prepared to preserve this living heritage. There are four main aspects that this cultural atlas is applicable for: 1) to be an exact database which is reliable for the organizations who play role in managing the cultural landscapes of Samut Songkhram; 2) to examine the new development which can be the threat to this living heritage; 3) to be the guidelines for local communities' cooperation for the management of their heritage; and 4) to help understand and appreciate the value of this heritage assets which will then lead to conservation and development.



Figure 5 Samut Songkhram city map (www.tripperclub.com/.../samutsongkhram.php)

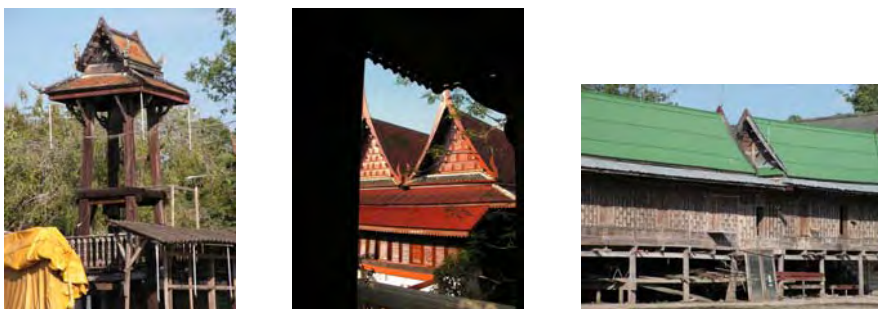


Figure 6-8 Architecture in Samut Songkhram (taken by Muangyai, N, 03/11/05)

2.1.3.3 Cultural Heritage Atlas of Amphawa Community Samut Songkhram Province

Amphawa is the community along the Mae Khlong River of Samut Songkhram Province. This area is recorded in the chronicle as it had been referred to since Ayudhya period, and, moreover, it is the birthplace of King Rama II as well as some members of the royal family of Rattanakosin period.

Amphawa's economy and environment are unique and fertile as it is located near the Gulf of Thailand. Then the citizens here live their lives mainly on agriculture, especially orchards, along the canals.

Settlement

As the area of Amphawa is very fertile, with good water resources, people's activities and ways of life relate to water. Not only the Thais, but also the Chinese live along the river as the main occupation is agriculturalist although some of them are merchants, with market as the centre of the community.

There are four periods of people's settlement in Amphawa.

1. Pre-Ayudhya period

According to the evidences and physical aspects of the area, people did agricultural works and fishery for their living.

2. Ayudhya period to Rattanakosin period

People still did agricultural works, with floating markets for trade of fruits, commodity, as well as extravagant things like accessories.

3. Rattanakosin period

Like the previous time, Amphawa was an agricultural community with floating markets, but it was more developed. That is, people could own the land and the main element of the community were the shops along the canals. Many Chinese came to the

area, around 100 years ago, as this area was the centre for trade. The clearly-seen physical aspect is the shophouses along both sides of the canals.

4. Present Rattanakosin period

Transportation route affects Amphawa community a lot. The use of cars replaces boats. People go to Mae Klong community as it is the centre of the province. Trade along the canals has declined. However, the overall settlement of the community is still unique.

Cultural heritage of Amphawa

The architecture and landscapes of Amphawa community are retained. There are temples, offices and buildings, and dwellings whose values are not distorted by new development. They all can tell the history and the settlement of Amphawa community. This community got the award of the best conserved community by the Association of Siamese Architecture in 2002.

Architecture found in Amphawa can be categorized into:

1. Religious buildings

There are Buddhism temples of both the Thais and the Chinese. These temples can portray local people's beliefs, faith, and traditions. Many of them are along the canals.

2. Offices and buildings

The Memorial Park of King Rama II, the birthplace of the King, is opened to public. There is the museum housing the belongings of King Rama II, with the park of trees and flowers, and also the statues of the characters in the novels written by King Rama II.

Another important building is the office of Amphawa Municipality. It is a two-storey building with fretworks. This building is one of the buildings which is safe from fire in 1951 due to the belief that it is the place of one God who took care of this place.

This building is one of Thailand Cultural Environment Projects.

3. Dwellings

Amphawa community has settled in this area since Ayudhya period. Most people did agricultural works, especially orchards, then it was said to be the supply of Ayudhya.

The dwellings face the canals so as to make use of water. But when roads came in 1973, new buildings tended to face those roads. However, the area along the river has not changed much, the old and unique architecture still exists.

Most of the dwellings are wooden but some become concrete reinforcement with Western architecture. Even though there was fire in Amphawa market, the overall landscapes were not much affected. This is one of the priceless cultural assets of Amphawa community. Dwellings in Amphawa community can be classified as shophouse along the canals, traditional Thai house, vernacular Thai house, traditional raft, and contemporary Thai house.

Lifestyles and local wisdom

Not only the history and architecture of Amphawa community are prominent, but also the culture, lifestyles, and local wisdom. People's ways of life have been directly related to the canals as they are resources for using and consuming, as well as activities. As a result, boats were the main way for transportation although their role seems less important at present. However, some same old lifestyles and activities in

vernacular architecture still exist, such as in groceries, drug stores, coffee shops, dessert shops, or floating markets.

Thailand cultural environment project

Amphawa is one community which was chosen for this project in order to sustainably conserve its cultural assets under local people's cooperation. In addition, this is the guidelines for Amphawa's urban development which will not devalue Amphawa's cultural significance. This project broadly surveyed the buildings and other constructions and prepared the database for the community for the coming development and urbanization. The survey about socio-economic, cultural, and environmental aspects were considered and done by the oral history, along with the deep interview with the responsible persons and organizations, as well as the questionnaire and public hearings.

In addition, there is the Demonstration Project, which is the cooperation between Thailand Cultural Environment Project and the owners of the buildings. This project aims to conserve the buildings whose unique architecture is retained. The budget is supported and prepared. There are three types of the project: 1) the projects done by Thailand Cultural Environment Project and governmental organizations; 2) the projects done by Thailand Cultural Environment Project and other organizations; and 3) the projects done by Thailand Cultural Environment Project and the owners of the buildings.

There are also other activities prepared for local community to raise their awareness, such as the public hearings, meetings, Cultural Environment Camp for the youth, etc.



Figure 9 Amphawa aerial map (<http://www.oknation.net/blog/akom/2007/07/08/entry-1>)



Figure10-11 Amphawa cultural landscapes (taken by Muangyai, N, 03/11/05)

2.1.3.4 Cultural Heritage Atlas of Rattanakosin

In Ayudhya period, Rattanakosin was called Bangkok. It was the area where small agricultural communities had settled down along the Chao Phraya River and canals as the land was fertile. But when Ayudhya lost in the war in 1767, King Tak Sin moved to the new capital called “Thon Buri” which is on the opposite side of the Chao Phraya River to Bangkok. In 1782, King Rama I selected Bangkok as the capital when Rattanakosin period began.

1. During the reign of King Rama I-III (1782-1851)

There was the development of Bangkok as the capital of the country. The Grand Palace was created. Main offices were moved to Bangkok, not Thon Buri anymore. Many canals were dug so as to expand the city. The city walls and forts were prepared, as well as many routes. People settled down along the canals around the city.

2. During the reign of King Rama IV-VII (1851-1932)

King Rama IV initiated the idea of international trade, as a result economic status expanded and this affected people’s lives. In addition, Western as well as Chinese architecture influenced a lot on urban development and architecture.

Western influence became more severe as it was the era of Colonialism. Thai life needed to be changed so as to save the overall country. Urban development was urgently considered, by expanding and developing the roads to be like those in the West, and the clear example of this is Rajdamnoen Road.

People tended to live along big roads instead of the river or canals. Many row houses and buildings appeared during this time.

During King Rama VI’s reign, the development still occurred, but mostly in the outskirt area of Bangkok as the city centre was crowded. Many city walls were demolished to widen the city. Then, in King Rama VII’s reign, before the transformation of absolute monarchy to democracy, a large number of population came to live in the inner city due to the expansion of the city.

3. From 1932-present

Since the transformation of the regime, Rattanakosin was still crowded, with many new roads in the outskirt areas so as to expand the development. The Memorial Bridge was created to connect Thon Buri and Bangkok, or Rattanakosin. The construction of new buildings was limited due to the condition of the city. However, new forms of architecture appeared, and this is the new model of architecture in the following times.

Value

Rattanakosin helps trace back to the past of more than 200 years, including its cultural value and identity from people’s life and architecture, such as the Grand Palace, monasteries, residences, buildings, city walls, roads, bridges, public space, etc. These elements are authentic since they were built during King Rama I’s reign in 1782. They were priceless in their history and identity. Such memorial sites cannot be found anywhere else.

For economic value, Rattanakosin is a considerable and potential site for the expansion of existing cultural tourism due to the range of cultural resources which can generally be found around the area of Rattanakosin. For example, the ancient sites like monasteries and residences along the river are unique with their aesthetic value which brings tourists and then income from tourism industry. Shopping streets of Rattanakosin can generate income to local communities.

For functional value, even though many sites have declined due to their age or the lack of use and maintenance, the idea of adaptive reuse can revive many old sites, for instance to change the functions of some old buildings into museums, to manage the façade and some areas of the buildings along Rajdamnoen Road as the walking street and at the same time shopping street, to develop many old buildings in good location to be Thai food centre, art and culture centre, or even boutique hotels.

Another value should be considered is the educational value. That is, Rattanakosin is potential for cultural and historical tourism, so this is the strength to develop it as the knowledge centres to conserve and retain the culture. For instance, some areas can be the living museums telling stories of communities as the previous generation is the good source of knowledge and culture. However, this needs helps for proper interpretation and management.

Many communities can reflect well the social value of Rattanakosin. Their lifestyles, architecture, or kinds of art can show how rich in culture they are. In addition, their cooperation for their communities' problems can also show how strong they are. Many communities set the area as cultural route and do activities which bring tourists to their communities.

In addition, political value is very significant for Rattanakosin. Many sites related to some significant events can bring back the memory. For example, the Democracy Monument on Rajdamnoen Road is the place of memory about political movements on 14 October 1973. There can be some activities to emphasize its importance.

All aspects need to be considered so that all values from the stories of the past can go well with the present functions of Rattanakosin which finally lead to the present and next generation's sense of place and belonging.

Urban elements and architecture

1. The main elements of Rattanakosin since it was established: canal systems, road networks, the Grand Palace and royal residences, monasteries

2. Forms of groups of buildings beside water resources: houses/buildings facing the river, wooden row houses/ shophouses facing the canals

Forms of groups of buildings adjacent to public spaces: masonry commercial buildings, public buildings like temples, piers

Forms of groups of buildings in communities and near religious buildings: residential houses, single houses

Form of residential-single houses: commercial buildings

3. Splendid architecture: traditional Thai houses, wooden row houses, single houses influenced by Western architecture like the ginger-bread style of decoration, one-storey masonry buildings, two-storey masonry buildings influenced by Singaporean architecture, two-storey masonry buildings influenced by Western architecture, two-to-three storey shophouses and buildings

Building evaluation for conservation

From the survey and oral history, all the information was analyzed and synthesized along with technical condition, authenticity, and integrity. There are three levels of the value: high, medium, and low. However, the Fine Arts Department also registered the high-value buildings on their list. Thus, there are four other types of

buildings as 1) the ancient sites on the list; 2) high-value buildings; 3) medium-value buildings and; 4) low-value buildings.

Cultural environment identification

Themes to identify cultural environment are: 1) urban structure; 2) splendid architecture and buildings; 3) people's settlement; 4) old areas (from the time of floating markets to land markets); 5) special business districts; 6) important areas related to political events; and 7) areas of intangible heritage.

Guidelines for cultural atlas use

The cultural environment atlas is prepared to preserve the living heritage. There are four main aspects that this cultural atlas is applicable for: 1) to be an exact database which is reliable for the organizations who play role in managing the cultural landscapes of Rattanakosin; 2) to examine the new development which can be the threat to the living heritage; 3) to be the guidelines for local communities' cooperation for the management of their heritage; and 4) to help understand and appreciate the value of this heritage assets which will then lead to conservation and development.



Figure 12 Rattanakosin aerial map
(www.mrpalm.com/board/view_board.php?id=76138)



Figure 13-14 Rattanakosin cultural environment (www.kewkaw.com/barnrao06.html)

2.1.4 Related charters about cultural landscapes and the study

There are charters which are internationally adopted for places which can be considered cultural and architectural heritage. The selected charters are related and helpful to this study as each of them focuses on different aspects found in the study sites as follows:

2.1.4.1 *The Australia ICOMOS Charter for Places of Cultural Significance (Burra Charter)* (1999)

(<http://www.icomos.org/australia/burracharter.html>)

The underlying philosophy of the Charter is that places of cultural significance enrich people's lives, often providing a deep and inspirational sense of connection to community and landscape, to the past and to lived experiences. They are historical records that are important as tangible of expressions of Australian identity and experience. Places of cultural significance reflect the diversity of communities, telling people about who they are and the past that has formed them and the Australian

landscape. They are irreplaceable and precious. The Charter advocates a cautious approach to change: do as much as necessary to care for the place and make it useable, but otherwise change it as little as possible so that its cultural significance is retained.

“The Burra Charter” provides guidance for the conservation and management of cultural heritage places, and is based on the knowledge and experience of Australia ICOMOS members. It was first adopted in 1979 at the historic South Australian mining town of Burra, then was revised and adopted by Australia ICOMOS in November 1999. The Charter sets a standard of practice for those who provide advice, make decisions about, or undertake works, including owners, managers, and custodians.

The Charter is self-contained, but aspects of its use and application are further explained in:

- Guidelines to “the Burra Charter”: cultural significance;
- Guidelines to “the Burra Charter”: conservation policy;
- Guidelines to “the Burra Charter”: procedures for undertaking studies and reports;
- and
- Code of ethics of coexistence in conserving significant places.

2.1.4.2 The Hoi An Protocols for Best Conservation Practice in Asia (2001)

(<http://www.icomos.org/australia/images/pdf/Hoi%20An%20Protocol%20Nov%202003%20draft.pdf>)

In Asia, the physical human-made components of the heritage are not only inextricable but arise from the natural geography and environment setting of their respective cultures and serve as the setting for more intangible expression of cultural traditions. The Experts in conservation from and/ or working in South, East, and Southeast Asia specialized in fields of archaeology, architecture, urban planning and site management underscored the importance of the preservation of heritage values represented in heritage sites as fundamental to the preservation of diverse and enduring cultural identities throughout the region, and pointed to the importance of the conservation of local, national and regional cultural resources as basic to sustained and equitable social and economic development.

One concern for this meeting in Hoi An, Viet Nam, from 26 February to 2 March, 2001 when the first draft of the Protocols was prepared, was that the heritage of Asia is under-protected, as evidenced by the relative under-representation of cultural sites from the region inscribed on the World Heritage List, the erosion of heritage urban area and by relatively low contribution of cultural enterprises to the gross domestic product of Asian economies. Moreover, the heritage of Asia is under increasing threat from a variety of forces resulting from population growth, environmental degradation, rural-to-urban migration, urban redevelopment, industrialization and globalization of both the economies of the region and the traditional socio-cultural fabric.

It was also recognized that both tourism and the very process of restoration and presentation for tourism purposes introduced new and more subtle threats to authenticity that are only beginning to be understood in the Asian context. Development and modernization can also be the threats resulting in negative consequences. Hence effective guidelines for better protection and management of

cultural resources are needed to establish standards of best conservation practice to guide the conservation, restoration, and adaptive reuse of heritage properties.

Safeguarding of authenticity is the primary objective and requisite of the conservation, and that professional standards of conservation practice everywhere in Asia should explicitly address issues of identification, documentation, safeguarding and preservation of authenticity of heritage sites. Also, necessary issues are mentioned in the guidelines such as sources of information on authenticity, prerequisites for conservation for all types of sites, Asian issues, and site specific methodologies for Asia comprising cultural landscapes, archaeological sites, historic urban sites and heritage groups, and monuments and structures.

2.1.4.3 *The Nara Document on Authenticity* (1994)

(http://www.international.icomos.org/naradoc_eng.htm)

In a world that is increasingly subject to the forces of globalization and homogenization and in a world in which the search for cultural identity is sometimes pursued through aggressive nationalism and the suppression of the cultures of minorities, the essential contribution made by the consideration of “authenticity” in conservation practice is to clarify and illuminate the collective memory of humanity.

This document drafted at “the Nara Conference on Authenticity in Relation to the World Heritage Convention”, held at Nara, Japan, from 1-6 November 1994, emphasizes on cultural and heritage diversity as an irreplaceable of spiritual and intellectual richness for all humankind and is essential for human development. It exists in all aspects of people’s belief systems although different cultures and societies are rooted in the particular forms and means of tangible and intangible expression. As a result, these should be respected, as stated by the UNESCO, so that the cultural heritage of each is the cultural heritage of all.

Knowledge and understanding values attributed to the heritage is a requisite basis for assessing all aspects of authenticity, which plays a fundamental role in all scientific studies of cultural heritage in conservation and restoration planning as well as within the inscription procedures used for the World Heritage Convention and other cultural heritage inventories. However, the judgment about values attributed to cultural properties differs from culture to culture, even within the same culture. It is critical to consider and judge within the cultural contexts they belong. And, depending on cultural contexts, authenticity judgment may be linked to the worth of a great variety of sources of information, including form and design, materials and substance, use and function, traditions and techniques, location and setting, spirit and feeling, and other internal and external factors. The use of these sources permits elaboration of the specific artistic historic, social, and scientific dimensions of the cultural heritage being examined.

2.1.4.4 *Principles for the Conservation of Heritage Sites in China* (2002)

(http://www.getty.edu/conservation/publications/pdf_publications/china_prin_2english.pdf)

Even though China is a unified country of many ethnic groups, mutual understanding of one another’s heritage promotes cultural exchange among regions. It has a long history with the large number of surviving heritage sites which are the record of unbroken cultural tradition. Over the past several decades China has

undertaken extensive and effective conservation of a large number of cultural sites, including assessment of significance. China has developed modern concepts and practice for the conservation of its heritage. The *Principles for the Conservation of Heritage Sites in China* are professional guidelines within the existing framework of laws and regulations relating to the conservation of heritage sites and provide guidance for conservation practice on those sites, as well as the main criteria for evaluating the results of such work. There are five chapters: 1) General principles; 2) Conservation process; 3) Conservation principles; 4) Conservation interventions; and 5) Additional principles respectively, totally 38 articles covering all related aspects. There are 16 main issues on commentary on the principles comprising: 1) the significance of the “Principles for the Conservation of Heritage Sites in China”; 2) heritage site; 3) retaining the historic condition of heritage sites; 4) the social and economic benefits of heritage sites; 5) the conservation process; 6) archival records; 7) the system of management; 8) assessment; 9) the conservation master plan; 10) routine management, maintenance, and interpretation; 11) physical protection and strengthening; 12) minor and major restoration; 13) relocation and reconstruction; 14) treatment of the setting; 15) conserving archaeological sites, ruins and ancient tombs; and 16) conservation of commemorative sites. As language can be the barrier for understanding, the English-Chinese glossary is provided as well as the translation of the principles in Chinese.

2.1.4.5 International Cultural Tourism Charter (1999)

(<http://www.icomos.org/tourism/charter.html>)

Adopted by ICOMOS at the 12th General Assembly in Mexico, October 1999, the Charter suggests that at the broadest level, the natural and cultural heritage belongs to all people who have rights and responsibility to understand, appreciate, and conserve its universal values.

The Charter recognizes that heritage is a broad concept and includes both the natural and cultural environment. It records and expresses the long processes of historic development forming the essence of diverse national, regional, indigenous and local identities and is an integral part of modern life. However, the particular heritage and collective memory of each locality or community is irreplaceable and an important foundation for development, both now and into the future.

At a time of increasing globalization, the protection conservation, interpretation and presentation of the heritage and cultural diversity of any particular place or region is an important challenge for people everywhere. However, management of that heritage, within a framework of internationally recognized and appropriately applied standards, is usually the responsibility of the particular community.

A primary objective for managing heritage is to communicate its significance and need for its conservation to its host community and to visitors. Reasonable and well-managed physical, intellectual and/ or emotive access to heritage and cultural development is both a right and a privilege. It needs the respect of heritage values, interests, and equity of the present-day host community, indigenous custodians or owners of historic property and for the landscapes and cultures from which that heritage evolved.

This Charter mentions the dynamic interaction between tourism and cultural heritage, with clear objectives, and six main principles, as follows:

Principle 1: Since domestic and international tourism is among the foremost vehicles for cultural exchange, conservation should provide responsible and well-managed

opportunities for members of the host community and visitors to experience and understand that community's heritage and culture at first hand. (There are four detailed items.)

Principle 2: The relationship between heritage places and tourism is dynamic and may involve conflicting values. It should be managed in a sustainable way for present and future generations. (There are seven detailed items.)

Principle 3: Conservation and tourism planning for heritage places should ensure that the visitor experience will be worthwhile, satisfying and enjoyable. (There are four detailed items.)

Principle 4: Host communities and indigenous people should be involved in planning for conservation and tourism. (There are two detailed items.)

Principle 5: Tourism and conservation activities should benefit the host community. (There are six detailed items.)

Principle 6: Tourism promotion programmes should protect and enhance national and cultural heritage characteristics. (There are four detailed items.)

2.1.4.6 ICOMOS ENAME Charter for the Interpretation of Cultural Heritage Sites (2004) (<http://www.icomos.org/australia>)

The aim of this Charter is to define the basic objectives and principles of site interpretation in relation to authenticity, intellectual integrity, social responsibility, and respect for cultural significance and context. It recognizes that the interpretation of cultural heritage sites can be contentious and should acknowledge conflicting perspectives.

The Charter seeks to encourage a wide public appreciation of cultural heritage sites as places and sources of learning and reflection about the past, as well as valuable resources for sustainable community development and intercultural and intergenerational dialogue.

This Charter also seeks to establish principles of cultural heritage interpretation in order to:

1. facilitate understanding and appreciation of cultural heritage sites and foster public awareness of the need for their conservation as the effective interpretation of heritage sites across the world can be an important medium for intercultural and intergenerational exchange and mutual understanding;
2. communicate the meaning of cultural heritage sites through careful, documented recognition of their significance, including their tangible and intangible values, natural and cultural setting, social context, and physical fabric;
3. respect the authenticity of cultural heritage sites by protecting their natural and cultural values and significant fabric from the adverse impact of physical alterations or intrusive interpretative infrastructure;
4. contribute to the sustainable conservation of cultural heritage sites, through effective financial planning and/ or the encouragement of economic activities that safeguard conservation efforts, enhance the quality of life of the host community and ensure long-term maintenance and updating of the interpretative infrastructure;
5. ensure inclusiveness in the interpretation of cultural heritage sites, by fostering the productive involvement of all stakeholders and associated communities in the development and implementation of interpretative programmes; and

6. develop technical and professional standards for heritage interpretation, including technologies, research, and training because these standard must be appropriate and sustainable in their social contexts, cultural heritage sites.

This Charter specifies seven principles comprising:

Principle 1: Access and understanding: The appreciation of cultural heritage sites is a universal right. The public discussion of their significance should be facilitated by effective, sustainable interpretation, involving a wide range of associated communities, as well as visitor and stakeholder groups. (There are seven detailed items.)

Principle 2: Information sources: The interpretation of heritage sites must be based on evidence gathered through accepted scientific and scholarly methods as well as from living cultural traditions. (There are five detailed items.)

Principle 3: Context and setting: The interpretation of cultural heritage sites should relate to their wider social, cultural, historical, and natural contexts and settings. (There are six detailed items.)

Principle 4: Authenticity: The interpretation of cultural heritage sites must respect their authenticity, in the spirit of *the Nara Document* (1994). (There are four detailed items.)

Principle 5: Sustainability: The interpretative plan for a cultural heritage site must be sensitive to its natural and cultural environment. Social, financial, and environmental sustainability in the long term must be among the central goals. (There are four detailed items.)

Principle 6: Inclusiveness: The interpretation of cultural heritage sites must actively involve the participation of associated communities and other stakeholders. (There are seven detailed items.)

Principle 7: Research, evaluation and training: The interpretation of cultural heritage sites is an ongoing, evolving process of explanation and understanding that includes continuing research, training, and evaluation. (There are six detailed items.)

The use of adherence to international standards and principles is increasing. Such Charters and associated documents emphasize the importance of making sure that conservation of heritage assets is an ongoing process, as is the pursuit of sustainability (McKercher & du Cros 2002, p. 54).

2.2 About museum

2.2.1 What is museum?

At present, many heritage sites, which are the resources of culture, become attractions and are operated as museums, where people can learn things about history and culture, of both theirs and others', from exhibition inside. "Museum" is generally known as somewhere to collect and care for objects of scientific, artistic, or historical importance and make them available for public viewing through exhibits that may be permanent or temporary. Most large museums are located in major cities throughout the world and more local ones exist in smaller cities, towns and even the countryside. Many museums offer programs and activities for a range of audiences, including adults, children, and families, as well as those for more specific professions. Programmes for the public may consist of lectures or tutorials by the museum faculty or field experts, films, musical or dance performances, and technology demonstrations. Many times, museums concentrate on the host region's culture. Although most museums do not allow physical contact with the associated artefacts, there are some that are interactive and encourage a more hands-on approach. Modern trends in

museology have broadened the range of subject matter and introduced many interactive exhibits, which give the public the opportunity to make choices and engage in activities that may vary the experience from person to person. With the advent of the Internet, there are growing numbers of virtual exhibits, i.e. web versions of exhibits showing images and playing recorded sound.

Museums are usually opened to the general public, sometimes charging an admission fee. Some museums are publicly funded and have free entrance, either permanently or on special days, e.g. once per week or year.

Museums are usually not run for the purpose of making a profit, unlike private galleries which more often engage in the sale of objects. There are governmental museums, non-governmental or non-profit museums, and privately owned or family museums. Museums can be a great source of information about cultures and history (<http://en.wikipedia.org/wiki/Museum>).

Museums offer many benefits to their visitors, their communities, and society as a whole. As educational institutions, they offer unparalleled opportunities for self-directed learning and exploration by people of diverse ages, interests, backgrounds, and abilities. They are public gathering places where visitors can be entertained, inspired, and introduced to new ideas. Museums enrich local cultural life and make communities more appealing places to live and to visit.

For society as a whole, museums provide valuable intangible benefits as sources of national, regional, and local identity. They have the singular capacity to reflect both continuity and change, to preserve and protect cultural and natural heritage while vividly illustrating the progression of the human imagination and the natural world (http://encarta.msn.com/encyclopedia_761557357/Museum.html).

The International Council of Museums (ICOM), a non-governmental organization linked to UNESCO committed “to the conservation, continuation and communication to society of the world’s natural and cultural heritage, present and future, tangible and intangible”, defines museum as “permanent institution in the service of society and of its development, open to the public, which acquires, conserves, researches, communicates, and exhibits the tangible and intangible heritage of humanity and its environment, for the purposes of education, study, and enjoyment”.

ICOM also prepared the “ICOM Code of Ethics for Museums” (2006), the principles generally accepted by the international museum community, as follows:

1. Museums preserve, interpret and promote the natural and cultural inheritance of humanity.

Principle: Museums are responsible for the tangible and intangible natural and cultural heritage. Governing bodies and those concerned with the strategic direction and oversight of museums have a primary responsibility to protect and promote this heritage as well as the human, physical and financial resources made available for that purpose.

2. Museums that maintain collections hold them in trust for the benefit of society and its development.

Principle: Museums have the duty to acquire, preserve and promote their collections as a contribution to safeguarding the natural, cultural and scientific heritage. Their collections are a significant public inheritance, have a special position in law, and are protected by international legislation. Inherent in this public trust is the notion of

stewardship that includes rightful ownership, permanence, documentation, accessibility and responsible disposal.

3. Museums hold primary evidence for establishing and furthering knowledge.

Principle: Museums have particular responsibilities to all for the care, accessibility and interpretation of primary evidence collected and held in their collections.

4. Museums provide opportunities for the appreciation, understanding, and promotion of the natural and cultural heritage.

Principle: Museums have an important duty to develop their educational role and attract wider audiences from the community, locality, or group they serve. Interaction with the constituent community and promotion of their heritage is an integral part of the educational role of the museum.

5. Museums hold resources that provide opportunities for other public services and benefits.

Principle: Museums utilise a wide variety of specialisms, skills and physical resources that have a far broader application than in the museum. This may lead to shared resources or the provision of services as an extension of the museum's activities. These should be organised in such a way that they do not compromise the museum's stated mission.

6. Museums work in close collaboration with the communities from which their collections originate as well as those they serve.

Principle: Museum collections reflect the cultural and natural heritage of the communities from which they have been derived. As such they have a character beyond that of ordinary property which may include strong affinities with national, regional, local, ethnic, religious or political identity. It is important therefore that museum policy is responsive to this possibility.

7. Museums operate in a legal manner.

Principle: Museums must conform fully to international, regional, national, or local legislation and treaty obligations. In addition, the governing body should comply with any legally binding trusts or conditions relating to any aspect of the museum, its collections and operations.

8. Museums operate in a professional manner.

Principle: Members of the museum profession should observe accepted standards and laws and uphold the dignity and honour of their profession. They should safeguard the public against illegal or unethical professional conduct. Every opportunity should be used to inform and educate the public about the aims, purposes, and aspirations of the profession to develop a better public understanding of the contributions of museums to society (<http://icom.museum/ethics.html#1def>).

2.2.2 Types of museums

The major types of museums are art, history, natural history, and science. In certain museums, these disciplines may be combined. Within these categories there are also many specialized museums emphasizing particular topics or types of collections, such as museums of local history, music, the cultural heritage of native peoples, or maritime history.

1. Art museums

Art museums reflect artistic accomplishment, both historic and contemporary. Through exhibitions and educational programmes, art museums enhance visitors' understanding, appreciation, and enjoyment of art. They contain many kinds of

artworks, including paintings, sculpture, prints, drawings, photographs, ceramics and glass, metalwork, and furniture. Art museums represent diverse cultural traditions from all parts of the world.

Some art museums have comprehensive collections that span many styles and periods. Outstanding museums of this type include the Metropolitan Museum of Art in New York City; the Louvre in Paris, France; the State Hermitage Museum in Saint Petersburg, Russia; the National Gallery in London, England; and the Vatican Museum in Rome, Italy. Many art museums, however, specialize in works of certain periods or types.

2. History museums

History museums are dedicated to promoting a greater appreciation and knowledge of history and its importance to understanding the present and anticipating the future. They range from historic sites and small historic house museums to large, encyclopedic institutions such as the Smithsonian's National Museum of American History in Washington, D.C. Many cities and states have historical societies that operate museums or historic sites. History museums usually collect a wide range of objects, including fine art, furniture, clothing, documents, and other materials. Some history museums encompass the art or natural history of a region as well as its cultural history.

The most common type of history museum is the historic house. Historic house museums are residences or properties of historical interest that have been restored and opened to the public. Furnishings are chosen to reflect the period during which the most notable owners of the house were in residence.

Outdoor museums, where history is presented in the context of a community, are another popular type of history museum. They are also called historic villages or living history museums. The world's largest outdoor history museum is Colonial Williamsburg, the capital of Virginia from 1699 to 1780. Costumed staff role-play townspeople and historical figures, and hundreds of restored and reconstructed buildings—such as homes, taverns, and craft shops—allow visitors to experience life in an 18th-century colonial village. Another historic village, Old Sturbridge Village in Sturbridge, Massachusetts, recreates life in a typical New England community of the 1830s.

Some museums explore the history of particular ethnic or cultural groups. Examples of museums that explore the ethnic American experience include the Charles H. Wright Museum of African American History in Detroit, Michigan; the Japanese American National Museum in Los Angeles, California; and the Mexican Museum in San Francisco, California.

General anthropology museums trace the history of human civilization and human cultures, including art, language, religion, technology, and social structure. They often include exhibits on human evolution and archaeological displays of human fossils and ancient human tools or artefacts, for instance the Peabody Museum of Archaeology and Ethnology at Harvard University in Cambridge, Massachusetts, which has one of the finest records of human cultural history in the Western Hemisphere, housing an outstanding collection of historic and prehistoric artefacts, and the Maxwell Museum of Anthropology at the University of New Mexico in Albuquerque, which has permanent exhibitions on human evolution and peoples of the Southwest.

However, archaeology and anthropology exhibitions and collections are found not only in history museums but also in natural history, art, and specialized museums.

3. Natural history museums

Natural history museums are devoted to sharing knowledge about the natural world in all its aspects. Many natural history museums were originally established as centres of scientific research, with collections that accumulated from research expeditions and fieldwork. Today, most major natural history museums combine scientific research with a strong emphasis on public education. Collections and exhibitions in natural history museums generally focus on nature and culture. Dinosaurs, gems and minerals, native cultures, and ancient cultures are always popular exhibits at natural history museums. Other topics of interest include biodiversity, ecology, plants, human biology and evolution, meteorites, ocean life, birds, insects, reptiles and amphibians, mollusks, and vertebrate evolution.

The world's leading natural history museums are major scientific research institutions with important collections of specimens and artefacts related to the natural world and the place of humans in it, for example the American Museum of Natural History in New York City, the Smithsonian's National Museum of Natural History in Washington, D.C., and Janet Annenberg Hooker Hall of Geology, Gems, and Minerals.

4. Science museums

Science museums and science-technology centres are dedicated to furthering the public understanding of science and scientific achievements. Using interactive exhibition techniques and participatory experiences, they stimulate curiosity and allow people to learn at their own pace while exploring the principles, concepts, and implications of science and technology.

Common exhibits teach visitors about computers, robots, machines, the human body and senses, chemistry, physics, and astronomy. Often science museums include aquariums, planetariums, small zoos, and botanical gardens. Laser-light shows and large-format IMAX movies are popular attractions at many science museums. Some have children's areas that offer activities and experiments geared to particular age groups.

