

FINDING THE KEYFOR THE LOPBURI PALACE IN MEETING A HIGHER EXPECTATION

By
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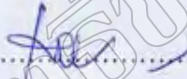
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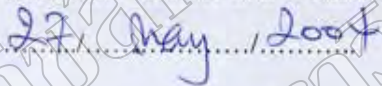
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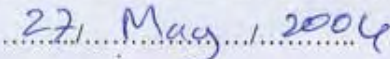
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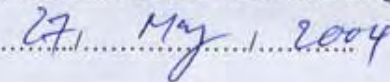
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JIN TIAN: FINDING THE KEY FOR THE LOPBURI PALACE IN MEETING A HIGHER EXPECTATION. ADVISOR: SUNON PALAKAVONG NA AYUDHYA.

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This is a heritage interpretation planning project case study in heritage site Phra Narai Ratchaniwet royal palace, in Lopburi city of central Thailand. Heritage interpretation planning is considered as a logical process to produce a holistic interpretation programme that can join the invaluable role of heritage interpretation within the wider concept of heritage conservation. The purpose of the study is to explore the interpretation planning process at Lopburi royal palace with an outcome that has variety of applications to meet the different demands of the audience. It is hypothesized that the expectation of the audience visiting the site are not uniform and interpretation planning using basic planning process suggested by McArthur and Hall is the key to enlighten the quality of site interpretation and to meet the public and visitor's expectations often are fragmented and complex. It looks into the broader scope of the issues and implications bond to the site heritage interpretation planning. The methodology is of using literature reference, on-site personal observations, interviews to experts, primary visitor survey as sources to back up the study with the major procedures in which site background, concept of interpretation, background of planning model adoption, operating environment assessment, analysis of visitor surveys, programme development process and visitor experience proposal are included. The expected outcome and limitations are discussed.

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Student's signature

Research Project Advisor's Signature

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Table of Contents

Chapter		Page Number
	Cover page.....	a
	Approval page.....	b
	Abstract.....	c
	Acknowledgement.....	d
	Table of contents.....	e
	Table of figures.....	h
	Figure 1 - 5.....	j
	Figure 6 - 9.....	k
	Figure 10 - 12.....	l
	Figure 13 - 16.....	m
	Figure 17 - 20.....	n
	Figure 21 - 24.....	o
	Figure 25 - 28.....	p
	Figure 29 - 32.....	q
1	Introduction.....	1
	Raise the heritage interpretation issue.....	1
	Scope, objective and goal of study.....	2
	Methodology.....	4
	Contents of the study.....	6
2	Site background and concept of interpretation.....	8
	Site briefing.....	8
	Existing interpretation on site.....	9
	Statement of existing interpretation.....	14
	Evolution, contemporary characteristic and principles.....	14
3	Interpretation planning.....	18
	Adoption of planning model as framework for case study.....	18
	Broad-scale planning.....	19
	Mission statement.....	19
	Achievable objectives.....	20
4	Operating environment assessment.....	22
	The existing operating environment and issues.....	22
	Administrative structure and the general situation.....	22
	The existing site policies.....	24
	The relevant heritage policies.....	24
	Financial and human resources development.....	25

Chapter	Page Number
Who is leading the trend.....	26
Stakeholders.....	27
Community and other organizations.....	28
Statement of analysis and issues.....	29
5 Site significance assessment process.....	31
The purpose of the assessment and issues.....	31
Boundary and circulation outside palace.....	31
Under the registration.....	32
Major function.....	32
Historical context.....	33
Major structures and ruins.....	35
Plan and garden.....	38
Existing conditions.....	38
Analysis and statement of significance.....	43
6 Analysis of visitor survey and relevant issues.....	45
Background, summary of finding and implication.....	45
7 Development of programme.....	48
Selecting and structuring content.....	48
Communication and techniques.....	49
8 Propose an integrated experience for interpretation.....	51
Walk through the ruins at palace grounds.....	51
Boat tour before entering from west gate.....	51
Students learning experience.....	52
Extension and outreach.....	52
Interpretation center.....	53
Leaflet.....	53
Workshop for teacher and tour guides.....	53
Coffee shop.....	54
9 Marketing strategy and administrative structure.....	55
10 Conclusion and recommendations.....	56
Conclusion.....	56
Recommendations.....	58
Bibliography.....	60
List of Appendix.....	62
Appendix 1: Map of Lopburi.....	63
Appendix 2: Map of Thailand indicating provinces in the vicinity of Lopburi.....	64
Appendix 3: Site plan	65

Appendix 4: Site existing interpretation leaflet side 1	66
Site existing interpretation leaflet side 2.....	67
Appendix 5: Site plan of seventeen century with garden features.....	68
Appendix 6: Plan of palace in zone.....	69
Appendix 7: Visitor survey chart 1, demographic survey.....	70
Visitor survey chart 2, reasons and motivations of the visitors.....	71

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Table of Figures

Figure		Page
1	Pollution in the parking and illegal land occupancy.....	j
2	Non authorized area occupation	
3	Synthetic material covered passage way	
4	Intervention made by Fine Art Department	
5	Yatra Kasattri Gate viewed from the street.	
6	Example of signage on table.....	k
7	Example of interpretation panel	
8	Site map on panel for visitor orientation	
9	Panel with mistaken information	
10	Students are visiting the site with large group. Some of them lack interest.....	l
11	Royal Harbour on Lopburi River	
12	Lopburi River opposite the Royal Harbour	
13	Elephant Stable and Zone D has lower topographic feature.....	m
14	Banquet Hall creates lights and shade.	
15	Chanthara Phisan Hall can be seen from outer court through interior gate	
16	View from Suthasawan Hall of Dusit Sawaan Hall	
17	The façade of the gate features the pointed arch and a similar appealing of overhead decoration.....	n
18	The side view of Phra Chao Hao Hall with Thai style fenestration	
19	The front view of Phra Chao Hao Hall with door in center and windows on each side	
20	The rear view of Phra Chao Hao Hall with a window in center and Doors on each side	
21	The rear view of Dusit Sawan Hall.....	o
22	Side view of the back of Dusit Sawan Hall	
23	Thai architecture elements of Dusit Sawan Hall	
24	The holes on the walls of Dusit Sawan Hall once hold up gigantic mirrors brought From France	
25	Eclectic architecture style of Dusit Sawan Hall with strong Thai elements and Persian influence in the lower level.....	p
26	The base of Dusit Sawan Hall surrounded by walkways	
27	Members of the local community pray in front of the throne hall	
28	Believers pray in Suthasawan Hall to the spirit of King Narai the great	
29	Yatra Kasattri Gate from the street near the Lopburi River.....	q

Figure		Page
30	The inner side of the Yatra Kasattri Gate is located in the East of the Palace by the ladies quarter.....	q
31	Lane 'Fifty One Steps' leading to the Yatra Kasattri Gate was once the path to the royal harbour	
32	In this place once stood the Royal Harbour of King Narai the Great.	

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Pollution in the parking near the northern wall
Figure 1



Non authorized area occupation
Figure 2



Synthetic material covered passage way
Figure 3



Intervention made by Fine Art
Department
Figure 4

Yatra Kasattri Gate viewed from the
street.
Figure 5





Example of signage on table
Figure 6



Example of interpretation panel
Figure 7

Site map on panel for visitor orientation
Figure 8



Panel with mistaken information
Figure 9

st who had an expertise in building forts and
grand palace is divided into 3 parts. The outer
of an Elephant Kraal and Horse Kraal. The
halls these halls consisted of Chantarabhisarn
an residential hall of Narai Rachanivej has not
o decay since then. Until 1756 King Rama IV,
nce was designed to have 4 palaces in the same
Ugsorn-Sastrakom halls. Perhaps, the renovation



Students are visiting the site with large group. Some of them lack interest.
Figure 10

Royal Harbour on Lopburi River
Figure 11



Lopburi River opposite the Royal Harbour
Figure 12

Elephant Stable and Zone D has lower topographic feature. Across this gate is elephant stable. Figure 13



Banquet Hall creates lights and shade. Figure 14

Chanthara Phisan Hall can be seen through internal gate. Figure 15



View from Suthasawan Hall towards Dusit Sawaan Hall. Figure 16

The façade of the gate features the pointed arch and a similar appealing of overhead decoration.
Figure 17



The side view of Phra Chao Hao Hall with Thai style fenestration.
Figure 18

The front view of Phra Chao Hao Hall with door in center and windows on each side
Figure 19



The rear view of Phra Chao Hao Hall with a window in center and doors on each side
Figure 20



The rear view of Dusit Sawan Hall with eclectic architecture elements and Thai style architecture
Figure 21



Side view of the back of Dusit Sawan Hall.
Figure 22



Thai architecture elements of Dusit Sawan Hall.
Figure 23



The holes on the walls of Dusit Sawan Hall once held up gigantic mirrors brought from France.
Figure 24



Eclectic architecture style of Dusit Sawan Hall with strong Thai elements and Persian influence in the lower level.
Figure 25

The base of Dusit Sawan Hall surrounded by walkways.
Figure 26



Members of the local community pray in front of the throne hall
Figure 27



Believers pray in Suthasawan Hall to the spirit of King Narai the great
Figure 28



Yatra Kasattri Gate from the street near the Lopburi River.
Figure 29



The inner side of the Yatra Kasattri Gate is located in the East of the Palace by the ladies quarters.
Figure 30



Lane 'Fifty One Steps' leading to the Yatra Kasattri Gate was once the path to the royal harbour.
Figure 31



In this place once stood the Royal Harbour of King Narai the Great.
Figure 32



Chapter 1

Introduction

Raise the heritage interpretation issues

This case study is about heritage interpretation planning at Lopburi King Narai Palace. Much of the effort is put forward in investigating the management environment which is fundamental in the process of management planning. A series of initiatives is proposed as relevant interpretation programmes to be implemented based on the outcomes of the investigation. The case study is an application of heritage interpretation in the light of contemporary planning discipline. It is the process of finding the key in meeting a higher expectation demanded by contemporary social environment and effectively combined by the potential possibility of heritage site in terms of cultural and management calibre. The significance of the study is that heritage interpretation planning approach applied in this project can be viable in initializing effective interpretation programme countable for the heritage site management of Phra Narai Rachanivet Lopburi Palace. Moreover, bring out the planning approach has significance on the issue of heritage interpretation, so far much neglected, back to heritage site management legitimacy. The strategic planning stage is characterized by researches on and off the site. The relevant issues rose during the study, the proposed programmes and recommendations can serve as an input on the decision-making of Fine Art Department, Municipality of Lopburi and site management.

Lopburi city is thought by visitors to have attractive charm because of its unique cultural features accumulated over time. The site is a cultural icon representing the essence of Lopburi culture. Lopburi people are not only receptive to their cultural heritage but participate in the scene of contemporary heritage interpretation simply out of their sense of cultural identity in some circumstance. However, except for annual Narai Fair in February co-sponsored by the local government with site management team, the wave of enthusiasm regenerating the deeper understanding of the site uniqueness is not much being recycled. As host and owner of this heritage place, the local community is in need of culture identity restatement in their day to day life in order to play their role of supporting heritage

conservation in broader sense. As a tourist's attraction, it has much to offer from the heritage interpretation point of view for the benefit of all by its cultural value. To accommodate these needs heritage interpretation planning has to step in to coordinate with site management goal and objective.

Contextual issues contribute to the outcome of visitor experiences are considered as the issues relevant to heritage interpretation, although others will likely consider tidiness of heritage site as maintenance issues for a different management system. Issues of visitor service and ambience are viewed as a vital part to the effectiveness of overall receptiveness of interpretive content in the context of heritage interpretation.

There is no lack of information that aims to make sense of this place in the present interpretation. The issue remains whether the existing interpretation effectively helps to meet the intellectual needs of the public and visitors in making their meaning of this place.

These issues raise the questions of how effectively heritage resource, human resources and visitors expectation can be met under the concept and planning process of heritage interpretation. During the research public expectations are found to be potentially high from members of local community. As a result, significant amount of adults claimed their last visit was when they were as school students. This suggests the urge of repositioning of site management strategy looking directly into interpretation issues. The key to meet higher expectation of the present audience and to fulfill the ultimate goal of looking after heritage for future generations, in this case particular, seems to be an interpretation planning mechanism which is largely looked over in reality. With such mechanism, effective and resourceful interpretation programme has irreplaceable roll to maximize public interests in the battle of heritage conservation in its broadest sense at site of Lopburi Palace.

Scope, objective and goal of study

The heritage interpretation has gone through an evolution in terms of audience, communication media, and contents ever since our social environment has become dynamic and progressive due to social, political, science and technology advancement as a result of

modernization. Democracy and globalization are just two elements among many others accelerated the dynamic process. It is characterized by higher expectation of the audience who has fragmented characteristic in personal and social context. Heritage itself although provides the baseline source of interpretive content, the social and cultural diversity of audience, the comprehensive management roles, the social and political resources and interests of interpreters are the other components vital for decisions of rounded interpretation outcome of a heritage site. The scope of the study is based on this general view towards heritage interpretation.

The site chosen for case study is the palace of King Narai in Lopburi city. The 27th king of Ayuthaya period is well-known for his personal attachment to Lopburi. The objective of the study is to demonstrate planning process in the context of heritage interpretation and how the nature of the process mingle and support long term management goal, The study scope includes the introduction of background and rationale development regarding cultural heritage interpretation in the western society, process from selecting planning model to analysis of interpretation environment in the aspects of stakeholders, visitor expectations, site existing interpretations and possible outcomes. The outcomes are as a result of planning which contains both interpretation programmes and a list of recommendations. Planning model suggested by McArthur and Hall in 1996 is adopted as a guideline and reference throughout the study.¹ Staiff and Bushell's work on heritage planning regarding issues and process at Minnamurra Rainforest Center in New South Wales Australia provides insights and reference in the case study. The scope of the study is concerning the following key issues:

1. The site's core value of heritage significance.
2. Characteristic of Contemporary heritage interpretation and impact on heritage interpretation planning
3. The needs and interests of general public, school communities and tourists

¹ Simon McArthur, and Michael Hall, Interpretation Principles and Practice (n.d.1996) p. 88-104.

4. The perceived gaps of the current interpretation program against the concept of contemporary heritage interpretation
5. The implication of developing broad-scale planning at the site
6. Structuring interpretation content
7. Current audience and potential audience
8. Visitor experience development
9. Programme proposal
10. Contextual Interpretation

The physical boundary of the study is basically within the palace and possibly in the vicinity of palace. Although in practical a museum is set in one of the existing buildings, the study scope does not deal with museum section.

The key objective is to investigate the operating environment which is fundamental to meet the expectation of the public and visitors. The outcome of this research facilitates another objective which is the interpretation programme at site. The goal of the study is to relate the cultural heritage interpretation more closely to the social, intellectual needs of the people, to the role of the site management, ultimately the long term conservation aim of this heritage site and Lopburi in extent provided conservation is not only about physical intervention and interpretation can join the main stream heritage management with the role of its own right.