Among major science museums in the United States, the Exploratorium in San Francisco, California, is known as a pioneer in the development of innovative exhibits, with hundreds of interactive exhibits in the areas of science, art, and human perception. Other leading museums are the Museum of Science and Industry in Chicago, Illinois, featuring a full-scale replica of a coalmine and the world's first streamlined, diesel-electric, articulated train; Boston's Museum of Science, with interactive exhibits on physics, archaeology, electricity, and light; and the Rose Center for Earth and Space, a science centre within the American Museum of Natural History that teaches visitors about the origin of the universe, space, stars, and the evolution of Earth. In Canada, major science museums include the Canada Science and Technology Museum in Ottawa, Ontario, and the Ontario Science Centre in Toronto.

5. Other museums

Many museums challenge traditional categories. These include sports museums and halls of fame, music museums, and children's museums. The National Baseball Hall of Fame and Museum in Cooperstown, New York, has artefacts from celebrated players throughout the history of the game, an annual exhibition saluting the World Series champions, and an exhibition on fabled ballparks. Collections and programmes

at the American Museum of Fly Fishing in Manchester, Vermont, preserve the history of the sport.

A leading museum about music is the Rock and Roll Hall of Fame and Museum in Cleveland, Ohio. It explores the past, present, and future of rock music through interactive exhibits and an extensive collection of artefacts. The Experience Music Project in Seattle, Washington, also salutes rock and popular music in interactive and interpretative exhibits. In Kansas City, Missouri, the American Jazz Museum celebrates jazz and its greatest performers. The Country Music Hall of Fame and Museum in Nashville, Tennessee, documents the important contributions of country music to American culture with interactive exhibits and a large collection of artefacts, recordings, and films.

Children's museums add a lively dimension to the museum community. Aimed at children and families, they focus on participatory learning. In Massachusetts, the Boston Children's Museum is known for its innovative exhibits, educational materials, and community programmes. In Indiana, the Children's Museum of Indianapolis has exhibitions on many topics in science, history, and natural history. The oldest children's museum in the United States is the Brooklyn Children's Museum in New York City. It offers innovative programmes to serve the needs of the urban community in which it is located.

2.2.3 Historic house museum

For this study, the historic house museum is focused as it is related to the study sites. Historic house museums are houses that have been transformed into museums. Historic furnishings may be displayed in a way that reflects their original placement and usage in a home.

Historic house museums differ a great deal one from another. Some are organized around the person who lived there or the social role the house had. Consequently, they may contain objects that belonged to the inhabitants. This approach is mostly concerned with "authenticity". Other historic house museums may be partially or completely reconstructed in order to tell the story of a particular area, kind of life or period in time. This approach is guided by the "narrative" of the people who lived there. In each kind visitors learn about what they are seeing.

The first definition of historic house museums was given at Genoa in 1997 that "the historic buildings, formerly inhabited, now open to the public, showing their original furniture and their collections of historic, cultural, national artefacts, preserving the spirit of their illustrious owners and strictly linked with the historic memory of a community, would be considered a special category of museums" (<http://demhist.icom.museum/forum.htm>).

Category definitions of historic house museums were done as each of them is distinguished from other types of architectural museum. The categories are defined by a building's purpose, not by building types. At the Vienna meeting in 2007, the current historic house museums are as follows:

1. Personality houses (writers, artists, musicians, politicians, military heroes, etc)
2. Collection houses (the former home of a collector or a house now used to show a collection)
3. Houses of beauty (where the primary reason for a museum is the house as work of art)

4. Historic event houses (houses that commemorate an event that took place in/ by the house)
5. Local society houses (house museums established by a local community usually seeking a social cultural facility that may reflect its own identity, rather than for an historic reason)
6. Ancestral homes (country houses and small castles open to the public)
7. Power houses (palaces and large castles open to the public)
8. Clergy houses (monasteries, abbots' houses and other ecclesiastical buildings with a former or current residential use, open to the public)
9. Humble homes (vernacular buildings such as modest farms valued as reflecting a lost way of life and/ or building construction).

Important to all historic house museums, however, is that the structure once was intended, or at least used, as a place of human habitation, and that the contents of the structure, now a museum, were intended for such places (http://en.wikipedia.org/Historic_house_museums).

ICOM provides a forum for the international museum community to engage debates and scientific exchanges (<http://icom.museum>). In addition to its 113 national committees ICOM has 30 International Committees, each devoted to the study of a particular type of museum (museums of art, science, literature, historic houses) or to a specific museum-related discipline (conservation, education, documentation, etc.)

DEM HIST is one of 30 ICOM International Committees focusing upon the conservation and management of house museums. Its name is an abbreviation of the French term "demeures historiques". House museums range from castles to cottages from all periods. The interpretation of house museums includes historic, architectural, cultural, artistic and social information. DEM HIST provides a professional platform for sharing ideas and solutions. Its goals include the development of standards for conservation, restoration and security of house museums as well as helping develop communications with other professionals and visitors of house museums. Further concerns are the ways to improve community relations while increasing visibility and tourism.

There are conferences held by the DEM HIST. Many studies are helpful for historic house museums. For instance, in Lisbon, 12-14 October 2005, Berta Beatriz Quevedo Mejicanos, whose study was "Safe Keeping of Memory: Conservation of Buildings and Their Collections" in Guatemala City, reported that Conservation of CASA MIMA (International House Museum of Artistic Movements) contributed to the memory of Guatemala City by playing an important role in saving the heart of the historical district. It was established when the Historical District as Patrimony of the Nation began a series of private conservation and restoration efforts. Constructed in 1870 and restored in 1998, exhibits include decorative and utilitarian arts from the late 19th and early 20th centuries belonging to the family (1920-1963). The museum began as a family estate and includes furniture, ornaments, clothing, linens, books, documents, pictures, eating and cooking utensils important for visitors' historical memory. The vision of one woman, it helps acknowledge Guatemala's heritage while keeping it safe for future generations (<http://demhist.icom.museum/abstracts05.htm>).

In Valetta, on 10-13 October 2006, there were studies on historic house museum which were associated with this study. The first paper was "The Rescue of a Medieval Palace" by Maurice de Giorgio, Fondazzjoni Patrimonju Malti. It was said that the Palazzo Falzon, Mdina, is a 13th century palazzo, variously owned by the

Falzon family, the Grand Master of the Order of St. John, and from 1927, by Captain Gollcher (1889-1962). He was a wealthy, cultivated collector, who bequeathed Palazzo Falzon to the Order, which established a foundation to manage it; the foundation willingly transferred it to the Patrimoju, which undertook a big conservation project in the early 2000s. The project conserved not only the house but also a large collection of 3000+ items: artworks, furniture, decorative arts, oriental carpets. Modern museum and public services have also been installed (<http://demhist.icom.museum/abstracts06.htm>).

Another paper was “The Grand Master's Palace” by Theresa Vella, the curator of National Museum of Fine Arts. It can be concluded that the Palace of the Grand Master of the Order of the Knights of St. John is a historic house, a living museum, and a national emblem of Malta. Built in the 1560s, it was an opulent residence for the Grand Master, with fine reception rooms on the piano nobile. The Order's Armoury was kept on the ground floor. The Palace was converted in the early 19th century for use as the seat of British government in Malta, and the home of the Governor. In 1974, when Malta became a republic, the Palace became the seat of Parliament and the President's office. Heritage Malta is now responsible for managing the Grand Master's Palace. The current program is to further research the provenance of the collections, and to improve public interpretation of the Palace (<http://demhist.icom.museum/abstracts06.htm>).

In addition, in April 2007, the National Trust for Historic Preservation in partnership with the American Association for State and Local History, the American Architectural Foundation, and the American Association of Museums, invited 30 historic site professionals to a conference to discuss issues related to the financial sustainability of historic sites for the assessment of museum professional practices and funding sources that may be negatively impacting creativity and financial sustainability. The following issues on national conservation were concerned.

- Successful stewardship of the nation's historic sites requires financial sustainability.
- Sustainability begins with each historic site's engagement with its community and its willingness to change its structure, programs, and services in response to the changing needs of that community
- The long-accepted heritage tourism business model is not a sustainable business model for most historic sites.
- Serving the needs of the local community (not the tourist audience) is the most valuable and most sustainable goal for most historic sites.
- Attendance figures are not the most valid measure of the positive value and impact of the historic site experience or impact.
- Many professional standards and practices in the historic site field were borrowed from the museum community and, in practice, often deter creativity and sustainability at historic sites.
- New standards of stewardship for historic sites should be modeled to reflect the distinct nature of these places.
- Responsible site stewardship achieves a sustainable balance between the needs of the buildings, landscapes, collections, and the visiting public.
- The buildings, landscapes, and collections are the means but not the ends of the work of historic sites.
- Innovation, experimentation, collaboration and a broad sharing of the resulting information are essential to achieving historic site sustainability on a broad scale.

- Undefined collecting coupled with professional standards and practices regarding deaccessioning are an impediment to change and sustainability.
- Programme, challenge and matching grants can reduce long term sustainability by shifting focus away from operating and endowment needs and by encouraging the growth of non-mission related programs.
- Returning sites to private ownership with proper easements can be a positive means of assuring long term stewardship.

Recommendations were also proposed.

- An appropriate stewardship balance for the needs of buildings, landscapes, collections and the public should be established.
- A positive statement to guide the transitioning of historic sites and returning them to private stewardship should be prepared.
- The National Trust and others should experiment with responsible situational standards for collections, buildings and landscapes at pilot sites that could serve as models for others and they should publish their findings as appropriate.
- Foundations and granting agencies should refocus their philanthropy away from short term programme support to grants that assist sites in building their capacity to sustain themselves for the long term.
- Foundations should be supported in their efforts to terminate repeated “drip support” to historic sites to focus their support on sites taking positive steps to achieve long term sustainability.
- Those who educate and develop the leadership of historic sites should amend their curricula to better equip students to deal successfully with rapidly changing realities.
- The major professional associations should encourage, promote, publicize and recognize experimental and successful models of change and sustainable practices.
- The profession must develop new measures, beyond attendance, that document the quality of visitor engagement at sites and the extent of community outreach beyond the bounds of historic sites.
- Historic sites must no longer think of the “velvet rope tour” as their “basic bread and butter” program and must generate more varied ways to utilize these remarkable resources to enrich people’s lives.
- The historic site community must reaffirm the importance of these places for our nations future and redefine our mission in terms of that future rather than the past.
- Selected sites should develop a pilot process to streamline deaccessioning.

2.2.3.1 Examples of historic house museum

1. The Hemingway-Pfeiffer Museum and Educational Center

The Hemingway-Pfeiffer Museum and Educational Center in Piggott, Arkansas includes a barn-studio associated with Ernest Hemingway and the family home of his second wife, Pauline Pfeiffer. Pauline's parents, Paul and Mary Pfeiffer, were prominent citizens of Northeast Arkansas and owned more than 60,000 acres of land. During the 1930s the barn was converted to a studio to give Hemingway privacy for writing while visiting Piggott. Portions of one of his most famous novels, *Farewell to Arms*, and several short stories were written in this studio. Both the home and the barn studio were named to the National Historic Register in 1982. The properties have been renovated, focusing on the 1930s era. Areas of emphasis for the museum and educational center include literature of the period, 1930s world events, agriculture and

family lifestyles, family relationships and development of Northeast Arkansas during the Depression and New Deal eras.

The Hemingway-Pfeiffer Museum and Educational Center is to contribute to the regional, national, and global understanding of the 1920s and 1930s eras by focusing on the internationally connected Pfeiffer family of Piggott, Arkansas, and their son-in-law Ernest Hemingway. This includes drawing on Hemingway's influence as a noted American author to foster interest in literature and promote excellence in the art of writing.

The Pfeiffer-Janes House and Hemingway Barn-Studio lawn and patio areas provide a beautiful setting for a wedding, wedding reception, anniversary celebration, dinner meeting, social reception, or special event (<http://hemingway.astate.edu/gallery.html>).



Figure 15 The Hemingway-Pfeiffer Museum and Educational Center



Figure 16 Wedding at the Hemingway-Pfeiffer Museum and Educational Center

2. The Orchard House of Louisa May Alcott

Orchard House was the Alcott family's most permanent home (from 1858 to 1877). Louisa May Alcott wrote her classic work, *Little Women*, here in 1868 at a "shelf" desk built by her father especially for her. She also set *Little Women* in this home, causing guests to comment that "a visit to Orchard House is like walking through the book!" There have been no major structural changes to the site since the Alcotts' time of residence. Approximately 75% of the furnishings were owned by the Alcotts, and the rooms look very much as they did when the family lived there.

A tour of Orchard House introduces visitors both to objects which were important to the family and to the family members themselves: Amos Bronson Alcott, a transcendental philosopher and teacher; Abigail May Alcott, an independent-minded 19th century woman who was one of the first paid social workers in Massachusetts; Anna Alcott Pratt, Meg in *Little Women*, who had a talent for acting; Louisa May Alcott, Jo in *Little Women*, well-known author and advocate for social reform; Elizabeth Sewall Alcott, Beth in *Little Women*, the "angel in the house", who died shortly before the family moved to Orchard House, and May Alcott Nieriker, Amy in *Little Women*, a very prolific artist.

Orchard House, one of the oldest homes in historic Concord, reflects the unique personalities, involvements, and lifestyle of the Alcotts. A visit to this house provides testimony to the rich legacy of writings, artwork, and philosophical commentary they left behind.



Figure 17 The Orchard House



Figure 18 Parents' chamber



Figure 19 May Alcott's chamber



Figure 20 Louisa's chamber



Figure 21 Dining room



Figure 22 Study room

Educational programmes

A variety of programmes introduces learners of all ages to the Alcott family and their world, such as participating in the activities enjoyed by the Alcotts over 150 years ago in one of many School Group offerings, examining the Alcotts' contributions to various 19th Century Reform Movements, experiencing a 19th Century School Room, or discovering why the Alcotts kept daily journals and visitors can begin their own "journey through journals" (<http://www.louisamayalcott.org/>).

Examples of souvenirs



Figure 23 Madame Alexander dolls



Figure 24 Tea sets



Figure 25 Paper dolls, sticker dolls, and coloring books



Figure 26 *Little Women* coloring book

3. The Mark Twain House

Long celebrated for its apparent whimsy and stylistic idiosyncrasy, the Twain House is more accurately noted as an inspired and sophisticated expression of modernity. In this design, the architect Edward Tuckerman Potter expanded on his earlier Nook Farm house for George and Lilly Warner (built 1870, destroyed 1960). For Twain however, Potter employed a vibrant palette of painted brick reminiscent of William Butterfield's work in England of the 1860s and traditional chalet designs of the Alsatian region of France.

The Twain house is defined mostly by the variety and unpredictability of its elements. No two elevations are alike; generally symmetrical gables are, upon closer inspection, subtly different in their decorative treatments; various chimneys and towers rise spontaneously in contrast to the calming, broad sweep of the deep porches and porte cochere. The painted brick diaper pattern seems to strain as it contains the shifting surfaces of the walls and the vigorously projecting bays.



Figure 27 The Twain House

This commitment to experimentation is also revealed in the exotic and provocative interiors designed by Louis Comfort Tiffany and his partners in Associated Artists. Cultures and styles from around the globe are celebrated and reinterpreted in the dense network of pattern, texture, and color throughout the first floor of the house. Northern Africa, the Far East, and India are woven together in a bravura performance of a knowing and elegant eclecticism that helped set a new standard for the Gilded Age.



Figure 28 Interior design

New technologies were also employed that included a gravity flow heat system, split flues to allow for windows over two fireplaces, and seven bathrooms with flush toilets. In addition, Twain was both proud of, and flummoxed by, his telephone, one of the very first installed in a private home. When combined with his profoundly new way of writing as he advanced his increasingly progressive social and political views, the house is more clearly appreciated as a landmark of modern American thought in the fullest sense.

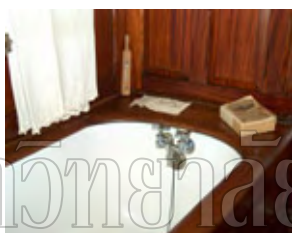


Figure 29 One of new technologies

The museum

The new museum, opened in November 2003 provides the richest possible treasury of Twain's triumphs and tragedies, contemporaries and the Gilded Age. Brush up on Twain's life at *I Have Sampled This Life*, the orientation exhibit in the Aetna Gallery, experience a biography from award-winning filmmaker Ken Burns, and for a penetrating look at Twain's notable peers, period influences, and enduring legacy, visit 2,000-square-foot gallery with changing exhibits. There are rare manuscripts, photos, artefacts, fine and decorative arts never before on display.

As the 21st century "new wing" to the Mark Twain House, the museum centre turns an already rich experience into a deeper understanding. It's a portal to American history and contemporary life based on one of its most original, indestructible interpreters.



Figure 30 The museum

The kitchen and servants wing provides visitors with a richer experience and a deeper understanding of the life of Sam and Livy Clemens during a period when they were financially secure and able to have a very active social life. Walls, cabinets, sinks, a dumb-waiter and other Victorian kitchen necessities have been reconstructed, allowing visitors to experience the rooms as Clemens servants did.

Examples of souvenirs



Figure 31 Prints, fine arts, posters



Figure 32 Music and videos



Figure 33 Seasonal gifts



Figure 34 Exhibition catalogues
(<http://www.marktwainhouse.org>).

2.3 About heritage interpretation

2.3.1 What is interpretation?

Heritage interpretation at the beginning of the 21st century CE is about the discovery, appreciation, and awareness of the natural and cultural systems vital to the present-future. Heritage interpretation is a creative process that encompasses the lived experiences of all visitors, no matter what their backgrounds, and fosters a deep attachment to heritage and heritage conservation. Heritage interpretation is sensitive to both the content that is being interpreted, and the techniques used to communicate that content. In the 21st century CE, heritage interpretation is about making connections

through the many ways the cultural/ natural landscape manifests itself to custodians and local communities and visitors (Staiff & Bushell 2004, p. 3).

There is no single definition that has been adopted by most practitioners (Hall & McArthur 1998, p. 165). The following chronological definitions collectively reflect most of elements that interpreters have considered when developing interpretative experiences.

Table 1: Definitions of interpretation (adapted from Hall & McArthur 1998, p. 166)

| Definition | Source |
|---|--|
| Interpretation is an educational activity which aims to reveal meanings and relationships through the use of original objects, by firsthand experience, and by illustrative media, rather than simply to communicate factual information. | Freeman Tilden (1977) for the US National Park Service |
| Interpretation is the revelation of a larger truth that lies behind any statement of fact. [The interpreter] goes beyond the apparent to the real, beyond a part to a whole, beyond a truth to a more important truth. | Freeman Tilden (1977) |
| Interpretation is a kind of educational enterprise where the concern is that which is interesting to the visitors, or that which can be made interesting to the visitor, not that which someone else thinks the visitor ought to know, regardless of how interesting it is. | Makruski (1978) |
| Interpretation is a planned effort to create for the visitor an understanding of the history and significance of events, people, and objects with which the site is associated. Interpretation is both a programme and an activity. The programme establishes a set of objectives for the things we want our visitors to understand; the activity has to do with the skills and techniques by which the understanding is created. | Anderson & Law (1985) for the American Association of Museums |
| Interpretation is how people communicate the significance of cultural and natural resources. It instills understanding and appreciation. It helps develop a strong sense of place. It presents an array of informed choices on how to experience the resources. | Paskowski (1991) |
| Interpretation is the process of stimulating and encouraging an appreciation of our natural and cultural heritage and of communicating nature conservation ideals and practices. | Queensland National Parks and Wildlife Service (in Davie1992) |
| Interpretation is the communication process which aims at helping people discover the significance of things, places, people, and events... helping people change the way they perceive themselves and their world through a greater understanding of the world and themselves. | Colonial Williamsburg USDA (in MacFarlane 1994) |
| Interpretation is to create an experience or situation in which individuals are challenged to think about and | Vermont Department of Forests, Parks, and |

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|---|---|
| possibly make decisions concerning natural resources. | Recreation USA (in MacFarlane 1994) |
| Interpretation is a means of communicating ideas and feelings which help people enrich their understanding and appreciation of their world, and their role within it. | Interpretation Australia Association (1995) |

2.3.2 Principles of interpretation

Freeman Tilden, the father of interpretation, defined six principles of interpretation, which have remained highly significant to interpreters across the world, as follows:

1. Any interpretation that does not somehow relate what is being displayed or described to something within the personality or experience of the visitor will be sterile.
2. Information, as such, is not interpretation. Interpretation is revelation based upon information. But they are entirely different things. However all interpretation includes information.
3. Interpretation is an art, which combines many arts, whether the materials presented are scientific, historical or architectural. Any art is in some degree teachable.
4. The chief aim of Interpretation is not instruction, but provocation.
5. Interpretation should aim to present a whole rather than a part, and must address itself to the whole man rather than any phase.
6. Interpretation addressed to children (say up to the age of twelve) should not be a dilution of the presentation to adults, but should follow a fundamentally different approach. To be at its best it will require a separate programme (Tilden 1977, p. 9).

However, there are also principles related to interpretation made by others. For instance Goodey (1994) offered principles for interpreter to:

1. explore the how and why as well as the what and when of any particular piece of information;
2. explore the options for an interactive and involving experience; visitors, both young and old, should be able to interact then learn from one another;
3. have strong human-interest themes—the interpretation should focus on the fact that people are interested in people;
4. provide interpretation at different levels to reflect the interest and comprehension abilities of different visitor groups;
5. ensure interpretation is consumer-led as well as resource-led—there should be a balance between interpretation that reflects the interests and needs of the visitor and the range of messages heritage organizations seek to communicate;
6. ensure that visitor gains some new knowledge and is stimulated to know more;
7. recognize that there is a limit to how much a visitor can absorb;
8. recognize how unobservant people are—visitors need guidance as to what to look at and what is significant;
9. build on pre-existing knowledge—this will ensure that the interpretation is relevant and meaningful; and
10. provide an overall experience that stimulates all of the senses (Goodey, cited in Hall & McArthur 1998, pp. 169-170).

Aplin (2002, p. 39-42) also suggested interpretation principles consisting of :

1. researching the subject and striving for accuracy;

2. researching the audience in terms of age and gender, educational background and current interests, and language;
3. carefully devising methods;
4. balancing detail and brevity;
5. entertaining as well as educating; and
6. providing context.

2.3.3 Aims of interpretation

The aims of interpretation are specified by Hall & McArthur (1996, p. 88), as follows:

1. to enrich visitors' experience;
2. to assist visitors to develop a keener awareness, appreciation, and understanding of the heritage being visited;
3. to accomplish management objectives through encouraging the thoughtful use of resources by visitors (for example, the distribution of visitor pressure at a site and/ or minimizing environmental impacts on fragile heritage sites); and
4. to promote public understanding of heritage managers and related heritage programmes.

Hall & McArthur (1996, p. 168) also proposed the need for interpretation and education, in terms of heritage management and tourism, as follows:

1. to raise awareness and understanding of the values and uses of heritage;
2. to raise awareness and understanding of the issues facing the management of heritage and the way in which management is dealing with them;
3. to influence or change visitor behaviour; and
4. to seek public input and involvement with various aspects of heritage and visitor management.

In addition, for stakeholders, interpretation can be beneficially used:

5. to differentiate their tourism product from more mainstream products;
6. to attract higher-yield clientele;
7. to increase client satisfaction;
8. to contribute to an ethical position held by the operation;
9. to increase guide satisfaction; and
10. to gain more favourable treatment from heritage managers (Hall & McArthur 1996, p. 168).

2.3.4 Interpretation and presentation

Aplin (2002, pp. 42-47) suggested some practical issues for the use of interpretation, for example:

Signs

On-site signs can be important tool for both site and visitor management, and for giving information. They need to be well placed, eye-catching, attention-grabbing, and attention-holding. As for any form of interpretation and presentation, there is a need to achieve a balance between brevity and detail. Information-giving signs work best, in most cases, when they are positioned so that the object they relate to can also be seen, making the relationship between sign and heritage feature easier for visitors to establish.

The concepts involved in heritage interpretation are often complex, whether they relate to natural processes or cultural ones. Carefully-conceived and well-

designed signs are a key management tools for promoting heritage-friendly behaviour and for preventing damage and injury.

Guides

Trained professional or voluntary guides are used at many heritage sites to give an on-the-spot commentary outlining the main features of the site. There are a number of advantages using guides. They can provide information, and, moreover, can adapt the content of their presentation to each group they lead and can use a language other than the local majority language. Moreover, they can be assigned in advance to pre-booked groups with special requirements. Their mere presence and official standing can influence visitor behaviour and dissuade harmful, dangerous, or disruptive activities. In this way, they act as management as well as interpretation personnel. Visitors can question guides if they require further information; the best guides provide interactive interaction *par excellence*.

Printed materials

Printed material of various kinds is a traditional medium for interpretation, and is used to convey both on-site and off-site information. It can come in many different forms with many different levels of information, sometimes with elements of entertainment.

Brochures and leaflets can be used either as advertising to draw visitors to the site, or to provide a brief introduction for visitors at the site. They are, by their very nature, brief, and the comments made about brevity, clarity, and eye-catching layout in relation to signs also apply this type of printed material. There is also a place for more extensive printed material for those wishing to have greater detail, or a more permanent record of their visit. Books, booklets or postcards are expensive to provide, for small and infrequently visited sites.

A graded range of printed material, perhaps in several languages, is a good way of providing for the diversity of visitor needs. Printed materials also cater for non-visitors who have an interest in the site.

Audio-visual aids

Many sites around the world provide some forms of audio guide, for instance a handset at the Shanghai Museum in China which provides information, in a variety of languages, on the exhibit or site where visitor is standing, or the use of low power transmitter loop in form of headset in USA. The audio-visual methods allow time flexibility, and, moreover, route flexibility for visitors.

Accuracy and a mix of entertainment and information are essential. Different ages and background can also be catered for if required, and where practical. More advanced audio-visual aids may bring visitors a view of a particular location in different seasonal or weather conditions, or a particular aspect of a historic site as it was in the past. Like signs, such material may mean more to visitors when it is experienced first-hand on location than when viewed in a visitor centre or off site.

Web sites and IT media

Web sites are an exceptionally powerful off-site medium for interpretative information relating to heritage sites. Many museums, art galleries, and heritage sites now have comprehensive web sites offering “virtual tours”. Web sites can offer versions in multiple languages. They, often in the form of intranet on-site versions, can be used to allow visitors to access much more detailed information than can be conveyed on signs or in most printed materials. They allow each visitor to choose the

level of information they wish to access. CD-ROMs can also provide similar experiences, both on and off site.

However, there are a number of problems with the use of information technology such as web sites. Electronic equipments are difficult to make weatherproof and are almost housed in visitor centres. Also, there need to be enough machines to cater for peak visitor periods, and equipments must work well.

Visitor centres

Visitor centres can bring together all types of interpretation and presentation mentioned above, along with additional static and dynamic displays. These centres also normally house food outlets, toilets, a shop selling related literature (and often souvenirs), and guides or other staff to answer visitors' questions. The atmosphere should be relaxed, to the extent that visitor numbers allow, and the centre should provide a comfortable place, protected from the weather, in which visitors can wait for others and find information. This may take place prior to their on-site visit, or after visit, to add to their information or simply to allow them to reflect on it. One of the major management decisions will be the size and visitor capacity of the centre. It should not appear crowded at any but the busiest times, yet it will inevitably be an expensive place to build, maintain, and staff, and will be underutilized for much of the time. Siting and designing are also important. A visitor centre can be a crucial part of visitors' experiences at any heritage site, as an introduction and a showcase.

2.3.5 Interpretation and heritage management

As heritage interpretation is a creative process that must involve all stakeholders, interpretation should be about connecting to the community, and as participatory planning and management proved to be far more successful and sustainable in the long term, the involvement of all stakeholders, including communities and visitors, should be in the process respond to heritage interpretation (Cori 2006, p. 97).

For related organizations, local control should be considered when the projects associated with cultural assets and tourism are aimed to be launched. Participation made by local community is very meaningful for heritage interpretation as they are the owner of cultural assets. Their reactions are part of experiences which are conveyed to visitors.

However, Bodnar (cited in Cori 2006, p. 100) confirmed that people use history and memory to create mythical narratives with symbols and heroes that articulate a point of view in the present. They inevitably recall the past in ways that best serve their purpose in the present time and they erase or revise facts and interpretation that they consider antithetical. This is also supported by Croker (cited in Cori 2006, p. 101) that social significance and heritage significance are dynamic and ever-changing notions, hence heritage conservation is about managing these changes, and the interpretation process itself should embody the opportunity for further social significance being revealed.

To balance between what is interpreted and what really happened, the message should be the essential part of the management plan of a heritage site. Interpretation should be about creative and inspirational rather than overly didactic or exaggeratedly told.

Interpretation is not seen as mere information. It goes beyond telling people the name of a plant species or the age of a building. Interpretation is a coordinated, creative, and inspiring form of learning (McArthur, cited in Cori 2006, p. 90). Interpretation plays then, an important role to respond to individual leisure needs including the desire for understanding and competent manipulation of knowledge, and social needs, in particular the design to accumulate cultural capital. It is designed to communicate the significance of heritage places, in a manner appropriate to visitors engaged in leisure activities during their leisure time as informal education is at the heart of interpretation (Light, cited in Cori 2006, p. 92).

Interpretation is far more than information. Conclusively, what is interpretation can be supported by what stated by Tilden (1977): through interpretation, understanding; through understanding, appreciation; and through appreciation, protection.

2.4 Factors leading to new notions that affected Thailand and Thai ways, including architecture during that period

Being Thai or Thai way has been altered due to different circumstances and factors coming at different times. For this study, whose focus is on the creation of architecture completed during the modern period, basically the traditional epistemology of the most recent Thai records is based on a politically motivated chronology, mostly made by the ruling elite. Hence, the “royal-national historiography” is as follows:

1. The prelude of change, before 1850 (King Rama I-III)
2. The dawn of Western influences, 1851-1867 (King Rama IV)
3. The reformation period, 1868-1910 (King Rama V)
4. The modernized empire, 1911-1925 (King Rama VI)
5. The end of absolute monarchy, 1926-1932 (King Rama VII)
6. The period of turmoil democracy, 1933-1956 (King Rama VIII)
7. The regime of military dictators, 1957-1978 (King Rama IX)
8. The second reformation, 1979 -1989 (King Rama IX)
9. The democratic government, since 1990 (King Rama IX) (Noobanjong 2003, p. 12).

Okediji (2002) compared the organization of Western colonization periods as follows:

1. The colonial imposition period is when Western colonial powers impose their culture upon that of an indigenous culture to undermine or to deny its existence.
2. The colonial opposition period is when indigenous people assimilate Western ideology and use Western cultural artefacts to resist the colonial process.
3. The colonial exposition period is when indigenous people succeed in gaining independence from colonial powers. Native intellectuals and artists then use Western artefacts that get ingrained in the culture against their own corrupted national government.
4. The colonial immigration period is when the government, normally an autocratic regime, forces the indigenous intellectuals and artists to leave and to seek refuge elsewhere due to political conflict.

Noobanjong (2003, pp. 12-13) proposed the following historical periods for Thailand:

1. The colonial imposition period (1850-1932) is about the importation of Western ideology and cultural artefacts to Siam to accommodate the colonization process in

both international and domestic dimensions. This period begins around 1850. The time preceding 1850s is recognized as simply a pre-colonial era, in spite of the fact that contact with the West began in the 16th century.

2. The colonial opposition period (1850-1932) is about the importation of Western ideology and cultural artifacts to Siam to oppose the colonization process in both international and domestic dimensions. This happened simultaneously with the Colonial Imposition Period.

3. The colonial exposition period (1932-1979) is about the application of Western culture in Thailand to promote certain internal political and social ideologies, as well as to implement the national government policies.

4. The colonial immigration period (1980-present) is about the commodification of Western ideology and cultural artefacts in Thailand happening concurrently with the understanding of Thai culture by the West. This is the beginning of Neo-Colonialism: the age of economic, intellectual and cultural colonization via the globalization process led by the American rather than the European.

It can be seen that for Thailand, during the reign of King Rama VI, the gist and focus of this study, it is both 1. and 2. as Thailand adopted Western cultures and notions, obviously architecture, due to political circumstances, but at the same time resisted Western powers, and argued that Thailand, or Siam at that time, was not colonized.

2.4.1 Westernization VS Modernization in Thailand

Westernization and Modernization have played more and more significant roles since the old days of Thailand, or Siam. There are three different reactions the Kings took to cope with the new coming notions which could directly affect the country.

First, from the 1700s until 1850s, Siam followed the course of Rejectionism. Only restricted contact with Westerners was permitted after the reign of King Narai of Ayudhya (1656-1688). Then until the mid-19th century a limited form of Modernization occurred in terms of the importation of weaponry and trade. Second, the acceptance of both Westernization and Modernization was based on the assumption that Modernization was desirable and necessary, then the society must fully Westernize in order to successfully Modernize. The third was a Reformist approach. Since Rejectionism was not anymore pragmatic whereas a compromise could be a cleverer strategy, the Reformist was selected as an alternative by most non-Western countries to handle Western encroachment. King Rama IV (Mongkut, 1851-1868) initiated this strategy by his cardinal principles, Westernized to be Modern, but in a careful ways, including adopting Western concepts, practices, institutions, knowledge and culture. Following his predecessor, King Rama V (Chulalongkorn, 1868-1910) instructed his servants to learn from the West, but used Siamese traditions as the guide, and so, made Western techniques compatible with Thai ways (Noobanjong 2003, pp. 36-37).

According to Huntington, it can be concluded that Thailand has gone through all these phases during the reigns of King Rama IV-VI (1851-1925).

“At the social level, Modernization enhances the economic, military, and political power of the society as a whole and encourages people of that society to have confidence in their culture and to become culturally assertive. At the individual level, Modernization generates feelings of alienation and anomies as traditional bonds and social relations are broken and lead to crisis of identity” (Huntington 1996, p. 76).

2.4.2 King Rama VI and the royal Nationalism

In Thailand, or previously called Siam until 1939, the idea of Nationalism was not from popular demand, but fundamentally from the West, by Siamese ruling elite and scholars who graduated abroad, mostly granted by King Rama V. King Rama VI, his successor who was graduated in England, was the chief of this notion about Nationalism (Noobanjong 2003, p. 241). With his diplomatic talent, along with his education in England, the King was familiar with Western culture and international politics. With mounting tensions between Germany and Austria and England, France, and Russia, coupled with shrewd diplomatic skills of the King himself, the threat of Western colonization in Siam began to decline gradually. One evident confirmation was when the country took a neutral position at the beginning of the World War I, until it became clear that Germany would lose the war. Participating in the World War I with the Allies brought tremendous political gains to Siam at that time. The country was able to negotiate all unequal treaties with the West, through long and hard effort from 1920-1926. With less pressure from the outside world, the King turned the attention to domestic affairs to consolidate the unity of the nation, and their hegemony in the society (Noobanjong 2003, p. 113).

The King was not the state himself, but rather the representation of the state, which consisted of three institutions: the nation, the religion (Buddhism), and the monarchy. These institutions exercised their powers through the authority vested in him. Clearly, a new relationship between the state and the kingship arose (Noobanjong 2003, p. 241). He said:

“Let it be understood that I am merely a human being and a Thai who is entrusted with the power to maintain national independence... The day you lose your confidence in me, the day you see that I am not worthy of such honour and position that will be the day of my death.” (Mokarapong 1972, p. 57)

The King established the concept of nationhood, or royal Nationalism, to maintain the national sovereignty, but indirectly confirmed the power that the King was not just the symbol of the nation, but the leader, then people must be respectful and loyal to the King, who received the people's authorization to use his power on their behalf to protect the nation and to promote the common good (Noobanjong 2003, p. 241).

Then, the king concluded:

“To plot against the King is therefore the worst of all crimes. All rebels should be considered nation enemies, traitors, evil ones in the nations, and they must be disposed of.” (Mokarapong 1972, p. 57)

In other words, as the King based his discourse of Thai nationhood and identity on the three pillars: nation, religion and monarchy, faithfulness to any one of the three meant loyalty to all three. Disloyalty or disobedience or disrespect toward one meant disrespect toward them all (Wyatt 1984, p. 229). This was how the King maintained his power, by uniting people of the kingdom through the notion of Nationalism.

Inspired by the transformation of European countries to modern nations, King Rama VI laid the foundation of the nationalist movement. In collaboration with foreign-educated intellectuals, he engineered the discourse of nationhood to invent and reaffirm the cultural identity of Siam. In addition, the King introduced the notion of democracy to Siam by demonstrating the practice of a democratic government system at “Dusitthanee”, a miniature city in his palace (Noobanjong 2003, p. 113).

Despite his educational background in the West and his initiation of modern things, he also questioned if all Western culture and things were suitable for the Thai. However, he accepted all the benefits of Western knowledge and technology which apparently reflected through architecture, the cultural artefact. King Rama VI's main strategy in stimulating Nationalism was the rewriting of history by:

“emphasizing the need to preserve old sites, encouraging the production of historical materials, popularizing the stories of the past, and utilizing particular episodes or aspects of the past for present purpose” (Vella 1978, p. 205).

The King took a conservative stand on the Westernization and Modernization process of the nation. He believed that the Westerners had much to offer in the ways of techniques and abilities, but he questioned the inherent goodness of things Western in all cultural contexts especially for the Thais (Noobanjong 2003, p. 113).

Mutually, he warned the Thai to be careful in adopting Western culture. He criticized Siamese art, as well as architecture, because:

“Young Siam had become obsessed with a desire ‘to ape European manners and European ways in outward things to be accounted civilized.’ These people were ‘prompted to catch and repeat like a parrot the foreigners’ idea!’ As a result, art as well as literature and morality suffered from the act of those who wished to appear civilized...all sort of vandalism have been committed against art, literature, and morality in the name of civilization.” (Aasen 1998, p. 140)

Hence, the Department of Fine Arts was founded in 1912 “to preserve and develop the art and craftsmanship of the country under one control” (Vella 1978, p. 232).

In architecture, the nationalist structures during his reign were typically characterized by having their designs based on a simplified rectangle or a cross-plan crowned by multi-level overlapping roofs. Their structural system is usually post-lintel, using reinforced concrete as the main material. Initially, the roof structures were timber, but later they employed the steel and concrete. Important examples of royal, government and public structures in this group are Samakkeemukamataya and Vajareeromaya Royal Residences in Sanamchandra Palace, Vajiravudh College, the buildings of the Faculty of Arts and the Faculty of Scienc, Chulalongkorn University (Noobanjong 2003, pp. 242-243).

Western architectural genres and influences spread globally through colonization and impact of Western cultural ideas and writings. Thailand's stance was to adopt Western styles but adapt them to be compatible with Thai culture without being colonized. This can be apparently seen during 19th and 20th centuries. The Western powers played many more roles through architectural designs which were mostly in hybrid between European and Siamese designs. However, this was not just the physical evidences, but was the expression of social and political awareness, as well as national and cultural identity (Noobanjong 2003, pp. 42-43), reflecting the effectiveness of the notion of Nationalism aroused by King Rama VI.

King Rama VI initiated the process of embedding Thai culture for Siamese society to go compatibly with Western culture and Modernity. This made the King the greatest patron of Western art and architecture of all Chakri Dynasty rulers. King Rama VI, his courts, and aristocrats were notorious for architecture with extravagantly built edifices in Western style. Compared to the reign of King Rama V, a large number of European artists and architects were employed during this regime (Noobanjong 2003, p. 113).

One significant reason of this was that Thailand reorganized and expanded its governmental system into various ministries; each has its own agencies involved in building constructions. Consequently, Western architects, artists, and engineers no longer only worked in the Department of Public Works, Civil Engineering, and Municipality. Some of the foreigners, hired by the previous ruler, continued their tenures while others received renewals or expansion of their contracts by the new king.

The list below exhibits the names of prominent Western architects, artists, and engineers who were employed during the reign of King Rama VI.

- Carlo Allegi, continued tenure
- G. E. Gollo, continued tenure
- O. Tavella, continued tenure
- Mario Tamagno, continued tenure
- Annibale Rigotti, rehired by the Ministry of Interior
- R. Bellehome, rehired by the Bureau of Municipal Affairs
- Mr. Gittens, unknown nationality, chief engineer, the State Railway, the Ministry of Public Works
- Mr. Gothard, probably German engineer, the Ministry of Public Works
- Edward Healey, British architect, the Ministry of Defense and later the Ministry of Education, whose credited works were the Siam Society and Manangkasila Mansion
- Charles Bodar, French irrigational and sanitary engineer, the Bureau of Municipal Affairs, and later the Ministry of Public Health
- L. R. dela Mahotia, French sanitary engineer, the Bureau of Public Health
- A. B. Spinyo, unknown nationality, civil engineer, the Bureau of Public Health
- N. Sperotti, Italian architect, the Bureau of Public Health
- Fausto Pistono, Italian architect, the Bureau of Public Health, responsible for the design of Chulalongkorn Hospital
- Carlo Quadrelli, Italian architect, the Minister of Bangkok Metropolitan Administration
- Mario Gallatti, Italian architect and sculpture
- Charles Bequelin, French architect, the Bureau of Public Health, who oversaw the proposal for the Supreme Court, which was subsequently built by the Ministry of Public Works after the 1932 Revolutions, his other works included Bang Khwang Penitentiary, the Ministry of Public Works, and several palaces for princes and princesses
- A. Rigazzi, Italian architect, the bureau of Municipal Affairs, and later the Ministry of Commerce and Transportation, responsible for the design of the State Railway Hotel
- Emilio Forno, Italian architect, Department of Fine Arts, and subsequently the Ministry of Education as a professor at the Art Academy
- C. Rigolli, Italian painter, Department of Fine Arts, painting the ceilings at Norasingha and Banthomsindhu mansions
- Corrado Feroci, Italian sculptor and painter, Department of Fine Arts, later the founder of the Art Academy (Silpakorn University)

The demography of foreign architects, engineers, and artists during this reign was not any different from the previous reign. The Italians still dominated the employment in Siam, while the French, German, and British occupied minor roles and thereby had less influence on the creation of Siamese cultural artefacts (Noobanjong 2003, pp. 351-352).

Yet, the King argued that as long as the Thais did not lavishly follow Western ideas and precedents, they should feel free to adopt or reject it as best suited their national purpose. The King did this by continuing the construction of a “civilized pedigree” through the importation of Western art and architecture. The King strongly believed that Thailand never let its tradition and culture go, but on the contrary cherished its indigenous heritage that coexisted with the Western knowledge, technology, forms of consciousness, practices, and constitutions (Noobanjong 2003, p. 255).

The notions on cultural landscapes are getting universal as they are the basis of any place where lives and settlement occur. They are also the shortcut for the discovery of how things were created. For the three palaces, as they are places of values and rich of meaningful history, their importance need to be more concerned. Cultural landscapes help augment the realization of their value as they are the linkage between the place and the setting while the underlying history is still maintained. Cultural landscapes make architecture become more meaningful under the contexts of its geographical aspects.

มหาวิทยาลัยศิลปากร สงวนลิขสิทธิ์

Chapter 3 About the palaces

3.1 About King Rama VI

3.1.1 Biography

Table 2: Biography of King Rama VI

| King Vajiravudh (Rama VI) | |
|--|----------------------------------|
|  | |
| Figure 35 King Vajiravudh (Rama VI) (http://en.wikipedia.org/wiki/Vajiravudh) | |
| Reign | 23 October 1910-25 November 1925 |
| Born | January 1, 1881 |
| Died | November 25, 1925 |
| Father | King Chulalongkorn (Rama V) |
| Mother | Queen Saovabha |
| Predecessor | King Chulalongkorn (Rama V) |
| Successor | King Prajadhipok (Rama VII) |
| Consort | Four queens |
| Issue | HRH Princess Bejaratana Rajasuda |
| Dynasty | Chakri |

Education and accession

When Prince Vajiravudh was only 11 years old, he was sent to study at the Royal Military Academy Sandhurst. Later he studied history and law at Christ Church, Oxford. He was greatly influenced by English culture. When his brother, Crown Prince Vajirunhis, unexpectedly died at the age of 16, Prince Vajiravudh became the crown prince. After his father's death, he became the sixth monarch of the Chakri Dynasty on October 23, 1910.

King of Thailand

King Vajiravudh reigned during the transition from an old-fashioned to a modernized Thailand. He continued the modernizations introduced by his father, whose achievements were difficult to follow. At the end of the reign of King Rama VI, Siam suffered from many serious problems, some of which were setbacks resulting from modernization. The King considered political reform or democratization of the system of absolute monarchy, but ultimately thought that people were not ready for it.

Marriage and succession

On 10 August 1924, King Rama VI married Chao Chom Suvadana. She was granted the title Princess Consort Suvadana or HRH Phra Nang Chao Suvadana on 10 October 1925. The King had one daughter named HRH Princess Bejaratana Rajasuda. The daughter was born on 24 November 1925, just two hours before the King's demise.

Without his male heir, King Rama VI's brother, Prince Prajadhipok, became King Rama VII, the new monarch.

Literary works

King Rama VI was one of Thailand's highly renowned artists, writing modern novels, short stories, plays and even journals. Among his works were translations of three Shakespeare plays, *The Merchant of Venice*, *As You Like It*, and *Romeo and Juliet* as well as many other writing pieces to promote the ideology of Thai Nationalism. In several writings, he criticized the ethnic Chinese in Thailand as being "Jews of the East", particularly the immigrant traders, due in part to the economic affluence in Thailand.

Administrative reform and Nationalism

King Rama VI's notable accomplishments were the reform of the country's administration, the establishment of a school and a university, the abolition of polygamy, the surname system as used in Western countries, and a national flag. He also established the 1924 Palace Law of Succession, which governs succession to the Thai throne to the present day. However, his most notable contribution was the focus on Nationalism. King Vajiravudh is considered the father of Thai Nationalism, which was later built upon by Field Marshall Phibunsongkhram and Sarit Dhanarajata. He introduced the practice of using the name Rama for the kings of Chakri dynasty in deference to foreign practice.

About education

King Rama VI established the Kingdom's first school and university. Upon his accession to the throne, he founded the Royal Pages School in 1910. The school was

modelled on the traditional English public school in England where he studied. After his death in 1925, the school was renamed Vajiravudh College in his honour. The King also established Chulalongkorn University in 1917. The university, which was named in honour of his father, was the first Western-style university in the country (<http://en.wikipedia.org/wiki/Vajiravudh>).

3.1.2 King Rama VI and the ascent of elite Nationalism

One of King Rama V's reforms was to introduce a Western-style law of royal succession, so in 1910 he was peacefully succeeded by his son, Prince Vajiravudh, who got used to Western notions and cultures. He had been educated at Sandhurst military academy and Oxford, and was a thoroughly anglicized Edwardian gentleman. Indeed one of Siam's problems was the widening gap between the Westernized royal family and the upper aristocracy and the rest of the country. It took another 20 years for Western education to extend to the rest of the bureaucracy and the army: a potential source of conflict.

There had been no political reform under King Rama V: the King was still an absolute monarch, who acted as his own prime minister and staffed all the agencies of the state with his own relatives. Prince Vajiravudh, with his British education, knew that the rest of the nation could not be excluded from government. He applied his observation of the success of the British monarchy, appearing more in public and instituting many more royal ceremonies. He also carried on his father's modernization programme, for example primary education became compulsory, and in 1916 higher education came to Siam with the establishment of Chulalongkorn University, which in time became the seedbed of a new Siamese intelligentsia.

Another solution he found was to establish the Wild Tiger Corps, a paramilitary organization of Siamese citizens of good character united to further the nation's cause. The King spent much time on the development of the movement as he saw it an opportunity to create a bond between himself and loyal citizens; a volunteer corps who were willing to make sacrifices for the King and the nation.

At the beginning, the Wild Tigers were drawn from the King's personal entourage, but then spread rapidly.

Of the movement, a German observer wrote in September 1911 that:

“This is a troop of volunteers in black uniform, drilled in a more or less military fashion, but without weapons. The British Scouts are apparently the paradigm for the Tiger Corps. In the whole country, at the most far-away places, units of this corps are being set up. One would hardly recognize the quiet and phlegmatic Siamese.”

King Rama VI's style of government differed greatly from that of his father. In the beginning of his reign, the King continued using his father's team and there was no sudden break in the daily routine of government. Much of the running of daily affairs was therefore in the hands of experienced and competent men. To them and their staff, Siam owed many progressive steps, such as the development of a national plan for the education of the whole populace, the setting up of clinics where free vaccination was given against smallpox, and the expansion of railways.

In 1917 Siam declared war on Germany, mainly to gain favour with the British and the French. Siam's token participation in the World War I gained a seat at the Versailles Peace Conference, and the Minister of Foreign Affairs Devrawongse used this opportunity to argue for the repeal of the 19th century treaties and the restoration of

full Siamese sovereignty. The United States obliged in 1920, while France and Britain delayed until 1925. This victory caused the King some popularity.

King Rama VI died in 1925, at the age of only 44, the monarchy was in a weakened state. He was succeeded by his younger brother, Prince Prajadhipok (http://en.wikipedia.org/wiki/History_of_Thailand_%281768-1932%29#Vajiravudh_and_the_ascent_of_elite_nationalism).

3.2 About the three palaces: Sanamchandra Palace, Phraramrajniwes Palace, and Mrigadayavan Palace

3.2.1 Sanamchandra Palace

Sanamchandra Palace is located in Nakhon Pathom, a province of 56 km. south of Bangkok. The palace is about a kilometre from the majestic pagoda, Phra Pathom Chedi. The location was formerly called “Noen Prasat”, and believed to be the site of an ancient palace. Close to Noen Prasat, before a Bhraman shrine, was a natural pool called “Sa Nam Chand” (presently called Sa Bua).

Before ascending to the throne, King Rama VI came to this city to pay homage to Phra Pathom Chedi, the Big Pagoda. He wished to build a palace here as a retreat and a residence during his pilgrimage trip to the pagoda. He preferred this area as he viewed it a strategic location. In 1907, he bought about 335 acres of the land around Noen Prasat from local people. He then had Luang Pitak Manop (Noi Silapi, later Phraya Visukam Prasit) design and supervise the construction of the palace. The construction began in 1902 by the end of the reign of King Rama V. It was completed in 1911, the reign of King Rama VI, who named the palace Sanamchandra Palace.

In addition, the King had another plan for this palace. It was to serve not only as retreat, but also as a stronghold during a national crisis. Here, he regularly held practices for the Wild Tiger Corps, a paramilitary troop.

On 1 December 2003 the Committee for the Renovation of Sanamchandra Palace chaired by HRH Princess Bejaratana Rajasuda, King Rama VI’s daughter, in collaboration with the Ministry of Interior, Mr. Navin Khantahirun, Nakhon Pathom Governor, and Asst. Prof. Likid Khanchanaporn, the Vice President of Silpakorn University, Sanamchandra Palace Campus, returned the palace including its buildings to the Bureau of the Royal Household, following the wishes of HRH Princess Bejaratana Rajasuda. At present, the Bureau of the Royal Household has since opened the royal residences, royal houses, and some houses to public as attractions (Sanam Chandra Palace Office 1996, p. 4).



Figure 36 Area of Sanamchandra Palace (in green)

Bhiman Pathom Royal Residence

The first hall to be built in this palace, Bhiman Pathom Royal Residence is a brick-and-cement building in Western style which was adapted to suit the tropical climate. The ventilation panes and railings around the upper floor of the building were traditional elaborate Thai carving patterns. Located upstairs were a bed chamber, a bathroom, a conference room, a dining room, and a prayer room. In the prayer room sits a Buddha image in the First Sermon Attitude. The exquisite angelic congregation design on the mural in the prayer room was painted by Phraya Anusart Jitrakorn (Chan Jitrakorn).

The residence was frequently served as King Rama VI's private quarters (particularly before his coronation, and afterwards until 1913), his study, a reception hall and an audience hall (Sanam Chandra Palace Office 1996, p. 5).



Figure 37 Bhiman Pathom Royal Residence (taken by Muangyai, N, 28/01/09)

Samakkeemukamataya Hall

Sharing the same roof with the two-storey semi-European Vajareeromaya Royal Residence is a large throne hall, Samakkeemukamataya Royal Residence. It is a one-storey open hall in Thai architectural style. The north gable is patterned in the design of the blessing God Indra under a three-spire castle. In his right hand is his weapon, a thunderbolt. The left hand is in the blessing position. Around the God are angels and five kinds of human being.

Because of its capacity to house a large crowd, this hall once was served as a banquet hall, a throne hall for the King's audience, a conference room for the Wild Tiger Corps, and a theatre for the mask performance called "Khone". Locals, therefore,

often called it “Khone House”. There used to be the nine-tiered umbrella insignia, “Chatra”, erected during his residence (Sanam Chandra Palace Office 1996, p. 6).



Figure 38 Samakkeemukamataya Hall (taken by Muangyai, N, 28/01/09)

Chaliemongkolasana Royal House

It is a tiny castle-like hall built in a combination of French Renaissance and English Half-Timber, but with some adaptation to suit the tropical climate of Thailand. It is located to the south of the vast open field. King Rama VI had it built around 1908, with M.C. Itthi-Thepsan Kritdakorn as its architect.

The King held a house-warming ceremony for this residence on 3 February 1917 (Sanam Chandra Palace Office 1996, p. 7).

The name “Chaliemongkolasana” derived from the character in *My Friend Jarlet*,¹ a drama written by Arnold Galsworthy and E.B. Norman. The King was inspired to construct his place whose architecture was able to reflect his favourite drama. The architectural design and the materials of the building reflect strength, power, and grandeur, masculine characteristics (Kirdsiri 2003, p. 51). This two-storey building was painted in pale yellow with a red tiled roof. Upstairs were a bed chamber, a study room, and a bathroom. The west room downstairs was once served as a waiting room and a temporary office of the weekly *Dusit Smith Magazine* (Sanam Chandra Palace Office 1996, p. 7).

Towards the end of his reign, the King often stayed here when he visited Nakhon Pathom for the combat practices of the Wild Tiger Corps (Sanam Chandra Palace Office 1996, p. 7).

In front of the building stands the statue of Yalae, the King’s loyal dog. The name Yalae derived from an English name “Jarlet”. Yalae was considered the King’s best friend. Unfortunately, he was killed and this brought sorrow to the King.

¹ *My Friend Jarlet* by Arnold Galsworthy and E.B. Norman

This drama took place during 1870 war when German soldiers attacked France. Paul and Jarlet were hiding from the soldiers in a small hotel in suburban area of Paris. Paul was an energetic young man who loved his country more than anything else. He counted Jarlet as his best friend because he was once saved from drowning by Jarlet. Jarlet also taught him a lot about life. Jarlet was a mature man, lived his life by Paul’s money. Paul was in love with Marie, a niece of a hotel’s owner. One day, Paul was called for a meeting about fighting with German soldiers. Marie was left to talk with Jarlet. Jarlet found out that Marie was actually his long lost daughter. Paul rushed back to say good bye to Marie because the German soldiers found him and his comrades while they were in secret meeting and would shoot him. Due to the love of Jarlet to Marie and Paul as his daughter and his beloved friend, Jarlet decided to go instead. Paul and Marie could not stop him in time.

King Rama VI loved this drama very much. He translated this piece of work into Thai and named it *Mitr Thae (True Friend)* and also composed two pieces of drama under the inspiration made by *My Friend Jarlet* which were *Phuan Tai (Best Friend)* and *Hen Kae Look (Just for My Child)*. The King also gave the name “Jarlet”, which was pronounced in Thai as “Yalae”, to his beloved dog, because the King counted it as his real and best friend in his life and had a memorial monument built for his “Jarlet” in front of his *My Friend Jarlet* inspired mansion in Sanamchandra Palace (Kirdsiri 2003, p. 51).

Therefore the statue of Yalae was built as a commemoration to the King's great pal, with the plaque inscribing the poem written by the King for his beloved dog (Kirdsiri 2003, pp. 51-52).



Figure 39 Castle-like Chaliemongkolasana Royal House (taken by Muangyai, N, 28/01/09)

Marierajrattaballang Royal House

King Rama VI had this house built around 1916 with M.C. Itthi-Thepsan Kritdakorn as its architect. This is a two-storey building built with golden teak in European Neo-Classical style with some adaptation to suit the tropical climate. It was built as a match for Chaliemongkolasana Royal House with a covered walkway from the back across the moat to the front of Marierajrattaballang Royal House. The covered walkway has a tiled roof and is fitted with windows along the whole length.

The inspiration for the construction of Marierajrattaballang Royal House also came from the play, *My Friend Jarlet*, by the two English playwrights. King Rama VI translated the play into Thai and entitled it *Mitr Thae (True Friend)* (Sanam Chandra Palace Office 1996, p. 8). The wood and colour of the building express gentleness and tenderness, feminine characteristics of Marie Leroux, the main character of *My Friend Jarlet* (Kirdsiri 2003, p. 54).



Figure 40 Marierajrattaballang Royal House (taken by Muangyai, N, 28/01/09)

Thub Kwan Royal House

Thub Kwan is a traditional Thai housing complex, designed and constructed by Phraya Wisukam Prasit (Noi Silapi). It comprises eight houses situated in four directions: four main buildings and four corner buildings. The two big houses opposite to each other are bed chambers (the King's was on the south side). Another is a reception hall. Opposite to the reception hall is a kitchen. The four small corner halls are located in each corner. Two of them are bird halls. Another is a servant's quarter, and the other is a storage. All houses are linked by a central patio, with a big shading Chand Tree in the middle.

Thub Kwan was elaborately constructed. The houses and the patio were built with golden teak using the traditional timber joint-and-notch method of house building. The eaves and roof supports are carved woodwork. The roofing was once a Nipa Palm leaves bordered with terra cotta tiles. Around the house are traditional plants usually planted in a well-to-do household.

King Rama VI had this house built in order to preserve the art of traditional Thai housing style. The celebration ceremony for the house was hold on 25 January, 1901. It once was served as a headquarters of the Wild Tigers' Royal Guards (Sanam Chandra Palace Office 1996, p. 10).



Figure 41 Thub Kwan Royal House (taken by Muangyai, N, 28/01/09)


3.2.1.1 Sanamchandra Palace compound

Table 3: Sanamchandra Palace compound



| 1. Bhiman Pathom Royal Residence | | | |
|---|----------------------|--|---|
| <p>Figure 42 Bhiman Pathom Royal Residence (taken by Muangyai, N, 28/01/09)</p> | | | |
| First floor | | | |
| Room | Function in the past | Existing conditions | Present use |
| Hall | Guest reception | The overall building was restored and completed in 2003. | Hall |
| Chinese room | | | House museum as a living room with furniture from China |
| Bathroom | | | House museum as it was in the past |
| Living room | | | House museum as it was in the past |
| Living room | | | House museum as it was in the past |
| Porch | | | Temporary exhibition |
| Room | No | | |




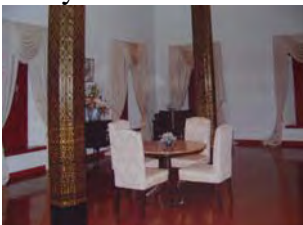






Figure 43 Porch at Bhiman Pathom Royal Residence (taken by Muangyai, N, 31/01/09)




| | | | |
|---|---|--|--|
| | identification of its use at that time | | |
| Room | No identification of its use at that time | | Storage |
| Room | No identification of its use at that time | | Storage |
| Walkway to Vajareeromaya Royal Residence | | | |
| Second floor | | | |
| Room | Function in the past | Existing conditions | Present use |
| Bed chamber | For the King | The overall building was restored and completed in 2003. | House museum as it was in the past |
| Small library and study room | | | House museum as it was in the past |
| Bathroom | | | House museum as it was in the past |
| Room | No identification of its use at that time | | Exhibition of valuable pieces of works |
| Prayer room  | | | House museum as it was in the past |
| Figure 44 Prayer room (from <i>Sanamchandra Palace and Wild Tiger Corps with Nation Stability</i>) | | | |
| Dining room | | | House museum as it was in the past |
| Storage | | | House museum as it was in the past |
| Bathroom | | | House museum as it was in the past |



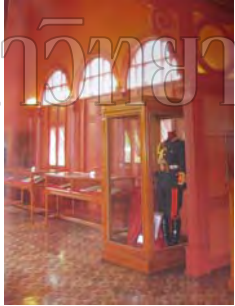

| | | | |
|--|--|--|---|
| <p>Terrace</p>  <p>Figure 45 The terrace (taken by Muangyai, N, 28/01/09)</p> | | | |
| <p>Conference room</p>  <p>Figure 46 Conference room (from “Sanamchandra Palace and Wild Tiger Corps with Nation Stability”</p> | | | <p>House museum as it was in the past</p> |
| <p>Walkway to Vajareeromaya Royal Residence at the front</p>  <p>Figure 47 Walkway to Vajareeromaya Royal Residence(taken by Muangyai, N, 28/01/09)</p> | | | |
| <p>Walkway to Apiromruedee Royal Residence at the back</p>  <p>Figure 48 Walkway to Apiromruedee Royal</p> | | | |


| | | | |
|--|---|--|--|
| Residence (http://www.2how.com/board/topic.php?id=27331) | | | |
| 2. Apiromruedee Royal Residence | | | |
|  | | | |
| Figure 49 Apiromruedee Royal Residence (taken by Muangyai, N, 16/09/07) | | | |
| First floor | | | |
| Room | Function in the past | Existing conditions | Present use |
| Restroom | | The overall building was restored and completed in 2003. | House museum as it was in the past |
| Dining room | | | House museum as it was in the past |
| Study room | | | House museum as it was in the past |
| Living room | | | House museum as it was in the past |
| Second floor | | | |
| Room | Function in the past | Existing conditions | Present use |
| Living room | | The overall building was restored and completed in 2003. | House museum as it was in the past |
| Living room | | | House museum as it was in the past |
| Bed chamber | | | House museum as it was in the past |
| 3. Vajareeromaya Royal Residence | | | |
|  | | | |
| Figure 50 Vajareeromaya Royal Residence (taken by Muangyai, N, 28/01/09) | | | |
| First floor | | | |
| Room | Function in the past | Existing conditions | Present use |
| Hall | Rest area for the Wild Tiger's training | The overall building was restored and completed in 2003. | Exhibition of handicrafts as presents for King Rama IX |

|  | | | |
|--|----------------------|---|---|
| <p>Figure 51 The hall of Vajareeromaya Royal Residence (http://www.2how.com/board/topic.php?id=27331)</p> | | | |
| <p>Second floor</p> | | | |
| Room | Function in the past | Existing conditions | Present use |
| <p>Bed chamber with bathroom</p>  <p>Figure 52 Bed chamber (http://www.2how.com/board/topic.php?id=27331)</p> | | <p>The overall building was restored and completed in 2003.</p> | <p>House museum as it was in the past</p> |
| <p>Living room</p>  <p>Figure 53 Living room (from <i>Sanamchandra Palace and Wild Tiger Corps with Nation Stability</i>)</p> | | | <p>House museum as it was in the past</p> |
| <p>Dressing room</p> | | | <p>House museum as it was in the past</p> |
| <p>Study room</p>  <p>Figure 54 Study room</p> | | | <p>House museum as it was in the past</p> |

| (from <i>Sanamchandra Palace and Wild Tiger Corps with Nation Stability</i>) | | | |
|--|---|--|--|
| 4. Samakkeemukamataya Hall | | | |
|  | | | |
| Figure 55 Samakkeemukamataya Hall (taken by Muangyai, N, 28/01/09) | | | |
| Room | Function in the past | Existing conditions | Present use |
| Hall  | The theatre for “Khone”, Thai performance | The overall building was restored and completed in 2003. | Hall for performance on literary works of King Rama VI on weekends  |
| Figure 56 The hall (taken by Muangyai, N, 31/01/09) | | | |
| Figure 57 The performance on weekends (taken by Muangyai, N, 31/01/09) | | | |
| 5. Chaliemongkolasana Royal House | | | |
|  | | | |
| Figure 58 Chaliemongkolasana Royal House (taken by Muangyai, N, 28/01/09) | | | |
| First floor | | | |
| Room | Function in the past | Existing conditions | Present use |
| Guest reception room | | The overall building was restored and completed in 2003. | House museum as it was in the past |

|  <p>Figure 59 Guest reception room (from <i>Sanamchandra Palace and Wild Tiger Corps with Nation Stability</i>)</p> | | | |
|--|-----------------------------|--|------------------------------------|
| Second floor | | | |
| Room | Function in the past | Existing conditions | Present use |
|  <p>Figure 60 Study room (from <i>Sanamchandra Palace and Wild Tiger Corps with Nation Stability</i>)</p> | | The overall building was restored and completed in 2003. | House museum as it was in the past |
|  <p>Figure 61 Bed chamber (from <i>Sanamchandra Palace and Wild Tiger Corps with Nation Stability</i>)</p> | | | House museum as it was in the past |
| Covered walkway to Marierajrattaballang Royal House | | | |

|  <p>Figure 62 Covered walkway (taken by Nantawan M., 28/01/09)</p> | | | |
|--|--|---|--|
| <p>6. Marierajrattaballang Royal House</p>  <p>Figure 63 Marierajrattaballang Royal House (taken by Muangyai, N, 28/01/09)</p> | | | |
| <p>First floor</p> | | | |
| Room | Function in the past | Existing conditions | Present use |
| <p>Hall</p>  <p>Figure 64 The hall of Marierajrattaballang Royal House (from <i>Sanamchandra Palace and Wild Tiger Corps with Nation Stability</i>)</p> | <p>Living room</p> | <p>The overall building was restored and completed in 2003.</p> |  <p>Figure 65 One of King Rama VI's uniforms (from <i>Sanamchandra Palace and Wild Tiger Corps with Nation Stability</i>)</p> |
| <p>Small room</p> | <p>No identification of its use at that time</p> | | <p>Exhibition of administrative regime in the past</p> |
| <p>Hall</p> | | | <p>Exhibition of photographs about the Wild Tiger training and existing pieces of hardware found</p> |

| | | | |
|--|---|--|--|
| | | | during the restoration of this royal house |
| Small room | Food preparation | | Restroom for the staff |
| Second floor | | | |
| Room | Function in the past | Existing conditions | Present use |
| Bathroom | | The overall building was restored and completed in 2003. | House museum as it was in the past |
| Small room | No identification of its use at that time | | Exhibition of photographs and his literary works |
| 7. Thub Kwan, the royal traditional Thai house | | | |
|  | | | |
| Figure 66 Thub Kwan, the royal house (taken by Muangyai, N, 16/09/07) | | | |
| Room | Function in the past | Existing conditions | Present use |
| Small rooms at two corners | Bird feeding | The overall house was restored during 1982-1983 with new pieces of wood and new pieces of furniture which were used as a house museum. | Exhibition for camping utensils found in the area of the palace when practising the Wild Tiger and another one is the exhibition of photographs of the King's activities |
| Hall | Living room | | House museum as it was the past, but pieces of furniture are from other royal residences |
| Kitchen | | | Empty room |
| Bedroom | For the King | | House museum as it was the past |
| Bedroom | For the Royal Guardian | | Exhibition of buttons, stamps, marks of soldiers of different |

| | | | |
|---------|------------------|--|----------------------|
| | | | ranking |
| Bedroom | For the servants | | Bedroom of the staff |
| Storage | | | Storage |

3.2.2 Phraramrajniwes Palace

This vocational palace started its construction in 1910, the last year of the reign of King Rama V, and only finished in 1918, the reign of the successive King, Rama VI. Karl Sigfried Dohring was the supervisor to the construction until his departure in 1913.

The particular plan of this palace is the Rhenish Romanesque trefoil plan with an enclosed cloister which results the treatment of mass and form following the massive appearance of Romanesque churches. However, no strict classical rule is followed on the façade design. Each façade composes of simplified Baroque details and the composition of architectural elements was freely created to have an asymmetrical balance.