Methodology

The primary research source and secondary research source provided the necessary documents and literature to establish contextual history of the site and the context of heritage interpretation. Literature overview aiming to comprehend history background around site and understand the heritage interpretation discipline is the first step taken in the process. Heritage management literature and heritage interpretation literature provides platform for the heritage interpretation planning.

During the heritage literature review it was realized that the evolution of heritage interpretation demonstrated the phenomenon of heritage interpretation ground shifting in principle and practice over time. The emergence of its contemporary character linking to tourism and public encouraged the central role of informal education. In turn, demand for distinctive character of interpretation practice with contemporary imprint becomes urgent. Heritage interpretation practice has necessity to reposition and negotiate with the needs of the people in order to be contemporary and up to date. However the contemporary characteristics of interpretation distinguish itself by planning process which involves multi-aspects investigation for outcome. Planning model was adopted out of interpretation literature which is to facilitate the planning.

The Fine Art Department 1999 Act is essential for setting up the perimeter in cultural heritage conservation management in Thailand. It is instrumental in guiding the heritage conservation management in which heritage interpretation is a part.

As the areas regarding historical aspects of the site and interpretation rationale are looked after by primary literature overview, the contextual and intellectual interpretation background on site and the operating environment research looks into the issues of interpretation content, management resource, financial resource, stakeholders, community interests groups as well as government policies. These tasks require the qualitative and quantitative research method which includes interview, data collecting and observation.

Photograph recording some of the personal observation explaining the site existing interpretation condition which ranges from signage and physical appeal affected by various situations. This provides reference for the later discussion in the study. It also serves to record visitor behavior in some circumstance. On site observation, exchange ideas with members of management team, interview local stakeholders and conducting visitor survey through random interview as well as data collecting are all part of the methodology used for necessary input in the evaluation of interpretation environment within which interpretation planning process interplay. In the visitor profile survey a set of chart designed to draw the demographic and

motivation data was used to assist interviews of Thai visitors. 102 people's data was collected. However the data may serve as a primary indicator together with other analysis.

Student survey was made by asking the students to list some of their most interested topics they wish to highlight after their visiting. The data was collected in one week span during the first week of February from 1st to 6th of February. The six themes are a result of summary based on a total of 100 sheets collected from survey.

The foreign visitors profile is an outcome of observation, random interview, statistic analysis and analysis of interview to official of local TAT (Tourism Authority of Thailand) office.

Heritage experience planning, vision and mission of statements are based on the identified issues from operating environment and the implication of visitor survey analysis. Decisions on what will be communicated (contents), selections of visitor experience and how the contents to be linked to audience are value judgment compatible to the findings and to mission statement which also based on findings.

Contents of the study

1. Introduction:

Raise the heritage interpretation issues

Scope, objective and goal of study

Methodology

2. Site Background and concept of interpretation:

Site briefing

Existing Interpretation on site

Evolution, contemporary characteristic and principles

3. Interpretation planning:

Adoption of planning model as framework to for case study

Broad-scale planning

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Achievable objectives

4. Operating environment assessment:

The existing operating environment and issues

Administrative structure and the general situation

The existing site policies

The relevant heritage policies

Financial resources and human resource development

Who is leading the trend?

Analysis and issues

Stakeholders

5. Site significance assessment process:

Tangible and intangible elements

Boundary & circulation outside Palace

Heritage registration status

Major function

Historical context

Major structures and ruins

Plan and garden

Existing conditions

Analysis and statement of significance

6. Analysis of visitor survey and relevant issues

7. Development of programme

Selecting and structuring content

Communication and techniques

8. Propose an Integrated experience for interpretation

Tourism experience

Extension and outreach programme for community

9. Marketing Strategy & Administrative Structure

10. Conclusion & Recommendations

Chapter 2

Site background and the concept of interpretation

Site Briefing

The site is located at the core of ancient quarter in the Lopburi city. The Lopburi city in Lopburi province is in the central region of Thailand. During the period of Dvaravati (6th to 11th century) it was called Lavo. Following the 10th century the Khmers extended their Angkor empire to Lavo until the 13th century when Sukhothai in the north rose to power. However the Khmer cultural remains influential throughout the Ayutthaya period (1350-1767). King Narai, one of the Ayutthaya Kings (1656-1688), built the palace perhaps on the site of a previous palace in 1665. The official name of the site is Phra Narai Ratchaniwet. After it was abandoned by his predecessor for over 200 years, King Rama IV (1851-1868) restored the palace by making renovation and additions. It was used again by King Rama IV as a second palace with his intention to re-establish Lopburi as a second capital just as what King Narai did. In the successive years the palace was visited by King Rama V (1868-1910) occasionally and was later used as a provincial government office. A museum was established towards the end of his reign².

The site is about 150 km north of Bangkok. It is about two hours drive from Bangkok, and less than one hour drive from Ayutthaya. There are more than ten trains scheduled from Bangkok stopping by Lopburi daily. The following provinces are in the vicinity: Saraburi, Singburi, Nakorn Sawan, Ayutthaya³.

The site occupies an area of about 42 Rai (unit to measure land in Thailand) and consists of ruins and buildings of two different historical layers with evidence of high integrity in the significant ruins and buildings as well as the landscape as a whole. The buildings house archaeological objects of pre-historical, Dvaravati and Lopburi period excavated in central Thailand. There are also displays of Lopburi art in the form of sculptures and Buddha images.

² Fine Arts Department, (n.d. 1988) p.56, 68.

³ Lonely Planet Thailand, Map (Victoria: Lonely Planet Publications Pty Ltd, 1999) cover page.

A renovated building of King Narai period exhibits the historical events of the seventeenth century. King Rama IV's bedroom in the other 19th century hall houses his personal objects from his reign.

In recent years the annual number of visitors has reached one million. The visitors are domestic tourists, foreigners, monks, students and government officials. In 2002 the visitor statistics of the site (2003 visitor statistics were not available) show the number of domestic tourists reaching 46,900 and student visitors were up to 38,629⁴.

Existing interpretation on site

Interpretation aims to bridge the gaps between the site and its content (information pertained at the site) through communication to the public. The complexity of the heritage interpretation with contemporary accent has four ingredients: site itself, the content, the way to communicate the content and the audience who visit the site or potential. These are the focal point and major component in heritage interpretation planning approach.

The Site

Viewed as outcome of contextual interpretation the site seems in a dilemma of two different world separated by palace walls.

The site is kept reasonably clean and safe within the boundary wall. Right outside the northern wall in pedestrian area and its immediate vicinity, the amenity of the environment is largely neglected. One of the fact that makes the situation difficult to deal with is due to the location of public market which is right across the street outside the north wall. Figure 1 and Figure 2 catches the scene of chaotic public parking area, illegal occupancy of public space by private property and of pollution by swage and garbage spilled from the market opposite. They are often a daily scene.

⁴ Recorded statistics by site management team for the preparation of 2002 annual report submitted to Fine Arts Department headquarters. Phra Narai Rachanivet Museum.

Some area within the site use synthetic sheets to cover wooden additional structures for weather protection. As it is shown in Figure 3, they are visually disruptive.

Stalls selling drinks and souvenirs are making a good point providing service to visitors. The critical point is how many soft drink vendors the site really need? Is there a necessity to sell barbecue at site? How is this affect the receptiveness of the visitors positively or negatively? The private stalls and museum souvenir and bookshops need to be directed under the specific guidelines of the site management which are to be set by researches in order to provide efficient service to the visitors without undermining the integrity of the site.

The parking area of the site is often occupied by non-visitors at week-end according to the management claim. People doing business in the market would leave their transportation vehicle in the parking area within the site. There is no measurement to control the unjustified parking as there isn't really any case of car parking wrestling between the visitors and illegal parking.

The Contents

- Interpretive materials pertinent to the site with cultural richness. It is inseparable with communication technique. It deals with the full richness of the site and proper communication strategy to insure the effectiveness and correctness of the content.

The significance of the site lays on its historical, spiritual, architectural, aesthetic and more recently educational and social values. Some of the values were not concisely interpreted at the site. Taking the example of architectural value, the way that the leaflets mentioned about Chanthara Phisan Hall is described as 'typical Thai' style without further advance any interesting description to attract the attention of the visitors. It was also hardly noticed that tour guides give any further input about the 'typical Thai' style.

The exhibition in the Chanthara Phisan Hall is very effective in a sense that it highlights the Siam and French relationship during the seventeen century. This is just one

section of historical context in terms of the relationship with the west particularly with France and it does not replace the function of visitor center which supposedly give clear historical context of the whole site.

The awareness of site fragility is left out without interpretation to make the conservation voice to be heard by the public in large. Hardly any interpretation of conservation intervention events, efforts and impact are heard from official interpretation of Fine Art Department. Figure 4 shows the outcome related to the conservation efforts. Neither the management team nor the tour guides takes the conservation theme to the official interpretation contents.

Some interesting elements of historical significance are missed out in interpretation process. Yatra Kasattri Gate in the west side of the palace is the gate through which King Narai would have entered the palace after arrival by boat from Ayuthaya. The gate is shown in Figure 5.

Most of the interpretation in group tours by tour guides does not seem to be conducted under any guidelines. The effectiveness is all depends on the intellectual ability and experience of each individual guide. What contents the guide chooses to communicate to the visitors and what contents are left out to be silent are the emerging issues of site interpretation. Are the management objectives and significance of the site should be blended in interpretation guidelines to facilitate management for achieving long term goals? How the site management can ensure holistic interpretations that secure the visitor experience to be rewarding? Blending in management objectives into interpretation contents, stimulating interpreter's interests and retaining the cultural richness of the site remain as challenges for site management team. There are plenty of rooms to develop contents in this direction.

Communication

- It links the visitor to the site physically and intellectually in ways that maximize the value of site in all possible aspects.

For the individual visitors, the interpretation of the ruins and palace ground depends largely on signage made by standing panels and brick tablets which respectively sponsored by Fine Art Department and Tourism Authority of Thailand as in Figure 6 and Figure 7. The contents are the informations of each structure and ruins. The texts of two forms are virtually the same. Many of the text are faded by whether.

Physical orientation aims to provide information and direction to visitors. At site it is communicated by signage shown in Figure 8. Almost no one really looked up any information from it for some reason. The plainness in feature may contribute to one of the reason. Site orientation in terms of service and some simplified interpretive information are outlined in leaflet. It is quite unpredictable whether all the visitors will get the leaflets as it runs out sometimes. It is also not sure whether the visitors will read them as the site has not conduct any inquiring to the visitors regarding overall interpretation effectiveness. One of the issues is concerned about the clarity and dynamism of the leaflet contents. For example, it is hard to understand the location of the museum shop from the map provided. The map seems out of date and does not draw attention from the visitors when they look for service and direction for physical orientation. The map on the leaflet has ambiguity in using shades of grey key for physical orientation purpose.

Intellectual orientation aims to inform what the site is about and show the ways to explore the place within time frame. Leaflet gives information of the out-door ruins and basically missed out the purpose of intellectual orientation which is to help the visitors to explore the richness of the site and they can make decision to spend more or less time for their time frame and interests.

It is a good point to provide information on panels, but the lengthy information and disjointed nature of information discourages people who came for different priorities and interests. It was observed that few have really read the information on the panels or tables among the Thai visitors. The careless mistakes could further confuse more serious visitors

who spent time reading the contents only to be disappointed by wrong data in English version as appeared on Figure 9.

Visitors (audience)

- Visitor demographic patterns and their motivations and interest can assist significantly in planning process and final outcome.

The site is highly visited by school students for educational trip. However the interpretation for students is not aptly relevant to the psychological and physical characteristic of the school children. This is observed from the behavior of the young adult students' lack of interests in an oversized group shown in Figure 10. The interview to elementary school principle confirmed the fact that the interpretation for children and young students are in insufficient state although the students visitation are obviously very high.

The public in Lopburi are genuinely proud of the history of Lopburi city and the site in particular. The annual Narai Fair is co-sponsored by the local authorities and communities. It has proved to be successful in raising public awareness at the time. However the sense of ownership and wave of enthusiasm that empowers local community to capture the long term conservation goal are not continuously generated by interpretation programmes targeted on the local community in a more regular basis. Considering heritage as public 'asset', the participation empowers a sense of ownership with regard of both the interpretation programme and the heritage site⁵. The 1999 Act of Fine Art Department underpins with the concept of empowering the local people in cultural heritage management. It repositions the heritage management landscape by the new vision of seeing heritage conservation as the duty of all Thai people rather than the duty of government agency such as Fine Arts Department. The current concept of interpretation is not in alignment with 1999 Cultural Heritage Act of Fine Art

⁵ Russull Staiff and Robyn Bushell, Strategically Planning Heritage Interpretation For Visitors: Issues and Process at Minnamurra Rainforest Centre, NSW. .(University of West Sydney: n.d., 2004), p10.

Department⁶. The Act of 1999 employs the concepts of decentralizing role of governing and administration to the local authority. It recognized the duty of all Thai people having the responsibility and duty on the conservation of cultural heritage⁷.

Statement of existing interpretation

Integrating interpretation objective to long term conservation goal by encouraging wider range of public participation is not evident in the existing programme. The implication of the current interpretation at site requires a justified rationale to address the issues. Principles need to be developed to support justifiable programmes.

Evolution, contemporary characteristic and principles

The postmodernism characteristic forces the cultural heritage practice to consider the highly fragmented needs of the society, of being inclusive to the 'many voices' and being culturally relative and sensitive in cultural environment⁸. As heritage interpretation is widely considered part of the heritage management just as heritage conservation practice is, it is subject to the same impact of postmodernism as heritage conservation issues in general.

Informal education is one of the major roles that have played in the heart of heritage interpretation no matter how the key components, namely source (site), contents, visitor (audience), communication which makes linkage, varies during its evolution process over time. The contemporary characteristic of society demands efficient heritage interpretation underpinned by disciplinary guideline supportive to the sense of empowerment and ownership of the people while keeping the role of informal education alive.

Heritage interpretation started with the desired to learn about the historical built environment in European country from the sixteen century onwards. The audience was limited to the people who were accessible to leisure and travel from privileged society. The

⁶ Cultural Heritage Act 1999. (Fine Art Department, 1999)

⁷ Ibid.

⁸ William Logan, Cultural Heritage Practice: the Wider Context. Lecture Notes. (n.d., 2004), p.6-8.

phenomena grew continuously with the political, social and economical changes over time, during which heritage places were more open and included broader audiences in the urbanization and industrialization environments of nineteenth century⁹. As the built environment represents the uniquely combined existence of the space, people and social environment, the understanding of this existence became the motivation and enjoyment for many who visited that environment. The needs to bridge the gap between the built environment and audience in favour of their understanding was fulfilled typically by guided tours, guidebooks and later with the popularity of typographical descriptions written by travelers themselves. While the early museum kept the mass populace out of the domain, international exhibition in the mid nineteenth century inspired the contextual, entertaining and stimulating ideas of Open Air Museum. The early museum typically had little attempt to make the display understandable by visitors. In contrast, the open air museum features entertainment in presentation. It was initialized with the idea of protecting the traditional buildings and way of life. Open Air Museum idea emerged with the practice of interpretation on built environment in Europe and with the practice of interpretation in National Park Service with regard of natural environment in the USA¹⁰. This was considered the origin of the modern heritage interpretation¹¹. While the inspired interpretation practice in natural and cultural heritage has been existed for a while, the philosophy of heritage interpretation was not explored until 60's of twentieth century by Tilden. He insisted interpretation, as informal 'educational activity' and 'first hand experience' with the use of original objects, is able to reveal larger truth that is behind the fact and to merely 'capitalize curiosity for the enrichment of the human mind and spirit' through interpretive effort¹². He went further to set out six guiding principles. His principles emphasized relativity to

⁹ Duncan Light, Heritage as Informal Education, in D. Herbert (ed), Heritage, Tourism and Society, (London: Pinter, 1995), p. 118-119.

¹⁰ Ibid., p.117-121.

¹¹ Aldridge, (1989); Philips, (1989) cited in Heritage as Informal Education. Duncan Light (n.d.,1995), p.120.

¹² Freeman Tilden. Interpreting Our Heritage. (Chapel Hill: Uni.North Carolina Press, 3rd ed.,1977), p.8.

the visitors, the difference of information and interpretation, the contextualized concept, aim of interpretation, interpretation as a teachable art and approach to children¹³.

As the post-modernism prevailing from the 1980s, the great interests to heritage and expectation to heritage interpretation grew along side with tourism being a vehicle. The post-modernism encourages cultural heritage practice to be inclusive and tolerate many voices. The huge increase of popular interests in heritage place, and expectation of better understanding of the place by visitors increased significantly the growing role of informal education of heritage place¹⁴. The contemporary heritage interpretation is based on the post-modernism rationale in response to the demand and expectation of public and visitors and is characterized by relativism instead of elitism in its application. The audiences are not only the consumer but also producer of cultural heritage interpretation as people brought their own experience and knowledge in making sense of heritage place. At a time when the humanity embracing the twenty-first century, adapting effectively to the changes and fragmented needs becomes a challenge to contemporary heritage interpretation. The challenges raise the issues of how the programmes developed are to be compatible with many voices, fragmented needs, while keeping in alignment with policies and conservation goals. For some the answer is to accommodate public and visitors' needs through interpretation planning process. As the planning process is research based, the outcome programme will likely be relevant and receptive for people. However, heritage manager can also use the interpretation channel to send their heritage conservation oriented messages to assist heritage management goal. It is quite clear that heritage interpretation can play many important roles under one single purpose of protecting cultural heritage if the programme is a research based and generated by goal and planning process.

The history of cultural heritage interpretation so far is a history of evolution characterized by constant repositioning their role for greater social benefit. The principle of heritage interpretation should focus on its ability of creating social benefit for all by refocus its

¹³ Ibid., p. 9.

¹⁴ Duncan Light, Heritage as Informal Education, in D. Herbert (ed), Heritage, Tourism and Society, (London: Pinter, 1995), p.124-125.

relationship with public. In the process of planning, this principle is necessary to be stressed in decision making for outcome programmes.

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Chapter 3

Interpretation planning

Adoption of planning model as framework for case study

The complexity of the post-modernism requires planning approach to interpretation programme. This idea is heavily supported by some scholars although the mechanism of planning is still largely underdevelopment and practice is very limited.

Planning is considered essential to make interpretation effective, countable, responsive to the dynamic world of changing values, issues, stakeholders and visitors. The responsive nature of the planning process is mainly supported by the characteristic of research driven process as shown in the McArthur and Hall's model¹⁵.

There are several reasons in considering this planning model as a useful reference tool in this case study.

1. It is developed with a holistic characteristic of concerning the management resource, site values, interests of visitors, the heritage management and the interests of the interpreter¹⁶.
2. Its accountability is rooted in research driven nature.
3. The structuring of content encourages integrity and creativity in heritage interpretation practice.

Among the available interpretation literature, there are only a few of them that go deep into the discussion of the heritage interpretation planning and even fewer when it comes to establishing a mechanism of planning. The processes of heritage interpretation planning facilitates dialogues between stakeholder, manager and interpreter thus insuring the transparency of decision making, of implementation and of performance evaluation. It is expected to direct the main focus on the rationale of a programme at first place in order to

¹⁵ Simon McArthur and Michael Hall, Heritage Management in Australia & New Zealand. (Melbourne: Oxford Uni. Press. 2nd ed., 1996), p.94.

¹⁶ Ibid., p.95.

achieve creativity and integrity of the interpretation instead of break right through details without rationale¹⁷. The broad-scale planning ensures overall resource and management ambitions to be considered in planning.

Staiff and Bushell worked out a more specified planning version based on this model in their planning work in Minnamurra Rainforest Center, New South Wales¹⁸. In their work the planning model is modified to be 5 stages namely policy and planning, strategic planning, development of the program, implementation and evaluation of the programme.

The planning outcome of these two work which covered both theory and practice adopted as a reference in this study.

Broad-scale planning

This is the beginning step to set directions of the interpretation programme planning process to inform the management goals and objectives based on the reality. This process is undertaken in association with existing operating environment assessment and contemporary heritage interpretation principle. It aims to integrate the policy of government with the aspirations of organization based on principles and all the resources available. The outcome of this level of planning is a mission statement claiming the management goal, objective in a specific interpretation context.

Mission statement

This site embraces the history of unique period in Ayuthaya and early Bangkok period. The associated monarchy King Narai and King Rama IV has contributed the creation, revitalization of not only this specific site but the whole city of Lopburi. With its intangible meanings behind stories, the physical integrity provided strong reference for the people of

¹⁷ Simon McArthur and Michael Halli, Heritage Management in Australia & New Zealand. (Melbourne: Oxford Uni. Press, 1996), p92.

¹⁸ Russull Staiff and Robyn Bushell, Strategically Planning Heritage Interpretation For Visitors: Issues and Process at Minnamurra Rainforest Centre, NSW. Table 1.(University of West Sydney: n.d., 2004), Table 1.

Lopburi, students and tourists to keep their interests and desire in making their own sense and meaning of this place. For the people of Lopburi it is also a statement of identity. As the government repositioning the policy of heritage conservation the site interpretation aims to encourage public participation, being inclusive to stakeholders in decision making in order to build a sense of ownership among the public. At the same time it also aims to provide quality experience to stimulate the public and visitors' sense of this place through relevant programmes. The positive experience encourages both local and visitors alike to cooperate with management goal of keeping the place safe for future. The management should consider the relativity to public and visitors, relativity to the site value and context, relativity of the communication tool as key criteria in making decisions on the programmes for each target groups. The ultimate goal of mission statement stands for its commitment to foster a sense of ownership of public, enhance and promote visitor experience, promote value of living heritage, facilitate long lasting existence of this heritage site and Lopburi heritage as a whole.

Achievable Objectives

The objectives are building blocks for long term goals and can be achieved in a relatively short term. Setting up objectives is an invaluable key step for interpretation planning process. They are proceeded by mission statement and further implements mission statement. The following objectives attempt to be relevant to Phra Narai Rachanivet Palace management objectives.

- to identify and update the community's expectation/need
- to identify the school communities
- to identify the tourists pattern and expectations
- to identify stakeholders in Lopburi
- to identify the cooperative tasks and goals with stakeholders
- to identify the interpretive themes and messages
- to identify the communication tools possible

- to improve the contextual interpretation that frames receptiveness of visitors' mind to interpretative material
- to identify the visitor service appropriate to this place by regular feed back and routine system
- to activate a synergy, consensus within different stakeholders through dialogue and by taking shared responsibilities for effective response to the issues that affect the site interpretation
- to encourage the idea of interpretation as an inseparable part of overall site management in the context of cultural heritage among staff members and government authorities

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Chapter 4

Operating environment assessment

The existing operating environment and issues

This is about overall management environment in the context of interpretation. The strength and weakness of the environment are to be strategically analyzed for the purpose of future planning. In terms of site, different site has different cultural background, surrounded by different communities which have different interests, different administrative resource and different audience. The operating environment assessment aims to bring the strength and weakness to light regarding the issues that may be critical to build foundation for heritage planning process. The scope of operating environment assessment concerns the issues of site administrative structure, existing site policies, the relevant heritage policies, financial and human resources development, broader interpretation context, stakeholders and community interest groups.

Administrative structure and the general situation

The administrative management body of Lopburi Palace is Phra Narai Rachanivet National Museum. It has the duty to cover the area of archaeological ruins which occupies an large open area besides the duty of National museum which located within the palace ground. It is structured under the office of National Museum. Although both the museum section and archaeological section under the Fine Art Department of Ministry of Culture are assigned to look after the site, the archaeological section is not physically on site. The daily management routine is actually made by the office of museum section and it is located on the site in a building constructed in a much later time than the period of King Rama the VI (King Mongkut). The management employs about 37 persons for the overall museum mandate ranging from documentation, collection, exhibition, public programs and administration. The personnel working for the site can be classified through employment systems into certified government officials, non-certified officials and non-governmental employees with an annual contract. In

each category the educational background varies from college/university to middle school. The job tasks vary from curator, office worker, register, librarian, accountant, gardener, driver, guide, to guards and workers who look after the site. In total there are 12 personnel looking after the daily cleaning of the entire site, four security guards and one driver. The category does not particularly imply the educational background, but rather the levels of the social welfare and employment system in Thailand. However, the first category enjoys the highest social welfare from the employment system. The third group benefits the least.

The team puts much of the effort on collection management and administration. The former includes curatorial, conservation and documentation of artifacts. The later is regarding finance, maintenance, security and visitor services which mainly focus on day to day routine. While public programmes normally consist of exhibitions, education, publications and marketing. The highlights of the site are exhibition and education programmes.

As in the case of most of the heritage site, the goal and objectives of the site is not transparent to the public. The goal and objectives are assumed and acknowledged by the management to be the mandate of museum which largely related to collection, conservation and presentation of the museum artifacts. In reality a substantial work load derives from the responsibility of looking after the archaeological ruins in palace ground. The office routine work is shared among the staff according to their pre-designated job. Professionals are dealing with documentation, registration and research. Staff is assigned to look after the gallery, exhibition room to facilitate larger groups of visitors in and out of the exhibition area. The effort on the overall site interpretation is obviously not on the management agenda. As it could be observed that much of the management effort is directed to pay the bill on time, ensure the cleanness, security, punctuality to visitors regarding open schedule, recording the visitor entry. At the end of fiscal year reporting the progress, number and figures are a big priority. Occasionally the museum will put up temporary exhibition for students and local public as the captions are written in Thai language. However the educational benefit is not fully taken by visitors as they are not aware of the new events as a result of lacking marketing strategy for supporting the public programme.

The staff has genuine good will of providing service. However the service being a separate part from interpretation which is integral part of the whole management can hardly be effective.

The retail service is available in two forms. While the museum souvenir shop is open at the second level of the museum by staff members. Private beverage stalls and souvenir shops in open ground are permitted to operate in the palace ground. The museum bookshop sells mostly Thai books, catalogues and some handy crafts. The items and books are not responsive to the visitor's needs. For example, the postcards were old fashioned and not attractive in graphics. The shop however is tucked away and hardly be seen by people who only visits the open area. This may be an example of contextual interpretation as part of interpretation disconnecting with management goal in the interpretation context.

Regarding the copyright, Fine Art Department has the authority to approve any proposed interpretation programme and is the copy-right owner of published interpretation at site.

The issues regarding this section are about the management agenda, transparency of management goals and objectives to the staff, public programme, and supportive marketing strategy.

The existing site policies

There is no specific written form of site policies as management guidelines. However facilitate the public 'understanding of the history and appreciate the site' has been assumed as policy guideline in the mind of the managers. It is not fully shared with staff and stakeholders as well as interests groups since it is hard to keep on track of a verbal form of policy.

The relevant heritage policies

There exists a cultural heritage Act, 1999, underpinning a vision of Fine Art Department sharing the conservation responsibility and duty with all Thai people. It is a part of the government decentralization policy that encourages the increasing roll of the local

authority and network in the administrative and management planning of cultural heritage. This policy could be site interpretation planning and program development reference.

Financial resources and human resource development

As the administration structure is directly flow from the Fine Art Department of Ministry of Culture, the budget from government makes its way to the site in two packages. One is for the use of museum exhibition and administration, the other is for conservation which needs to plan ahead and proposed before the budget year which usually falls on November each year. The last two to three years saw the annual budget deduction of about average ten percent average of the previous year.

At present the entrance fee is structured in two layers in which domestic tourists and foreigners are charged 10 Baht and 40 Baht respectively. As part of the museum financial system, the entry from the tickets goes back directly to the Fine Art Department. Low income audience, religious group, government official, students are encouraged to visit the site as government subsidize the admission fee. The site provides free admission to almost all the students come to the site with school educational programme.

According to the management source, a substantial part of the budget is used for keeping day-to-day management routine. This includes running the office administration, maintenance and maintaining a reasonable amenity of the site in a daily basis.

At the moment all the museum is fully supported by the Fine Art Department of Ministry of Culture in terms of financial source. Although there is a big gap between the ambitions and the limited fund in museum of Thailand, there is a hope that government is getting more and more understanding the role of museum and budget allocation to museum section will be increased gradually.

It was said that the office of National Museum was established just about a year and the human resource training programme for staff is on the way to be established. So far there is one curator who is under archaeological training programme supported by Fine Art Department.

One of the issues is regarding how the current financial availability affect the interpretation issues.

How interpretation planning be affected by limited financial resource and limited human resource development programme remains an issue in the planning stage.

Who Is Leading the Trend?

Taking into account of larger environment of what is happening locally, regionally and globally helps to set higher standard of interpretation and be on the track. In this case National Museum of Bangkok is taken into account.

The ground of National Museum Bangkok used to be part of the Front Palace established in the beginning of Chakri Dynasty in the end of eighteen century. The collection of the museum was initialized by the royal collection originally kept in a private museum in Grand Palace. The museum collection started to include the archaeological findings and art objects from donations. After King Rama VII (1925-1935) National Museum adopted chronological and catalog system. There are many Buddhist art and religious art in display. Various extension programs assist the objective and goal of the museum which is to encourage the public to appreciate the art history and appreciate art objects. The museum has offered training program for school teacher aims to effectively coping with school trip to museum. The result is widely appreciated by teachers and proved to be useful. It reflected in producing quality work sheets for school children, reasonable size of grouping of school children and students understanding of the whole concept of the display. The museum has collected feed-back from the visitors in an effort to update the change in order to enhance the overall visitor experience. The director admitted that 'good for the past' standard needs to be renovated 'following the expectation'. This does not mean all the rooms have to be like the newly renovated Thai history room. Instead it is the essential concept of following the needs of what people wants is more important²⁰.

²⁰ Mr. Somchai Na Nkhonphanom. Personal interview (Bangkok: April,2004)

Stakeholders

It is not sure whether there is any community-based advisory community that ensures the integrity of the heritage and the sensitivity of the community with regard of both the interpretation and site. The following are government and non-government organizations and community which could be considered as stakeholders may help to generate community participation in their own right.