The organization of rooms inside was based on functional relationship rather than on the façade appearances. The decoration was obviously a mixture of simple Baroque and rectilinear Jugendstil, which strongly reveals in the use of colourful glazed ceramic tiles on the walls. Decoration and lighting fixtures were mainly of geometrical patterns with various types of materials ranging from cast-iron to brass and stained glass. Floral figures in impressionism paintings are also appeared.

The most dramatic space articulation is at trefoil east end where the main stair hall is situated. Functional requirement needs a two-storey hall which would have resulted the hall low and dark. But on the aesthetic point of view, a spacious hall was necessary. In order to achieve both, Karl Sigfried Dohring employed two methods to create the interconnected space between the two floors. Firstly, he used the Baroque trick of inserting a twin semicircular stair at the lower lobes of the trefoil. Each open lobe has one stair leading to the grand lobby above. Secondly, he directly provided an open void at the centre of the grand hall floor. The void enabled the space flowing from the ground floor through the second floor reaching the domical ceiling at the top. This kind of Jugendstil space design was found for the first time here in Siam.

Advanced construction technology is shown in the use of structural steel for the roof truss as well as the reinforced concrete structure for the foundation and ceiling vault.

This palace building with the appearance on the border line between historicism and Jugendstil shows its significance not only on its architectural style of the façade but also the spatial articulation inside as well as the advanced construction technology of the building (Chungsiriarak 1997, pp. 36-37).



Figure 67 Phraramrajniwes Palace (www.kanchanapisek.or.th/.../oncc-080.html)

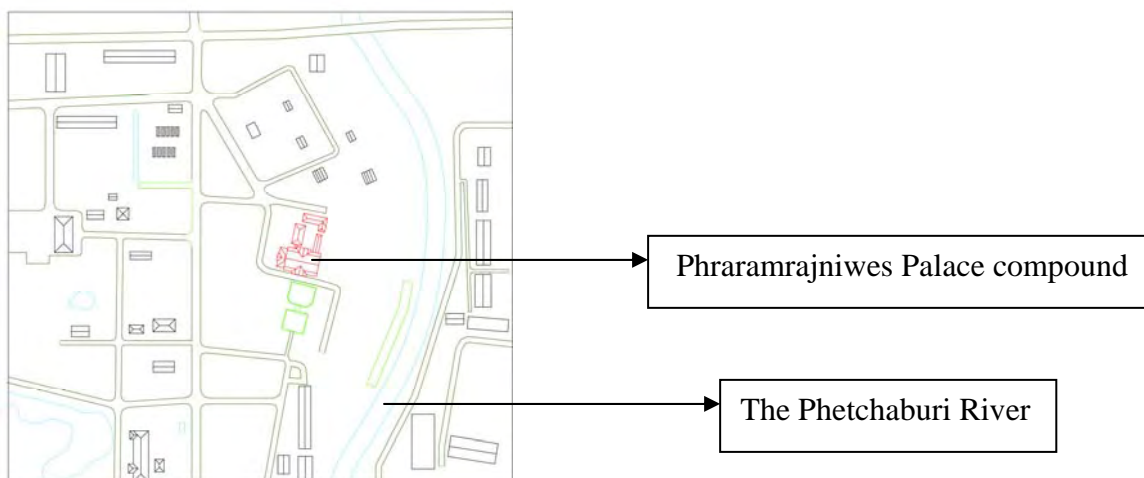


Figure 68 Location of Phraramrajniwes Palace (in red), surrounded by the Phetchaburi Military District, the Royal Thai Army



Figure 69 The north of the palace (taken by Muangyai, N, 24/01/09)



Figure 70 The south of the palace (taken by Muangyai, N, 24/01/09)



Figure 71 The east of the palace (taken by Muangyai, N, 24/01/09)



Figure 72 The west of the palace (taken by Muangyai, N, 24/01/09)

The palace history

Formerly Ban Puen Palace, Phraramrajniwes Palace, situated on the west bank of the Phetchaburi River, Ban Mor, Muang District, Phetchaburi Province, an area of 138 acres, was built by King Rama V. The foundation work started in January 1910, and the King laid the auspicious foundation stone on 19 August of the same year at 09.07.11.

The land in Ban Puen was bought from the local owners twice at the total sum of 22,394 Baht and from Wat Singha and Wat Chipakhao, for a total sum of 1,600 Baht. (Information available on the signpost at the site)

King Rama V's objectives in building this retreat palace

1. He followed the footstep of his father, King Rama IV, who had built a summer palace on the hill of Phra Nakhon Khiri and stayed for weeks every year during his reign.
2. Phetchaburi Province had all the natural beauty: lush scenery, caves, hills, the sea culture, a unique school of art with many masters, temples, and bountiful foods.
3. The palace set on a very appropriate plot of land by the Phetchaburi River in the vicinity of a special site to obtain water for royal consumption and royal ceremonies.
4. The new railway readily provided more convenient transport than the old waterway.
5. The weather was mild and not too humid, the King's health remained fine during the rainy season.
6. With many sightseeing opportunities, Phetchaburi Province was a good place to welcome royal foreign visitors.
7. Local people had always been very loyal to the King and the royal family.
8. The King was very familiar with the governor and all the senior officials.
9. The King had eight ladies-in-waiting from the Bunnag family, Phetchaburi lineage.
10. The King had expressed his wish to live at this place in the future as Phra Chao Luang, when the Crown Prince was ready to take over the nation's affairs.

(Information available on the signpost at the site)

Construction process

King Rama V had assigned Somdej Krom Khun Nakhon Sawan Vorapinit to oversee the drawings and installation of the power and water pump systems. Somdej Krom Phraya Damrong Rachanupharb was assigned to supervise the construction, aided by Phraya Sri Sahathep in Bangkok and Phraya Surinruechai in Phetchaburi Province.

Mr. Karl Dohring was a German architect working with three foreign draftsmen, Mr. Dunser, Mr. Susman, and Mr. Poche, with Dr. Deut Bayer as the project's chief engineer.

The foundation started on 15 January 1910. The construction and budget were divided into four sections: 1) foundation; 2) main building; 3) throne hall; and 4) covered walkway connecting the main building to the throne hall.

Sadly, the beloved King Rama V passed away on 23 October 1910 during the ongoing work of the main building. The palace took seven years to finish in 1916 during the reign of King Rama VI. (Information available on the signpost at the site)

The palace during the reign of King Rama VI

On 7 May 1918, the King renamed it as Phraramrajniwes Palace, and commanded that the main building was called Sornphetch Prasat Hall. The official opening ceremony took place on 13 June 1913. King Rama VI visited the palace nine times during his reign. In 1915 King Rama VI had an opinion to utilize the palace as the town hall of Phetchaburi Province and a report on the construction expenses was done as the data to compensate the Royal Treasury detailing as follows: 1) construction of the building 559,677.09 Baht; 2) furnishing 729,829.29 Baht; 3) land 23,394.49 Baht; totaling 1,311,900.87 Baht.

There were documents indicating three different aspects: to use the new palace as the throne hall, to keep it as a royal palace, or to dispose some land around the palace's ground. As there was no apparent conclusion on the matter, the palace was left unused for quite some time after the King's final visit and became dilapidated. (Information available on the signpost at the site)

The palace during the reign of King Rama VII

The palace's vast ground had served the Ministry of Education, as follows:

1. Ramrajniwes Palace School: It was an elementary school first supervised by Mr. Muan Jamkrajai as the head master. Later, it became Wat Don Kai Tia School.
2. Agricultural Teachers Training College: It was opened in 1926 and was moved to Wat Ked in 1937.
3. Boy Scout Superintendent Training School: It was under the King's patronage in 1931.
4. Female Primary Extraordinary School in 1934: It was later renamed as the Female Vocational School, and Phetchaburi Vocational School respectively.

After all, these schools were moved out, the palace was left unused again. (Information available on the signpost at the site)

The palace during the reign of King Rama VIII

King Rama VIII stopped for a brief stay at the palace on the way back from his vacation at Klai Kangvol Sumer Palace in 1945.

During the World War II, on 10 December 1941 the Ministry of Defense made a request to take over the palace buildings and its ground for military use. The 61.2-acre-piece of land was firstly granted on 23 December 1941, and the second granted was 76.8 acres on 28 August 1942. The land was transferred to the Ministry twice, and the fifth military precinct was first to move in. Presently, it is the Office of Phetchaburi Military District, the Royal Thai Army.

After the Department of Fine Arts registered the palace buildings as a national heritage on 2 September 1981, the Phetchaburi Military District, the Royal Thai Army returned the palace buildings and the land around 9.1 acres to the Crown Property Bureau on 26 August 1985. (Information available on the signpost at the site)

The palace during the reign of King Rama IX

Apart from the palace buildings, the ground remains the office and quarters of Phetchaburi Military District.

The palace was the venue where Their Majesties, the King and the Queen accompanied by Princess Maha Chakri Sirindhorn and Princess Chulabhorn distributed the flags to 62 classes of Phetchaburi's village scouts on 15 June 1977; more than 40,000 locals were present to welcome the royal family. (Information available on the signpost at the site)

Architectural style

The European-style Pharamrajniwes Palace, whose model was the summer palace of Keiser Wilhem of Germany, was a two-storey mansion with a steep roof of brown glazed tiles from China, and a tower with double tiers at the roof centre. A steel structure roof covered the eastern entrance. The main building faces southward. The medium-sized palace was situated 50 metres from the Phetchaburi River on the west bank. There were four entrance gates. The size of the palace is 15 metres from north to south and 16 metres from east to west.

The second floor was the King's private quarters, the royal household's quarters, and the south veranda where the royal family could appear to public. The ground floor was a spacious hall enshrined by the statue of King Rama VI, later moved to the upper west wing. To reach the second floor, two stairways curved up and joined the upper porch. Glazed dolls lined atop the solid banisters which were covered with green glazed tiles. A sculpture of the Sea God was another magnificent ornamental masterpiece. (Information available on the signpost at the site)

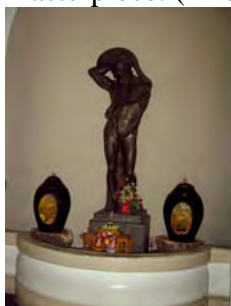


Figure 73-74 A sculpture of Poseidon, the Sea God and one of the glazed dolls (<http://www.pantown.com/board.php?id=11476&area=4&name=board4&topic=48&action=view>)

The beauty of the palace came from the appropriate proportion and its height. While the exterior was plain, the interior was majestically decorated. There was a circular hall with high ceiling. All the rooms had spacious ceiling decorated with chandeliers, high doors and windows. The decorative accessories from Europe include wrought iron upon the door opening, stained glass, wooden carving, glazed tile dolls, etc. (Information available on the signpost at the site)

Water containers

Prince Krom Khun Nakhon Sawan Vorapinit, by King Rama VI's command, signed a contract with Howard Eastern Company on 28 May 1910 to install the water supply and pipe system for the palace. The project's cost was 43,024 Baht, and to be finished in one year and two months from the contract date. This water supply system was never put in use. (Information available on the signpost at the site)



Figure 75 Water supply system (taken by Muangyai, N, 24/01/09)

Ancient cannons

Four ancient cannons were the palace's important decorative items at the south yard. They were part of the 277 cannons individually named in rhyme by King Rama III in 1825, such as Phalee-lang-kongkul, Ramasul-kwang-kwan, Yompabarn-jub-sat, Nilaphat-plang-kai, Loychai-khao-wang, Kamlang-phetcha-hueng, etc. The cannons, each with its given name engraving, were decoratively covered with beautifully-carved bronze plate. King Rama VI had four of them moved to the palace, they were Ramasul-kwang-kwan, Yommabarn-jub-sat, Loychai-khao-wang, and Kamlang-phetcha-hueng. (Information available on the signpost at the site)



Figure 76 One of the ancient cannons, Loychai-khao-wang (taken by Muangyai, N, 24/01/09)



Figure 77 One of the ancient cannons, Yompabarn-jub-sat (taken by Muangyai, N, 24/01/09)



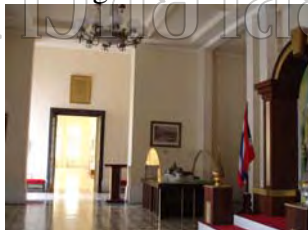

Figure 78 One of the ancient cannons, Ramasul-kwang-kwan (taken by Muangyai, N, 24/01/09)





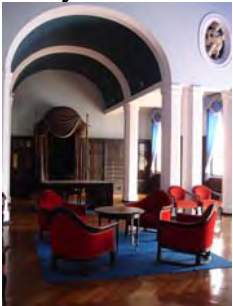
Figure 79 One of the ancient cannons, Kamlang-phetcha-hueng (taken by Muangyai, N, 24/01/09)




3.2.2.1 Phraramrajniwes Palace compound


Table 4: Phraramrajniwes Palace compound

| First floor | | | |
|---|---|--|---|
| Room | Function in the past | Existing conditions | Present use |
| Waiting room  Figure 80 Waiting room (taken by Muangyai, N, 24/01/09) | The government officials and visitors to stay in waiting for the King | The overall building was restored by the Fine Arts Department. | Exhibition of King Rama IX's accession to the throne |
| Covered walkway  Figure 81 Covered walkway on the north (taken by Muangyai, N, 24/01/09) | Walkway | | Walkway and exhibition of geographical conditions of Phetchaburi Province, economics and trading, along with photos of temples and Mrigadayavan Palace, as well as the exhibition of Schools of Art in Phetchaburi Province, places for sightseeing, the legend of this |

| | | | |
|--|---|--|--|
|  <p>Figure 82 Covered walkway on the south (taken by Muangyai, N, 24/01/09)</p> | | | <p>province, its civil administration after Ayudhya period, ancient communities, history and geography, and the plans of the palace</p> |
| <p>Throne hall</p>  <p>Figure 83 Throne hall (taken by Muangyai, N, 24/01/09)</p> | <p>The throne for the King to receive an audience of visitors and the officials to discuss governmental matters</p> | | <p>Interpretation tools as brief explanations of the palace's architectural style, water container in the palace, ancient cannons at the south yard, and the biography of Mr. Karl Dohring, the architect, and his projects in Siam.</p> |
| <p>Central hall</p> | <p>-</p> | | <p>Empty space</p> |
| <p>Dining hall</p>  <p>Figure 84 Dining hall (taken by Muangyai, N, 24/01/09)</p> | | <p>The wall was decorated with yellow stone glazed tiles with animal patterns such as prawn, shell, crab, fish, and gecko. The ventilation opening above the door and window was decorated in a modern German-styled wrought iron in fern leaf motif. The dining table and chandeliers were set in French Art Nouveau style. The floor was gracefully covered with Italian marble tiles.</p> | <p>House museum as it was the past</p> |

| | | | |
|---|--|--|---|
| <p>Kitchen</p>  <p>Figure 85 Kitchen (taken by Muangyai, N, 24/01/09)</p> | | <p>The overall building was restored by the Fine Arts Department.</p> | <p>Closed</p> |
| <p>Badminton court</p> | | | <p>Courtyard</p>  <p>Figure 86 Courtyard (http://www.pantown.com/board.php?id=11476&area=4&name=board4&topic=48&action=view)</p> |
| <p>มหาวิทยาลัยศิลปากร ส่วนอนุรักษ์มรดก</p> | | | |
| <p>Second floor</p> | | | |
| <p style="text-align: center;">Room</p> <p>Study room</p>  <p>Figure 87 Study room (taken by Muangyai, N, 24/01/09)</p> | <p style="text-align: center;">Function in the past</p> | <p style="text-align: center;">Existing conditions</p> <p>This room has several built-in book shelves and stained glass windows. The handsome ceiling was in U shape with slight slope.</p> | <p style="text-align: center;">Present use</p> <p>House museum as it was the past</p> |
| <p>Central hall</p> | | | |
| <p>Bed chamber</p> | <p>For the King</p> | <p>The columns were decorated with embossed copper plate. Oil paintings and a big mirror decorated the walls. The wall to the balcony situated the</p> | <p>Empty space for visitors to pay respect to the statue of King Rama V and King Rama VI</p> |

| | | | |
|--|------------------|---|--|
| | | sculptures of King Rama V and King Rama VI. The balcony overlooked the beautiful space of Phetchaburi township centered by Phra Nakhon Khiri, King Rama IV's summer palace. |  <p>Figure 88 Bed chamber (http://www.pantown.com/board.php?id=11476&area=4&name=board4&topic=48&action=view)</p> |
| Bathroom | | It was a modern bathroom of its time having Jacuzzi bathtub, a shower, a modern toilet bowl with water flush. The windows also had stained glass. | House museum as it was the past |
| Bed chamber | For the Queen | The plaster walls were partly decorated with wooden panels in geometric patterns. The chamber's balcony overlooked the badminton court. | An empty room |
|  <p>Figure 89 The Queen's bed chamber (taken by Muangyai, N, 24/01/09)</p> | | | |
| Bed chamber | For the Prince | The interior design was similar to the Queen's bed chamber. At the window, a platform with different levels was cleverly installed to allow the youngsters to watch the view outside. | An empty room |
|  <p>Figure 90 The Prince's bed chamber (taken by Muangyai, N, 24/01/09)</p> | | | |
| Bed chamber | For the Princess | | An empty room |

| | | | |
|---|--|--|----------------|
|  | | | |
| <p>Figure 91 The Princess' bed chamber (taken by Muangyai, N, 24/01/09)</p> | | | |
| <p>Attic</p> | | | <p>Storage</p> |

Other prominent architectural components of Phraramrajniwes Palace

1. The lower circular hall: Each design of Mr. Karl Dohring was a unique combination of various styles. The beauty of this classic-style hall includes the majestic dark green columns with distinguished decoration while the floor was covered with marble in motif of fish scales. Looking down from the floor, the hall was very delightful.



Figure 92 The lower circular hall (taken by Muangyai, N, 15/09/07)

2. The double spiral staircase: The Baroque staircases to the upper floor wound up to meet each other in the shape of a club. Glazed dolls holding garlands and fruits lined atop the banisters.



Figure 93 Decorated glazed dolls at the spiral staircase (taken by Muangyai, N, 15/09/07)

3. The upper circular hall: Apart from its fine composition, the hall's beauty was made prominent by the reflection of light from the windows' rectangular openings. The columns were covered with embossed copper plate. The Neo-Classical style chandeliers and the climbing rose motif around the ventilation's bars also enhanced this exquisite hall.



Figure 94 The upper circular hall

(http://www.bbznnet.com/scripts2/view.php?user=ssl_tu&board=1&id=299&c=1&order=lastpost)

3.2.3 Mrigadayavan Palace

About the palace

Mrigadayavan Palace is located in an area abundant of hogs and deer, so the palace's name means a park of deer, a reference to the forest plentiful with deer in which the Buddha gave his first sermon. The palace consists of three main buildings: 1) Samosonsevakamataya Group of Buildings, a throne hall and theatre located in the north; 2) Samudabiman Group of Buildings, the residence of King Rama VI at the middle facing the sea and the residence of Chao Phraya Ram Rakhob, the King's most trustworthy entourage; and 3) Bisalsagara Group of Buildings, the residence of Queen Indrasakdisajee, located in the south. Between the King's and the Queen's quarters lie long walkways separating the male and female servants leading out into the sea. There are also row houses for the attendants and servants. The inland area near the mountain, 40 kilometres from the palace, was a wildlife sanctuary.

Under the supervision of the Italian chief architect, E. Manfredi, and chief engineer, G.E. Gollo, the Ministry of Interior hired a group of 11 Italian architects, engineers, and artists for the construction of the palace, which commenced in 1923. Resembling Benjamabopit Temple, the Marble Temple, the design of Mrigadayavan Palace was based on a modular system applied in both elevation and plan with columns at three-metre interval for every building.

“The width of each room was also three metres, with an elevation of three metres, giving a cube-shape room. For important rooms, the elevation was twice this, or six metres. From the exterior, the appearance is that of a two-storey building. Each module has an opening for ventilation covered with framework in Art Deco Style. The use of such a modular system gives coherence to the architecture and imparts unity to the whole.” (Suksri 1996, p. 323-324)



Figure 95 Coherent architecture and proper ventilation (taken by Muangyai, N, 06/04/08)

Other distinctive characteristics of the palace include the use of rhombus-shaped roof tiles; gables with slatted openings for ventilation and protection from the tropical climate; wooden window awnings, Art Deco fretwork details; and reinforced

concrete columns with small wells for holding water to prevent ants and insects from attacking the wooden structure. The architects created a careful and thoughtful design beginning with every detail from the foundation to the roof of the Mrigadayavan (Suksri 1996, p. 323-324).



Figure 96 Rhombus-shaped roof tiles (taken by Muangyai, N, 29/01/09)



Figure 97 Art Deco fretwork details (taken by Muangyai, N, 29/01/09)

After its completion in 1924, King Rama VI visited this palace many times, and on some occasions performed plays that he wrote with his entourage, especially on Queen Indrasakdisajee's birthday (Suksri 1996, p. 323-324). After the death of the King in 1925, the entire compound was abandoned and therefore deteriorated. In the late 20th century, it was restored and placed under the supervision of the Bureau of Border Patrol Police.

Although, outwardly, Mrigadayavan Palace may appear to be more “Western” than “Thai”, the architects applied Western design principles to suit living conditions in Thailand, some of which are based on the wisdom of traditional Thai architecture. Here, Western concepts were combined with the Thai spirit of living, resulting in a synthesis of Thai and Western cultural experience. For instance the layout of the complex reminds the user of a large traditional Thai house, with walkways, balconies, terraces and a large-overhung as high-pitched roofs for ventilation and weather protection. The use of wood is employed in traditional Thai houses, creating an affinity to the place.



Figure 98 Western design principles combining Thai living (taken by Muangyai, N, 06/04/08)

The most interesting aspect of the conceptual synthesis in the design of the palace is the utilization of a modular system in both plan and elevation. Similar to the

fah pakon system in traditional Thai houses, the walls of buildings in the palace consist of pieces using as exact unit of measurement as a basic module. In the horizontal dimension, from 3.00-m. span the wall between columns (a module) is divided into seven equal parts (7X); each (X) has a measurement of 40 cm. with eave supports originating from the centre of the columns. Walls with apertures were divided into three parts; one on each side (2X each) for a solid enclosure, and one at the centre (3X) for opening: door or window. Consequently, the ratio of the aperture and enclosure within the wall is 2:3:2 throughout the building.



Figure 99-100 The use of modular system throughout the building (taken by Muangyai, N, 29/01/09)

In the vertical dimension, the general height of the room is 3.00 m., the same as the span (7X). For the function that requires a special clearance, the height is expanded to 6.00 m., or two spans (14X). Louvers and ventilating module is 40x40 cm. (X), placed at the top of the walls in every 3.00 m. height. This 2:3:2 ratio is repeated throughout all the structures in the palace, including the ceiling and paving patterns.



Figure 101-102 The vertical dimension of the building (taken by Muangyai, N, 29/01/09)

Mrigadayavan Palace symbolizes King Rama VI's vision for Thailand, Siam at that time, entailing a critical but not a dismissive view of things Western. In spite of recognizing that Westerners had much to offer in the way of techniques and abilities, the King "questioned the inherent of goodness of things Western in all cultural contexts, specifically for the Thai" (Vella 1978, p. 176). He believed that Siam should not imitate the art of other nations but should instead improve its own (Poshyananda 1992, p. 26). However, the king's point of view was a balanced one. He countered that as long as the Thai cautiously adopted Western ideas and precedents, they should feel free to use or reject them in order to suit their purposes (Vella 1957, p. 181).

Mrigadayavan Palace demonstrates the Siamese effort to combine Western design philosophy with their own cultural heritage, producing a synthesis of design concepts that is well adapted to the living conditions in Thailand. The method of negotiation Western ideas does not dominate the design of the palace, but functions as a servant for the process of creation. Through geographic and material considerations, this hybrid European-Siamese edifice is able to take advantage of Western knowledge and modern technology, while retaining the spirit of the Siamese national and cultural identity which is the sense of place and belonging (Noobanjong 2003, pp. 218-222).

The restoration of Mrigadayavan Palace

Mrigadayavan Palace was used twice during the summer of 1924 and 1925 by King Rama VI. After the King passed away on 26 November 1925, the palace was deserted except on a couple of occasions after 1932 by the government. In 1964, King Rama IX granted permission to Border Patrol Police to use the palace as a training camp. Over a period of that time, the condition of the palace was deteriorated.

On 27 October 1981, the Department of Fine Arts put the palace on the list of the National Treasures, which includes the area of over 31 Rais. Consequently, in 1983, a restoration project was initiated. The specific decay from salt, rain, wind, strong sunlight, as well as the fluctuations of temperature cause the structure to deteriorate faster. The first restoration was a major task which took seven years. After that, proper and regular maintenance had not been provided. However, 20 years later, another restoration was sponsored by the Government Saving Bank (initiated by King Rama VI) in 2004.

Mrigadayavan Palace is now looked after by the Bureau of the Crown Property, and the Mrigadayavan Palace Foundation under the Patronage of Her Royal Highness Princess Bejaratana Rajasuda Sirisobhabannavati, the only daughter of King Rama VI. The vicinity of the palace is still used as a training camp of the Border Patrol Police. (Information available on the signpost at the site)

The architecture of Mrigadayavan Palace

As it was aimed to be the summer palace, King Rama VI wanted it to be simple and not too extravagant. He chose an Italian architect, Ercole Manfredi, who served in the Department of Civil Engineering to take responsibility of the project, with the help of Chao Phraya Yamaraj (Pan Sukhum) from the Department of Interior to look after the construction contract. Chinese labours were employed for the construction.

The style is an integration between the East and West which were contemporarily popular. Three groups of buildings in golden teak were built on 1,080 concrete stilts arranged in modular system. Living on stilts served the security purposes against men and the wildlife and prevented dampness inside the building, thus it was also a good safeguard from termites. The hip roof protected the residents better than the simple gable roof. High ceiling and fretworks ensured good ventilation. The louvers, doors, and windows were made in sections to protect the habitants from the sunlight at different times of the day.

All 16 buildings were connected by covered walkways and each can be accessed by 22 staircases. (Information available on the signpost at the site)



Figure 103 Concrete stilts arranged in modular system (taken by Muangyai, N, 29/01/09)

The meaning of the word Mrigadayavan

There were small streams run through the palace environs which relieved the thirst of the wildlife especially hog deer, hence the area was known as “Huay” (stream) and “Sai” (hog deer).

To preserve the meaning of the name of this district, King Rama VI named this new residence “Mrigadayavan Palace”, which also referred to the name of the park where the Lord Buddha gave the sermon and blessed the wildlife. To save those animals from hunters and poachers, a royal command was issued on 12 May 1924 forbidding the hunting and poaching of animals within the vicinity of the palace which stretched five km. along the seashore, the northern border extended 7.5 km. to the west, and southern border extended 5 km. to the land. (Information available on the signpost at the site)

Samosorn Sevakamataya Group of Buildings

Samosorn Sevakamataya Group of Buildings was considered being the Front Court where both men and women could join official events. It consists of pavilion like theatre, an Audience Chamber, an office, a bedroom with ensuite bathroom for the Royal Aide-de-Camp General, and a room for night duty chamberlains. This part of the palace with its winding staircase served as the King’s official entrance. A covered walkway connects other royal residences and groups of buildings.

As the King sketched the building plan himself, it stood for reason that “Samosorn Sevakamataya” was named appropriately, with the meanings as follows:

“Samosorn” = meeting place, club
 “Sevok” = courtiers
 “Amataya” = government officials.

(Information available on the signpost at the site)

Phra Thinang Samosorn Sevakamataya balcony

The balcony of this Audience Chamber was where the King sat to watch performances by his courtiers or where the Queen sat to watch plays performed by the King and his courtiers.

When Phra Thinang Samosorn Sevakamataya was used as an Audience Chamber, nobody was allowed to be on the balcony. (Information available at the site)



Figure 104 Phra Thinang Samosorn Sevakamataya (taken by Muangyai, N, 06/04/08)

The royal theatre

The royal theatre at Samosorn Sevakamataya Group of Buildings is a two-storey pavilion which has balconies around the upper storey. At each corner there are small rooms served as technical rooms, hidden stairways for the performers, and changing room.

King Rama VI wrote and performed many plays at this royal theatre. The major ones are *Phra Ruang* on the birthday of Queen Indra Saksaji, on 10 June 1924, and *Viva Phra Samud (The Marriage of the Ocean God)* on 23 and 25 May 1925, which was the last year of his reign. (Information available on the signpost at the site)



Figure 105 The royal theatre (taken by Muangyai, N, 06/04/08)

Samosorn Sevakamataya audience chamber

This audience chamber was used for receiving royal guests, royal merit making ceremonies, and other ceremonies such as the royal sponsored wedding ceremony between HRH Mom Chao Sermavasti Kritakora and Mom Luang Sae Sanidwongs, the daughter of Chao Phraya Wongsanubrabaddhi (Mom Rajawongse Satharn Sanidwongs) who was the maternal grandfather of Her Majesty Queen Sirikit of the present reign (King Rama IX).

When Chao Chom Suvadana reached the age of 20 on 15 April 1925 the King graciously commanded a religious ceremony to be performed in the Audience Chamber to celebrate her birthday.

The circular staircase from the ground floor to the second floor had a red carpet from the porch entry going up the stairs and laid through the Audience Chamber and descended the steps and covered the roofed walkways to the King's quarters of Bisalsagara Group of Buildings. It also branched off and led to the Front Court dining room and laid up to the swinging door as the entrance to the new Bisalsagara Group of Buildings. (Information available on the signpost at the site)



Figure 106 Samosorn Sevakamataya audience chamber (taken by Muangyai, N, 06/04/08)

The apartment of the Grand Chamberlain and Chief Aide-de-Camp General

Major General/ Admiral, Chao Phraya Ram Raghava, was born on 5 October 1890 to the Royal Nanny (Phra Nom That) of King Rama VI when he was Prince Vajiravudh. He had served in the royal service since he was 18 years old. After King Rama VI's accession to the throne, he was appointed many important positions such as the member of the Privy Council, Vice Chairman of the Scout, Major General of the Military and Admiral of the Royal Navy. He passed away in 1972.

In 1924 this apartment was an office and residence of Chao Phraya Ram Raghava, who was then the Grand Chamberlain and Chief Aide-de-Camp General.

In 1925 Chao Phraya Ram Raghava married Than Phu Ying Prajuab, the daughter of Chao Phraya Yamaraj (Pan Sukhum). The King bestowed the couple a new residence in the adjacent area to the palace. (Information available on the signpost at the site)

The royal bathroom

The materials used in the bathroom were imported. The golden streak marble floor came from Italy. The footed bath tub, the wash basin, and the flush toilet were from England. Ten wells were dug in different places in the palace ground. The water was pumped up and released by gravity from a tower which still exists on a southwestern corner of the compound. (Information available on the signpost at the site)

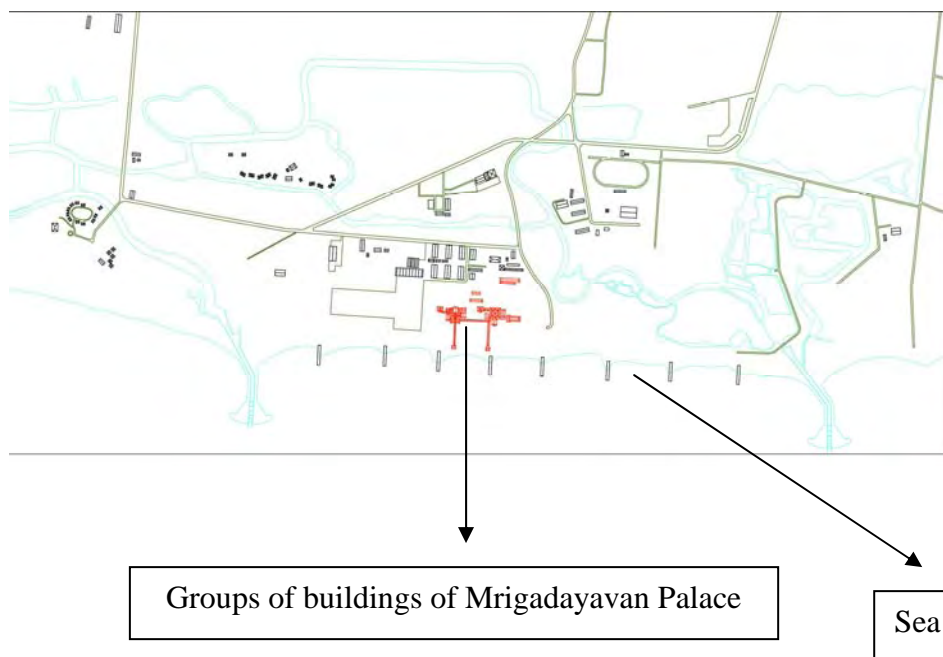


Figure 107 Mrigadayavan Palace map

Samudabiman Group of Buildings

Samudabiman royal quarter

During the first year of the residence, this section of the palace was where the King was surrounded by his male entourage. The quarter includes the royal apartment, dining pavilion, an office and residence of the Grand Chamberlain and Chief Aide-de-Camp General, a residence of Lord Chamberlain, and a wardrobe room.

During the summer of 1925 the royal consort, Chao Chom Suvadana was about five-month pregnant of the first royal child. The King was so concerned about her health that he broke all the rules allowing Chao Chom Suvadana to stay at his former residence, where he found the lack of the flow of sea breeze. All other buildings except the office of the Grand Chamberlain were occupied by ladies of the court.

That year the King moved to the new apartment suite that was extended closer to the sea. The suite includes a bed chamber connected to an office, a dressing room, and a bathroom. (Information available on the signpost at the site)



Figure 108 The royal quarter of the King (taken by Muangyai, N, 29/01/09)



Figure 109 The staircase to residence of the Grand Chamberlain (taken by Muangyai, N, 29/01/09)

The Front Court dining pavilion

The pavilion catered to Western style dining and the furniture in fashion during that period was of the Chippendale design.