Besides government environmental committees, *Society for Preservation of Antiquity, Ancient Monument and Environment of Lopburi* is a non-government organization leading the cultural and heritage activities around the area of Lopburi. The organization established thirty years ago with the initiative of conserving the cultural property and environment of Lopburi and beyond. It aims to conserve Lopburi's cultural identity by promoting the culture awareness among the citizens through its member's constant active involvement. Members of the society value the site highly and consider the site as 'diamond on the ring'. This high esteem over the years has produced numerous social well-beings to the city and site in particular. For example, trees surrounding the palace are donated during campaigned activity. The society's activities ranging from organizing school children activity, raising fund for specific project by offering seminars, awards and services for museums, schools, and other cultural entities. In 1985, in the occasion of commemorating 300 years anniversary of Thai – French relationship initiated during King Narai's reign, the organization actively played an important role in raising funds and organizing events. The street connects the palace's northern gate to Vichayeng House was named 'Rue De France' in commemoration of two countries' friendship and correspondent with 'Rue De Siam' in Paris²¹.

Recently in March 2004, the members of the Society organized summer seminar to school teacher in Lopburi. The seminar which takes account of site as a recipient of the local history aims to enhance the teacher's knowledge about the Lopburi in order to promote culture awareness of students. Part of the goal is to assist integrated school educational programme in which students are required to visit the site with school organized trips.

²¹ Mr. Phuthorn Bhumadhon, an art historian and lecturer. Personal interview (Lopburi: February, 2004)

The municipality of Lopburi city is a government organization connected down from Lopburi province government. Linked administratively with central government, it looks after local administrative, infrastructure, social-economical welfare of Lopburi city. Under the administrative structure there are divisions of public work, education and cultural, financial, city planning, community welfare, health and environment, policy making. The insight gained from several visit and discussion with several officials of the relevant divisions are summarized below in the context of heritage management in general.

1. The scarce documentation regarding the municipality's role in supporting the heritage conservation. This resulted in ambiguity of responsibility in conservation within the scope of the municipality.
2. The general misleading of heritage conservation concept. The concept is generally translated into prevention of looting and purposeful engendered sabotage to heritage place.
3. The community although has high esteem about the site, often its members are not aware of the significance and conservation issues of this site. This is a reflection of local authority's own level of understanding regarding the relevant issues
4. The city planning division has stipulated a planning scheme to protect the site by control of height and zoning which aims to absolutely protect the ancient quarter from any development. On the other hand there exists no clear rule of any form except for verbal form for environmental protection of the area around the site. The pollution from encroachment of market activity substantially affected the physical and amenity condition of deteriorated the northern wall area.

Community and other organizations

The province of Lopburi consists of eleven districts and Muang district commonly known as Lopburi city. The distance from Lopburi city to other district varies from 15 km to 120

km. The province of Lopburi borders Phetchabun, Nakhon Sawan, Ayuthaya, Nakhon Ratchasima, Chaiyaphum, Singburi, Ang Tong province from North to the west²². However the most immediate communities in relation to the site are the communities in the Lopburi city. Interviews for defining the motivation of the site visit suggests that many people visit the site during the Narai Fair in February which lasts for 3-4 days. They some times visit the site for religious purpose as King Narai is believed to be related to god Vishnu in Brahmanism which often blend with Buddhism in Thailand. Some people being interviewed claims having not re-visited site for over five years despite living in the town. The reasons are not easy to single out, but others consider re-visiting if new exciting programmes are in place.

Lotary Club is a international connected charity organization consists of artists, architects, engineers, teachers and business people from Lopburi. This group with a consistent effort on local charity projects over decades.

TAT Central Region Office - Region 7 is a Regional office of Tourism Authority of Thailand in Lopburi city. The organization is dedicated to promote domestic and overseas tourists to visit the cultural heritage of Lopburi working under the goal of TAT office headquarter in Bangkok. The site is often used as a banner to promote the tour through reputable agencies in Europe namely Tour Around North, Tourism More, World Travel Service. At home, TAT Lopburi invites travel agency around country for attraction invitational trip 2-3 times a year in order to promote the sell of travel package to other region. TAT regional office supports the annual Narai Fair by coordinating public relationship for the event.

There are schools willing to be in partnership with site management to develop special programme for cultural curriculum used for school children while visiting the site. Muang district alone has eighty elementary schools²³.

Statement of analysis and issues

²² Lopburi, Promotion booklet of Tourism Authority of Thailand. (Lopburi: Central Region Office: Region 7, n.d.), p. 3 – 4.

²³ Source from Rajabhat Thepsatri University Library in Lopburi City.

Lopburi palace is a heritage place integrated with museum. The goal and objectives of encouraging understanding and appreciation of this cultural heritage site remains in the mind of the managers. There is no clear statement which can be shared with staff, visitors, and stakeholders. The policy and vision of Fine Art Department is not recognized or implemented in the site interpretation programme in a daily basis. The management at the site did not necessary interlink their interpretation objectives with conservation management strategies and goals stated in the 1999 Fine Art Department Act. This reflected in the unawareness of government new policy regarding heritage management. It also reveals ineffective communication within the circle of the institution, the local authority, interests groups and organizations that are part of the stakeholders of the site. As a result the local government still holds out of date views when it comes to heritage issue, the interests group drawing their line between themselves and the institution instead of joining their conservation effort consciously with the institution.

The strength of the site is due to its long established the organization and its historical assets that gives identity to the local public, makes Thai visitors aware and attracts the overseas visitors. The weakness lays on its aimless goal and objectives of interpretation with which site management is heavily depending on. As an informal educational institution and tourists' attraction, public and tourists have higher expectation and the site management needs to play proactive role to be compatible with the position it holds.

Budget availability does not seem to be major issues in the existing operation environment assessment.

Chapter 5

Site significance assessment process

The purpose of the assessment and process

Significance of the site is assessed in a process of identification of tangible and intangible values of the place. The layer of fabric at site is the base of tangible value. The historical context reflected on the fabric, the setting and feeling induced from the fabric are the source of intangible values. An important task of interpretation is to retain the full richness of significance by all possible means of communication. Considering the site as a cultural asset, the physical inventory and their value are the resource of both heritage and its interpretation. In interpretation planning, the decision of contents is fundamentally relied on the outcome of site significant assessment.

The process follows the principle of The Burra Charter in the context of cultural significance²⁴. It suggests that heritage significance are the aesthetic, historic, scientific or social value for helping understand the past, enrich present and keep value for the future generations. A report of requiring assessment and statement of significance is the general format. The collection of historical, social and other information pertinent to the understanding of the place is essential to the report. This is followed by analysis applied on the information collected. The next step is the written of statement of significance with concise.

Boundary and circulation outside palace

Referring to map of Lopburi city in Appendix 1, the main gate on Thanon Surasak is to the east facing Phraya Kamjad Road to railway station. Lopburi River faces west side of the palace and is parallel to Thanon Phraram. The gate namely Yatra Kasattri is at the close vicinity of al flight of stair called 'fifty-one steps'. The stairs lead directly to Royal Harbour at Lopburi River side shown in Figure 11 and Figure 12. At the time of King Narai's reign, boat is considered more universal carriage than elephant that no one travels without boat for the

²⁴ Australia ICOMOS Inc., The Burra Charter. (Australia ICOMOS Incorporated, 2000), p. 12-13.

annual inundation that would flood the country for months. Outside the northern wall is Thanon intersects with Ratchadamneon which Rue De France leading to the Vichayen House, residence of high ranking minister in Narai's court who was a Greek origin. Southern wall of the palace is on Thanon Phetracia.

Under the registration

The Lopburi Palace, built during the year 1665-1677 by King Narai, the 27th Ayuthaya King, is a historical site being registered in the Fine Art Department of Ministry of Education on 13 of July 1936 (source from Fine Art Department). It has been under the safeguard of Fine Art Department in which national museum division and archaeological division has its local level management bodies respectively.

Major function

The palace once served as King Narai's residence and administrative center during his regular annual stay in Lopburi features a mixture of architecture elements from Thai, Persian and European styles with defense walls of fortifications. Lopburi was made second capital during his reign. It wasn't reused again as a palace after his reign until King Rama IV (1851-1868) rediscovered it. It was then after Rama IV's reign used as provincial government office. During King Rama V (1868-1910) period, It turned into national museum towards the end of his reign.

Historical context

Topographically the area of Lopburi Muang district in which Palace was constructed features a relatively higher level than the surrounding area. The flood caused in rainy season in the surrounding area was considered a natural barrier providing defense to the palace and vicinity from possible threat from the sea during the time of the palace construction.

The early model of Lopburi was built around the 6th -7th century of the Davaravati period in an area defined by an arm of the river, the city moats and the ramparts built for the

protection of the people who live in the site from wild animals such as elephants, tigers and rhinoceros²⁵. This is the ancient part of old Lopburi city today. It is an important city in central Thailand in Davaravati period (6th -11th AD) and during 11th -13th century when Khmer culture reached in Chao Phraya River Valley in central Thailand. Lopburi was probably a Khmer stronghold at its heyday.

In the history of the Siam, the first part of 17th century saw the unrest of the internal power struggle in the court in every ascending of each king. The foreign powers and merchants penetrated in Siam from Japanese court official, body guards, Portuguese priests to Dutch, English agents spreading from Ayuthaya to Pattani, Singola (Songkhla) in the southern territory of Siamese power. Siam has long established trade with many countries including powers from the west. The Siamese King granted west powers with trading privilege and often hoped of the returned support in needs of military campaign. But they were usually unsuccessful in the reign of King Sorntham and King Prasat Tong the two previous kings before the reign of King Narai (1656-1688). The Dutch and the English were themselves involved in their power struggle in an ambition of gaining more military and trading privilege from Siam. At the end of King Prasat Tong's reign, the tension between Siamese and Dutch was not an easy one²⁶.

When King Narai ascended on the throne, the Englishmen of East India Company were allowed to re-establish factory at Ayuthaya after they had narrowly escaped to Siam from Cambodia civil war. In early 1664 the Dutch, who had had almost the whole trade of Siam in their hands for about forty years, demanded various special commercial privileges. On failing to the demand, they sent a fleet to blockade the mouth of the Chao Phraya River for a considerable time. Siam was forced to grant Dutch the sole monopoly of the trading in hides in August that year. The content of the treaty opened up the way to the extra-territorial jurisdiction which was the key characteristic in the politics of modern Siam²⁷.

²⁵ Ronarit Dhanakoses, The Conservation and Development of the Historic Landscape of the Old City of Lopburi, Thailand, Dissertation (Uni. of York, 1993), p 35

²⁶ W. A. R. Wood, A History of Siam, (Bangkok: n.d., 1924), p.158 – 188.

²⁷ Ibid., p.194-195.

In the internal political scene, King Narai spent much of the energy and time to ensure the stability of his reign. In the early years of the reign the violence had unsettle the country and his safety was not always assured²⁸.

The Europeans depicted the seventeen century Ayuthaya as a wealthy trade center. By then, Portuguese, Spanish, Dutch, French and English traders competed with Chinese, Japanese, Persian, Indian, Malay and other Asian traders²⁹. It was this internal and external scene sets King Nara continuously encouraging ethnic diversity and cultivating friendship with other nations. The relationship with France was highlighted at a time when British East India Company and Portugal were declining their interests and power in Siam and they were not available to counterbalance the Dutch. King Narai also thought the Ayuthaya was too easily accessible to the Dutch aggression from the sea. This influenced his decision to move his residence to Lopburi. His fortified palace in Lopburi was built with the help of French architect and Father Thomas who also designed and superintended the construction of new forts at Bangkok, Ayuthaya, Nonthaburi and other place against Dutch aggression. The palace is believed to be constructed between 1665 and 1677³⁰. As his personal interests of hunting wild animals, Lopburi provides the ideal environment for his pleasure and away from formalities in Ayuthaya.

After the King Narai's reign, the palace became property of monastery under the late King's donation to the Buddhist order. It remained ruins in about two hundred years until King Rama IV (1851 -1868) made a decision of restoring the Palace. The King chose Lopburi as his alternative residence for the similar reasons as King Narai did about two century ago.

During the reign of King Rama IV (or King Mongkut 1851-1868), the western power expansion had big ambition on Siam and on the region of Asia. King Rama IV adopted a diplomatic strategy in dealing with the colonial expansion that is prevailing in the region. Following the 1850 crisis threatened by possible Chao Phraya River blockade from British, the

²⁸ Ibid., p.194.

²⁹ Peter Church, A Short History of South-East Asia, (Singapore: John Wiley & Sons Pte Ltd, 2003), p.164.

³⁰ W. A. R. Wood, A History of Siam, (Bangkok: n.d., 1924), p.195-196

treaty with British convoy in 1855 open the doors for a conclusion of a series of treaties featuring free trade, extraterritoriality with major western powers and many others. However modernizing the country as a whole was his overall priority while the king employed diplomatic strategy in external policy.

It was under this historical coincidence, King Rama IV decided to reuse Lopburi as second capital for his vision of military defense. He restored religious buildings in the town. Within the Palace ground, he renovated Canthara Phisan Hall to its original construction which is typical Thai architecture style while leaving the other structures to be their found ruin status for preservation.

The fact in the seventeen century Lopburi was considered as Versailles of Siam has much to do with the function and luxury feature of the palace.

Major structures and ruins

Chanthara Phisan Throne Hall was built in 1665 as the residence of King Narai. It was believed that it was build over an older foundation of the hall built by King Ramesuan (1369-1370), the eldest son of King Uthong (1350-1369), when he ruled Lopburi³¹. The French envoy of Louis IX's court De La Loubere described how the King gave private audience to ambassadors³².

The addition architecture structure from reign of King Rama IV consists of three levels. There are several halls connect one another. The mail hall in the second level (first floor) named Phra Thinang Vsuthivinitchai is constructed with high ceiling. It consists of one big room and one small room. This is where he made decisions for state affairs. On its left was the king's office; on its right is another hall. The entrance of this structure is reached by a landing at second level at the front. In the second level behind main hall, a staircase connects to third level (second floor) where the king's bedroom is found. The second level of this part (first floor) is used as dining room. This structure is called Thinang Phiman Mongkut. It became the name

³¹ Lopburi, Promotion booklet of Tourism Authority of Thailand. (Lopburi: Central Region Office: Region 7, n.d.), p.7.

³² De La Lubère, The Kingdom of Siam, (Oxford University Press, 1969), p.32-33.

of the entire structure. This structure is typically consists of the western architecture elements and decorative art.

The ruins are of a preserved condition. They consist of Dusitsawan Thanya Mahaprasat Hall where King Narai received foreign ambassadors and dignitaries, rulers from neighboring countries. It was described as a 'superb building' roofed with a 'pyramid similar to that of 'royal palace in the capital'. The room is described as a size of about eighteen to twenty-four feet long by twelve feet wide. The walls were covered with the fine mirrors which the two mandarins brought back from France by commission. There used to have a ceiling ornamented by golden small figured roses, Chinese crystal that created beautiful effect³³.

The Suthasawan Hall is the remains of glories principal building used to be covered with yellow glazed tiles surrounded by low boundary walls. At each of its four corners has great tanks filled with pure water in which the King enjoyed to bather under the dense canopy. Much of the joy is due to this creatively built garden environment filled with greenness, fragrant and water. There used to have flower bed, orange trees, lemon trees and other native trees that give cool shades³⁴. The hall is where the king spent his last moment of his life. Today the ruin perhaps has more spiritual meaning than its physical significance as much of the atmosphere described by Gervaise is lost.

The 10 foundations of Elephant Stables could be found at the end of outer courtyard. There is a wall separated the stables from the main part of the outer court. Elephant was considered more practical than horses in Siam. There were two big royal elephant stables housed four second rank elephants and the first rank elephants were kept in separate chambers in great comfort on the right side as French envoy Gervaise observed at a time³⁵. The white elephants were the first rank and were treated in a very special respectful way. They had the honor to lodge next to the King's apartment.

The Reception Hall for Foreign Envoys is in the outer courtyard. It was surrounded by a pond with 20 spouts at three sides and a low brick wall boundary is around the hall. It is a

³³ Nicolas Gervaise, History of Natural and Political of Kingdom of Siam. (n.d., 1988), p.45.

³⁴ Ibid., p.48.

³⁵ Ibid., p45.

one story building with European and Persian influence. It has one door at both ends. At the side there are four windows and one door at each side. All the windows and doors has pointed arch. This is where De la Loubère from Louis XIV court attended dinner in 1687³⁶.

Phra Chao Hao Hall is at the south of the outer courtyard. King Rama IV believed the origins of the name came from Khmer language and meant summons for a meeting³⁷. This is what Gervaise identified as 'pagoda' which gave extra charm to the garden³⁸. In the hall there still is the remains of a pedestal facing the east on which a Buddha image might had once been placed. There is one door, two windows in the front and two doors and one window in the back. The side wall facing the north has one door in the middle and four windows. The architecture and decoration features pure Thai style. The building is surrounded by low walls with small concave niches where oil lamps were lit. At the end of King Narai's reign, Phra Phetraja who was a high ranking official opposing King Narai's policy took power as regent at this hall with the support of the nobles when the king was ill³⁹.

Phra Khlang Supharat commonly known as Twelve Halls for Treasures is in two rows separated by a path. The small windows in the upper part of the walls suggested that they were more likely used as warehouses⁴⁰.

Water Tank Reservoir located at the outer court was constructed during King Narai's reign. People used to drink water from water source. The river at dry season was not suitable for drink as animals like elephants bathed in the river. Many used raining water collected in the jar or purified the river water before use. Pure water was precious particularly in dry season⁴¹. King Narai had a keen desire to have water in palace. This project was completed by French and an Italian who were more fortunate and more skillful in hydraulics than any of the other foreigners who had worked with many other Siam engineers unsuccessfully on the project of bring the water to palace for ten years. The two engineers were rewarded for their services as

³⁶ De La Lubère, The Kingdom of Siam, (Oxford University Press, 1969), p.33.

³⁷ Fine Arts Department, Phra Narai Ratchanivet. (Fine Art Department, 1988), p.30.

³⁸ Nicolas Gervaise, History of Natural and Political of Kingdom of Siam. (n.d., 1988), p.44.

³⁹ Fine Art Department, Phra Narai Ratchanivet. (Fine Art Department, 1988), p.30.

⁴⁰ Ibid., p.33.

⁴¹ Nicolas Gervaise, History of Natural and Political of Kingdom of Siam. (n.d., 1988), p.43.

they deserved. The water was carried by terracotta pipes from a large fresh water lake called *Sap Lek* natural reservoir according to the people in the Lopburi.

Plan and garden

King Narai spent many months of a year at Lopburi. Life in Lopburi allowed him to lay aside his kingship to going out hunting of either tiger or elephant. He also enjoyed taking care of plants and flowers in his own hands. There are very large gardens planted with large orange trees, lemon-trees and several other native trees. Their foliage was so dense that gave the shade and cool air even in the mid-day. There used to have flower-beds filled with what Gervaise thought was 'rarest and most curious flowers'⁴².

The garden of outer court near the banquet hall was not very spacious. The space was divided by low borders and narrow brick ways into four quarters. Flowers, trees, halls and fountains characterized by simplicity and coolness were delightful⁴³.

The palace was built on a plan of rectangle on the bank of river⁴⁴. The whole palace is divided into three courts and enclosed by strong double wall. First court upon entrance used to have prisons. The garden divided into four quarters. Before the gate into the second court the elephant 'pavilion' for second rank elephant could be found. The third court was King Narai's personal quarter. There existed Sutha Sawan Hall surrounded by low wall, some small rooms for page and guards on duty, brick low wall surrounded walk way⁴⁵. From a map illustrating garden and palace in seventeenth century, the major pattern of overall setting at that time is still evident in today's existing plan⁴⁶.

Existing conditions

⁴² Nicolas Gervaise, *History of Natural and Political of Kingdom of Siam*. (n.d., 1988), p.46.

⁴³ De La Loubère, *The Kingdom of Siam*, (Oxford University Press, 1969), p.33.

⁴⁴ Nicolas Gervaise, *History of Natural and Political of Kingdom of Siam*. (n.d., 1988), p.44.

⁴⁵ Ibid.,p.44-46.

⁴⁶ *Plan du palais Louvo au XVII' siecle*. Lopburi palace plan of seventeen century
With garden feature.(Fine Arts Department)

Walking on Phraya Kamjad Road on the way from the railway towards the west, the imposing east front gate is impressively visible with its sculpture like decorative façade. The vista continues when visitor reaches the entrance as the interior gate in the far end repeats the design pattern. A paved trail extends to the gate.

The characteristic of the landscape and selected feature will be analyzed using site plan in zone system as shown in appendix 6⁴⁷. Zone A and B refers to first court (outer court), C and D refers to second court (middle court) with back half of zone C as third court or the inner court. The following analysis refers to the plan in zone system.

1. Boundaries & Demarcation

There are outer walls to enclose this basically rectangle plan that separate palace from the outside environment. Within the palace, the axis drawn from east to west at the middle separates outer and middle court into two parts respectively. This axis can be recognized by careful observation as some part of the wall features discontinuity of the axis in the outer court. There is a clear division between first and second court by wall with two gates. The second court (middle court) is further divided into two parts as a matter of axis effect. The third court (inner court) is behind north half of the second court built during the Rama IV period as lady's court. In front of the two existing main buildings, a low wall defines administrative zone from the rest of the garden and creates a sort of hierarchic status to the defined area. This low wall also marked difference of typography. The level of height of built area is somehow increased against the average level of the palace ground. Within the third court, space is defined by two rows of buildings.

2. Cluster Arrangement

The difference of clusters between Zone A and Zone B is still obvious by the atmosphere it created. The atmosphere in Zone B is strongly reflected the French

⁴⁷ Vipakorn Mitaraphibul Thumwimol, Plan of Lopburi palace in zone system, Dissertation (2004), p114.

accounts admired for the simplicity and coolness emitted among the trees, fountains and the charms of the buildings. Regardless the roofless buildings, the fountains lost their charm in their heyday; the atmosphere is still very rewarding. The two distant buildings created an ample space contrasting with the intimate space between banquet hall and adjacent long wall of warehouse ruins. The overhead vertical space is created due to ruined warehouse small windows at great height. Pool of water and pointed arch stressed its Persian influence in overall architecture design.

The built area in front part of Zone C is tightened towards the main axis so that a considerable space is available upon the entrance of the interior gate up to the northern side of Chanthara Phisan Hall. This cluster in Zone C used to be the heart of the governance both in King Narai and King Rama IV period.

Zone D is the residence area of King Narai, This is the ruin that little significant cluster is recognizable. The vast space that used to be gardens with walk ways boarded with 'elbow high' brick wall are disappeared with time.

3. Circulation

The circulation within the palace can be seen from the map and is related to its function in hierarchic principle and symmetric order. The three interior gates along the wall across the palace ground control the main stream circulation. The interior wall separating the outer and inner palace has one gate on each side, and one in the middle section of the wall opposite from the warehouse. The circulation to the rare part of Zone C (inner court) is available by two entrances. One is between Pavilion Chanthara Phisan and Pavilion Phiman Mongkut. The other is in between of Pavilion Dusitsawan and Phiman Mongkut.

4. Views and Vistas

There are several interesting views in the palace ground.

- a. Walking around the Zone B, layers of view created by crenellated interior wall, interior gates, wall separating elephant stable to warehouse and surrounding garden make interesting composition. This is possible due to the difference of topographic feature at this point. The Elephant stable and Zone D has much lower topographic feature as shown in Figure 13.
- b. The ruin of Banquet Hall is a structure of one floor building with one door on each of its four walls on a rectangle plan. The building has the front and back façade with same design. The façade at two opposite flank features the same design. The super structure was once supported by pillars, the door and windows were designed in pointed arches that are characteristic of Persian architecture. The openings of the doors and fenestration together with the water features surrounding the building, creates a wonderful light and shade in the morning and afternoon light as shown in Figure 14.
- c. From the main gate, the view of Chanthara Phisan Hall framing in the pointed interior gate opening is an interesting eye-catching as shown in Figure 15.
- d. Viewing from Pavilion Suthasawan (See Zone D on map) to the pavilion Dusitsawan in Zone C gets unusual imposing feeling. The crenellated wall left the highly positioned throne hall in the background as shown in Figure 16.

5. Small-scale features

The Sculpture like super structure of the gate features double layered roof in three recessions. The gate itself has three recessions symmetrically appears on both sides of the gate. The roof façade is a shape of a pointed convex corresponding to the pointed arch below as shown in Figure 17. Entablature is used as a repeated

decorative feature in the pointed convex façade and in each recession to wrap up two layers of roofs of each recession. The double grey roof has East Asia characteristic and they facilitate to drain the rain. On the gate façade there are numerous small concave niches with the shape of pointed arch that were used for lit the palace at night with small oil lamps. These concave niches were not only on gates, walls but also on the low boundary walls of other building ruins in the palace. The niches are functional with added decorative feature.

The fenestration of Phra Chao Hao Hall and of back half of Dusit Sawan hall features Thai architectural style and decorative art. Instead of the arch, the narrow beam supported the opening. The shapes of the openings are slimmer compare with Persian influenced pointed arch fenestrations. The contrasting Thai and Persian architecture style highlighted characteristics of this palace as evident in Figure 18, 19, 20, 21,22,23,25 and 26.

In Dusit Sawan Hall the hole to hold the mirror still can be seen very clearly in Figure 24.

6. Design

Take an example of Dusit Sawan Hall (see Zone C). The building has two combined parts. The front part has a rectangle plan with tall ceiling and doors and fenestration of strong European influence or Persian influence. The rare part has an eclectic style with strong Thai elements as shown in Figure 25.

7. Traditions and believes

Many local people come to the Dusit Sawan Hall and Suthasawan Hall to pray. They believe the spirituality of the place can gain them strength in life. Figure 27 and 28 shows the local visitors pay respect to King Narai on the Narai Fair day. The origin perhaps is related to the mythical legendary birth of the King

Narai. It was believed that Narai born with four arms as Brahma and Hindu god Vishnu, the Preserver in the Hindu trinity.

8. The related place

There several places could be considered related place. There used to be a royal pier just across the Thanon Phraram at the back of the palace. Exit from Yatra Kasattri Gate across street arrives 'fifty one steps'. A bit further down used to be the royal harbour. Today, here is a quiet area of the city as shown in Figure 29,30and 32.

Analysis and statement of significance

The major historical landscape features and architecture characteristics could be found in historical context and accounts from historical documents, maps and there are rich evidence on site as well. The atmosphere of the ruin, the characteristic of landscapes and architecture demonstrate high integrity with two historical layers. The concept of physical environment (setting) is associated with circulation, styles of architecture, materials and in general sense the plants surrounding the palace ground. These elements shape the landscape, the mood of the site and create cluster and space between each zone and buildings within the same zone. This place has a unique eclectic architecture style that no other places in Thailand have in this extent. The combinations of setting and context are essential in defining the tangible and intangible value of this place. Although a substantial part of this site consists of ruins, the texture and essence of the setting are the manifestation of its historical value. The contemporary enrichment in the site significance is the use of a spiritual place which has been developed over time. It has its mythical origin related to the birth of King Narai. Although the scale of the site is relatively small, the ruins reflected the profile of Thai monarchy and ethnic diversity of Ayuthaya period and it has research values in the study of Thai architecture history and related disciplines.

The significance of the site is associated with King Narai, King Rama IV, and historical highlights of ethnic diversity in Ayuthaya. The reign of King Narai and King Rama IV left

significant impact on the city of Lopburi. The impacts are reflected in the architecture, technology, environment, spirituality, characteristic and mood of the palace. Not only the architecture of each building but overall landscape plan design demonstrated the unique historical background that was influence largely by the historical events in Siam and in South-East Asia while the colonial power prevailing the region around seventeen century and later nineteen century. It is a rare example of historical garden of its own kind that keeps the identity of the Lopburi city, of its people whose life are enriched by the strong relationship they holds dearly.

ลิขสิทธิ์ของบัณฑิตวิทยาลัย
มหาวิทยาลัยศิลปากร

Chapter 6

Analysis of visitor survey and relevant issues

Background, summary of finding and implication

The visitor survey chart shown in Appendix 7 is made for drawing up the visitors' demographic information and motivation. The survey was conducted during the period of last week of January and first week of the February with the help of the museum staff. Among the 102 people interviewed, the number of people with the education background of elementary, secondary, high school and college/university are respectively seventeen, nine, sixteen and sixty. In the group of elementary level, all of them are female. Seven of them are first time visitors and they all come from distant provinces. Among the other ten repeat visitors, six of them from Lopburi, three of them from Bangkok and one from other province. The majority of the people came to see the ruins and many people came simply to be with friends and family.

It was found only nine people among total has middle school background. Most of them are repeated visitors and mainly from Lopburi, Saraburi and Bangkok. In this group more than half of the visitors are male. The popular age group is 25-39 and 40-59. This group too is interested in the ruins.

Sixteen visitors have high school qualification and all the repeat visitors are from Lopburi. The first time visitors are from provinces other than nearby provinces. There are more male than female visitor. The motivations of visit are mainly spending time with family, friends, visit the ruins to learn history, appreciate architecture in the landscapes.

The visitors with college/university qualification consist of sixty people. It makes the biggest group of all four. Visitors in this group are mostly from Lopburi, Saraburi and Bangkok. There are varieties of motivations for visiting the site. Most common reason is to spend time with family/friends, visit ruins and learn history. Some came for architecture interests.

In summary, most of the people who visitor the place come from province in vicinity or Lopburi. Over sixty percent of visitors have formal education. However the high presence of relatively high level of education among the visitors urges further investigation of their

expectations as well as the reason why it appeals to visitor who received formal education. Relating demographic feature with existing interpretation may help to address issues of interpretation planning. As the visitors are mostly adults, majority of the visitors fall in the age group of 25-39 and 40-59. However occasionally there are senior visitors.