Dinner was served around 9 pm. Ladies of the court wore evening dress, and the male members of the royal family, government officials, and guests dressed with white tie.

A full course European-style meal consisted of hors d'oeuvres soup, fish, meat, and wine in accordance with the food served, followed by dessert, fruit, tea, or coffee. (Information available on the signpost at the site)



Figure 110 The Front Court dining pavilion (taken by Muangyai, N, 29/01/09)

The royal dressing room

During the royal stay at Mrigadayavan Palace, many pieces of furniture and the King's royal regalia were transferred from the royal residence in Bangkok, and moved back when the King went back to the city.

This room is connected with the King's bed chamber, bathroom, and corridors. Swinging door panels provided privacy while allowing the ventilation. The royal valet would lay out the wardrobe according to the occasions on the pedestal tray called "Paan". Casual cloths were usually worn during the day, consisting of muslin Chinese collarless top and sarong. The King tucked a handkerchief (in his belt) which was in the colour corresponding to the day of the week. The formal Western costume was used for dinner time and white tie as evening attire was used during dinners hosted by the King or royal guests. (Information available on the signpost at the site)

The royal bed chamber

The four-post bed was one among the few pieces of original furniture found in the palace. A mosquito net offered protection when the King stayed. On the side table, there was a Buddha image protected by multi-headed naga, according to the King's birthday, Saturday. Candles were used when the electricity generator was turned off, usually after the King went to bed.

The royal bed was considered sacred. Ordinary people have to pay respect to, like when paying respect to the statue of kings. (Information available on the signpost at the site)

The former Phra Thinang Samudabiman

When King Rama VI visited Mrigadayavan Palace for the first time in 1924, he found the building set too far from the sea, and, moreover, the corridor connecting to the Front Court (male section) and the Inner Court (female section) blocked the sea breeze. Thus he ordered a new structure to be built closer to the sea. In 1925 the King moved to the new building and provided his former apartment to his Royal Consort, Chao Chom Suvadana, who was five-month pregnant. That summer ladies moved from the Inner Court and occupied another building behind this apartment.

The furniture in the living room and the bedroom was not original to the palace. However, those pieces were used by Her Royal Highness Princess Consort Suvadana at Ruenrudee Palace in Bangkok until she passed away. The furniture was thereafter given to Mrigadayavan Palace by Her Royal Highness Princess Bejaratana, the only daughter of King Rama VI. (Information available on the signpost at the site)



Figure 111-112 The former Phra Thinang Samudabiman (taken by Muangyai, N, 29/01/09)

The royal bathing pavilion

It is on the east side, on the same axis of the pavilion of the Inner Court. The wooden pole was on the roof of the pavilion, for lighting at night. The yellow light meant the King was getting dressed, then the royal family, royal guests, and staff must be prepared for the dinner with the King. The green light meant the King was resting, no one should be in the palace environs to disturb his privacy. (Information available on the signpost at the site)



Figure 113-114 The royal bathing pavilion (taken by Muangyai, N, 29/01/09)

The Inner Court

The oriental royal palaces were traditionally divided their spaces into the Front Court and the Inner Court, and so was Mrigadayavan Palace.

The Front Court was the space where male officers or male members of the royal family lived or worked. Their duties were to attend both the King's personal needs and the administration of the country.

The Inner Court was off limit to all men except for the King and the princes who had not yet attended the Tonsure Ceremony, when the top knot hair was cut to mark puberty. Therefore, all staff in the Inner Court were all women, including the guards. The Inner Court was the women's area where the Queen, the princesses, the royal consorts and their sponsored children excelled their domestic skills.

The long roofed walkways which extended from Samudabiman group of buildings to Bisalsagara Group of Buildings were considered as parts of the Inner Court. (Information available on the signpost at the site)

The building of the royal valet

All the King's garments were kept and looked after in this building. In the era that everything had to be done by hand, maintaining the royal wardrobe was a complicated matter. Washing needed to be done with perfumed water, sometimes boiled to get the scent penetrated. The clothes needed to be starched, then ironed, or sometimes pressed. The last step was to scent with incense. These jobs were supervised by the director of the royal page division. (Information available on the signpost at the site)



Figure 115 The building of the royal valet (taken by Muangyai, N, 29/01/09)

King Rama VI had been interested in literature since he was a student. He wrote and took part in many plays when he was educated in England. His works can be divided into many categories which could reflect his views on situations. His major concern was patriotism and unity. Also, there are many pieces of his writing emphasizing the roles of women in society, it means he recognized the importance of women's rights. The King also had many pen names, each for a different purpose, such as political critic, playwright, teaching, etc. At present, the building of the royal valet becomes the room for the exhibition of literary works by King Rama VI. (Information available on the signpost at the site)

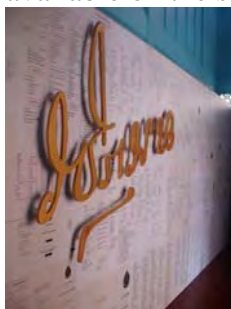


Figure 116 The exhibition of literary works by King Rama VI inside the building of the royal valet (taken by Muangyai, N, 29/01/09)

The residence of the director of the royal page pavilion

The director of the royal page pavilion took responsibility of the King's personal household. He was also the royal page of the bed chamber, therefore he needed to be placed close to the King.

Phraya Aniruddh Deva was a brother of Chao Phraya Rama Raghava and was as well-known and trusted as the King's brother. In 1924 he was given this apartment to guard the King's residence.

In 1925 this apartment was occupied by ladies of the Inner Court and the relatives of the royal consort. Phraya Aniruddh Deva and the pages moved to the row houses further back inside the palace compound. (Information available on the signpost at the site)



Figure 117-118 The residence of the director of the royal page pavilion (taken by Muangyai, N, 29/01/09)

The ladies' bathing pavilion

The Queen and her ladies had a bathing pavilion separated from the King and his gentlemen. It was the place where they could receive the sea breeze and enjoy the sunset. Many staircases leading up into the quarter of the ladies were protected by "Glone" or body guards. (Information available on the signpost at the site)



Figure 119 The ladies' bathing pavilion (taken by Muangyai, N, 29/01/09)

The throne hall at the Inner Court

In the past it was used as a meeting place for the Inner Court. At present it is used as a classroom for Thai musical instruments for youth. One reason for this purpose is that the King was interested in types of arts, and Thai music and performances were the ones that he was keen on. The children of the Border Patrol Police attend the class on weekends with skillful instructors. This can be one stage for these children to have many more opportunities and activities. (Information available on the signpost at the site)

The dining pavilion at the Inner Court

The King always had lunch here with the Queen. All the utensils and meals were on the small golden tray on a pedestal which could easily be moved. The menu of each day was different, comprising the curry soup, fish, vegetables, etc., followed by desserts, and fruits were preferable. (Information available on the signpost at the site)



Figure 120 The dining pavilion at the Inner Court (taken by Muangyai, N, 06/04/08)

Bisalsagara Group of Buildings

Phra Thinang Bisalsagara

King Rama VI used Bisalsagara complex with a dining pavilion for Her Majesty Queen Indrasakdisajee and ladies who were the attendants to the court.

The Queen's quarters consisted of a living room, bedroom with ensuite bathroom, and boudoir. Other housing units were for Khun Phra Sujaritsuda, the first concubine, and for female attendants who were on duty throughout the day and night.

From Phra Thinang Bisalsagara, a roofed walkway connects the Inner Court bathing pavilion and the Front Court, however there were guards stationed at various intervals and staircases to stop men from intruding into the Inner Court. (Information available on the signpost at the site)



Figure 121-122 Phra Thinang Bisalsagara (taken by Muangyai, N, 29/01/09)

The house of Phra Sujaritsuda

Phra Sujaritsuda (Pruang Sujaritkul) was the eldest daughter of Chao Phraya Sudhammontri (Pluem Sujaritkul) and Than Phuying Sudhammontri (Kimlai Sujaritkul), and was the elder sister of Her Majesty Queen Indrasakdisajee. She married King Rama VI on 27 October 1921, and was the first concubine.

Phra Sujaritsuda was interested in Thai music, especially singing. She had chances to perform for the King for many times. Also, she always accompanied Queen Indrasakdisajee, including the visit to Mrigadayavan Palace, so the King had the house built for her, comprising a bedroom, bathroom, and dressing room.

When King Rama VI passed away, Phra Sujaritsuda stayed at Sunanta Palace and the residence on the land given by King Rama VI on Rama V Road in Bangkok. She passed away on 9 March 1975. (Information available on the signpost at the site)



Figure 123 The house of Phra Sujaritsuda (taken by Muangyai, N, 29/01/09)



Figure 124-125 The house museum exhibiting the house of Phra Sujaritsuda (taken by Muangyai, N, 06/04/08)

Row houses

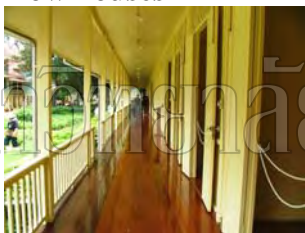


Figure 126-127 Row houses (taken by Muangyai, N, 06/04/08)

Room for female attendants

The present room has been arranged to resemble a room for female attendants. Wooden boxes for storing clothes, tin water-dippers with bars of soap and toothbrushes were placed on the top of boxes while a mirror, combs, clips, and face powder in a clam shell were on another cloth box. Mosquito net was gathered neatly above. The buried female urinal was found in the ground during the renovation of these row houses. (Information available on the signpost at the site)

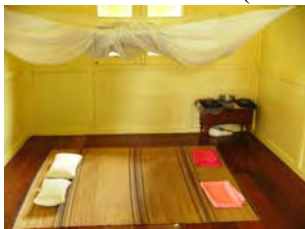


Figure 128 The house museum exhibiting a room for female attendants (taken by Muangyai, N, 06/04/08)

Room for making perfume

The attendants learned to make Thai perfume from various types of flowers, and also made fresh potpourri and dry potpourri. Other types of perfume were also

made, including face and body powder. One activity was to fold handkerchief into various animal forms which were perfumed for the King at party. (Information available on the signpost at the site)

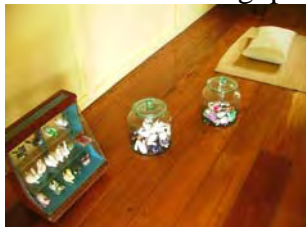


Figure 129 The house museum exhibiting a room for making perfume (taken by Muangyai, N, 06/04/08)

Room for ironing, sewing, and darning

The ladies who were responsible for washing and ironing items for the ladies of the court also had to sew and darn. Charcoal was used for ironing. (Information available on the signpost at the site)

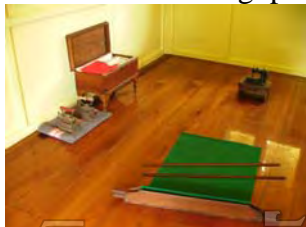


Figure 130 The house museum exhibiting a room for ironing, sewing, and darning (taken by Muangyai, N, 06/04/08)

Rooms for female attendants

The ladies who occupied these rooms were charged with taking up the King's luncheon and being of service to the Queen and Lady of the Court. They were also the experts in making garlands for the King to use for the Buddha images or making floral window hangings. They were also required to fashion items from banana leaf to hold food or for offerings. These ladies wore the uniform, in white blouse and navy blue "Pha Sin" or long skirt. (Information available on the signpost at the site)

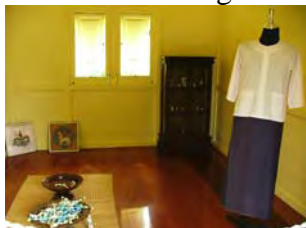


Figure 131 The house museum exhibiting rooms for female attendants (taken by Muangyai, N, 06/04/08)

Room exhibiting the King's literary works

King Rama VI has been called Phra Maha Thiraraj Chao, or the Knowledgeable King, as he had the gift of composing literary works to realize Nationalism, plays to educate his courtiers, and to entertain by musicals, dramas, or stage plays. The King was known for creating more than 1,200 pieces of literary

works. There are also the translation of Shakespeare's works into both prose and poem. (Information available on the signpost at the site)

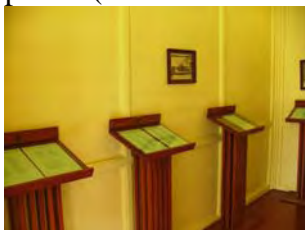


Figure 132 Room exhibiting the King's literary works (taken by Muangyai, N, 06/04/08)

Room for a Major Domo

A Major Domo for the Front Court took care of Bisalsagara Group of Buildings, Samosorn Sevakamataya Group of Buildings, the royal dining pavilion, the Front Court bathing pavilion, and other Front Court residences. (Information available on the signpost at the site)

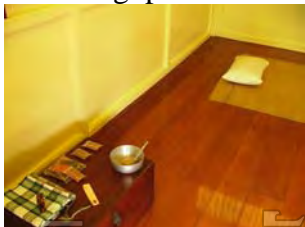


Figure 133 The house museum exhibiting a room for a Major Domo (taken by Muangyai, N, 06/04/08)

Room for royal pages

Royal pages had many duties and were divided according to their works as royal pages of the bed chamber, royal kitchen pages, royal serving pages, and royal pages to take care of the King's guests.

Royal pages wore a uniform: blue "Jongkrabane" (a four-metre long cloth tied at the waist, rolled from the front down, and passed between the legs), and a white "Rajapatan", five-button shirt. ("Raja" = royal, "Patan" = pattern, "Rajapatan" = the uniformed shirt designed by King Rama V) (Information available on the signpost at the site)







Figure 134 The house museum exhibiting a room for Royal Pages (taken by Muangyai, N, 06/04/08)



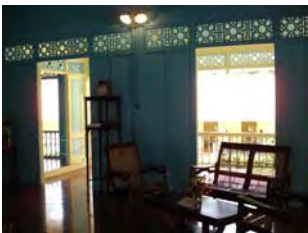

3.2.3.1 Mrigadayavan Palace compound

Table 5: Mrigadayavan Palace compound




| 1. Samosorn Sevakamataya Group of Buildings | | | |
|---|---|---|--|
|  <p>Figure 135 Samosorn Sevakamataya Group of Buildings (taken by Muangyai, N, 29/01/09)</p> | | | |
| Room | Function in the past | Existing conditions | Present use |
| Grand hall on the lower part  <p>Figure 136 Grand hall on the lower part (taken by Muangyai, N, 29/01/09)</p> | Theatre hall and sometimes badminton court | The overall building was restored along with newly painted in 2004. | Empty hall, occasionally used for plays on important occasions |
| Grand hall on the upper part   <p>Figure 137-138 Grand hall on the upper part (taken by Muangyai, N, 29/01/09)</p> | Guest reception and operations of ceremonies | | |
| Residence on the upper part | The Apartment of the Grand Chamberlain and Chief Aide-de Camp General | | |

| | | | |
|---|--|--|---|
| |  <p>Figure 139 The Apartment of the Grand Chamberlain and Chief Aide-de Camp General (taken by Muangyai, N, 29/01/09)</p> | | |
| <p>2. Samudabiman Group of Buildings</p>  <p>Figure 140 Samudabiman Group of Buildings (taken by Muangyai, N, 29/01/09)</p> | | | |
| <p>Room</p> | <p>Function in the past</p> | <p>Existing conditions</p> | <p>Present use</p> |
| <p>Bathroom</p>  <p>Figure 141 Bathroom (taken by Muangyai, N, 28/11/05)</p> | | <p>The overall building was restored along with newly painted in 2004.</p> | <p>House museum as it was in the past</p> |
| <p>Dressing room</p>  <p>Figure 142 Dressing room (taken by Muangyai, N, 28/11/05)</p> | | | <p>House museum as it was in the past</p> |
| <p>Bed chamber</p> | | | <p>House museum as it was in the past</p> |

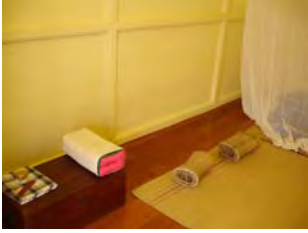

| | | | |
|--|--|--|---------------------------------------|
|  <p>Figure 143 Bed chamber (taken by Muangyai, N, 28/11/05)</p> | | | |
| <p>Study room</p>  <p>Figure 144 Study room (taken by Muangyai, N, 28/11/05)</p> | | | House museum as it was in the past |
| <p>Dining pavilion</p>  <p>Figure 145 Dining pavilion (taken by Muangyai, N, 29/01/09)</p> | | | House museum as it was in the past |
| <p>Walkway to the sea</p>   <p>Figure 146-147 Walkway to the sea (taken by</p> | | | Walkway to the sea |

| | | | |
|---|--|--|--|
| <p>Muangyai, N, 29/01/09)</p> <p>Residence</p>  <p>Figure 148 The residence of Chao Chom Suvadana (taken by Muangyai, N, 29/01/09)</p> | <p>For Chao Chom Suvadana, the royal consort</p> | | <p>-</p> |
| <p>Room</p>  <p>Figure 149 Room for keeping the King's clothes (taken by Muangyai, N, 29/01/09)</p> | <p>For keeping the King's clothes</p> | | <p>Exhibition of King Rama VI's plays</p>  <p>Figure 150 Exhibition of King Rama VI's plays (taken by Muangyai, N, 29/01/09)</p> |
| <p>Residence</p>  <p>Figure 151 The residence of the director of the royal page division (taken by Muangyai, N, 29/01/09)</p> | <p>For the director of the royal page division</p> | | <p>House museum as it was in the past</p> |
| <p>The covered walkway to the Inner Courts</p>  | | | |

| | | | |
|--|----------------------------|--|---|
| <p>Figure 152 The covered walkway to the Inner Courts (taken by Muangyai, N, 29/01/09)</p> | | | |
| <p>Unidentified area</p>  <p>Figure 153 Unidentified area (taken by Muangyai, N, 29/01/09)</p> | | | <p>Area for Thai musical performance</p>  <p>Figure 154 Area for Thai musical performance (taken by Muangyai, N, 29/01/09)</p> |
| <p>Walkway to the sea</p>  <p>Figure 155 Walkway to the sea (taken by Muangyai, N, 29/01/09)</p> | | | |
| <p>Dining pavilion</p>  <p>Figure 156 Dining pavilion (taken by Muangyai, N, 29/01/09)</p> | <p>For the Inner Court</p> | | |
| <p>3. Bisalsagara Group of Buildings</p>  <p>Figure 157 Bisalsagara Group of Buildings (taken by Muangyai, N, 29/01/09)</p> | | | |

| Room | Function in the past | Existing conditions | Present use |
|--|--|---|------------------------------------|
| Living room | | The overall building was restored along with newly painted in 2004. | House museum as it was in the past |
| Bedroom | For Her Majesty Queen Indrasakdisajee | | House museum as it was in the past |
| Dressing room | | | House museum as it was in the past |
| Bathroom | | | House museum as it was in the past |
| Terrace | | | |
| Exhibition rooms | | | |
| Residence | For Phra Sujarit Suda, His Royal Consort | | |
|  Figure 158 The residence of Phra Sujarit Suda (taken by Muangyai, N, 29/01/09) | | | |
| Dressing room | | | House museum as it was in the past |
| Bathroom | | | House museum as it was in the past |
| 4. Row houses | | | |
|  | | | |
| Figure 159 Row houses (taken by Muangyai, N, /01/09) | | | |
| Room | Function in the past | Existing conditions | Present use |
| Room | For perfume making  Figure 160 The perfume (taken by Muangyai, N, | The overall building was restored along with newly painted in 2004. | House museum as it was the past |

| | | | |
|---|---|--|---|
| <p>Room</p>  <p>Figure 161 Room for ironing, sewing, and darning (taken by Muangyai, N, 29/01/09)</p> | <p>29/01/09)</p> <p>For ironing, sewing, and darning</p>  <p>Figure 162 Appliances for ironing, sewing, and darning (taken by Muangyai, N, 29/01/09)</p> | | <p>House museum as it was the past</p> |
| <p>Rooms</p>   <p>Figure 163-164 Room for female attendants (taken by Muangyai, N, 29/01/09)</p> | <p>For female attendants</p> | | <p>House museum as it was the past</p> |
| <p>Room</p> | <p>Unidentified</p> | | <p>Room for exhibiting his literary works</p>  <p>Figure 165 Room for exhibiting his</p> |

| | | | |
|--|------------------|--|--|
| | | | literary works (taken by Muangyai, N, 29/01/09) |
| Room  | For a Major Domo | | House museum as it was the past |
| Room  | For a royal page | | House museum as it was the past |

The palace, the place of the King, was usually built in splendid style to symbolize the grandeur of the King's status. Old palaces that have not been in use become the country's architectural and cultural heritage, as well as the source of valuable history. The buildings themselves as well as the landscape have been done magnificently. As many of the buildings are the construction of harmony between Thai and Western architecture, the areas around the palace need to be done neatly, but go compatibly with the architecture. The three palaces are the places of meaningful past that stimulate the sense of place due to their atmosphere and authenticity, which are different from visiting other attractions.

Chapter 4

Analysis of cultural significance and cultural landscapes of the three palaces




4.1 Cultural significance

4.1.1 What is cultural significance?

“Cultural significance” means aesthetic, historic, scientific, social or spiritual value for past, present or future generations (<http://www.icomos.org/australia/burra.html>). For this study, cultural significance is found in each study site as follows:

4.1.2 Cultural significance analysis

Table 6: Cultural significance analysis

| Value | Sanamchandra Palace | Phraramrajniwes Palace | Mrigadayavan Palace |
|-----------|---|---|--|
| Aesthetic | <p>- The architectural styles of all residences and houses reflect the harmony between Thai and Western style.</p>  <p>Figure 168 Marierajrattaballang Royal House and Thub Kwan Royal House, the harmony between Thai and Western style (taken by Muangyai, N, 16/09/07)</p> <p>- At Bhiman Pathom Royal Residence, the ventilation panes and railings around the upper floor of the building were traditional elaborate Thai carving patterns.</p> | <p>- Its European style as a two-storey mansion with a steep roof of brown glazed tiles from China, and a tower with double tiers at the roof centre makes the palace magnificent.</p>  <p>Figure 169 European-style architecture with brown glazed tiles (taken by Muangyai, N, 15/09/07)</p> <p>- The particular plan of this palace is the Rhenish Romanesque trefoil plan with an enclosed cloister which results the treatment of mass and form following the massive appearance of Romanesque churches.</p> | <p>- The location and the landscape, along with a careful and thoughtful design, were ideal for the residence.</p>  <p>Figure 170 The palace's ideal location (taken by Muangyai, N, 15/09/07)</p> <p>- The use of a modular system gives coherence to the architecture and imparts unity to the whole.</p> <p>- The width of each room was three metres, with an elevation of three metres, giving a cube-shape room except for important rooms where the elevation was twice, reflecting the systematic design.</p> |

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Figure 171 Ventilation panes and railings at Bhiman Pathom Royal Residence (taken by Muangyai, N, 16/09/07)
- Samakkeemukamataya Hall is a one-storey open hall in Thai architectural style. The north gable is patterned in the design of the blessing God Indra under a three-spire castle.



Figure 172 Thai architecture at Samakkeemukamataya Hall (taken by Muangyai, N, 28/01/09)
- Chaliemongkolasana Royal House is a tiny castle-like hall built in a combination of French Renaissance and English Half-Timber.



Figure 173 The back of Chaliemongkolasana Royal House (taken by

- Each façade composing of simplified Baroque details and the composition of architectural elements are freely created to have an asymmetrical balance.
- The Jugendstil space design was found for the first time here in Siam.
- The decoration was obviously a mixture of simple Baroque and rectilinear Jugendstil, which strongly reveals in the use of colourful glazed ceramic tiles on the walls. Decoration and lighting fixtures were mainly of geometrical patterns with various types of materials ranging from cast-iron to brass and stained glass. Floral figures in impressionism paintings are also appeared.



Figure 174 Colourful glazed ceramic tiles on the walls and lighting fixtures (taken by Muangyai, N, 15/09/07)
- The beauty of the palace came from the appropriate proportion and its height.
- There was a circular hall with high ceiling. All the rooms had spacious



Figure 175 The palace's systematic design (taken by Muangyai, N, 06/04/08)
- From the exterior, the appearance is that of a two-storey building. Each section has an opening for ventilation covered with framework in Art Deco Style.














Figure 176 Openings for ventilation covered with framework (taken by Muangyai, N, 15/09/07)
- The layout of the complex reminds the users of a large traditional Thai house with balconies walkways, and terraces.



Figure 177 Components of traditional Thai house (taken by Muangyai, N,






| | | | |
|--|---|---|------------------|
| | <p>Muangyai, N, 16/09/07) - The architecture also reflects the fictions written by the King, such as Chaliemongkolasana Royal House and Marierajrattaballang Royal House which were inspired by his literary and drama.</p>  <p>Figure 178 Marierajrattaballang Royal House and the covered walkway to Chaliemongkolasana Royal House (taken by Muangyai, N, 16/09/07)</p> | <p>ceiling decorated with chandeliers, high doors and windows. The decorative accessories from Europe include wrought iron upon the door opening, stained glass, wooden carving, glazed tile dolls, etc.</p>  <p>Figure 179 A circular hall with high ceiling decorated with chandeliers (taken by Muangyai, N, 15/09/07)</p> <p>- The circular classic style hall includes the majestic dark green columns with distinguished decoration while the floor was covered with marble in motif of fish scales.</p>  <p>Figure 180 A circular hall with columns (taken by Muangyai, N, 15/09/07)</p> <p>- The Baroque staircases to the upper floor wind up to meet each other in the shape of a club with glazed dolls holding garlands and fruits lining atop the banisters.</p> | <p>06/04/08)</p> |
|--|---|---|------------------|

| | | | |
|-----------------|--|---|--|
| | |  <p>Figure 181 Staircases with decorated glazed dolls (taken by Muangyai, N, 15/09/07)</p> | |
| <p>Historic</p> | <p>- The mixture and harmony of Thai and Western architectural styles can tell how Western civilization influenced Asia.</p>  <p>Figure 182 Architecture reflecting Western influence (taken by Muangyai, N, 16/09/07)</p> <p>- This palace was to serve not only as retreat, but also as a stronghold during a national crisis. Here, the King regularly held practices for the Wild Tiger Corps, a paramilitary troop to ready Thailand for incidents which might affect the country during the period when Colonization and war played important roles.</p> | <p>- The design and construction of this palace was partly the evidence of Western influence at that time.</p>  <p>Figure 183 Western influence on the palace (taken by Muangyai, N, 06/04/08)</p> <p>- The courtyard is believed to be the first badminton court in Thailand.</p> | <p>- This palace also reflects the popularity of the past when the King built his residence in the suburbs.</p>  <p>Figure 184 One of the palaces in the suburbs (taken by Muangyai, N, 15/09/07)</p> <p>- Western concepts were combined with the Thai spirit of living, resulting in a synthesis of Thai and Western cultural experience due to the King's thought that as long as the Thai cautiously adopted Western ideas and precedents, they should feel free to use or reject them in order to suit their purposes.</p>  <p>Figure 185 Adapted Western concepts which</p> |

| | | | |
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| |  <p>Figure 186 King Rama VI who held practices for the Wild Tiger Corps at Sanamchandra Palace (taken by Muangyai, N, 30/11/07)</p> | | <p>suits Thai living (taken by Muangyai, N, 06/04/08)</p> |
| <p>Scientific</p> | <p>- The buildings can portray the new techniques used for the construction, such as the hip roof, the geometry cement tiles.</p>  <p>Figure 187 Hip roof, new construction technique (taken by Muangyai, N, 16/09/07)</p> <p>- Even though some royal residences and houses look Western, such as a brick-and-cement Bhiman Pathom Royal Residence and a castle-like Chaliemongkolasana Royal House, adaptation was considered to suit the tropical climate.</p>  | <p>- Advanced construction technology was adapted, such as structural steel for roof truss and the reinforced concrete structure for the foundation and the ceiling vault.</p>  <p>Figure 190 Use of advanced construction technology (taken by Muangyai, N, 15/09/07)</p> <p>- The water supply and pipe system were installed to prevent the palace from the drought.</p>  <p>Figure 191 The water</p> | <p>- Although the palace may appear to be more “Western” than “Thai”, the architects applied Western design principles to suit living conditions in Thailand.</p>  <p>Figure 192 Western architecture for Thai living (taken by Muangyai, N, 06/04/08)</p> <p>- Distinctive characteristics of the palace include the use of gables with slatted openings for ventilation and protection from the tropical climate; wooden window awnings, Art Deco fretwork details; and reinforced concrete columns with small wells for holding water to prevent ants and insects from attacking the wooden structure.</p> |

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| |  <p>Figure 188-189 Suitable adaptation for tropical climate (taken by Muangyai, N, 16/09/07)</p> | <p>supply (taken by Muangyai, N, 24/01/09)</p> |    <p>Figure 193-195 Distinctive characteristics (taken by Muangyai, N, 15/09/07, 06/04/08)</p> <ul style="list-style-type: none"> - Living on stilts served the security purposes against the intruder and the wildlife and prevented dampness inside the building. Thus it was good for ventilation and was also a safeguard from termites. - The hip roof protected the residents better than the simple gable roof. High ceiling and fretworks ensured good ventilation.  |
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| | | |  <p>Figure 196-197 Hip roof and fretwork for better ventilation (taken by Muangyai, N, 15/09/07) - The louvered doors and windows were made in sections to protect the habitants from the daylight at different times of the day.</p>  <p>Figure 198 Louvered doors and windows to prevent daylight and for ventilation (taken by Muangyai, N, 06/04/08)</p> |
| <p>Social</p> | <p>- The buildings can present the notion on hierarchical system, as they were classified into royal residences, royal houses, along with houses of the royal officers.</p>  | <p>- This palace was built in Western style so as to be the evidence that Thai society welcomed and was open-minded for the new coming things.</p>  <p>Figure 202 Western architecture representing the acceptance Western things at that time (taken by Muangyai, N, 06/04/08)</p> | <p>- Its location is outside Bangkok, but in the suburbs near the communities, then its design was not emphasized on the elegance, but looked modest so as to be compatibly with the rural contexts.</p>  <p>Figure 203 The modest summer palace outside Bangkok (taken by</p> |

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| |  <p>Figure 199-201 Buildings representing hierarchical system (taken by Muangyai, N, 16/09/07)</p> <ul style="list-style-type: none"> - The buildings also indirectly reflect how necessary it was for Thailand to accept Western architecture. - Samakkeemukamataya Hall seemed a multi-purpose hall due to its carrying capacity, for instance a banquet hall, a throne hall for the King's audience, a conference room for the Wild Tiger Corps, as well as the mask performance called "Khone", one of Thai outstanding performances. Locals, therefore, often called it "Khone House" reflecting the role of popular Thai performing art which has been continued to the present days. | <ul style="list-style-type: none"> - The waiting room was prepared, reflecting how close was the King with his loyal people. | <p>Muangyai, N, 06/04/08)</p> <ul style="list-style-type: none"> - The palace demonstrates the Siamese effort to combine Western design philosophy with their own cultural heritage, producing a synthesis of design concepts that is well adapted to the living conditions in Thailand.  <p>Figure 204 The demonstration of combination between Thai and Western design (taken by Muangyai, N, 15/09/07)</p> <ul style="list-style-type: none"> - The palace itself can also explain that Western ideas did not dominate the design, but function as a servant for the process of creation. Western knowledge and modern technology were helpful while the spirit of the Siamese national and cultural identity which is the sense of place and belonging were retained. - The use of <i>fah pakon</i> system, wooden partition panels, which has been employed in traditional Thai houses was also applied here, creating an affinity among people of different social status. |
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Figure 205 “Khone”, Thai outstanding performance (taken by Muangyai, N, 30/11/07)
- A simple, but neat Thub Kwan, the Royal Traditional Thai House can show well simple way of life found in Thai people.



Figure 206 Thub Kwan, the Royal Thai House portraying simple Thai life (taken by Muangyai, N, 16/09/07)



Figure 207 The use of *fah pakon* of simple Thai house in the palace (taken by Muangyai, N, 06/04/08)
- The use of the palace as a retreat and for relaxing activities reflects the peaceful atmosphere of the country at that time.



Figure 208 Peaceful atmosphere of the country (taken by Muangyai, N, 06/04/08)

4.2 Cultural landscape values additional to *the Burra Charter*

There are cultural landscape values, mentioned by Taylor (2003, pp. 170-183), including interpretative value, associative value, and integrity of landscape fabric. The three palaces also hold cultural landscape values, additional to *the Burra Charter*, as follows:

Interpretative value: the ability of a landscape to inform and enlighten us on social history, promote sense of place feeling, create links with the past; it is an understanding of where things have occurred. It enhances the feelings of participation—we could have been involved—in the making of a particular landscape.

The three palaces themselves are the narrator of the past. In terms of their architecture and setting, they can well stimulate the acquisition and understanding of history during the time they were created. In other words, they tell people of the present time how Thailand at that time had been. Even though they are the place of the King, people can absorb not only the aesthetic value found in their grandeur, but also the same feeling of Being Siamese, or Thai, despite different locations.

Associative value: ability to put into context what has occurred and who promoted the actions; this value hinges on a knowledge and understanding of the way our

predecessors have been involved in landscape making. It is a powerful human value related to our need to understand past human actions and the people who participated. It is very much a sense of a link with the past and the resultant values and meanings people attach to places. This value meshes with social value. Both underpin and emphasise the focal position of meaning and symbolism of places in Australian cultural heritage management practice.

The three palaces share the ability to tell people at present about Siamese society during the reign of King Rama VI. In other words, even though Western Colonialism played significant role in Thailand, the shrewd King could protect the country from being colonized, but, moreover, selected only positive aspects for the country, and the three palaces have been able to prove this, as they are the witness of being Thai also.

Integrity of landscape fabric: survival of evidence, or intactness of fabric, from earlier periods of landscape making. It is a means of establishing historic identity and contributes to a sense of the stream of time and links with the past, i.e. continuity in the landscape. It embraces equally material aspects and cultural traditions/ attitudes through such criteria as the physical components—materials and design—of a place, setting, and association between people and a place. The existence of continuity in the landscape both in physical components and memory is a powerful motivator to human identity and one of the distinguishing hallmarks of the whole intellectual concept of landscape.