As part of the study, students from local school were asked to list their interests on topics related to the visit. From there the following themes are emerged. Their general interests regarding this place are mainly in following area:

1. History of Lopburi
2. The personal interests of King Narai and his contribution to Siam
3. King Rama IV's domestic and foreign policy
4. Stories behind the ruins
5. Architecture characteristic as palace and garden
6. Life style in King Narai's time and in Ayuthaya period in general

The domestic visitors largely come from the central region. Occasionally there are visitors from north-east region and from southern provinces. The age of the visitors ranges vary, but many belong to age groups of 25-39 and 40-59. The motivation varies from socialization, leisure and architecture interests.

In a combined effort of observation, analysis of collected data and interview, it is observed that people living in the nearby area and Lopburi are the repeated visitors. They are most receptive and interested in the history of this place no matter what educational background they have with them.

The observation and interview found students although being the biggest homogeneous group, the expectation of elementary students' is not effectively meet during their visit in terms of interpretation provided by the site. Often they are board in the museum and wanted to hear more stories rather than the abstract history. The group size is problematic

as they usually come in a fair large group with only few teachers and assists. This input will be useful in the planning implementation.

It was observed that though there is a substantial foreign visitors, most of them come in group with tour guides who provide adequate verbal communication. Many of the visitors, especially non-English speaking visitors take no notice about the signage of the site. The back-packers follow the guidebook such as 'lonely planet' to get information and interpret through their own understanding and experience to make sense of the place. There are times the guides are not so keen to interpret the place and let the groups wander around by themselves looking at the signs.

Some local community members use the park in the weekend for leisure. During the annual King Narai festival, many local believers pray in the Dusit Sawan Thanya Maha Prasat hall and Sutha Sawan Hall for waking up the spirit of Narai who is believed to be the incarnation of Vishnu. The Narai Fare is the biggest gathering in the Lopburi City.

Some community members nearby the site expressed concern of lacking variety of activities ranging from rock concert, movie to other cultural activities at site.

The result of visitor survey is indicative as there is limited time and resource to conduce desirable result. However, the outcome serves as an indicator showing necessity of the layered interpretative content which can be negotiated in the planning process.

Chapter 7

Development of Programme

This process engages selection of theme, concept, message and communication techniques, the allocation of messages to target group with selected media, analysis of strength and weakness of the decision in the light of the mission statement. Simultaneously issues identified in 'Existing Interpretation on Site' in Chapter 2, the existing operating environment and issues presented in Chapter 4 and themes identified by students survey participants discussed in summary of finding in Chapter 6 are taken into account in the efforts to select the right content in planning.

Selecting and structuring content

Above all, the historical significance of the site as palace and historical garden provides rich stories and accounts justifiable by the physical evidence and attachment to people in Lopburi. Theme of 'historical significance' could be supported by the concept of 'history is related to people, event, place, politics, believe, economy, environment, life style, architecture, transportation and conservation'. Again this concept could be supported by following messages:

- King Narai preferred Lopburi than Ayuthaya
- why Lopburi is chosen as second capital
- conservation effort of King Rama IV and Fine Art Department
- reflection of ethnic diversity in 17th century in Siam on the architecture design in the palace and in Lopburi
- relevant events in 17th century Siam and in the region of South-East Asia
- relationship with France and other west power at 17th century
- relationship with other Asian country
- water, forest, mines and animals around palace at that time and today

- transportation available on water and by elephant on land
- reverence of white elephant and relevant war
- how to explain 'Lopburi to Siam is Versailles to France'
- Spirituality and its imprint on people

The content structuring process requires a consideration of interests of all, namely the site manager, the audience, stakeholders and interpretation team.

The messages link to the site by providing historical context in depth and breadth. All the ruins at site could be relevant to one or more of the messages presented here for a result of contextualized interpretation as long as the interpreter has reasonably profound knowledge about the site. The messages can be interpreted according to the perceived interests and background of the target group by verbal, audio, visual, worksheet text, leaflets, activities. The tour guide can adjust the message in highlights or in detail when it is necessary.

Communication and techniques

This refers to the way in which interpretation messages reach out to audience.

In the assessment of existing interpretation, issues of contextual interpretation and limitation of signage function are identified. This suggests the needs of setting up interpretation center, proper design of leaflets, regulated guiding service that provides necessary historical context and facilitates intellectual orientation. Interpretation center and regulated guiding service are preferred communication channel facilitating message delivery in an extensive landscape. The available expertise among the stakeholder members are a invaluable resource to draw upon in making a visitor centre. The drawback is the financial issues which may be addressed by the possible solutions of restructuring of entry fee, fund allocation of Lopburi municipality conservation fund, and fund raising programmes by interest group in Lopburi city.

Interpretation targeted on elementary students can be realized in jointly prepared plans by the site and schools. Activities of puppet show, folk dance, traditional music, drama

performance are recommended to be part of the plan regarding the content communication technique. The presentation to the students may also focus on messages. As the students are divided into groups, each group of 20 students has their own designated message to share between teacher, assigned staff from site and students.

The involvement of community aims to foster a sense of belonging, duty and responsibility of community members over conservation issues. Programmes aim at attitude and behavioral change in long term among the public of Lopburi in the heritage conservation awareness and practice. Seminars, concert and relevant exhibition opening ceremony at week-end has potential to draw audience of young generation. The themes of seminars, concert and exhibitions should also reflect the interests of stakeholders and site management goal, be relevant to identified theme and messages to keep interpretation consistent.

Seminar is a useful way to inform and enrich the career of teachers and guides in particular. It also makes the best use of the strong expertise of members of the stakeholders.

Leaflets are valuable technique for tourists, it should include orientations of visitor service and site context written in concise, renewable and adherent to messages identified with consensus.

Chapter 8

Propose an Integrated experience for interpretation

These experiences below are based on the comprehensive studies of site operating environment, site significance and visitor survey. The implications of the finding largely support the proposed experience by negotiating the resource available with audience who are local, domestic, students and overseas by taking up proper messages and communication channels.

Walk through the ruins at palace ground

This is a guided walk targeted to tourists and it may take about forty minutes to one hour excluding museum exhibition. The walk will start at the east main entrance gate, walk through water tank and elephant stable and explore the rest of the palace. The target messages could be 'architecture and conservation', 'King Narai preferred Lopburi than Ayuthaya', 'relationship with France', 'reverence of white elephant and war', 'why Lopburi is chosen as second capital', 'spirituality'. The walking experience is guided by tour guide who received site guiding orientation workshop to maximize the effect. It aims to present the social, political and environmental scene of the site in the past and stories behind each structure. At the end of the guiding service visitors are encouraged to ask questions of their interests and at the end of the visit they are asked to fill in standard feed back sheets prepared by the site management for future evaluation.

Boat tour before entering from west gate

Create a stretch of water way on Lopburi River from Wat Yang – a place where Boat Museum is created by members of interest group, along the river to palace. It could also alternated by crossing the river from opposite side to palace by ferry boat service. Visitors will have chance to look at the provincial scene of Lopburi and get off at old royal harbour at the back of palace. Visitors will walk through 'fifty-one steps' lane and enter the palace from west gate in the lady's court. This is also a guided tour by guide who receives special orientation

which is part of the interpretation plan. The aim of the experience is to assimilate the voyage of King Narai and feel the life style, environment that has not been changed much and experience the importance of the water way for Thai people. The target audience is tourists group with guide. The target messages for this experience can be 'transportation available on water and by elephant on land', 'Lopburi to Siam is Versailles to France', 'water, forest, mines and animals'. Once the group enter the palace ground the 'walk through the ruins' will carry on the further experience on the palace ground.

Students learning experience

Prior to the site visiting, students may have already learnt various messages aimed to contextualize the site. Relevant activities are prepared and recited. At the site the experience will more focus on activities and physically involvement and participation. Students learning will be evaluated by worksheets or discussions but mainly through activities. They may play children's games popular in the olden days. Short drama written by teacher with students can be played with participation of whole class. 'King Narai preferred Lopburi than Ayuthaya', 'water, forest, mines and animals' are possible target messages for play. The teacher or staff guided walk will be in small group to achieve effective outcome. The outcome could be measured by the effort of understanding the context and participation of activities. The aim of this particular interpretation is to learn the history context while creating contemporary experience at site.

Extension and outreach

Summer art camp for school children may target to children from local community or nearby province. 'Why Lopburi is chosen as second capital', 'from ethnic diversity in 17th century to architecture style in the palace' may be the topic for life drawing, water colour painting classes. The aim of the experience is to create interesting experience while learning art at this heritage site and provoke appreciation for further understanding. Each run may last one week or ten days in order to have more interested students to participate this activity.

'Thai Movie Night' and 'Thai Music Night' are experiences targeted to local communities for bringing their family and friends at week-end for fun activities. This will empower the community members a sense of belonging and growing sense of duty for heritage protection. In long term, this will lead to the understanding of conservation programmes and being sensitive towards their own heritage and heritage in general. It needs creativity to improvise message. However the message should focus on the social benefit this heritage can offer and heritage conservation issues where possible. There are potentials of organizing concert in Lopburi as there are talented youth and populations of students. Their attitude can influence the rest of the community.

Interpretation center

The center can use selected messages to provide context of the site as well as provide information about the function and architecture characteristic. Various arts form, audio and visual technique may be employed. The target audience is group and walk in tourists as well as local community. This is a programme of long term planning with major investment.

Leaflet

Leaflet may use 'architecture and conservation' message as axis line to extend a context of the site at the same time. It should also work as a site orientation to brief the service available and point of interests by illustrations with colour keys or numbers. This requires the renovation of existing signage by introducing numbers and colours in the system. The leaflet is to be functioned as a guiding map and souvenir at the same time.

Workshop for teachers and tour guides

As part of the educational programme agreed with school community, the site can develop special workshop for teachers and tour guides in order to implement the site

interpretation plan and achieve the management objectives. The seminar for teachers are to be effective when the students' outing season is approaching.

The tour guides enrichment seminar is targeted to travel agencies and TAT organizations. It aims to implement the interpretation plan with systematic approach by providing tour guide with orientation of site management visions and introducing interpretation plan objectives, themes and messages. The workshop may be scheduled regularly by monthly or seasonal basis in order to facilitate the tour guide service in the region.

Coffee shop

The idea location for operating coffee shop is northern gate pedestrian sidewalk. The findings of operating environment assessment and existing on site interpretation confirm the chaotic environment due to public space encroachment, pollution of sewage and market outside the northern wall. Food and beverage stall on site raises question of how effective they are being part of the contextual interpretation. Being a heritage site of historical garden significance, coffee shop specifically designed with features adherent to identified theme and messages represents site more effectively under the concept of contextual interpretation.

The realization of this interpretation requires the site management coordinate with local authority for sharing visions, identify issues, seeking permission and approval.

The visitor survey identifies the type of visitors who simply come for socializing themselves. The idea of coffee shop may appeal to this group of people as well as overseas tourist. It can provide service of comfort and experience if well managed. Since the existing condition in the northern pedestrian area is not meeting a good standard of contextual interpretation, negotiation with local government for taking appropriate measure for changing may need some time. However this is an example of heritage interpretation playing conservation role with long term vision considering the improved visitor experience and getting rid of potential threat to physical fabric directly contribute to conservation.

Chapter 9

Marketing strategy and administrative structure

The aim of the marketing is to raise the awareness of the activity programme related to the site but not necessary on site, to encourage the public participation in the contemporary meaning making which is the reconfirmation of the statement of significance. To the domestic and overseas visitors the aim of marketing is to ensure the unique positive experience and make the site a reputation of 'must visit site' in the region. The slightly different aims requires equally well – planned programme as the backbone of the marketing strategy.

The following idea may contribute to marketing strategy development

- Establish a network of public relationship with media, government agency and private organization
- Coordinating with TAT for the promotion of this site in domestic and international market with selected themes, messages and programme appropriate to the characteristic of the market
- Promoting the interpretation experience and programmes in local newspaper, other media, posters to encourage the public participation. Creativity is the key to get people aware whether in terms of programme or the way to promote it
- Using on site or off site educational expertise to work with local school management and teachers to achieve a specific feasible plan for students under the vision of building a generation of cultural awareness and conservation consciousness
- Make the visitors well-informed by planned leaflet and experience by updating developed programmes

To run each proposed programme successfully, a major re-adjustment of the existing administrative structure is needed. The substantial information needed for this part of the study is not attainable at the time of research due to limited time frame requirement.

Chapter 10

Conclusion and Recommendations

Conclusion

The conclusion will basically give an end to the issues listed in the scope of the study in Chapter 1, Introduction. There are other unexpected findings will also be discussed.

It is confirmed in the Chapter 5 that the core value of this site is due to relatively high integrity of historical palace and garden as it witnessed the mid-seventeenth, mid-nineteenth century Siam history in the particular context of two Thai monarchies. The architecture of the building and garden landscape has relatively high integrity due to its tangible and intangible value attached to it. The contemporary use of this site is the continuous meaning making process that enriches people's life.

Post-modernism has great impact on cultural heritage practice. In the context of heritage interpretation, the contemporary characteristic is manifested by the ability of interpretation satisfying the fragmented needs of different audience and the ability to link interpretation with management goal which ultimately links to long term conservation goal. Interpretation asserts great role than ever in the social benefit and conservation. The educational role becomes elaborate. As a result, interpretation not only demand planning and public participation but also the planning process being a negotiation process between key interpretation ingredients and key stakeholders.

Local community has keen interests in the spirituality of the site. Place. The elementary school in Lopburi is in needs of initiative and expertise in developing programme linking to annual trip to the site. The community express the expectation of varieties activities at the site for the enrichment and liveliness of Lopuri city. Domestic tourists liked a lot the uniqueness of the ruins and landscapes.

The gaps of the current interpretation programme against the concept of contemporary heritage interpretation are shown in following area.

- Contextual interpretation which aims to frame the image of the site by providing visitor service was not considered as part of interpretation experience that can potentially enhance the appreciation and understanding of the site.
- Synergies with stakeholders unrecognized
- Policy of Fine Art Department is not effectively reflected in the existing interpretation performance.
- Programme like annual Narai Fair aims to engage local community participation. The nature of this participation is not necessary embrace the community in a day to day basis or being part of the community's life. Education programme targeting both students and teachers for school community needs the host of the site management body to provide expertise for development of school programme.

Provided that the implication of broad-scale planning at the site is to ensure a systematic, holistic approach to interpretation programme, to ensure the informal education role of interpretation and management goal, the mission statement is capitalized on principle, expectations and ambitions. However there is an absence of this concept in the present interpretation at site.

In terms of structuring interpretation content, various messages are explored under the concept of 'history is relevant to many things'. This is developed in line with the statement of site significance.

Currently, students, domestic tourists, foreign tourists are the main audience groups. Although local community value the site, to make them become potential audience, in-depth community survey is necessary. The outcome will be useful for planning the community targeted interpretation programmes.

Visitor experience development pulls the messages to meet specific audience group. The process should base on the research outcome. Based on the survey for this case study, eight visitor experiences are identified as programme proposal.

Contextual interpretation concept, which binds the site aesthetic appearance with the interpretation context, is separated so far from overall interpretation concept. Reposition the management concept could be useful for better interpretation outcome.