The authenticity found in the three palaces, in terms of their architecture and setting, is the medium for the present Thais to well understand the necessity of accepting parts of Western aspects to Siam, and one was architecture. Also, the intactness of being the palace outside Bangkok can directly lead to the comprehensible thoughts about the past society, especially political and socio-economic aspects. In other words, the forms of the three palaces express not only their tangible beauty, but also the intangible, understandable meanings inside.

4.3 Evaluation

The realization of types of value found in the three palaces can lead them to meet the criteria in cultural aspects, outlined in “the Guidelines to UNESCO World Heritage Convention” (<http://www.unesco.org/whc/4conves.htm>), as follows:

- Criterion i The three palaces can represent a masterpiece of human creative genius.
- Criterion ii The three palaces exhibit an important interchange of human values over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning or landscape design.
- Criterion iii The three palaces bear a unique testimony to a cultural tradition or to a civilization which is living or has partly disappeared.
- Criterion iv The three palaces are an outstanding example of a type of building or architectural or technological ensemble, or landscape which illustrates significant stages in human history.
- Criterion v The three palaces are outstanding examples of land-use which is representative of a culture, especially when it has become vulnerable under the impact of irreversible change.

Criterion vi The three palaces are directly or intangibly associated with events or living traditions, with ideas or with beliefs, with artistic and literary works of outstanding universal significance.

The universal qualities as well as types of value which are found in the three palaces are the proof of how much tangible and intangible value this category of architecture can hold. They are not just the residence, but they are the masterpiece of architecture which, in addition, is the narrator of Siamese circumstances during the period they were created. Sense of place and belonging can be stimulated while the articulation of being architectural and cultural heritage is performed. This can also then lead to proper conservation so as to retain such heritage with appreciation.

4.4 Cultural landscape analysis

According to what Mugerauer states in *Interpretations on Behalf of Place: Environmental Displacements and Alternative Responses* (1994), the comprehension of cultural environment as well as artefacts differs from other physical or tangible things which can be based on disciplines of natural science. Existing evidence related to culture has no general definitions, and, moreover, the reasons of doing so were resulted by personal motivations of their creators. Unfortunately, most of them no longer survive. Hence, for this study also, evidence from both the secondary sources and the existing conditions is critical (Noobanjong 2003, p. 62).

Architecture, the cultural artefact, is not all about design to define space, but is the personification of human experience. Meanings are through the form it has been reflecting. For Thai architecture, in other words, Thai heritage, it can define itself. Heritage is the visible product of tradition, hence it is more fruitful to understand heritage, tradition, and modernity as strategic political positions (Cori 2006, p. 118). Pieces of construction during the period when Colonialism played immense roles are the clearly-seen examples. They are not just the proof of how Thailand strengthened the country, but they are also the testimony of the fact that that Thai society could be positively affected by the West, by selecting the positive aspects which could be taken during such crisis, led by the shrewd King. During the considered-being-golden age of Western architecture in Thailand, foreign architects and artists then played important roles, especially on the construction for the top-level construction, like the palaces and government buildings. Architectural evidence is also the verification of Thai civilization which brings pride to Thai people of the following generations. The magnificent example is the Grand Palace, accompanied by a number of vacational and provincial palaces like Bang Pa In Palace, Phra Nakhon Khiri Palace, Chudadhuaj, the royal residence, as well as the three study sites, Sanamchandra Palace, Phraramrajniwes Palace, and Mrigadayavan Palace (Noobanjong 2003, p. 179).



Figure 209-210 Bang Pa In Palace, Ayudhya Province
(www.gasthai.com/tac/html/1254.html)



Figure 211 Phra Nakhon Khiri Palace, Petchaburi Province
(www.banlat.com/.../khaowang/khaowang001.jpg)



Figure 212 Chudadhuj, the royal residence, Chonburi Province
(www.chula.ac.th/chula/th/about/chudadhuj_th.html)

Comprehending the three palaces within the cultural and architectural heritage influenced by Colonialism, namely Sanamchandra Palace, Phraramrajniwes Palace, and Mrigadayavan Palace, is no different to understanding concepts of other types of architecture, whose forms and functions must go along with the related contexts. The three palaces themselves are more coherent when they are seen in relation to their social and cultural communities, as well as the contexts of both physical and cultural settings. In other words, understanding architecture together with social and cultural communities cannot be accomplished without the realization of the importance of their settings or locations.

Setting is not just about physical aspects. It includes interaction with the natural environment; past or present social or spiritual practices, customs, traditional knowledge, use or activities and other forms of intangible cultural heritage aspects that created and form the space as well as the current and dynamic cultural, social, and economic context.

Heritage structures derive their significance and distinctive character from their perceived social and spiritual, historic, artistic, aesthetic, natural, scientific, or other cultural values. They also derive their significance and distinctive character from their meaningful relationships with their physical, visual spiritual and other cultural context and settings.

Cultural traditions, rituals, spiritual practices and concepts as well as history, topography, natural environment values, use and other factors contribute to create the full range of a setting's tangible and intangible values and dimensions (*Xi'An Declaration on the Conservation of the setting of Heritage Structures, Sites, and Areas*).

However, culture itself is the shaping force. Setting, in other words, is a cultural expression that does not happen by chance but is created by design as a result of ideologies (Taylor 2009, pp. 7-31). For Crosgrove (1984, p. 1) he mentioned

landscape as a way of seeing that it has its own history, but a history that can be understood only as part of a wider history of economy and society; that has its own assumptions and consequences, but assumptions and consequences whose origins and implications extend well beyond the use and perception of land; that has its own techniques of expression, but techniques shared with other areas of cultural practices.

Hence, underlying this study is an elucidation of the role cultural landscapes play as an interpretation tool for the three palaces. In other words, cultural landscapes are to reflect the social traces of the period when the three palaces were created.

The King sacrificed the hardest effort to bring back the Thai nation concept, and provincial palaces can be considered the manifesto of this. Many of them were constructed during the period when Western Colonialism played roles in Southeast Asia.

To survive the country from being colonized like other countries in the same region, the strategies of the King was to assimilate the Thai and Western ways. However, cultural appropriation was also realized. Architecture was one apparent example. Many foreign architects, who brought new occidental designs, were hired, and many worked for the King's projects. In other words, heritage landscapes are also contested spaces with many actors who will wish to project their ideas about society, their utopias, through its space (Hetherington, cited in Cori 2006, p. 91). Moreover, the concept of "hybrid", a third thing created by the amalgamation of two fixed but still retains the essentialist qualities of the original dichotomies (Upton, cited in Cori 2006, p. 119) was adaptively used. Consequently, hybridized architecture was found during this period, including the three palaces in spite of their partly-varied functions.

Sanamchandra Palace comprises groups of buildings as King Rama VI often stayed at and also commanded the Wild Tiger Corps practice. This area was also a strategy base to ready the country for war as it is not too far from the Grand Palace in the capital city. However, each building has played and symbolized different roles.

One example is Samakkeemukamataya, one of the royal residences in the palace compound. Despite the fact that its design used Siamese architecture, such as the use of the tiled roof and gable, the function was to house a Western theatre with raised stage in the front, as well as the use of the space inside for banquet (Noobanjong 2003, p. 245).

In addition, the traditional Thai house called Thub Kwan was also created comprising four large wooden structures in the cardinal directions (two bed chambers, one living room and one dining room) together with four small wooden structures at the corners (a kitchen, a servant quarter, a storage and guard house). Its aim was to augment traditional Siamese architecture which could go compatibly with Western buildings on the same ground. Although King Rama VI got used to the Western manners, the traditional Thai way of living was not abandoned, but, instead revived. Also, it was one proof of the freedom of Thailand from being colonized (Noobanjong 2003, pp. 255-256).

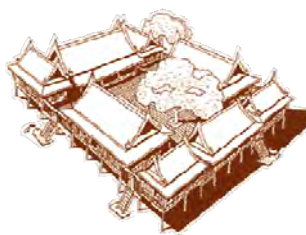


Figure 213 The components of Thub Kwan, the traditional Thai house (from *Sanamchandra Palace and Wild Tiger Corps with Nation Stability*)

For Phraramrajniwes Palace, it is in Jugendstil by Karl Sigfried Dohring, a German architect. It was intended, by King Rama V who passed away before it was complete, to be another provincial palace and also a command centre when war took place.

Although King Rama V passed away, the construction of Phraramrajniwes Palace continued. This reflects that King Rama V's preference for types of Western arts and architecture were also passed onto King Rama VI and might have originated from his political strategy to maintain an equilibrium among foreign influences in international politics. Also, provincial palaces were the traditions of Western countries who were the competitors of England and French. Phraramrajniwes Palace was one clear evidence of German architecture as Germany and Italy had no direct colonial interest in Siam (Noobanjong 2003, p. 260).

Other factors which could be considered the focal points of the continuation of the construction were due to the suitability of the location. That is, the palace was by the Phetchaburi River so that drought could not be the obstacle to living there. Also, it is near Phra Nakhon Khiri, the summer palace of King Rama IV, the predecessor. In addition, in Phetchaburi Province, natural resources and beauty can generally be found. Furthermore, Phetchaburi Province has been well-known for its craftsmanship. Some types of skills could only be found in artisans and masters in this province. Moreover, the new railway had been developed, so the access to this provincial centre was more convenient.

Mrigadayavan Palace is a hybrid European-Siamese style. It was built during last years of King Rama VI's reign, so it was mainly used as retreat. Here, the architecture was prepared to serve and suit the function as "home", due to not only the ideal location, but also related factors for the living.

The design of Samosorn Sevakamataya Group of Buildings was conceived to serve specific functions like special events where the royal theatre was created for the leisure of the King, especially during last years of his reign when threats from the West lessened. Hence, the King could live an ordinary live here. Also, Bisalsagara Group of Buildings were sited for Her Majesty the Queen, connected to the King's quarter, Samudabiman groups of buildings.

Generally, the three palaces have some aspects in common. That is, they all were the royal residence of the King. For Sanamchandra Palace and Phraramrajniwes Palace, they also shared the same function as the control centre for war that could occur anytime. For Sanamchandra Palace and Mrigadayavan Palace, they were the residence where the King could enjoy activities, for instance there was the theatre in both palaces for the performances of plays composed by the King himself.

The three provincial palaces are, in fact, able to express the King and his ability, knowledge, along with higher technology and refined culture influenced by the West.

To hold the cultural and national identity, and at the same time resist the high tide of Western influence and Colonialism, the visual and tangible construction was the best way out. The tangible aspect, especially the palace, the place of the King, is the tool which leads people of the country to the same intangible concept of Nationalism, being Thai, which was urgently needed, along with local material and advanced construction technology. They were capable of symbolizing being Thai, not only via the visually acceptance, but also through acquisition made by all senses (Noobanjong 2003, p. 251).

The creation of hybrid architecture was able to express how Thai architecture goes compatibly with Western architecture. In addition, it could be the symbol of the free Thai nation as well as the existence of royalty and loyalty.

Even though the hybrid of Thai architecture was closely linked with Western civilization during Colonization period, its components were not entirely based on any predominant form, but on various cultural heritages of Thailand also. Aesen (1998) stated that the hybrid and multivalent qualities of Siamese architecture offer aesthetically rich and refined artistic creations, performing an essential role in the construction, despite the fact that social, political, and economic factors were inevitably laid along the architecture itself. Architecture, the cultural artefact, obviously has functioned as more than utilitarian devices, but also as a discourse of political, social, and economic significance and manifestation (Noobanjong 2003, p. 52). In addition, the use of Western architecture in the construction of provincial palaces is in fact aimed to show the rural population that the power of the King, backed by superior technology, knowledge and refined culture of the West, is pervasive (Noobanjong 2003, p. 217).

On the other hand, Thailand was very open to Western ideas and technologies. Thai culture was “characterized by remarkable capacity to absorb new ideas, beliefs, names, and meanings without displacing existing ones” (Dovey, cited in Noobanjong 2001, p. 217). Such attributes have created ranges of signification for Thai cultural artefacts. In this respect, the hybrid designs of the aforementioned structures—the palaces—illustrate that Thailand accepted indirect rule by the West, especially in cultural, intellectual, and economic terms, by their very effort to resist Western encroachment (Noobanjong 2003, p. 361). However, all edifices are the good portrait of compatibility, in terms of both setting and culture, as well as the aspects of holding Thainess encircled by Western influence.

The three palaces are in between the tangible and intangible heritage. They reflect cultural values, along with representation of political and social structures. Even though the reason of the initiation of the creation cannot be traced by oral history, the documentary researches along with the existing evidences are valid. Nevertheless, cultural landscapes are one factor to find out of how things were created and have been existing for more than a decade.

“Cultural landscapes are literally an imprint of human history. They can tell us, if we care to read and interpret them, something about the achievements and values of our predecessors. In this way, cultural landscapes are symbols of who are and can serve to remind us of the past. Because they are a record of past and present actions,

cultural landscapes are a product of change. They embody physical changes which in turn reflect evolving attitudes towards the landscape. It is important that we learn to interpret cultural landscapes as living history and as part of our national identity. They contain a wealth of evidence of our social and material history with which we readily associate heritage values.” (Taylor 2009, pp. 7-31)

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Chapter 5

Tourism and management plan for the three palaces for cultural tourism

5.1 About tourism

5.1.1 What is tourism?

Tourism means different thing to different people. The growing free time has been a major social trend over the last 200 years which has considerably developed tourism. Increases in the real value of wages and later, the introduction of statutory holidays which eventually were also paid, meant the population in industrialized countries had both times which led them to take holidays during the year (Cori 2006, p. 108). Chronologically, an interesting conceptual definition of tourism was proposed by Jafary (1977) that tourism is a study of the man away from his usual habitat of the industry which responds to his needs, and of the impacts that both he and the industry have on the socio-cultural, economics, and physical environments (Jafary, cited in Cori 2006, p. 108). Similarly, the conceptual definition given by Mathieson and Wall (1982) is also interesting. They stated that tourism is the temporary movement of people to destinations outside their normal places of works and residence, the activities undertaken during their stay in those destinations, and the facilities created to cater their needs (Mathieson and Wall, cited in Cori 2006, p. 108). Przeclawski (1986) noted that tourism is, first of all, a form of human behaviour (Przeclawski, cited in Cori 2006, p. 108) while Urry (1990) mentioned that tourism is also leisure activity which presupposes its opposite, namely regulated and organized work (Urry, cited in Cori 2006, p. 108). Leiper (2004) defined tourism which supports Przeclawski that tourism is about the theories and practices for being a tourist. This involves travelling and visiting places for leisure-related purposes. Tourism then comprises the ideas and opinions people hold which shape their decisions about going on trips, about where to go or not to go, and what to do or not to do, about how to relate to other tourists, locals, and service personnel. Tourism is then all the behavioural manifestations of those ideas (Cori 2006, p. 108). In 2006, the World Tourism Organization (WTO) gave the technical definition of tourism reflecting the need for a more precise statistical definition of tourism. WTO recognized a tourist as any person visiting a country other than that in which he has his usual place or residence, for any reason other than following an occupation remunerated from within the country visited (The World Tourism Organization, cited in Cori 2006, p. 108).

Tourism has played significant role, especially in world economies. International tourist arrivals have almost quadrupled over the past 30 years and domestic tourism has also intensified in most developed and newly industrialized countries (*Making Tourism More Sustainable: a Guide for Policy Makers*, p. iii). Tourism is an activity that has grown by around 25 per cent in the past 10 years. It now accounts for around 10 per cent of the world's economic activity and is one of the main generators of employment (*Making Tourism More Sustainable: a Guide for Policy Makers*, p. 2). It is arguably the world's largest or second largest business. Businesses enter the tourism sector with hopes of profiting by providing goods and services for the hundreds of millions of people who travel every year. Destinations pursue tourism because of the economic benefits it provides and for the ensuing social

benefits that accrue from its generation of wealth. States and provinces pursue tourism because it generates new money for their jurisdictions. Nations pursue tourism because it is such a valuable source of foreign exchange. In addition, the tourism industry enables tourists to consume experiences but does not necessarily provide the experiences themselves. Indeed, only a small fraction of the cost of a tour is spent at what can be called attractions; the rest is spent on transport, accommodation, food, drink, tip, sightseeing and commission to the travel trade. Yet it is these attractions that draw tourists to region in the first place, enabling the rest of the benefit to accrue (McKercher & du Cros 2002, pp. 26-28).

Table 7: Principles of tourism (adapted from Table 3.1 Underlying principles of cultural tourism by McKercher & du Cros 2002, p. 27)

| Issue | Principle |
|---------------------------------------|--|
| The nature of tourism | <ul style="list-style-type: none"> - Tourism is a commercial activity. - Tourism involves the consumption of experiences. - Tourism is entertainment. - Tourism is a demand-driven activity that is difficult to control. |
| Attractions drive tourism | <ul style="list-style-type: none"> - Not all tourism attractions are equal. - Cultural heritage attractions are part of tourism. - Not all cultural assets are cultural tourist attractions. |
| Factors influencing visitation levels | <ul style="list-style-type: none"> - Access and proximity dictate the potential number of visitors. - Time availability influences the quality and depth of experience sought. |
| Tourist behaviour | <ul style="list-style-type: none"> - The tourist experience must be controlled to control the actions of the tourist. - Tourists want control experiences. - The more mainstream the market, the greater the need for user-friendly tourism products. |

Negative and positive impacts of tourism

Positive impacts:

1. The appropriate presentation of assets can assist the tourists' understanding of the need for the conservation and retention of important cultural heritage assets in general.
2. Opportunities can arise to develop local economies to be more entrepreneurial and self-reliant.
3. Revenue from tourism can be directed to local infrastructure improvement.
4. Reinvigoration of traditional culture can occur.
5. Cultural exchange with tourists can lead to greater tolerance of cultural differences in multicultural societies.
6. Revenue from tourism can be reinvested in documentation, planning and management of heritage assets. This is important for the sustainability of assets that attract heavy visitation.

Negative impacts:

1. Overuse by tourists: This displaces local residents; causes overcrowding; creates parking, litter, and noise problems; and generally overburdens shared resources, such as water and fuel.
2. Tourism dependency: Large sections of the community become dependent on tourism at the expense of other industries, leading to loss of self-reliance and traditional-style activities.
3. Tourist behaviour: Tourists can have an impact if they are not aware of, or choose to ignore, visitor etiquette at an attraction; lack of courtesy or sensitivity to local customs (e.g. intensive dress or grooming); defiling sacred areas (wearing shoes in particular types of temples); drinking in public; taking drugs, etc.
4. Unplanned tourism infrastructure development: This involves altering the amenity of places for the community; altering the visual appeal and visitor experience for tourists.
5. Limited beneficiaries: Income flows to limited sectors of the community; high leakages; creation of divisiveness and discontent within the community.
6. Loss of control over cultural property: Communities and tradition bearers can lose control of cultural property (e.g., motifs used in their crafts and arts or even music) if it is not under copyright or special protective legislation.
7. Physical deterioration of assets: This occurs where there is
 - no commodification (e.g., site hardening) or resources to deal with it;
 - no way of monitoring such impacts to see if assets are at risk of permanent damage or loss (e.g., local events and festivals changed for tourists and at risk of losing their meaning and importance for locals);
 - no way of preventing the acceleration of natural processes of destruction such as soil erosion around an asset;
 - no control placed on tourism infrastructure development; and
 - no way of counteracting the influence of Western consumer culture (not just from tourism, because general modernization and globalization can be responsible, e.g., satellite television and computer and video games) on the behaviour of locals, particularly young people, as they abandon traditional customs in favour of this culture (McKercher & du Cros 2002, pp. 60-62).

5.1.2 Sustainable tourism

Pradech Phayakvichien gave an address on "Community Tourism: the Direction and the Potential" for the seminar on eco-community tourism, held during 2-3 November 2005 in Bangkok, Thailand, that tourism remains a major policy for every administration of the Royal Thai Government. It is a channel to bring in foreign currency to support economic growth. The incumbent administration, in particular, focuses on tourism as a tool to solve economic problem. Income from foreign and Thai tourists is expected to boost the Thai economy and to reduce trade and the balance of payment deficits.

The government puts tourism on the upper track and emphasizes the policy to develop the capability and potential to compete on the world stage. It underlines foreign market expansion and promotion to attract more tourists to Thailand, with the aim to make Thailand the regional hub of tourism in Asia.

However, due to the fact that tourism also has major impacts on the natural and built environments and on the wellbeing and culture of host populations, the concept of

“sustainable development” has become widely accepted, since 1980s, as the way to a better future (*Making Tourism More Sustainable: a Guide for Policy Makers*, p. 2). Sustainable development concept has been adaptively used in general.

The World Commission on Environment and Development gave a definition of sustainable development as “a process to meet the needs of the present without compromising the ability of future generations to meet their own needs.” Sustainable development is therefore about creating a better life for all people in ways that will be viable in the future as they are at present (*Making Tourism More Sustainable: a Guide for Policy Makers*, p. 8).

Three dimensions of sustainable development, which are interdependent, are now recognized as follows:

1. Economic sustainability means generating prosperity at different levels of society and addressing the cost effectiveness of all economic activity. Crucially, it is about the viability of enterprises and activities and their ability to be maintained in the long term.
2. Social sustainability means respecting human rights and equal opportunities for all in societies. It requires an equitable distribution of benefits with a focus on alleviating poverty. There is an emphasis on local communities, maintaining and strengthening their life support systems, recognizing, and respecting different cultures and avoiding any form of exploitation.
3. Environmental sustainability means conserving and managing resources, especially those that are not renewable or are precious in terms of life support. It requires action to minimize pollution of air, land, and water, and to conserve biological diversity and natural heritage.

5.1.2.1 Sustainable development and tourism

Sustainable development and tourism have a special relationship. There are three important and unique aspects of the relationship between tourism and sustainable development:

1. Interaction: The nature of tourism, as a service industry that is based on delivering an experience of new places, means that it involves a considerable amount of interaction, both direct and indirect, between visitors, host communities, and their local environments.
2. Awareness: Tourism makes people (visitors and hosts) become far more conscious of environmental issues and differences between nations and cultures. This can affect attitudes and concerns for sustainability issues not only while travelling but throughout people’s live.
3. Dependency: Much of tourism is based on visitors seeking to experience intact and clean environments, attractive natural areas, authentic historic and cultural traditions, and welcoming hosts with whom they have a good relationship. The industry depends on these attributes being in place.

This close and direct relationship creates a sensitive situation, whereby tourism can be both very damaging but also very positive for sustainable development.

On the positive side, tourism can:

- provide a growing source of opportunities for enterprise development and employment creation as well as stimulating investment and support for local services, even in quite remote communities;

- bring tangible economic value to natural and cultural resources, and this can result in direct income from visitors spending for their conservation, and an increase in support for conservation from local communities; and
- be a force for inter-cultural understanding and peace.

Conversely, tourism can:

- place direct pressure on fragile ecosystems causing degradation of the physical environment and disruption to wildlife;
- exert considerable pressure on host communities and lead to dislocation of traditional societies;
- compete for the use of scarce resources, notably land and water;
- be a significant contributor to local and global pollution; and
- be a vulnerable and unstable source of income, as it is often very sensitive to actual or perceived changes to the environmental and social conditions of destinations (*Making Tourism More Sustainable: a Guide for Policy Makers*, pp. 9-10).

Sustainable development can be applicable for all types of tourism in all types of destinations, including mass tourism and the various niche tourism segments, due to the fact that sustainability principles refer to the environmental, economic and socio-cultural aspects of tourism development, and, moreover, a suitable balance must be established between these three dimensions to guarantee its long-term sustainability. This leads to the definition of sustainable tourism made by the World Tourism Organization (WTO) that it should:

- make optimal use of environmental resources that constitute a key element in tourism development, maintaining essential ecological processes and helping to conserve natural resources and biodiversity;
- respect the socio-cultural authenticity of host communities, conserve their built and living cultural heritage and traditional values, and contribute to inter-cultural understanding and tolerance; and
- ensure viable, long-term economic operations, providing socio-economic benefits to all stakeholders that are fairly distributed, including stable employment and income-earning opportunities and social services to host communities, and contributing to poverty alleviation.

Sustainable tourism should also maintain a high level of tourist satisfaction and ensure a meaningful experience to the tourists, raising their awareness about sustainability issues, and promoting sustainable tourism practices amongst them (*Making Tourism More Sustainable: a Guide for Policy Makers*, p. 11).

The concept of sustainable development and the special position of tourism lead to the agenda for more sustainable tourism which needs to embrace the two elements comprising 1) the ability of tourism to continue as an activity in the future, ensuring that the conditions are right for this; and 2) the ability of society and the environment to absorb and benefit from the impacts of tourism in a sustainable way. As a result, an agenda for sustainable tourism can be articulated as a set of 12 aims that address economic, social and environmental impacts. The agenda formulated in this way can then be used as a framework to develop policies for more sustainable tourism that recognize the two directions in which tourism policy can exert an influence as 1) minimizing the negative impacts of tourism on society and the environment; and 2) maximizing tourism's positive and creative contribution to local economies, the conservation of natural and cultural heritage, and the quality of life of hosts and visitors.

The 12 aims for an agenda for sustainable tourism are:

1. Economic viability: to ensure the viability and competitiveness of tourism destinations and enterprises, so that they are able to continue to prosper and deliver benefits in the long term;
2. Local prosperity: to maximize the contribution of tourism to the economic prosperity of the host destination, including the proportion of visitor spending that is retained locally;
3. Employment quality: to strengthen the number and quality of local jobs created and supported by tourism, including the level of pay, conditions of service and availability to all without discrimination by gender, race, disability or in other ways;
4. Social equity: to seek a widespread and fair distribution of economic and social benefits from tourism throughout the recipient community, including improving opportunities, income and services available to the poor;
5. Visitor fulfillment: to provide a safe, satisfying and fulfilling experience for visitors, available to all without discrimination by gender, race, disability or in other ways;
6. Local control: to engage and empower local communities in planning and decision making about the management and future development of tourism in their area, in consultation with other stakeholders;
7. Community wellbeing: to maintain and strengthen the quality of life in local communities, including social structures and access to resources, amenities and life support systems, avoiding any form of social degradation or exploitation;
8. Cultural richness: to respect and enhance the historic heritage, authentic culture, traditions and distinctiveness of host communities;
9. Physical integrity: to maintain and enhance the quality of landscapes, both urban and rural, and avoid the physical and visual degradation of the environment;
10. Biological diversity: to support the conservation of natural areas, habitats and wildlife, and minimize damage to them;
11. Resource efficiency: to minimize the use of scarce and non-renewable resources in the development and operation of tourism facilities and services; and
12. Environmental purity: to minimize the pollution of air, water and land and the generation of waste by tourism enterprises and visitors.

Each one is equally important, and many of them relate to a combination of environmental, economic and social issues and impacts. The examples are as follows:

- Economic viability of tourism depends strongly on maintaining the quality of the local environment.
- Visitor fulfillment is about meeting visitors' needs and providing opportunities (a social aim), but is also very important for economic sustainability.
- Cultural richness is often considered being in the social sphere of sustainability, but it has a strong bearing on environmental aspects in terms of the built environment and cultural dimensions of society's interaction with nature.
- Community wellbeing, which can be seen mainly as a social aim, is strongly related to environmental resource management, for example with respect to access to fresh water.
- Employment quality and social equity issues, such as poverty alleviation, relate closely to both economic and social sustainability issues.

5.1.2.2 Focal aspects for sustainable tourism

1. Land use planning for more sustainable tourism

The location of tourism development should be based on strategic choices reflecting the agenda for sustainable tourism and these choices should be taken into account when considering wider spatial planning and local land use planning for tourism. Some important points to bear in mind when developing such plans include:

- Positive planning for sustainability

Land use planning should not simply be a controlling process. It can be used creatively to identify space and location for new development that will contribute to sustainable tourism. For example, it can encourage clustering between tourism enterprises and related businesses, and strengthening of the local supply chain, by facilitating co-location.

- The potential to use other tools in association with planning

For example, the national or regional spatial planning process may lead to the identification of priority areas for the development of tourism that meet sustainability criteria. Such areas may then be used to concentrate economic incentives for the development of appropriate sustainable tourism products. The use of regulations or looser development guidelines can also be closely associated with planning.

- Future proofing

Planning should take account of already predictable changes in conditions, and in doing so should apply the precautionary principle. A particular example is taking account of the effects of climate change, for instance with respect to coastal planning, and responding with the appropriate adaptation measures.

- Flexibility and adaptive approaches

Plans should also be open to less predictable change, such as world events that may alter demand patterns or unforeseeable natural phenomena. Adaptive planning can be assisted through the identification of reviewable limits and the use of indicators, regular monitoring and feedback.

- Checking the sustainability of the process

Some of the systematic approaches used within industry, such as environmental management systems, could be applied to the land use planning process (*Making Tourism More Sustainable: a Guide for Policy Makers*, pp. 84-85).

2. Integrated area management

Placing land use planning for tourism within the context of more strategic spatial planning and with participatory processes at a local level is in line with certain other directions that have been taken in the sustainable planning and management of resources. There are some types of location that, because of their special circumstances, require an even more closely integrated approach—coastal areas being the most notable example.

3. Zoning for tourism development

One approach to land use planning at a local level is to identify a series of zones for different types and levels of tourism development. Zoning may be more or less appropriate as a tool according to the nature of the area, the landownership and planning circumstances and whether tourism is an established or newly developing activity. Community engagement should remain an integral part of any process to define zones, and community related issues may determine whether rigid zoning is an

appropriate approach.

The identification of zones should be based on very careful assessment of resources as well as being related to strategic spatial issues. The zones can then form the spatial focus for quite precise planning policies and for the issuing of regulations to control use. This zoning and regulatory approach usually implies some application of concepts of carrying capacity in order to indicate appropriate amounts of development (*Making Tourism More Sustainable: a Guide for Policy Makers*, pp. 85-86).

4. The roles of government

Governments, both national and local, can play a direct role in the delivery of activity, or they may provide financial, technical or political assistance to others to do this. This is often a key part of assistance projects for sustainable development, which may involve a range of agencies including government. Support does not necessarily have to be financial, governments are often well placed to play a facilitation role. Governments have a particularly important role in initiating and supporting research programmes, of which the results can be used in capacity building, in disseminating good practice, and in establishing stakeholder networks (*Making Tourism More Sustainable: a Guide for Policy Makers*, pp. 114-115).

The areas or roles of government for sustainability of tourism can be as follows:

Table 8: Areas of government for sustainable tourism (*Making Tourism More Sustainable: a Guide for Policy Makers*, p. 51)

| | |
|-----------------------------------|---|
| Tourism | <ul style="list-style-type: none"> - Overall development, coordination and implementation of tourism policy - Support for tourism development, management and marketing |
| Prime ministerial office | <ul style="list-style-type: none"> - Tourism's position within the overall balance of policies and priorities |
| Finance | <ul style="list-style-type: none"> - Level of budgetary resources allocated to tourism - Tax policy |
| Trade | <ul style="list-style-type: none"> - Terms of trade negotiations - Export and investment promotion |
| Economic development | <ul style="list-style-type: none"> - Sustainable development policies - Support for enterprise |
| Environment and natural resources | <ul style="list-style-type: none"> - Regulation and control of environmental impact - Conservation of biodiversity - Protected area management - Management of resources for ecotourism |
| Transport | <ul style="list-style-type: none"> - Accessibility, traffic management and sustainable transport issues |
| Culture | <ul style="list-style-type: none"> - Management and preservation of historic sites and cultural heritage |
| Agriculture | <ul style="list-style-type: none"> - Rural development and supply chain issues |
| Education | <ul style="list-style-type: none"> - Tourism training |
| Health | <ul style="list-style-type: none"> - Safety and social security issues, for visitors and employees |
| Sport and recreation | <ul style="list-style-type: none"> - Promotion of attractions, activities, events, etc. |

| | |
|------------------|---|
| | - Elements of domestic market |
| Internal affairs | - Crime and security - Child protection |
| Foreign affairs | - Source country-destination relationships - Visa requirements |

Governments should consider whether they are paying sufficient attention to tourism within the field of sustainable development, and whether their tourism policies and actions adequately embrace concerns about sustainability. Participatory structures through which governments could work with other stakeholders to plan, develop and manage tourism in a sustainable manner should also be established. Tourism policies should be developed and implemented within a jointly agreed strategy that has the principles and aims of sustainability at its centre. At all levels of government, long term political support, technical competence and a sufficient allocation of resources will be required to ensure that policies are effectively implemented.

5.1.3 Cultural tourism

Cultural tourism began to be recognized as a distinct product category in the late 1970s when tourism marketers and tourism researchers realized that some people traveled specifically to gain a deeper understanding of the culture or a heritage destination (Tighe, cited in McKercher & du Cros 2002, p. 1). The American chapter of ICOMOS stated that “cultural tourism as a name means many things to many people and there herein lies its strength and its weakness” (USICOMOS, cited in McKercher & du Cros 2002, p. 3). Definitions of cultural tourism can be varied from different perspectives. McKercher & du Cros (2002) categorized its definitions into four groups, based on different focuses as follows:

1. Tourism-derived definitions: This can be recognized as a form of special interest tourism where culture forms the basis of either attracting tourists or motivating people to travel (McIntosh & Goeldner; Zeppel; Ap, cited in McKercher & du Cros 2002, p. 4). Also, it can involve interrelationship between people, places, and cultural heritage (Zeppel & Hall, cited in McKercher & du Cros 2002, p. 4) including the context of the temporary movement of people (Richards, cited in McKercher & du Cros 2002, p. 4). Cultural tourism has also been conceptualized from a business perspective as involving the development and marketing of various sites or attractions for foreign as well as domestic tourists (Goodrich, cited in McKercher & du Cros 2002, p. 4).
2. Motivational definitions: It is considered by groups of people that cultural tourists are motivated to travel for different reasons than other tourists. WTO defines cultural tourism as “movements of persons essentially for cultural motivations such as study tours, performing arts, and cultural tours, travel to festivals and other events, visit to sites and monuments, travel to study nature, folklore or art, and pilgrimages” (WTO, cited in McKercher & du Cros 2002, p. 4). Likewise, the province of Ontario in Canada uses the definition of “visits by persons from outside the host community motivated wholly or in part by interest in the historical, artistic, scientific or lifestyle/ heritage offerings of the community, region, group, or institution” (Silberberg, cited in McKercher & du Cros 2002, p. 4).
3. Experiential or aspirational definitions: Cultural tourism involves experiencing or having contact of differing intensity with the unique social fabric, heritage, and special character of places (TC; Blackwell; Schweitzer, cited in McKercher & du Cros 2002,

pp. 4-5). It is also hoped that by experiencing culture the tourist will become educated as well as entertained (VICNET, cited in McKercher & du Cros 2002, p. 5), will have a chance to learn about the community (IDCCA, cited in McKercher & du Cros 2002, p. 5) or will have an opportunity to learn something about the significance of a place and its associations with the local community, its heritage, and a cultural or natural landscape (AHC & TCA, cited in McKercher & du Cros 2002, p. 5). Some people even like cultural tourism to quest or search for better understanding (Bachleitner & Zins; Hannabus, cited in McKercher & du Cros 2002, p. 5). These people suggest that by leading the observer into the cultural past cultural tourism can help them see the present from a different viewpoint.

5. Operational definitions: This is the most common definition approach used, and is appropriately concerned for this study. The tourism literature identifies the range of cultural tourism activities as including the use of such cultural heritage assets as archaeological sites, museums, castles, palaces historical buildings, famous buildings, ruins, art, sculpture, crafts, galleries festivals, events, music and dance, folk arts, theatre, “primitive cultures [sic],” subcultures, ethnic communities, churches, cathedrals and other things that represent people and their cultures (Richards; Goodrich; Miller; Jamieson, cited in McKercher & du Cros 2002, p. 5). Likewise, the array of cultural tourism products can include existing structures, modified facilities and purpose-built attractions. The scale can vary from one building, to a cluster of buildings, a streetscape, a precinct within a community an entire city or town, a region, or arguably to entire countries (McKercher & du Cros 2002, p. 5).

McKercher & du Cros (2002) also focus on the interrelationships between the four important themes comprising tourism, the use of cultural heritage assets, consumption of experiences and products, and the tourist.

1. Tourism

Tourism activity attracts visitors (or tourists) who are travelling primarily for pleasure on limited time budgets and who may know little about the significance of the assets being visited. Successful cultural tourism must be shaped with this type of visitor in mind.

2. The use of cultural heritage assets

ICOMOS defines “heritage” as a broad concept that includes tangible assets such as natural and cultural environments, encompassing landscapes, historic places, and build environments as well as intangible assets such as collections, past and continuing cultural practices, knowledge and living experience (ICOMOS, cited in McKercher & du Cros 2002, p. 7). These assets are identified and conserved for their intrinsic values or significance to a community rather than for their extrinsic values as tourism attractions.

Cultural or heritage assets may serve a multitude of user groups, including “traditional owners” like indigenous or ethnic community groups, as well as tourists, who value the asset for different reasons. Hence, cultural heritage management is needed to be applied, for both tangible and intangible assets.

3. Consumption of experiences and products

All tourism involves the consumption of experiences and products (Urry; Richards, cited in McKercher & du Cros 2002, p. 8). Cultural tourists want to consume a variety of cultural experiences hence cultural heritage assets must be transformed into cultural tourism products that tourists can utilize. The transformation process is

integral to the successful development and sustainable management of the cultural product.

4. The tourist

All cultural tourists are motivated to travel for deep learning, experiential, or self-exploration reasons. The type, quality, and veracity of information tourists consume prior to arrival will shape their expectations of the asset and their expected behaviour while visiting.

Although cultural tourism attractions form part of the tourism mix, not all cultural assets have tourism potential. Cultural heritage places are usually designated by communities for reasons other than their tourism potential (Belland & Boss; Jamieson, cited in McKercher & du Cros 2002, p. 32). However, it is undeniable that cultural assets are also for cultural tourism. This also leads to the consideration of cultural heritage management. Cultural heritage management is the systematic care taken to maintain the cultural values of cultural heritage assets for the enjoyment of present and future generations (McKercher & du Cros 2002, p. 43). The main goal of cultural heritage management is to conserve a representative sample of tangible and intangible heritage for future generations.

McKercher & du Cros (2002 p. 51) specify five phases of cultural heritage management's evolving framework as follows:

Table 9: Cultural heritage management's evolving framework (McKercher & du Cros 2002, p. 51)

| Phase | Key features |
|---------------------------|---|
| Inventory | <ul style="list-style-type: none"> - Growing community interest - Documentation - Evolution from amateurs to professionals conducting work |
| Initial legislation | <ul style="list-style-type: none"> - First-generation legislation to guide identification and protection of heritage assets - Focus on tangible not intangible heritage - Creation of government heritage agencies - Little integration with other government agencies or laws |
| Increased professionalism | <ul style="list-style-type: none"> - Formation of heritage international governmental organizations (IGOs) and NGOs - Formalized code of ethics, conservation principle in charters, etc. - Development of related heritage professions (public and private) |
| Stakeholder consultation | <ul style="list-style-type: none"> - Wide array of stakeholders emerge - Areas of conflict identified - More attention paid to community interests |
| Review | <ul style="list-style-type: none"> - New understanding of responsibilities - New or revised legislation - More integrated planning and practice - Greater awareness of intangible heritage - Recognition of other users - New paradigm in place - Maturity |

Cultural heritage management process must be professional and systematic as cultural tourism has a major influence on how the presentation of cultural heritage is planned. Unless tourism is controlled, significant damage can occur from overuse, misappropriation of cultural property, souveniring, and the illegal trade of artefacts.

In addition, different levels of knowledge about the asset, different interests in the asset, different cultural backgrounds, and different expectations may mean that that presentation of an asset for local users may be inappropriate for tourists and vice versa. The pursuit of tourism, therefore, requires a conscious management decision and the need either to shape the presentation differently or to target only tourists whose needs are compatible with local users (McKercher & du Cros 2002, pp. 58-59).

5.1.4 Sustainable cultural tourism

Sustainable cultural tourism is partnership that satisfies both tourism and cultural heritage management objectives, but sustainability can occur only when the practice of trading off one set of values for another ceases and, instead, tourism and cultural heritage management interests work toward the achievement of common goals (McKercher & du Cros 2002, pp. 2-3).

Finding ways to manage assets in a truly sustainable manner is clearly in the best interests of the asset, those who manage it, and the community. Tourism is increasingly being recognized as one of the potential uses for heritage placing greater pressure on tourism and cultural heritage management stakeholders to collaborate for their mutual benefit (TCA; Hall; JOST; Australian Heritage Commission and the Tourism Council of Australia, UNESCO World Heritage Centre, World Bank, World Monument Fund; du Cros, cited in McKercher & du Cros 2002, p. 43).

However, when cultural heritage management is about long-term preservation and conservation, maintaining the cultural resource at a sustainable level is focused. The value assessment of assets and how they should be used, especially for tourism purposes, shown in the following table, should also be emphasized.

Table 10: Sustainability factors for cultural heritage management and tourism (adapted from Table 4.1 Heritage management principles, McKercher & du Cros 2002, p. 45)

| Cultural heritage management | Tourism | Sustainability |
|--|--|--|
| Cultural heritage management aims to preserve and care for a representative sample of humanity's cultural heritage for future generations. | Tourism needs are not the only ones considered in cultural heritage management. | The identification, documentation, and conservation of heritage assets are essential parts of the development of sustainability. |
| Conservation of intrinsic values is important. | Tourism may be seen as an important use of heritage asset, but not the only use. | Each cultural heritage asset will have its own meaning and cultural significance or values. |
| Caring for both intangible and tangible heritage is becoming increasingly | Tourism can cause adverse impacts. | Some cultures differ in their view about how much intervention or |

| | | |
|--|---|--|
| important. | | change can occur before an asset ceases to be authentic. |
| The scale among heritage assets conserved varies greatly, and the management process needed for each type also varies accordingly. | Tourism requirements may sometimes clash with those regarding conservation of an asset. | Cultural heritage assets should be used only in culturally appropriate and sustainable ways. |
| Cultural heritage management has an evolving framework. | Tapping into the revenue generated by tourism for reinvestment in the conservation of heritage assets is an important goal for most cultural heritage managers. | Some heritage assets are too fragile or sacred to be fully accessible to the public, including tourists. |
| Cultural heritage management and conservation are ongoing activities that aim to provide some structure to the conservation of heritage. | | Consultation of stakeholders is an important part of developing an asset sustainability. |
| Conservation of heritage assets is rarely carried out without some requirement for their presentation and interpretation to the public. | | |

It must be recognized that each cultural heritage asset will have its own meaning, cultural significance, and will also be placed in different social or cultural contexts. Hence each asset must be considered individually in relation to its physical and cultural robusticity.² For example, some cultures differ in their views about how much intervention or change can occur before an asset ceases to be authentic. In some instances, the asset can be almost totally reconstructed and still maintain its values. In other instances, any change might be deemed by the custodians to be inappropriate, especially in relation to sites of spiritual or religious significance.

Sustainability considerations also relate to the amount and type of use that is permitted before the intrinsic values being conserved are threatened (Marquis-Kyle & Walker; Pearson & Sullivan; ICOMOS; Silva; Cantacuzine, cited in McKercher & du

² Robusticity includes fragility of the assets, state of repair, management plan or policy in place, regular monitoring and maintenance, potential for ongoing involvement and consultation of key stakeholders, potential for negative impacts of high visitation on fabric of the asset(s) and lifestyle and cultural traditions of local community(ies), and potential for modification (as part of product development) to have negative impacts on fabric of the asset(s) and lifestyle and cultural traditions of local community(ies) (McKercher & du Cros 2002, p. 191).

Cros 2002, p. 57). Such factors are capable of being applied to both tangible and intangible assets.

In reality, sustainability is, or should incorporate, both use and conservation values in overall management activities. The complexity of managing cultural assets, the differing needs of stakeholders, differing levels of robusticity of assets, and their varied tourism appeal must be recognized. Although cultural heritage management and tourism must work in partnership, the partnership needs not always be equal. Cultural heritage management may take precedence in many cases, while tourism plays a secondary role, on the other hand, tourism may be the lead consideration, with cultural heritage management concerns being the lesser partner (McKercher & du Cros 2002, pp 171-172).

Table 11: Indicators for assessing cultural tourism (adapted from “Monitoring community-based tourism objectives” by Suansri 2003, p. 100)

| Objective | Indicator |
|---|--|
| To build local initiative in cultural conservation | Increase/ decrease in the quality of conservation activities |
| To preserve, revitalize, and pass on culture | Increase/ decrease in: - cultural stability (e.g. changes to accommodate or impress tourists); and - the extent and quality of activities that help new generations learn their cultural heritage |
| To generate income and increase quality of life | Increase/ decrease in: - income; - cultural and environmental impacts resulted from income generating activities; - quality of life; and - contribution of income to community development activities |
| To encourage social participation | Increase/ decrease in: - participation in community activities; - distribution of roles and responsibilities in community management; and - fairness in the distribution of benefits from tourism among people in community |
| To create a learning process among all parties involved | Increase/ decrease in tourist understanding of culture and ways of life |

Table 12: Indicators for assessing impacts made by tourism (adapted from “Monitoring impacts” by Suansri 2003, p. 101)

| Impact | Indicator |
|---------------|---|
| Cultural | Increase/ decrease in: - degree of cultural revival; - behaviours expressing their pride of culture; and - cultural modification to attract tourists |
| Environmental | Increase/ decrease in: |

| | |
|-----------|---|
| | <ul style="list-style-type: none"> - consumption of natural resources; - number of flora/ fauna; - water quality; and - garbage |
| Social | Increase/ decrease in: <ul style="list-style-type: none"> - social conflict in community; - concrete plans/ activities for cultural and environmental conservation; - local awareness of the need for sustainable development; - behaviours expressing their pride of being themselves; - new leaders in different aspects; and - quality of life |
| Economic | Increase/ decrease in: <ul style="list-style-type: none"> - income resources related to tourism such as sale of local products; and - household expenses |
| Political | Increase/ decrease in: <ul style="list-style-type: none"> - strength of community organizations and stakeholders |

However, how to determine which, cultural heritage management or tourism, should lead depends on the assessment of their cultural significance or the values that the site hold which then lead to the management action.

5.2 Stakeholders

Most cultural and heritage assets have multiple stakeholders (McKercher & du Cros 2002, p. 180), like the three palaces whose stakeholders are as follows:

Table 13: Stakeholders

| Palace | Stakeholders |
|------------------------|--|
| Sanamchandra Palace | the Bureau of the Crown Property, the Bureau of the Royal Household, the Fine Arts Department of the Ministry of Culture, Silpakorn University, Department of Livestock Development Western Region, the Police Sergeant School |
| Phraramrajniwes Palace | the Bureau of the Crown Property, the Bureau of the Royal Household, the Fine Arts Department of the Ministry of Culture, the Petchaburi Military District of the Royal Thai Army, the Tobacco Company of the Ministry of Finance |
| Mrigadayavan Palace | the Bureau of the Crown Property, the Bureau of the Royal Household, the Fine Arts Department of the Ministry of Culture, the Border Patrol Police, the Mrigadayavan Palace Foundation under the Patronage of Her Royal Highness Princess Bejaratana Rajasuda Sirisobhabannavati |

Due to the fact that tourism is an activity associated with many groups and individuals, it is necessary to identify, study, and understand all involved parties in order to obtain their participation and cooperation while the relationship can be

maintained. Involved parties should be from local to national level as their roles and association with tourism differ, as follows:

Table 14: Community-level involvement and association with tourism (adapted from “Involved parties and their association with tourism” (at community level) by Suansri 2003, p. 105)

| Party | Association with tourism |
|--|--|
| Local tourism organizations | Be the main groups that develop tourism |
| Local stores and souvenir shops | Gain benefit from sale |
| Local transportation | Gain benefit from service fee |
| Community institutions like temples, schools | Become tourist attractions or local information offices |
| Sub-district administrative organizations | Prepare local rules and regulations as well as budgetary support, fund |
| Accommodation services | Offer choices of accommodations |
| Non-government organizations (NGOs) | Be facilitators or advisors in community development |
| Local government offices like the Department of Social Welfare | Assist community development |

Table 15: Provincial-level involvement and association with tourism (adapted from “Involved parties and their association with tourism” (at sub-district/ provincial level) by Suansri 2003, p. 106)

| Party | Association with tourism |
|---|--|
| Provincial-level network | Share knowledge experience and resources, and promote tourism plans |
| Provincial offices | Issue policies to sponsor and promote tourism |
| Provincial or regional offices of the Tourism Authority of Thailand | Support tourism promotion and marketing |
| Tourism businesses | Offer choices of accommodations and tourism activities |
| Tour guides, public transportation, travel agencies | Provide transportation or information for tourists |
| Media | Do the public relations, such as broadcasting tourism activities or special events |

Table 16: National-level involvement and association with tourism (adapted from “Involved parties and their association with tourism” (at national level) by Suansri 2003, p. 107)

| Party | Association with tourism |
|-----------------------------------|--|
| Tourism network | Share knowledge experiences and resources, and promote tourism plans |
| The Tourism Authority of Thailand | Promote tourism activities, including the marking and funding issues |
| Tourism businesses | Offer choices of accommodations and tourism activities |
| Mass media | Do the public relations, such as broadcasting |

| | |
|--------------------------|---|
| | tourism activities or special events |
| Tourists | Learn for a better understanding of local people's ways of life |
| Research institutes | Study communities and tourism impacts and be the information sources |
| Educational institutions | Share knowledge from both academic and practical perspectives on tourism, culture, environment, and development |

Stakeholder consideration is recognized as an important part of the sustainable management of any asset developed for tourism (ICOMOS; AHC; TCA, cited in McKercher & du Cros 2002, p. 180). Partnerships are most likely to emerge when stakeholders understand one another's needs and appreciate that both tourism and cultural heritage management stakeholders have a legitimate interest in the cultural heritage asset being used by tourism. Understanding can occur only by truly developing an appreciation of the other side's interests and values. This means that tourism interests must develop an awareness of cultural heritage management concepts, ideals, and practices. Likewise, cultural heritage management and tourism stakeholders must also develop an understanding of what tourism is and how it works. Through mutual understanding, both groups can then work to build on their shared interests in the asset and work to resolve differences (McKercher & du Cros 2002, pp. 23-24).

5.3 SWOT analysis of the three palaces

SWOT (strength, weakness, opportunity, and threat) analysis is an effective tool that can offer valuable insights to help identify sustainable competitive advantage³ and is essentially a comparative tool that enables an organization to assess its operations (McKercher & du Cros 2002, pp. 210-211). The SWOT analysis of the three palaces, in terms of their present status as cultural attractions, can be as follows:

Strengths

The three palaces own their identity in architecture. Also, the verification made by the Bureau of the Crown Property, the Bureau of the Royal Household, the Fine Arts Department of the Ministry of Culture can help them keep their uniqueness and authenticity. Moreover, types of value found in the three palaces are also the focal point to attract visitors, as well as all stakeholders especially in terms of conservation.

³ Sustainable competitive advantage is defined as a real competitive advantage that is sustainable over time in the face of competitor reaction (Aaker, cited in McKercher & du Cros 2002, p. 208).

Weaknesses

Many stakeholders, especially governmental offices, can cause difficulty in the management of the three palaces. Also, the carrying capacity⁴ of each palace limits the number of visitors, especially during holidays or weekends. In addition, not many interpretation tools can be provided to visitors while interpretative materials are one key factor for the revisit and enhance understanding and appreciation of the sites to visitors.

Opportunities

The three palaces can be the primary tourism destinations in the Western region of Thailand especially for those who prefer cultural, historical, and architectural tourism. Good management prepared for each individual palace can help stimulate visitors to be impressive and mindful. This also helps raise both awareness and sense of belonging of local communities.

Threats

The conservation must be done properly as all of them are more than 100 years old. Furthermore, the weather conditions can be harmful to them, especially Mrigadayavan Palace, the seaside palace where wind and sea can directly cause damages. Moreover, mass tourism occurs without suitable cultural heritage management legislation. In other words, a larger number of visitors can also be the threat to this type of architectural heritage.

5.4 Management plan

Managing heritage and a heritage site is about ensuring the authenticity, the sustainability, and the integrity of the site (Cori 2006, p. 96) so that the right understanding and appreciation occurs through the right message conveyed by all possible and potential interpretation tools. Understanding and appreciation are then capable of leading to participation in conservation, preservation, and promotion of their values and significance.

The management plans for the three palaces, which share many aspects in common, can be mutually prepared to encourage visitor awareness of these cultural

⁴ The concept of carrying capacity usually refers to the number of tourists that a place can accommodate without detriment to the environment or host population nor any reduction in tourists' satisfaction.

However, carrying capacity can also be identified into:

- Ecological capacity: based on biological and physical factors such as ability of certain species to withstand disturbance;
- Socio-cultural capacity: determined by unacceptable impacts on the local community or limitations due to the availability of human resources;
- Psychological capacity: the amount of crowding that tourists perceive as acceptable without affecting their quality of experience (this will vary according to types of tourist and types of activity or use);
- Infrastructural capacity: such as number of bedrooms or the capacity of transport systems or water supply (this is perhaps the element that can be most readily changed in the medium to long term); and
- Management capacity: the number of tourists that can be realistically managed in an area without bringing economic and administrative problems (*Making Tourism More Sustainable: a Guide for Policy Makers*, p. 75).

heritage and ensure the worthwhile experience, to manage the dynamic relationship among stakeholders, and to create responsible promotion programmes, for example.

General management for the three palaces can be as follows:

The entrance and exit of the site

Table 17: The entrance and exit of the site

| Palace | Present condition | Suggestion |
|---------------------|---|---|
| Sanamchandra Palace | <p>Five access points</p>  <p>Figure 214-218 Five access points to Sanamchandra Palace (taken by Muangyai, N, 28/01/09)</p> | <p>For Sanamchandra Palace, there can be only one access point with enough staff to control, check and record visitors. This can also help manage the carrying capacity of the sites. In addition, brief detail on the sites should be provided here to ready visitors for what they will see and learn inside.</p> |



| | | |
|------------------------|---|--|
| Phraramrajniwes Palace | <p>One access point</p>  <p>Figure 219 The access point to Phraramrajniwes Palace (taken by Muangyai, N, 24/01/09)</p> | |
| Mrigadayavan Palace | <p>One access point</p>  <p>Figure 220 The access point to Mrigadayavan Palace (taken by Muangyai, N, 29/01/09)</p> | |


Facilities

Facilities near the access points should also be considered as follows:

Parking lot



Table 18: Parking lot


| Palace | Present condition | Suggestion |
|------------------------|---|---|
| Sanamchandra Palace | <p>Near the main entrance</p>  <p>Figure 221 The parking lot of Sanamchandra Palace (taken by Muangyai, N, 28/01/09)</p> | <p>The parking lot for a larger number of vehicles should be prepared as the number of visitors increases during holidays or weekends. Moreover, that of big vehicles like buses should be considered as they can affect the architecture, especially when they come in a large number.</p> |
| Phraramrajniwes Palace | <p>Near the entrance</p>  <p>Figure 222 The parking lot</p> | |

| | | |
|---------------------|---|--|
| | of Phraramrajniwes Palace (taken by Muangyai, N, 24/01/09) | |
| Mrigadayavan Palace | Near the entrance, but not in order and not enough  Figure 223 The parking lot of Mrigadayavan Palace (taken by Muangyai, N, 29/01/09) | |

Ticket booths

Table 19: Ticket booths


| Palace | Present condition | Suggestion |
|------------------------|---|--|
| Sanamchandra Palace | Near the entrance  Figure 224-225 Two ticket booths of Sanamchandra Palace (taken by Muangyai, N, 28/01/09) | The ticket itself should be in an attractive design so as to be kept as the souvenir. The brochure and the map should be available here. |
| Phraramrajniwes Palace | Near the entrance  Figure 226 The ticket booth | |

| | | |
|---------------------|--|--|
| | of Phraramrajniwes Palace (taken by Muangyai, N, 24/01/09) | |
| Mrigadayavan Palace | Near the entrance  Figure 227 The ticket booth of Mrigadayavan Palace (taken by Muangyai, N, 29/01/09) | |

Food and drink corners


Table 20: Food and drink corners

| Palace | Present condition | Suggestion |
|------------------------|--|--|
| Sanamchandra Palace | Near the entrance and in the park    Figure 228-230 Food and drink corners of Sanamchandra Palace (taken by Muangyai, N, 28/01/09) | There can be snack bars or kiosks for beverages near the ticket booth or at the exit, however this must be controlled for the cleanness of the site. This may be done by people in the communities nearby, but under the administration of related stakeholders. |
| Phraramrajniwes Palace | Near the parking lot, but not | |

| | | |
|---------------------|--|--|
| | <p>in order</p>  <p>Figure 231 Food and drink area of Phraramrajniwes Palace (taken by Muangyai, N, 24/01/09)</p> | |
| Mrigadayavan Palace | <p>At the exit</p>  <p>Figure 232 Food and drink corner of Mrigadayavan Palace (taken by Muangyai, N, 29/01/09)</p> | |

Souvenir shops

Table 21: Souvenir shops

| Palace | Present condition | Suggestion |
|------------------------|--|---|
| Sanamchandra Palace | <p>Near the entrance (in the area of food and drink corner)</p>  <p>Figure 233 Souvenir shop, in the same area of food and drink corner of Sanamchandra Palace (taken by Muangyai, N, 28/01/09)</p> | <p>Souveniring can be a huge problem for heritage managers of particular types of assets. It should be managed to become a positive, not a negative, aspect of memories people take away with them. Memorabilia that is freely available or easily purchased should be encouraged and promoted—making these items more attractive for visitors rather than removing fragments of tangible heritage from the attraction. However, a positive intangible reminder or “golden memory” is the best legacy of a visit and one that both cultural heritage management and tourism should strive for with a visitor to achieve sustainable cultural tourism (McKercher &</p> |
| Phraramrajniwes Palace | <p>At the rest area and at the main gate of the palace</p> | |

| | | |
|---------------------|---|---|
| |  <p>Figure 234 Souvenir shops at the rest area of Phraramrajniwes Palace (taken by Muangyai, N, 24/01/09)</p>  <p>Figure 235 Souvenir corner at the main gate of Phraramrajniwes Palace (taken by Muangyai, N, 24/01/09)</p> | <p>du Cros 2002, p. 230). For Sanamchandra Palace and Phraramrajniwes Palace, the souvenir shop should be more attractive and at the exit like that of Mrigadayavan Palace.</p> |
| Mrigadayavan Palace | <p>At the exit</p>  <p>Figure 236 Souvenir shop at the exit of Mrigadayavan Palace (taken by Muangyai, N, 29/01/09)</p> | |

Toilets





Table 22: Toilets


| Palace | Present condition | Suggestion |
|---------------------|-------------------|--|
| Sanamchandra Palace | In the park | The toilets must be hygienic to avoid visual pollution. There might be the donation boxes as the money given can be used for |

| | | |
|------------------------|---|---------------------------------|
| |  <p>Figure 237-238 Toilets in the park of Sanamchandra Palace (taken by Muangyai, N, 28/01/09)</p> | the maintenance of the toilets. |
| Phraramrajniwes Palace | <p>At the rest area</p>  <p>Figure 239 Toilets at the rest area of Phraramrajniwes Palace (taken by Muangyai, N, 24/01/09)</p> | |
| Mrigadayavan Palace | <p>Near the exit</p>  <p>Figure 240 Toilets near the exit of Mrigadayavan Palace (taken by Muangyai, N, 29/01/09)</p> | |

Transportation



Table 23: Transportation

| Palace | Present condition | Suggestion |
|------------------------|--|--|
| Sanamchandra Palace | <p>Walking routes, rental golf carts</p>  <p>Figure 241 One of the walking routes in the area of Sanamchandra Palace (taken by Muangyai, N, 31/01/09)</p>  <p>Figure 242 Rental golf carts (taken by Muangyai, N, 28/01/09)</p> | <p>Some more types of transportation should be provided for visitors to look around the palace compound, such as tricycle rickshaw or the tram, available near the ticket booth.</p> |
| Phraramrajniwes Palace | <p>Walking routes</p>  <p>Figure 243 One of the walking routes in the area of Phraramrajniwes Palace (taken by Muangyai, N, 24/01/09)</p> | |
| Mrigadayavan Palace | <p>Walking routes, rental bikes</p>  <p>Figure 244 One of the walking routes in the area of</p> | |

| | | |
|--|---|--|
| | <p>Mrigadayavan Palace (taken by Muangyai, N, /01/09)</p>  <p>Figure 245 Rental bikes (taken by Muangyai, N, 29/01/09)</p> | |
|--|---|--|

Interpretation tools⁵

Table 24: Interpretation tools

| Palace | Present condition | Suggestion |
|---------------------|---|---|
| Sanamchandra Palace | <p>Signposts, brochure</p>  <p>Figure 246 The signpost at the entrance of Chaliemongkolrasana Royal Residence (taken by Muangyai, N, 28/01/09)</p>  <p>Figure 247 The brochure of Sanamchandra Palace (taken</p> | <p>Standardizing the presentation of the products ensures that, as much as possible, the quality of the experience can be maintained as a consistently high level, guaranteeing a high-caliber experience for as many visitors as possible (McKercher & du Cros 2002, p. 37). The visitor centre should be prepared at or near the entrance to give details such as the palace history or the exhibitions or activities at present so that visitors can get ideas and can follow what they are going to see, especially for walk-in visitors who have no information about the site beforehand. Furthermore, audio-visual presentation should be prepared for a big group of visitors because the brochure or the signposts may not be very effective for many visitors⁵</p> |


⁵ In the context of museum, objects are staged to make visual statements and produce visual narratives. The processes of interpretation for museum are also not singular, but multiple, and they proceed from a range of starting point. Meaning is also produced by museum visitors for their own point of view, using whatever skills and knowledge they may have, according to the contingent demands of the moment and in response to the experience offered by the museum. Interpretation lies in the relationships between the objects and other elements; it is combinatorial and rational (Hooper-Greenhill, cited in Cori 2006, p. 92).

| | | |
|------------------------|---|--|
| Phraramrajniwes Palace | <p>by Muangyai, N, 28/01/09)</p> <p>Signposts, brochure, voluntary students as tour guides</p>  <p>Figure 248 One of the signposts at Phraramrajniwes Palace (taken by Muangyai, N, 24/01/09)</p>  <p>Figure 249 The brochure of Phraramrajniwes Palace (taken by Muangyai, N, 24/01/09)</p>  <p>Figure 250 One of voluntary students as tour guides of Phraramrajniwes Palace (taken by Muangyai, N, 24/01/09)</p> | <p>interest or understanding. However, the presentation must be interesting and informative.</p> |
| Mrigadayavan Palace | <p>Signposts, staff as tour guides</p> | |

| | | |
|--|--|--|
| |  <p>Figure 251 One of the signposts at Mrigadayavan Palace (taken by Muangyai, N, 29/01/09)</p>  <p>Figure 252 One of the staff as tour guides of Mrigadayavan Palace (taken by Muangyai, N, 29/01/09)</p> | |
|--|--|--|

Activities

Table 25: Activities

| Palace | Present condition | Suggestion |
|------------------------|---|--|
| Sanamchandra Palace | Performance on the literary work of King Rama VI on weekends  <p>Figure 253 The performance on weekend (taken by Muangyai, N, 31/01/09)</p> | There can be activities which can provide visitors wider impressive experience in cultural heritage, for instance the participation in activities like trying Thai performances and dancing or playing the Thai musical instruments. The staff can be the people from related stakeholders as well as local communities. However, this must be in order and regularly verified by related organizations. |
| Phraramrajniwes Palace | N/A | |
| Mrigadayavan Palace | Thai musical instrument performance on weekends | |



Visitor guidelines

Table 26 Visitor guidelines

| Palace | Present condition | Suggestion |
|------------------------|-------------------|--|
| Sanamchandra Palace | N/A | Visitor guidelines should be provided. The approximate visit time should be set so that visitors can plan their journey. Maps and signs are able to guide visitors where to start and follow so that visitors do not wander aimlessly. Visitors just follow the helpful signs from the entrance to the exit, without missing any point. Special guidelines for the disabled and elderly should also be prepared. |
| Phraramrajniwes Palace | N/A | |
| Mrigadayavan Palace | N/A | |

The three palaces are both tangible and intangible heritage, also tranquility is found in the marvelous architecture. Visitors can feel its special and exceptional atmosphere, reflecting that they are the places of the King, a sacred place. Hence, conservation is considerate for these three palaces, the places of high value.

Conservation plan

Conservation is essential for the buildings of the three palaces as they are the country's cultural heritage with local, region, as well as national significance. Conservation means all the processes of looking after a place so as to retain its cultural significance (*The Burra Charter, 1999*). Conservation for the three palaces can include *restoration*: 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, and *adaptation*: modifying a place to suit the existing use or a proposed use, including involving the introduction of new services, or a new use, or challenges to safeguard the place (*The Burra Charter, 1999*). However the use should be appropriate, without decreasing their value. Guidelines for conservation process are as follows:

1. There will be the least change to the fabric of the buildings to retain their cultural significance.
2. Even though the use of parts of the buildings has been changed from its original function, it still aims at conserving its cultural significance.
3. Interpretation is also considered. Techniques used in interpretation must provoke any person who enters the three palaces to experience cultural significance of the site, especially the aesthetic value because they are evidently seen. Cultural significance can make them realize why the three palaces are so worthwhile that they should be conserved.
4. Future development must be prepared for the buildings because naturally time will cause ruin to the buildings. As a result, guidelines must be set so that the future development does not deteriorate types of value found in the three palaces. However, the changing needs must be concerned because the development in the future must be compatible with the previous one.
5. When every kind of conservation or renovation is approved or done, it must be literally recorded as the basis, guidelines, and criteria for the conservation or renovation projects in the future.

In order to raise awareness of people who visit the three palaces, which are now the attractions open to public, the key concept of *Cultural Tourism Charter* (1999) is considered. This charter states that “a major reason for undertaking the protection, conservation and management of heritage places, the intangible heritage and collections is to make their cultural significance physically and/ or intellectually accessible to the host community and to visitors. Unless there is public awareness and public support for cultural heritage places, the whole conservation process will be marginalized and not gain the critical level of funding or public and political support so necessary for its survival.”

Table 27: Aims of conservation, tourism, and social development (adapted from “The aims of partners in community-based tourism” by Suansri 2003, p. 109)

| Organization | Conservation aim | Tourism aim | Social development aim |
|--------------------|--|--|---|
| Community | To present the way that conservation can bring returns and foster awareness among the non-local | To generate income and give the local pride of their community and effort in conserving natural and cultural resources | To use tourism as one part of community development by fostering the cooperation of groups within the community or forming community organizations to develop and manage tourism to respond to the needs of community and solve existing problems |
| NGOs | To promote sustainable development and advise the consumption of both natural and cultural resources | To publicize their development effort and develop tools for community development | To put up the capacity of community organizations |
| Tourism businesses | To demonstrate that private sector can | To gain access to new markets and | To contribute to the society by investing in |

| | | | |
|--------------------|--|--|--|
| | participate in supporting conservation of both nature and culture | work with the community to decrease the risk of their investment | the community and providing expertise |
| Government offices | To prepare budget for natural and cultural conservation and support related organizations, especially those of the local community | To generate income, provide jobs, and earn from foreign trading to raise the GDP | To use tourism in an effective way to increase income and create jobs in rural communities |

Conservation plan is also considerable as the goal of conservation is to preserve the significance by ensuring that all interventions and actions meet the test of authenticity in all respect (Taylor 2009, pp. 7-31).

5.5 Tourism attractions

Most foreigners come to Thailand and even Thai people travel in Thailand because of natural and cultural attractions. In other words, Thailand is a country which is rich in resources for tourism. Tourism becomes another type of industry which has brought income to the country. Every region of Thailand has its own attributes to welcome visitors.

Even though Thailand is rich of tourism attractions, most tourists travel on finite time budgets. They have only a limited amount of time available at any one destination and, being rational consumers, will choose to spend that time in the most cost-effective manner. As such, many tourists will seek to consume as many experiences as possible during their stay and will show a predilection for those activities that can be consumed quickly, easily, and where they feel certain they will get a guaranteed experience. Controlling the experience also ensures that people on limited time budgets can experience the essence of the attraction while not wasting their time consuming elements that they feel are not essential to the core experience (McKercher & du Cros 2002, p. 35).

According to tourism theory, it is recognized that a clear hierarchy of attractions exists in most destinations and that this hierarchy is defined by the degree of compulsion the tourist feels to visit them. Three types of attractions have been identified: *primary*, *secondary*, and *tertiary*. Primary attractions will draw people who specifically want to see the asset and who therefore will be somewhat knowledgeable of it (McKercher & du Cros 2002, p. 31). Primary attractions are so important to most destinations that they play a critical role in shaping their image and in influencing visitation. But, again, not all primary attractions are equally strong demand generators. Some have the ability to draw visitors from a greater distance than others. The greater the distance the consumer is expected to travel, the more distinctive and unusual the attraction must be. People will travel long distances to consume truly unique experiences but are unwilling to invest the effort, expense, and time needed to consume common ones.

The purchase decision, or degree of compulsion felt to visit, becomes increasingly discretionary as one moves through the attraction hierarchy. Secondary attractions may be locally significant tourist attractions. They complement the tourism

experience and may be very popular in their own right but do not influence the decision to visit the destination. Visits to tertiary, or the lowest-order, attractions are typified by low-involvement purchase decisions and are also largely convenience based or occur by happenstance (McKercher & du Cros 2002, pp. 109-110).

In addition, it is important to be realistic about the balance of influences on holiday choice. Visitor surveys and practical experience suggest that overall perceived attractiveness of a destination, climate, convenience, quality of facilities, and price still far outweigh concerns for the impact of travel. However, the latter concerns do make a difference to holiday choices if the former factors are considered equal (*Making Tourism More Sustainable: a Guide for Policy Makers*, p. 21).

However, for Thailand, Bangkok is always one of the primary places for most visitors to start their trip as it is a capital city with various types of attractions. It offers to visitors not only the cosmopolitan amenities they would expect, but also a unique treasure found in cultural attractions. It offers the opportunities to experience fascinating glimpse of Thailand's gentle culture amidst the bustle of a great and dynamic metropolis. This great city has had astounding success in combining the ancient and modern world (Destination Guide <http://www.tourismthailand.org/destinationguide/list.aspx?provinceid=1>).

There are many different types of attractions for visitors to choose when they are in Bangkok such as the Temple of Dawn, the Marble Temple, the Ananda Samakhom Throne Hall, Vimanmek Palace, Chatuchak Park, Santi Chai Prakarn Pavilion and public park, Banglumphu market, Suan Lum Night Bazaar, Yaowaraj, the China Town. However, one main attraction which can be considered a must for both Thai and foreign visitors is the Grand Palace and the Temple of the Emerald Buddha.



Figure 255-257 The Ananda Samakhom Throne Hall, Vimanmek Palace, and the Marble Temple (<http://www.203.155.220.217/dusit/travel.html>)

Every visitor to Bangkok should see the magnificent architecture within the Grand Palace compound to get a feeling of the grandeur of being Bangkok and Thailand. The Grand Palace has been the place of history since Bangkok was a capital city in 1782. The palace itself reflects Thai history and belief that the monarchy has played important roles to Thai people's lives since the past. Even though this can be seen in other countries, especially Asian countries that have the King as the centre of people in the country, the way Thai monarchs have treated their people are merciful and closer to the people than other countries. The palace, the place of the King, was usually built in glorious style to symbolize the majesty of the King's status. As a result, like other Asian countries, old palaces that have not been in use become the country's heritage, and many of them are finally opened to public as the country's attractions which show well the great architecture, such as those in Vietnam, China, including Thailand.



Figure 258 Dai Noi Palace, Vietnam (taken by Muangyai, N, 15/10/05)



Figure 259 Zijin Cheng, the Forbidden Palace, China (<http://th.wikipedia.org>)

The Grand Palace and the Temple of the Emerald Buddha are the places with high cultural significance. The first evidently seen value is the aesthetic value. Many kinds of traditional Thai architecture and decoration are found here. It seems that the Grand Palace and the Temple of the Emerald Buddha are the places of Thai masterpieces in architecture. These reflect the abilities of Thai artisans. Some pieces of work cannot be found anywhere else. Moreover, the compatibility between traditional Thai and Western architecture are found, and the best example is Chakri Maha Prasat Royal Residence in the Grand Palace. Another clearly found value is the historic value. That is, the Grand Palace can show well that the monarchy has been very important to Thai society. Also, many royal ceremonies have been performed in the Grand Palace and the Temple of the Emerald Buddha. Furthermore, the Temple of the Emerald Buddha plays an important role in telling history and reminds Thai people of why the Emerald Buddha is so sacred for Thai people that He is situated in the temple inside the Grand Palace. In addition, the temple also reminds people of belief existing since Ayudhya period that there is the temple inside the palace as the royal temple supported by the King. This historic value is then related to the social value that temple is the centre of society and community, especially the Emerald Buddha that reflects the spiritual sentiment of Thai people. One more value that cannot be neglected is the scientific value found in all buildings. Apart from the craftsmanship, there are techniques that were used, such as the ways to paint or express the story of Ramayana, the great literature, as mural painting. These types of value can explain well why the Grand Palace and the Temple of the Emerald Buddha are the primary place or the first destination of visitors.

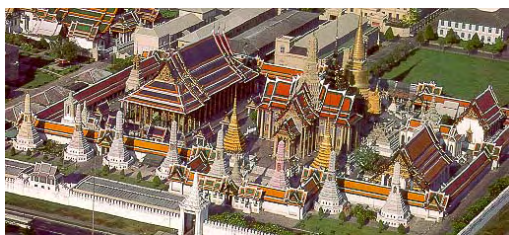


Figure 260 The Grand Palace and Temple of the Emerald Buddha
 (http://th.wikipedia.org/wiki/%E0%B9%84%E0%B8%9F%E0%B8%A5%E0%B9%8C:Emerald_BirdEyeView_Easternside.jpg)

For visitors who prefer cultural and architectural heritage, there are many destinations for them to experience the excellence of architecture in every region of Thailand. Cultural itineraries are various.

5.6 Cultural itinerary

Cultural itinerary is proving to be a very fertile concept. It provides an exceptional framework for the dynamics of mutual understanding, a pluralistic interpretation of history, and a culture of peace. It is based on population movements, encounters and dialogue, and the exchange among and cross-fertilization of cultures in time and space.

The concept of cultural route or itinerary:

- refers to a value set whose whole is greater than the sum of its parts and that gives it its meaning;
- illustrates exchange and dialogue among countries or regions; and
- reveals a multiplicity of dimensions that extends and enriches its primary function.

Identification of the cultural itinerary is based on an array of important points and tangible elements that attest to the significance of the itinerary itself. In addition, the notion on 'the series as a whole rather than the constituent elements individually' is preferable for cultural route or itinerary.

The basic principles of cultural itinerary are as follows:

- Cultural itinerary is to promote respect for and appreciation of the various types of human cultural heritage, both tangible and intangible, with a view to bring people and cultures, whatever their origin, into contact with each other.
- In light of the current trend tending to make cultures uniform, it is to strengthen cultural identities themselves in order to achieve intercultural enrichment, and at the same time overcome the obstacles of historical lack of understanding, and search for factors in achieving rapprochement and harmony among people. This implies above all respects for different cultural interpretation of a given heritage.
- Cultural itinerary aims to seek to establish cultural openness and a professional interrelationship between the sciences and the humanities, promote the capacity for dialogue and the willingness to understand that no shore of knowledge, like no shore of culture, is remote from or alien to the sphere of knowledge as a whole.
- The understanding of cultural routes or itineraries is a means of strengthening the collective responsibility of peoples toward cultural assets.
- Cultural itinerary is to enrich the domain of reflection and analysis in its historical and cultural aspects through cultural routes or itineraries (Background and principles n.d.).

For visitors to Thailand, those who would like to spend only few days or a one-day trip, choices to visit great architecture as cultural tourism can be prepared. For instance, to the North of Bangkok, visitors can visit other places nearby on the following day, such as taking a train or a bus to Lopburi Province to visit Narairajniwes, an old palace of King Narai during Ayudhya Period, more than 300 years ago. Even though many are only the remains left, visitors can feel its greatness, like that of the Grand Palace in Bangkok. There is Vichayane House, the residence of another great person during the reign of King Narai. Many old temples are also superb, reflecting the glorious Ayudhya period.



Figure 261 Narairajniwes (<http://www.pixpros.net/forums/showthread.php?t=8897>)

Another option for visitors is to go East to Si Chang Island in Chonburi Province. It is a small island which used to be the location of Chudadhuj, the royal residence of King Rama V, more than a hundred years ago. Although the royal residence was removed, it was the model for the golden teak Vimanmek Palace in Bangkok. Here visitors can appreciate the beauty of architecture together with the nature. Vernacular architecture and ways of life of people, in other words, Si Chang Island's cultural landscapes, are superb and authentic. It takes only few hours from Bangkok to this marvelous island.



Figure 262 Chudadhuj on Sichang Island
(www.geocities.com/siwapooh/backpack_srichang.html)

Visitors can spend a day or stay overnight in Samutsongkram Province, less than two hours from the South of Bangkok to visit the Memorial Park of King Rama II in Amphawa District, the birthplace of the King of the early Rattanakosin Period. There is a traditional Thai house with orchards. There are pieces of sculptures of characters mentioned in the literature written by King Rama II. People can appreciate the atmosphere where both tangible and intangible beauty is found. Also, many temples and lives of people along the Amphawa Canal compose another great cultural landscape of Thailand.



Figure 263 The Memorial Park of King Rama II in Amphawa District, Samutsongkram Province (<http://www.siamscubadiving.com/board/view.php?tid=1661>)

For visitors who would like to visit the Western region, Nakhon Pathom Province is a good choice, taking less than one hour. Visitors can visit Phra Pathom Chedi, the sacred and biggest *chedi* of Thailand, renovated by King Rama VI. They should also visit Sanamchandra Palace, groups of buildings which used to be the residence of King Rama VI. It takes only ten minutes from the *chedi*. In this region, visitors can visit Phraramrajniwes Palace in Muang District of Petchaburi Province, less than two hours from Sanamchandra Palace, to appreciate the Jugendstil architecture in Thailand, and then to Mrigadayavan Palace in Cha Am District, taking less than an hour, to absorb the atmosphere of the great seaside palace of King Rama VI. As the three palaces, the national heritage, are in the same Western region, visitors can visit them all in only few days. This cultural route should be considered, especially for visitors who prefer culture to nature, or both.

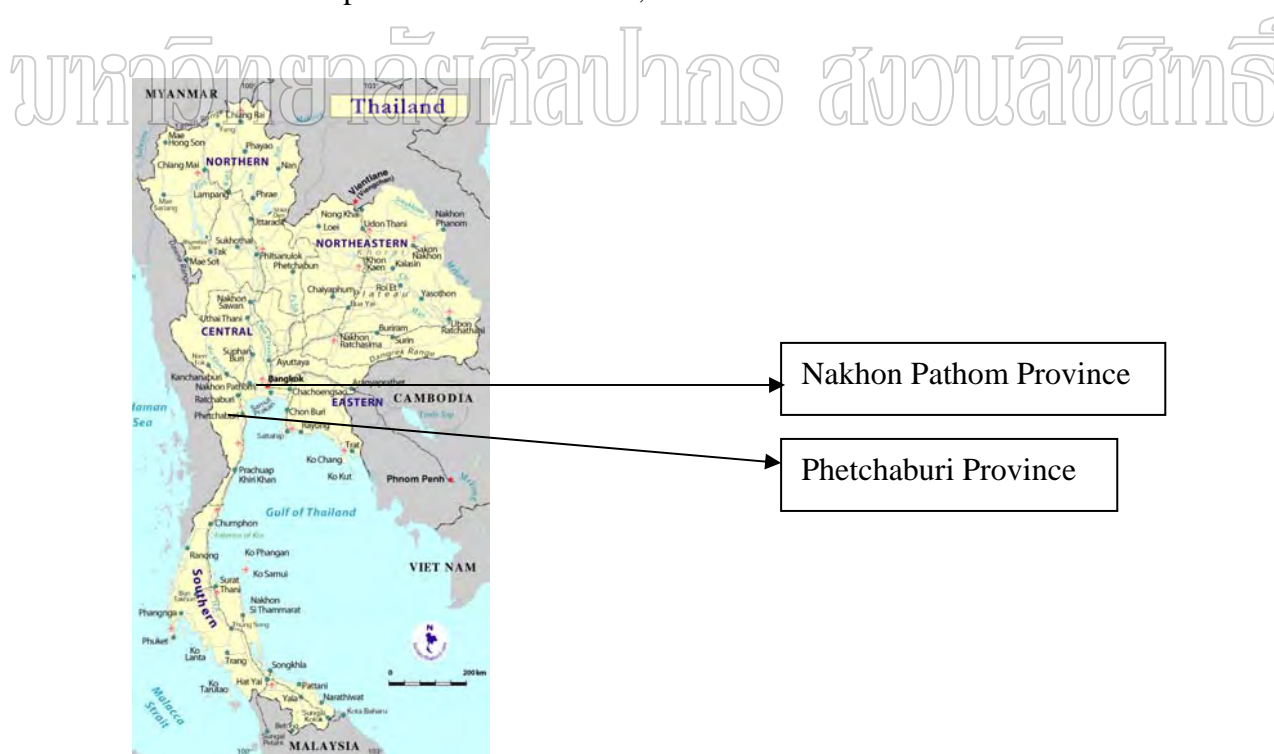


Figure 264 The map identifying Nakhon Pathom Province and Phetchaburi Province in the Western region of Thailand (from <http://www.guidetothailand.com>, adapted by Muangyai, N)

Due to the correlation of the three palaces in terms of geographical aspects, “setting” is one of the focal points which can lead visitors to meet the intangible values underlying such tangibly architectural heritage. Some principles and recommendations mentioned in *Xi’An Declaration on the Conservation of the Setting of Heritage Structures, Sites and Areas* (2005) are to be considered and advantageous as they are practical and applicable for the management of any heritage place.

The setting of a heritage structure, site, or area is defined as the immediate and extended environment that is part of, or contributes to, its significance and distinctive character. The guidelines are as follows:

1. Acknowledge the contribution of setting to the significance of heritage monuments, sites and areas
2. Understand document and interpret the settings in diverse contexts

Understanding, documenting and interpreting the setting is essential to defining and appreciating the heritage significance of any structure, site or area.

The definition of setting requires an understanding of the history, evolution and character of the surrounds of the heritage resource. Defining the setting is a process of considering multiple factors to include the character of the arrival experience and the heritage resource itself.

Understanding the setting in an exclusive way requires a multi-disciplinary approach and the use of diverse information sources.

Sources include formal records and archives, artistic and scientific descriptions, oral history and traditional knowledge, the perspectives of local and associated communities as well as the analysis of views and vistas.

3. Develop planning tools and practices to conserve and manage settings

The implementation of effective planning and legislative tools, policies, strategies and practices to sustainably manage settings requires consistency and continuity in application whilst reflecting the local or cultural contexts in which they function.

Tools to manage setting include specific legislative measures, professional trainings development of comprehensive conservation and management plans or systems, and use of adequate heritage impact assessment methods.

Legislation, regulation and guidelines for the protection, conservation and management of heritage structures, sites and areas should provide for the establishment of a protection or buffer zone around them that reflects and conserves the significance and distinctive character of their setting.

Planning instruments should include provisions to effectively control the impact of incremental or rapid change on settings.

Significant skylines, sight lines and adequate distance between any new public or private development and heritage structures, sites and areas are key aspects to assess in the prevention of inappropriate visual and spatial encroachment or land use in significant settings.

Heritage impact assessment should be required for all new development impacting on the significance of heritage structures, sites and areas on their settings.

Development within the setting of heritage structures, sites and areas should positively interpret and contribute to its significance and distinctive character.

4. Monitor and manage change affecting settings

The rate of change and the individual and cumulative impacts of change and transformation on the settings of heritage structures, sites and areas is an ongoing process which must be monitored and managed.

Incremental as well as rapid transformation of the urban or rural landscapes, the ways of life, the economies or the natural environment can substantially or irretrievably affect the authentic contribution that the setting makes to significance of a heritage structures sites or areas.

Change to the setting or heritage structures, sites and areas should be managed to retain cultural significance and distinctive character.

Managing change to the setting of heritage structures sites and areas need not necessarily prevent or obstruct change.

Monitoring should define approaches and actions to appreciate and measure as well as prevent or remedy decay, loss of significance or trivialization and propose improvement in conservation, management and interpretation practices.

Qualitative and quantifiable indicators should be developed to assess the contribution of the setting to the significance of a heritage structure, site or area.

Indicators for monitoring should cover physical aspects such as intrusion on views skylines or open spaces, air pollution, sound pollution, as well as economic, social, and cultural dimensions.

5. Work with local interdisciplinary and international communities for co-operation and awareness in conserving and managing settings

Co-operation and engagement with associated and local communities is essential as part of developing sustainable strategies for the conservation and management of settings.

Inter-disciplinary engagement should be encouraged as standard practice in conserving and managing settings. Relevant cultural heritage fields include architecture, urban and regional planning, landscape planning engineering, anthropology, history, archaeology, ethnology, curation and archives.

Co-operation with institutions and specialists in the field of natural heritage should also be encouraged as an integral part of good practice for the identification protection, presentation and interpretation of heritage structures, sites and areas in their setting.

Professional training, interpretation, community education and public awareness should be encouraged to support such co-operation and sharing of knowledge as well as to promote conservation goals and improve the efficiency of the protection tools, management plans and other instruments.

The experience, knowledge and tools developed through the conservation of individual heritage structures sites and areas should be extended to complement the management of their setting.

Economic resources should be allocated to the research, assessment and strategic planning of the conservation and management of setting of heritage structures, sites and areas.

Awareness of the significance of the setting in its various dimensions is shared responsibility of professionals, institutions, associated and local communities, who should take into account the tangible and intangible dimensions of settings when making decisions (*Xi'An Declaration on the Conservation of the Setting of Heritage Structures, Sites and Areas* 2005, pp. 2-4).

In addition, in terms of tourism and cultural heritage management, the understanding of the asset in the “setting” is also necessary to be concerned. The setting of the asset in its immediate surrounds, along with its developmental and sociocultural context, should be considered. Three factors are focused: the asset’s physical setting within the region, physical access, and the sociohistorical factors that have led to its creation.

Table 28: The setting (McKercher & du Cros 2002, p. 176)

| Theme | Cultural heritage management consideration | Tourism consideration |
|------------------------------------|--|---|
| Sociohistorical setting | - Historical context - Continuity | |
| Physical setting within the region | - Can the cultural values still be appreciated by the visitor? - Management and conservation considerations inherent in protecting the cultural values of the asset | - Physical location within the destination - Compatibility with surrounding facilities, structures |
| Access | | - Proximity to other cultural/ heritage assets - Location vis-à-vis tourism nodes |

Sociohistorical setting

It is important to understand the historical and social developments that led to the creation of the asset. Producing a tourism product that is divorced from sociohistorical context is considered by the cultural heritage management community being against the best interests of that asset. The setting that comprises its physical relationship to the surrounding landscape is also important for most clearly evoking associated cultural values. Hence, story told by a storyteller are more evocative of continuity with the past if told by a tradition bearer in a “cultural space” (such as a market or street) than if they are used as video presentation background in a site cafeteria.

Physical setting

The aesthetics of the setting need to be considered from a tourism perspective as well as from a cultural heritage management perspective. Attractive settings will enhance the quality of experience, while an unattractive or unsafe setting may diminish the tourist appeal. A number of urban heritage buildings, including much industrial heritage, are located in unattractive or unsafe areas. These assets may have important intrinsic value but are of little interest for tourist if their safety needs are not taken into account or if the setting is unappealing. Moreover, the compatibility of the tangible asset with its surroundings plays a role in enhancing the experience, helping to place the asset in context and assist in helping the visitor to better understand its meaning and significance.

Access

Ease of access will play a role in determining use levels. As a general rule, the easier, more convenient, and more direct access is, the greater the potential for higher visitation. Alternatively, inconvenient or awkward access may act as a dissuader, unless the journey itself becomes part of the experience. In these cases, getting to the asset becomes a worthwhile goal in itself. Assets in close proximity and/ or that are located conveniently close to tourism nodes are more appealing than solitary or remote assets. In the latter case, the tourist must overcome a perceived distance obstacle before visitation can occur. If the visitor perceives that such a journey would consume too much time for too little reward, if more attractive alternatives are available, and/ or if interest in the assets is not sufficiently high to entice a visit, then visitor numbers will be limited (McKercher & du Cros 2002, pp. 176-177).

The first key to successful management of any cultural heritage tourism attraction is to accept that the attraction is indeed a tourism attraction and must be managed as such, at least in part, for tourism use (McKercher & du Cros 2002, p. 32). The proposed management plan for cultural and historical tourism is aimed to be applicable as the guidelines for the three palaces. However, it is practical for any place which is considered being cultural and architectural heritage due to its cultural significance—the indicator of how valuable they are. When cultural significance is realized and awareness is raised, with the sense of belonging and sense of place, then the protection of cultural and architectural heritage occur, and finally lead to sustainable tourism.

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Chapter 6

Conclusion and recommendations

6.1 Conclusion

Due to the fact that landscape is a clue to culture (Taylor 2009, pp. 7-31), cultural landscapes are to answer how cultural edifices made by human beings have been compatible with natural environs. Landscapes reflect human activities and are imbued with cultural values. They combine elements of space and time, and represent political as well as social and cultural constructs (Jacques, cited in Taylor 2009, pp. 7-31). Landscape and scenery became synonymous and associated with the idea of people in a humanised landscape. ‘Landscape’ from its beginnings has meant a man-made artefact with associated cultural process values (Taylor 2009, pp. 7-31). On the other hands, architecture is not just about the design and construction, but it, either a single building or a group of buildings, is resulted from particular social and economic limitations, under the intention of human beings. What lies beneath the architecture is “cultural landscapes”.

The natural and built environment can be seen imbued with cultural meanings and historical contexts and to reflect the values and behaviours of its creators, stewards, and inhabitants. A legal sense of ownership is also related to an emotional sense of connectedness within an area, or streetscapes as spatial expressions of cultures (Cohen, cited in Cori 2006, p. 96). Furthermore, as the residence is one of the crucial factors for the living, the answer of how things have been created for lives on different settings are to be discovered, and the understanding of heritage, tradition, and modernity as strategic political positions were expressed through architecture.

The three palaces, the royal residences initiated by the King, namely Sanamchandra Palace, Phrararajniwes Palace, and Mrigadayavan Palace, were in fact constructed by Colonial power and remain prominent. They are the cultural heritage whose cultural landscapes are able to tell the history during their creation. The hybrid-designed palaces are not only the aesthetically constructed architecture, but also the evidence of Thai history whose story was affected by the West. Both form and meaning of any individual architecture have their close relationship. In other words, the meaning of hybrid design is interpreted through the form. The meanings are synthesized with varying degrees of consciousness through transformation of culturally and historically embedded aesthetic practices and dispositions (Noobanjong 2003, p. 117). Portrayals of the past are important in the formation and reformation of the present (Uzell, cited in Cori 2006, p. 95).

The understanding of cultural landscapes of the three palaces leads to the management plan which is to protect them. That is, not only the concrete aspects—architecture—is concerned, but the abstract ones are also realized and interpreted for the right understanding, especially that of visitors to the three palaces, as well as all Thais who are the owner of such cultural heritage. Heritage does not only give a concrete sense of shared identity or belonging, but it also calls for responsibility for preservation, respect, and safety (Graburn, cited in Cori 2006, p. 84).

The study of cultural landscapes of existing cultural heritage is not only for its conservation, due to its cultural significance which stirs the sense of belonging then

brings pride to the owner who own such cultural heritage in a wise way and can give it to the descendants who will also be proud of it due to their sense of belonging, but also for the management to prevent threats from the tide of tourism.

According to ICOMOS' report on Heritage at Risk 2001-2002 (<http://www.international.icomos.org/risk/2001/tourism.htm>), the threats from tourism which can affect heritage sites, including the three palaces, Thai cultural heritage, can be as follows:

1. A lack of adequate or appropriate presentation and communication of the significance of a place to both the visitor and members of the local or host community can lead to a lack of understanding and appreciation of the culture and heritage of the place within the wider community. This lack of awareness can hinder or prevent the development of public, political and governmental support and funding to protect and conserve the place.
2. An improper or inequitable balance in programmes for the interpretation and presentation of the physical attributes of a place including its intangible aspects, contemporary cultural expression and the broader context of minority cultural or linguistic groups, can lead to an unbalanced or narrow understanding of the cultural heritage in the mind of the wider community.
3. Inadequate integration of cultural heritage protection and management laws and practices into social, economic, political, legislative, cultural and tourism development policies at national and regional level can diminish the protection and conservation of cultural heritage over time.
4. Inadequate recognition of the potential conflicts between tourism projects and activities and the conservation of cultural heritage can lead to poor planning and adverse impacts on the heritage and lifestyles of the host community.
5. Conservation, interpretation and tourism development programmes that are based on an inadequate understanding of the complex and often conflicting aspects of significance of a place can lead to a loss of authenticity and reduced appreciation of the place.
6. Tourism development can have adverse impacts on a place if it does not take account of the aesthetic, social and cultural dimensions, natural and cultural landscapes, bio-diversity characteristics and the broader visual context of heritage places.
7. Excessive, poorly planned or unmonitored tourism activities and development projects can impose unacceptable levels of change on the physical characteristics, integrity, ecology and biodiversity of the place, local access and transportation systems and the social, economic and cultural well-being of the host community.
8. Poorly planned, designed or located visitor facilities can have an adverse impact on the significant features or ecological characteristics of heritage places.
9. Lack of consultation with host communities or indigenous custodians in establishing goals, strategies, policies and protocols for the identification, conservation, management, presentation and interpretation of their heritage resources, cultural practices and contemporary cultural expressions, in the tourism context can lead to conflict and have an adverse impact on the host community.
10. The use of guides and interpreters from outside a host community can minimise opportunities for the employment of local people in the communication of the significance of the place to visitors. This can discourage local people from taking a direct interest in the care and conservation of their own heritage.

11. A lack of integrated education and training opportunities for policy makers, planners, researchers, designers, architects, interpreters, conservators and tourism operators can hinder the resolution of the, at times, conflicting issues, opportunities and problems encountered by their colleagues.

12. Tourism promotion programmes that create unrealistic expectations and do not responsibly inform potential visitors of the specific heritage characteristics of a place or host community can encourage them to behave inappropriately.

13. Promotion and management of heritage places or collections that do not minimise fluctuations in arrivals and avoid excessive numbers of visitors at any one time can adversely impact both the significance of the place and the visitor experience.

14. Tourism promotion programmes that do not encourage visitors to experience the wider cultural and natural heritage characteristics of a region or locality can limit the wider distribution of benefits and relieve the pressures on more popular places.

Tourism and cultural heritage management must function in parallel. Although they may share the resource, they value it for different reasons and seek to use it for different purposes. As a result, tourism and cultural heritage management have each assumed a different role. Cultural heritage managers and asset owners, in other words, stakeholders, provide the raw materials. The tourism industry then transforms the raw asset into a tourism product and assumes the role of shaping the message communicated to the public to attract them to consume it. Sustainable cultural tourism can occur when the roles made by tourism are integrated with conservation goals made by cultural heritage management.

Collaboration can only occur when the party understands what factors drive the other party. The legitimate needs and interests of tourism and cultural heritage management must also be understood, as must the role each party plays be appreciated in cultural tourism (McKercher & du Cros 2002, p. 231). However, the cultural significance held by the heritage asset itself cannot be ignored or distorted.

The greatest challenge is the participation by persuading all stakeholders to cooperate and have roles to play in the conservation, preservation, and interpretation of the cultural assets. In addition the continuity of such relationship and participation can be enhanced and enriched through the development and implementation of a constructive and creative management plan which incorporates the knowledge, skills, and desires of all stakeholders, along with their interpretations and visions. Such management plans often lead to more secure preservation and conservation, to a more authentic tourism experience and improved life opportunities for those living in the within area of the cultural and natural sites (Black and Wall, cited in Cori 2006, p. 99).

Applicable management plan for historical and architectural tourism is also proposed for the sustainability of tourism, especially cultural tourism. However, cultural tourism can survive only if its asset base is managed in a sustainable manner and sustainability can be achieved only if tourism and cultural heritage management work in partnership (McKercher & du Cros 2002, p. 232). The focus of this study on cultural landscapes and types of values found in the three palaces, which own priceless history, is prospective to save the cultural edifices from negative impacts made by tourism. It is necessary to note that visitors also bring with them their own intellectual capacity and cultural knowledge (Saunders, cited in Cori 2006, p. 96), individual tourists can actively participate in the construction of the meaning from their perspective and experience (Strinati, cited in Cori 2006, p. 96). Hence, to prevent them from misunderstanding which might be made by their own perceptions, visitors to

cultural landscapes can be given a sense of participation through presentation of appropriate interpretative material (Taylor 2009, pp. 7-31).

The proposed aspects on cultural landscapes and management are capable of being applied as parts of the effective tools for cultural tourism to the three palaces as well as other types of heritage sites while the awareness is raised. That is, visitors will gain the right knowledge and understanding after the visit due to proper interpretation tools which are the means to cause the sense of place, and finally make them revisit as mindful visitors. For related organizations involved in the management of the palaces—the attractions—including all stakeholders, there will be enhanced appreciation of the cultural significance, or the values, held by the palaces. The sense of place and belonging can be stimulated, and can lead to the understanding and realization of why and how the right conservation is important and needed. In addition, for the palaces themselves, appropriate management and conservation practice are considered and operated while their values are retained.

When the cultural significance is realized and appreciated by mindful visitors, and the sense of place and belonging of all related parts and people in general, especially the Thais, are stirred, there is a high prospect for places of values to reach sustainable tourism.

6.2 Recommendations for further studies

At present, there is a wide range in reviving architectural and cultural heritage. Many architectural and cultural heritage become places of attraction, thus it is necessary to sustainably prepare such places to be ready for the tide and impacts, both positive and negative, made by tourism while the cultural significance is retained and appreciated.

Many places of architectural heritage, whose architectural characters are distinctive, should be studied especially its history and cultural significance. The goals of further studies can aim to:

- discover a hidden heritage;
- promote human resources (informers, specialists, professional nets of national reach);
- establish organizations competent in the matter (creation of provincial regional, national, and international centre network);
- promote multiple tasks, such as population enlightenment about cultural landscape values, education in all levels and develop specialized teachings, establish ties with the national and international economic communities, for the generation of economic tourist and/ or employment resources in different areas;
- establish diffusion and protection action plans;
- establish restoration and rehabilitation programs; and
- study and regulate urban and landscape codes in accordance with the value given to the different inventoried cultural landscapes (Taylor 2009, pp. 7-31).

The preparation of documentary, interpretative and planning tools for the appreciation of architectural heritage is another issue that cannot be neglected. In addition, the study of tourism impact affecting other the architectural and cultural heritage can be used as the case studies and guidelines for the prevention.

The focus on the buffer zone of architectural and cultural heritage can be another helpful option. However, tourist behaviours should not be ignored for the study, especially for cultural heritage management and tourism whose aims should be at the findings of 1) the appeal of the asset as a possible place to visit; 2) how tourists will be

predisposed to negotiate its meaning; and 3) how tourists will use and thus behave at the asset (McKercher & du Cros 2002, p. 160).

Also, economic assessment and resources for the maintenance of architectural heritage should also be realized and studied. Other fields of study like law can prepare legislative tools, policies strategies and practices for the sustainable management of places which are architectural and cultural heritage in the national level, including the use or development of land invested by private sectors. Relevant cultural heritage fields can be very helpful, for example architecture, urban and regional planning, landscape planning engineering, anthropology, history, archaeology, ethnology, curation, and archives. In short, interdisciplinary approach can be effective for the management of sustainably cultural tourism.

However, for the implementation of all types of study, the following four stages should be noted to prevent failure, especially large-scale projects.

1. The identification, classification, and documentation of the heritage asset and its components within a defined area;
2. The assessment of the cultural values evoked by the physical fabric of the asset;
3. An analysis of the opportunities and constraints which will have a bearing on the production of a management policy that will in turn direct the conservation of the cultural values of the heritage asset (this step will also include the production of a set of recommendations or full conservation plan with implementation timetable); and
4. The implementation of decisions and recommendations devised earlier in the process, including that of ongoing monitoring or detailed recording prior to removal of heritage asset (Pearson and Sullivan, cited in McKercher & du Cros 2002, p. 66).

When a cultural heritage asset's significance is recognized, preserving it for future generations to observe and understand is imperative. Although we may not run out of heritage, we may lose certain types altogether or be overwhelmed by others in a way that gives a lopsided view of a culture or historical period (McKercher & du Cros 2002, p. 43).

The study of cultural landscapes of architectural and cultural heritage is prospective to be applicable to retain its cultural significance, the key factor for things to be appreciated. When types of value found in architecture—cultural edifices—are realized, sense of place and belonging are then stimulated, and finally lead to the right conservation made by all related parts even visitors who do not just see things visually, but learn things sensibly. In other words, sustainable tourism can occur at any cultural place.

“Cultural landscapes are historic(al) landscapes with their heritage value and emergence of a different value system inherent in cultural landscapes.” (Taylor 2009, pp. 7-31)

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