The operating environment in Lopburi city seems to be favorable to heritage interpretation programme. There are expertises among the stakeholder groups.

School management and teachers are found to be very positive to the idea of developing programmes for young students. They express the willingness to work together with the site management in the future.

In the process of this case study made by numerous site visit and literature review, it is discovered that there are important features, values about the site neither be interpreted in the contemporary guidebook, nor in any form of interpretation on site and off-site. Royal harbour, Lane 'fifty-one steps' and spirituality value for example are among those missing interpretive messages.

The reason of King Narai established second capital in Lopburi is found to be disputable.

In the process of this study there are major difficulties in finding resource documents regarding site conservation interventions and relevant policies. Perhaps, among others there are two major reasons behind. Firstly there was an absence of systematic documentation system and often there is no record after restoration intervention. The clue to find this information is rather through individual personal network. Secondly, there is resistance in considering such information as public assets conceptually and practically.

The substantial information necessary for the administrative restructure study was unattainable due to the sensitivity of subject matter. In many case collecting information and data at local municipality office and site administrative level is not an easy task.

The visitor survey data is indicative due to the insufficient resource and time constrain.

Recommendations

- 1) Mechanism of public participation has to be understood by all from Fine Art Department to site manager and staff.
- 2) The proposed programme needs to be put in a time frame for long term and short term implementations according to the priorities and management resource availability.
- 3) Measurable and collectable criteria are to be set for timely on going evaluation of the programme considering evaluation is a vital step of planning.
- 4) The elements affecting contextual of interpretation at site are namely signage, orientation information availability, and furniture, re-arrangement of vendors on site, souvenir and book shops. They must be viewed as part of the contextual interpretation. The improvement of management regarding this matter could be included in the short term objective of the site management.
- 5) Lopburi Municipality has to be invited to play a major role in the environment condition improvement in northern wall pedestrian area and adjacent area. The synergy between Fine Art Department at government level and local administrative authority should be improved through dialogue. The first step is to identify shared visions towards heritage issues.
- 6) Fine Art Department should establish an effective system to motivate the creativity and working ethic by providing appropriate training programme and other incentives.
- 7) Fine Art Department may establish an archive system to keep conservation records, to make the information available for research, relevant project and simply to share them as public assets.

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ลิขสิทธิ์ของบัณฑิตวิทยาลัย
มหาวิทยาลัยศิลปากร

List of Appendix

Appendix 1: Map of Lopburi. Lopburi: Tourism Authority of Thailand Central Region Office: Region 7, 2004.

Appendix 2: Map of Thailand. Victoria: Lonely Planet Publications Pty Ltd, 1999.

Appendix 3: Plan of Phra Narai Ratchanivet. Plan. Bangkok: Fine Arts Department, 1988.
(Indicating Lopburi Province and the province in vicinity)

Appendix 4: Phra Narai Rajnivet. Site interpretation leaflet. Lopburi: Somdet Phra Narai National Museum.

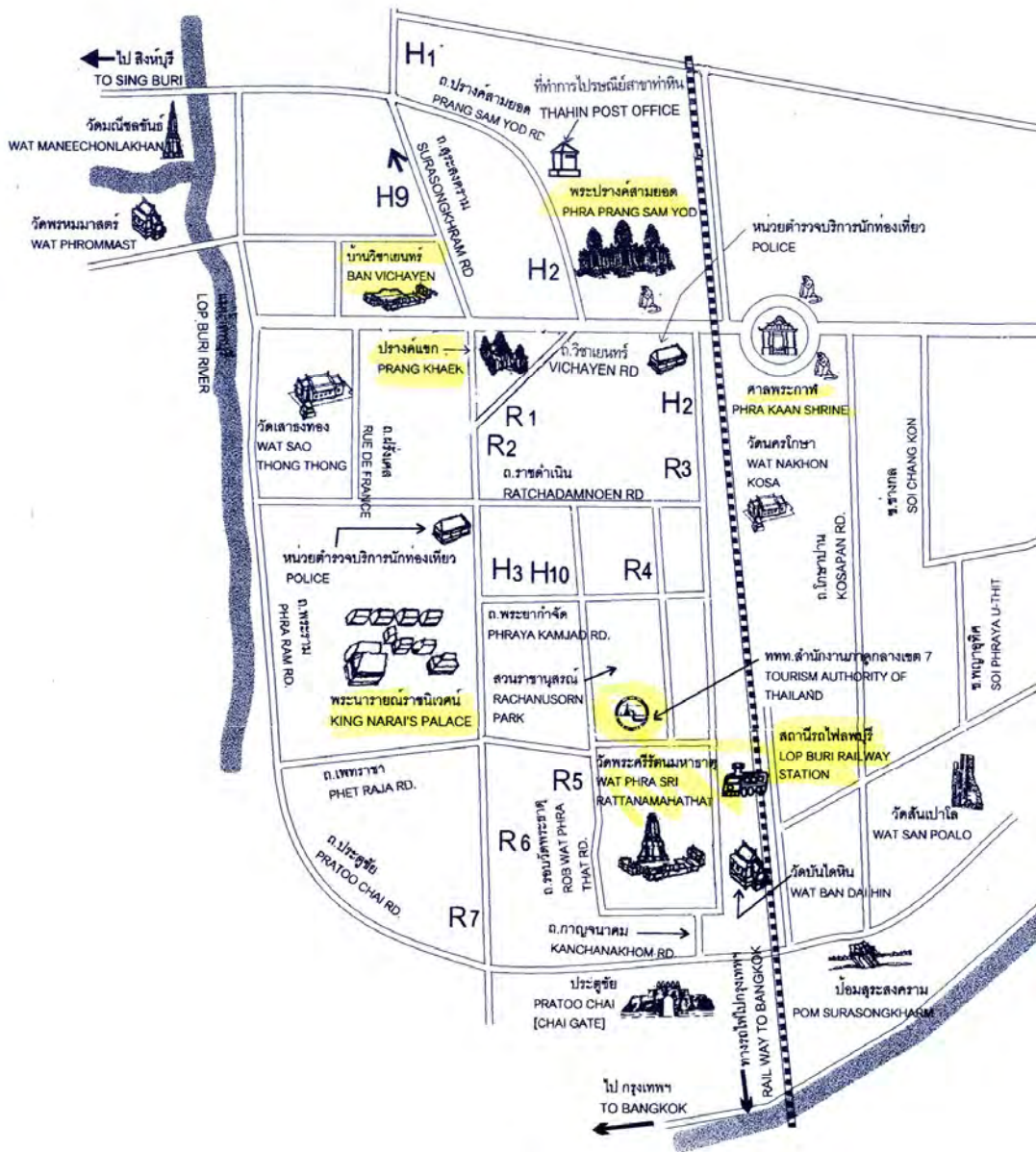
Appendix 5: Plan du palais Louvo au XVII^e siecle. Lopburi palace plan of seventeen century
With garden feature. Fine Arts Department.

Appendix 6: Plan of Lopburi palace in zone system. Mrs. Vipakorn Mitaraphibul Thumwimol, 2004.

Appendix 7: Visitor Survey Chart 1 (Demographic) and Chart 2 (Motivational). Author, 2004.

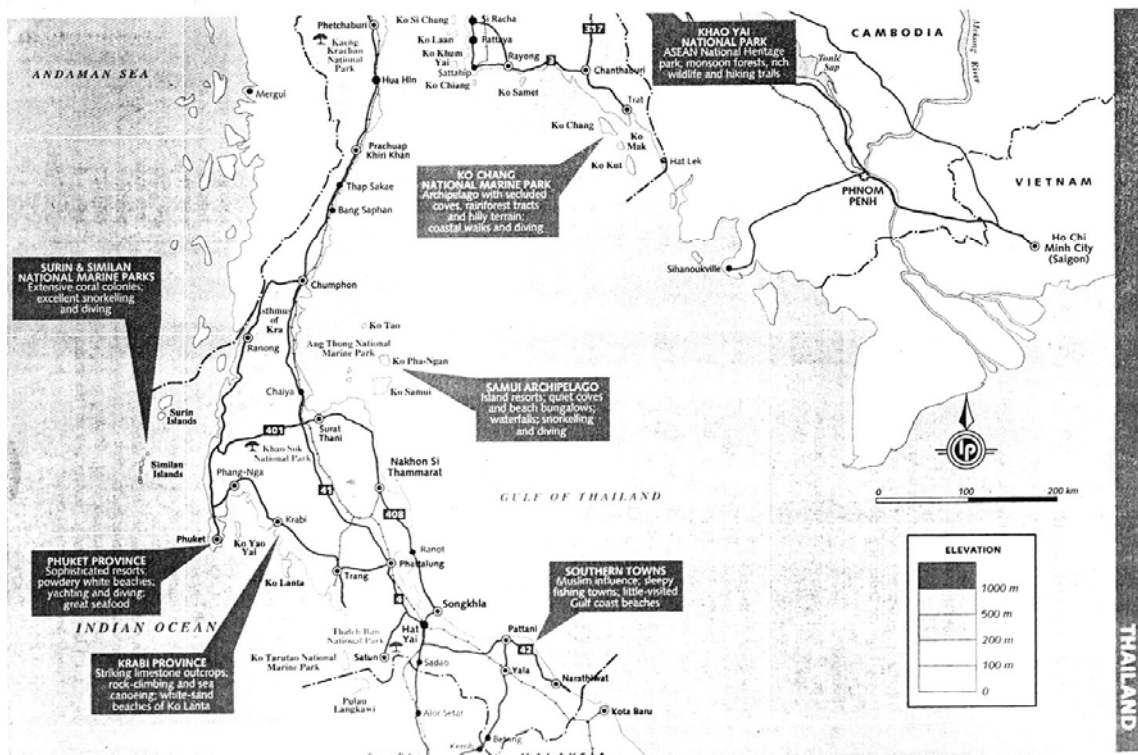
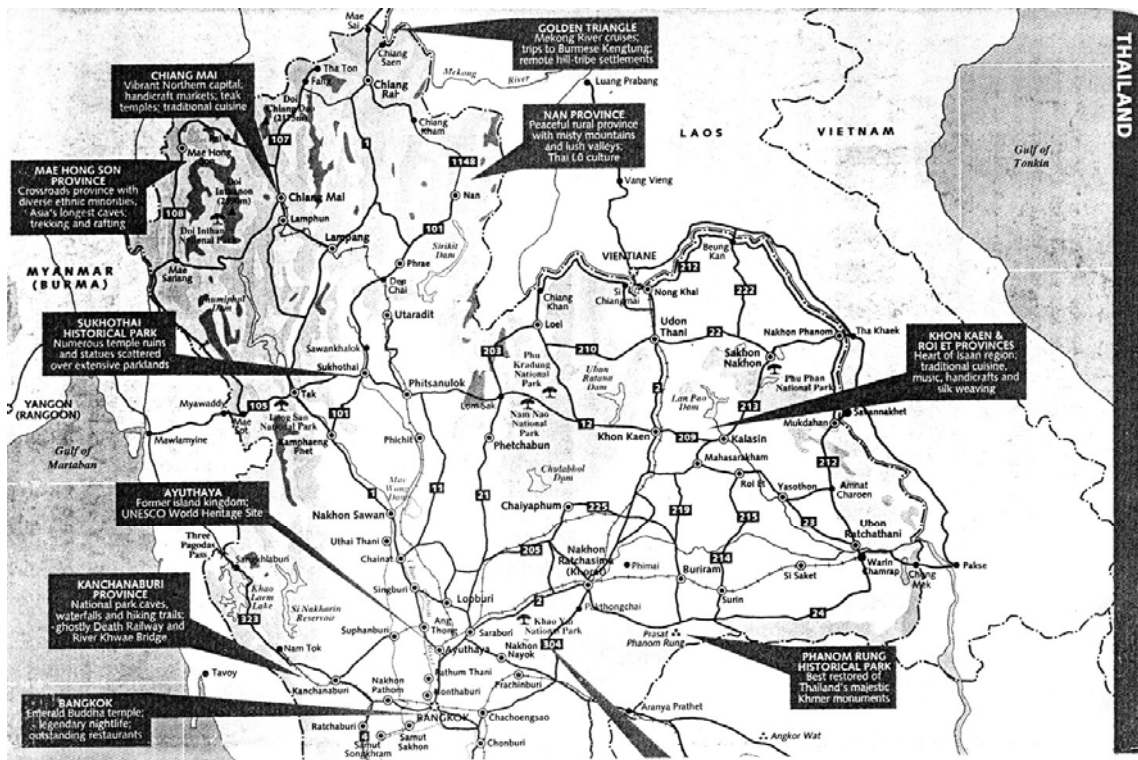
Appendix 1. Map of Lopburi

Source: Tourism Authority of Thailand



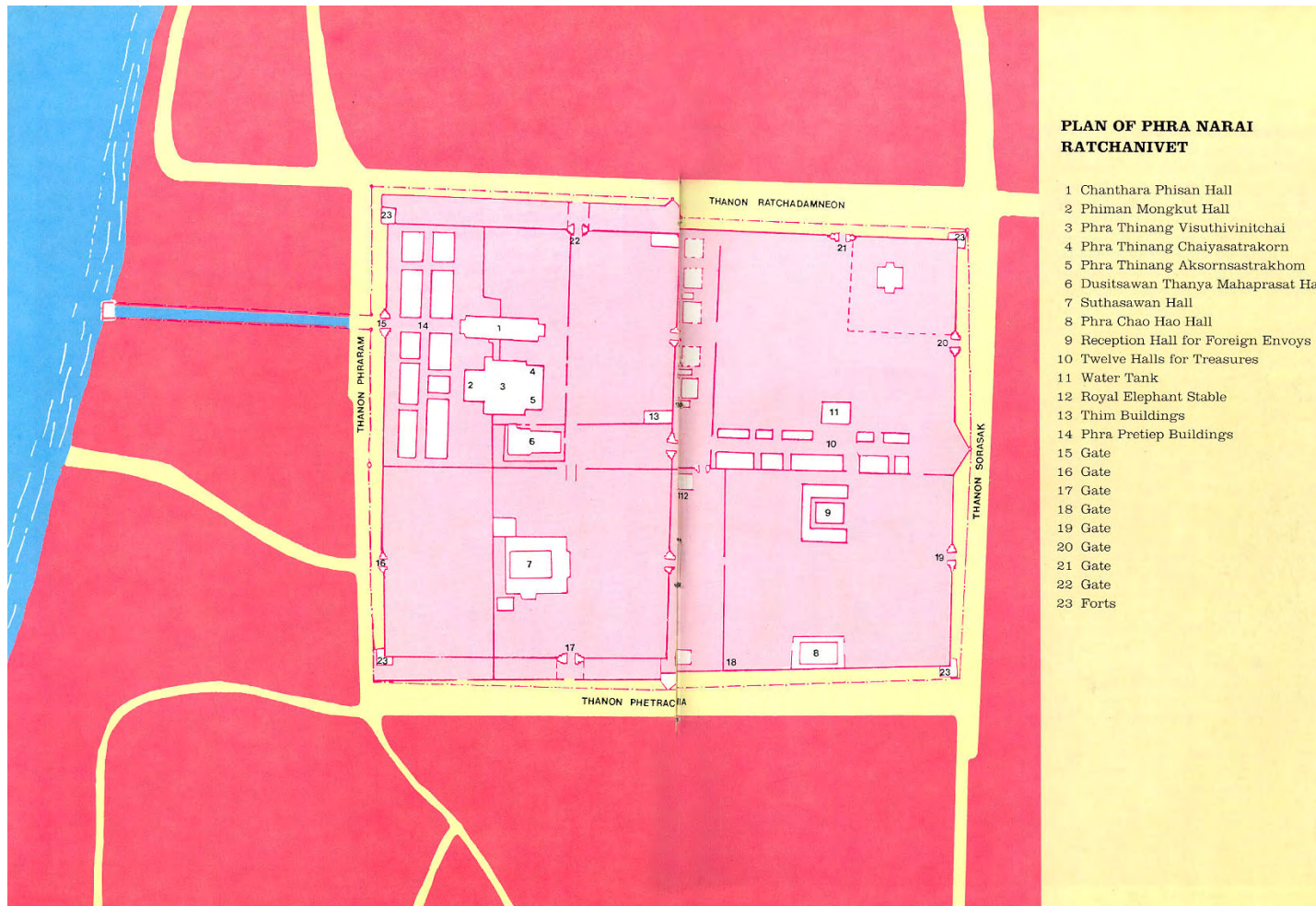
Appendix 2. Map of Thailand indicating provinces in the vicinity of Lopburi

Source: 1999 Lonely Planet series guide book *Thailand*



Appendix 3. Site Plan

Source: Fine Arts Department (1988), Phra Narai Ratchanivet pages 14 and 15



Appendix 4. Site existing interpretation leaflet Side 1

Source: Somdet Phra Narai National Museum

royal balcony from which King Narai granted audiences to visitors.



PhimanMongkut Pavilion

Built in the reign of King mongkut the Great in 2399 B.E. for his residences in Lop Buri. It's architectural style is European which composes of many halls such as Chaiya Satrakorn hall, suthi Vinitchai hall and phiman mongkut hall.



Suttha Sawan Hall Built

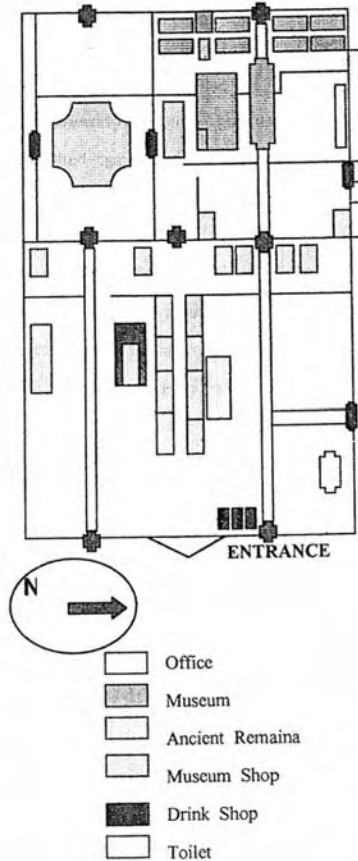
in the reign of King Narai the Great 2239 B.E. as his private residence. The hall is surrounded by small boundary walls and at the corners there are four ponds for the king to bathe in. Nearby, there is a fountain spout coming out of a grotto.



Phra prathiap building

Built in the reign of King Mongkut the Great in 2399 B.E. as residences for the court ladies who accompanied the King on visit to this palace. There are eight buildings in two rows.

PLAN OF PHRA NARAI RAJANIVET PALACE



Fine Arts Department

PHRA NARAI RAJNIVET



Somdet Phra Narai National Museum
The Town Of Lopburi

Appendix 4. Site existing interpretation leaflet Side 2

Source: Somdet Phra Narai National Museum

Phra Narai Rajnivet

(King Narai Rajnivet)

Phra Narai Rajnivet was built by King Narai, the king who build Ayuthaya from 2199 to 2331 B.E. He had the palace for relaxation, hunting, administering the country's affairs, and welcoming official visitors . When He died in 2331 B.E. Lopburi was abandoned until King Monkut of Bangkok ordered the restoration of Narai's palace. He built a new throne hall for his stay in 2399 B.E. and name the palace "Phra Narai Rajanivet" In the time of King Chulalongkorn Phiman Mongkut Pavilion, which had been King Monkut's accommodation, was given to the government to use as a provincial hall . Later, in 2504 B.E.,

The name of the museum to " Somdet Phra Narai National Museum." Present, the museum has exhibited more than 1,864 items of the collection of ancient artifacts.



The Water tank Built in the reign of King Narai the Great in 2209 B.E. by

French and Italian Jesuits for the Palace via terracotta

pipes. The water was pipes from " Sub- Lek " basin on the hill outside the town.



The Twelve Royal Storage Buildings Built in the reign of King Narai the 2209 B.E. they,

are two – row brick buildings comprised of twelve halls. It can be surmised that they were storage buildings or warehouse for royal possessions and merchandise for overseas trade.



The Reception Hall For Foreign Visitors Built in the reign of King Narai the

Gre in 2209 B.E. the reception hall for foreign ambassadors and visitors. It was situated in the royal garden surrounded by a small ditch which was decorated with 20 fountains.



Phra Chao Hao Hall Built in the reign of King Narai the Great in 2209 B.E. this

building might have been the royal chapel in which a principle buddha Image name "Phra Chao Hao " had once been placed.



The Elephant Stables

Built in the reign of King Narai the Great

2209 B.E. for keeping the royal elephants. There were ruin of ten stables bases and the bases of his small structures



Chandra Phisan Hall

Built in the reign of King Narai the Great

in 2209B.E.for the administration of the country and the meeting of the high officials.It's architectural style is of typical Thai, which has two identical balconies.



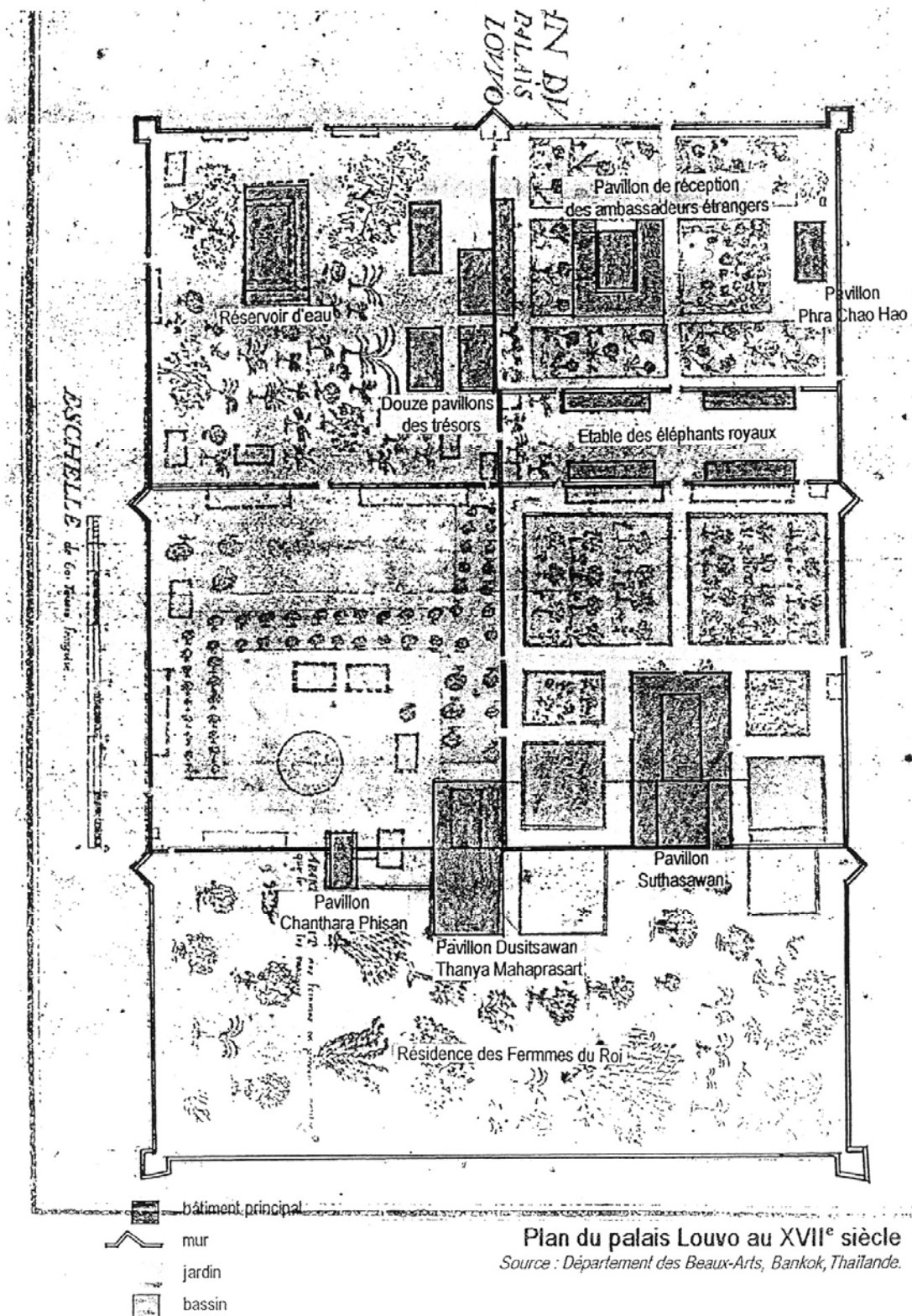
Dusit sawan thanya prasat thr hall

Built in the reign of King

Narai the Great 2209 B.E. this building was principally for receiving ambassadors and dignitaries form neighbouring countries. It was devided into parts. One of them was topped with pyramid-shaped roof and yellow glazed tiles. In the hall, there was a

Appendix 5. Site plan of seventeenth century with garden features

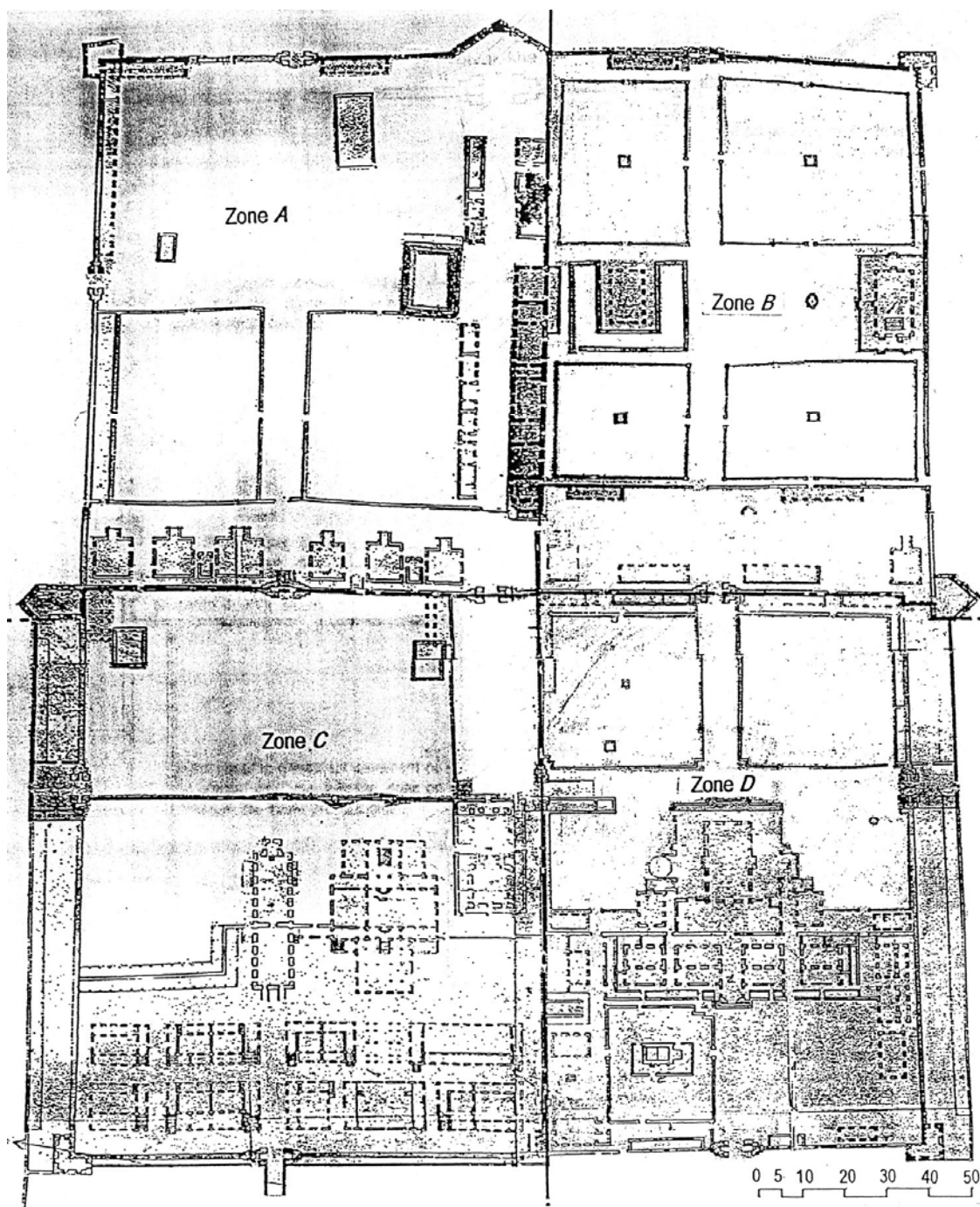
Source: Fine Arts Department



Plan du palais Louvo au XVII^e siècle
 Source : Département des Beaux-Arts, Bangkok, Thaïlande.

Appendix 6. Plan of Palace in Zones

Source: Mrs. Vipakorn Mitaraphibul Thumwimol



Appendix 7. Visitor Survey Chart 1

Demographic Survey

Name:

<u>Age</u>	<u>Gender</u>	<u>Previous visits</u>	<u>Place of residence</u>	<u>Education</u>
9-	Male	First time visitor	Lopburi	Elementary
10~14	Female	Repeated visitor	Saraburi	Middle School
15~24			Ayuthaya	High School
25~39			Bangkok	College/University
40~59			Other Provinces etc.	Academic/Professional
60+			Overseas/Country	

Visitor Signature:

Service Facilitator:

Appendix 7. Visitor Survey Chart 2

Reasons and Motivations of the visitors

Name:

<u>To socialize:</u>	Spend time with family and/or friends
<u>To enjoy the site:</u>	Enjoy the landscape
	Enjoy the ruins of the site
	Relax and get away from town
<u>To get knowledge:</u>	Intrest in Thai history
	intrest in architecture
	Education Trip
<u>As part of a tour package:</u>	A destination as part of the Tour

Others

Visitor Signature:

Service facilitator: