

**PHYATHAI PALACE: THE ARCHITECTURAL CONSERVATION
AND MUSEUM MANAGEMENT PLAN**

By

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This research aims to study the history of Phyathai Palace from the beginning as one of the two summer mansions of King Rama 5, until it became a palace in the reign of King Rama 6. During this period, Phyathai Palace expanded into several buildings. From the architectural point of view, the significance of each building with its architectural styles and decorations need to be researched in term of both form and functions.

The history of the site, especially its functions affected a number of changes in the architecture since King Rama 7 decided to transform the palace into a first class hotel. The alterations were made again after change of its purpose to become the National Radio Station. After the renovation in 1932, the office of the Army Medical Detachment (later known as the Army Hospital 'Pramongkutklao Hospital) became the main function, before the final proposal in 1979 to let the palace serve the public as a museum.

This study will also discuss architectural conservation and its practices for the use of each building. The study will focus on 5 buildings which are Phiman Chakri, Waikun Thepayasathan Hall, Srisuthaniwat Building, Thewarat Sapharom Hall, and Udom Wanaporn Building

The final part of the research will propose the museum management plan, providing the management and strategic plan for sustainable development in which the stakeholders can share their roles and responsibilities.

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Table of Contents

CHAPTER		
1	Background & the Statement of Problems	1
	Background and Rationale.....	1
	Objectives	3
	Scopes of Work.....	4
	Methodology.....	4
2	History & Its Significance	5
	History.....	5
	The Palace under transitions.....	7
	The location.....	8
	Statements of significance.....	9
	Phyathai Palace and its Condition.....	10
3	The Buildings: Form and Functions.....	17
	Phiman Chakri Hall.....	17
	Waikun Thepayasthan Hall.....	21
	Sisuthaniwat Building.....	25
	Udom Wanapon Building.....	28
	Thewarat Sapharom Hall.....	31
	Mekhala Ruchi Pavilion.....	33
	The Waiting Hall.....	34
	The Roman Garden.....	35
4	Management Plan for Conservation.....	39
	Initial Inspection.....	39
	Buildings.....	39
	Building System.....	40
	Protection and Stabilization for Building.....	40
	Research Documentation for Conservation.....	40
	Planning Consideration Project.....	40
5	Museum Management Plan.....	46
	Museum Management: Institution and Profession.....	46
	Architecture as Collection.....	46
	Museum Management Plan for Phyathai Palace.....	47
	Museum Strategic Plan.....	49
	Public Program Management.....	50
	Communications with Visitors: From Monologue to Dialogue.....	55
6	Summary and Conclusion.....	56
	BIBLIOGRAPH.....	58
	Appendix A Architectural Plan.....	59
	Autobiography.....	64

Table of Figures

Figure Number		
1	Musée du Louvre, Paris.....	7
2	Master Plan of the Palace	7
3	Lay-Out Plan of Buildings.....	7
4	Phyathai Palace Hotel Advertisement	7
5	Location Map	9
6-11	Historic Photographs: Becoming to Hotel	12
12-17	Historic Photographs: Becoming to Hotel.....	13
18-23	Historic Photographs: Becoming to Hotel.....	14
24-29	Historic Photographs: Becoming to Hotel.....	15
30-33	Historic Photographs: Becoming to Hotel.....	16
34	First Floor Plan of Piman Chakri Hall.....	18
35	Second Floor Plan of Piman Chakri Hall	22
36-44	Exterior of Piman Chakri Hall	19
45-47	The Main Hall	20
48-50	The King's Bedchamber	20
51-52	The Queen's Bedchamber	20
53-56	The King's Study	21
57-58	Plan of Waikun Thepayasathan Hall.....	22
59	Third Floor Plan of Waikun Thepayasathan Hall.....	23
60	Front of Plan of Waikun Thepayasathan Hall.....	23
61	Waikun Thepayasathan Hall look from the West	23
62	Dusit Thani Gateway	24
63	Stairway inside	24
64	Interior Decoration.....	24
65	Painting of Waikun Thepayasthan.....	24
66	Painting of Waikun Thepayasthan.....	24
67	Interior Decoration	24
68	Ground Floor Plan of Sisuthaniwat Building.....	25
69	Second Floor Plan of Sisuthaniwat Building	25
70-71	Sisuthaniwat Building	26
72-73	Stairway inside	27
74	Painting of Sisuthaniwat Building	27
75-77	Interior Decoration	27
78-79	Interior Decoration.....	28
80	Ground Floor Plan of Udom Wanaporn Building.....	29
81	Second Floor Plan of Udom Wanaporn Building.....	29
82-83	Udom Wanaporn Building	30
84-86	Interior Decoration of Udom Wanaporn Building.....	30
87-89	The difference style of staircase inside Udom Wanaporn Building.....	30
90-94	Thewarat Sapharom Hall.....	31
95-98	Thewarat Sapharom Hall.....	32
99	Mekhala Ruchi Pavillion looked down from Piman Chakri Hall.....	33
100	The Waiting Hall looked from the South.....	34
101	Back of the Waiting Hall	34
102	View of Roman Garden from the Gate	35
103-105	The Roman Garden.....	36
106-108	Three forms of Dome in the Palace.....	37
109	Street lights form is as same as roof form.....	38
110	Water leaked from the roof to ceiling.....	42
111	Cracked at the corner of ceiling.....	42
112	Lacquer was cracked.....	42
113	Damage of color	42
114	Water leaked from the roof or gutter to the corner of ceiling and wall.	42
115	Colour was cracked and lost	42
116-119	The original lock was replaced with a strange one	43
120	Rot and Moldy at the ceiling	44

121	The original lock was replaced with a strange one.	44
122-123	Colour was cracked and lost	44
124-125	Colour was cracked and lost	45
126	Vimarnmek Mansion Palace.....	48
127	The foyer	51
128	Children Education Corner at Singapore Art Museum.....	53
129	Souvenir Shop at Singapore Art Museum.....	54

ลิขสิทธิ์ของบัณฑิตวิทยาลัย
มหาวิทยาลัยศิลปากร

Scope of Work

1. To research on the styles and conditions of 5 comprised buildings
 - 1.2 Phiman Chakri Hall
 - 1.3 Waikun Thepayasathan Hall
 - 1.4 Udom Wanapon Building
 - 1.5 Srisuthaniwat Building
 - 1.6 Thewarat Sapharom Hall
2. To study on its functions to support each other with tourism approaches.
3. To draw the museum management plan in co-ordination with the functions. How to bring conservation and function together.

Methodology

1. Data Collection by:
 - 1.1 Primary sources
 - Site survey
 - Photography
 - Some measurement
 - Interview
 - 1.2 Secondary sources
 - Books
 - Archives
 - Brochure
 - Internet
2. Data analysis and Architectural drawing
3. Management plan for conservation and museum
4. Conclusion

Benefits

1. The study will discuss on the issues on conservation, including survey and practices, and indicating the problem of prior conversation: how to ensure that the Phyathai Palace will be well preserved and conserved as well as less impact on further destroyed or damaged.
2. The study will offer the alternative model for museum management plan, to balance the conservation and presentation under the sustainable development.
3. The study will offer alternative activities to raise the income for the museum under sustainable development.

List of Tables

Table 1: Work Schedule Guide Line..... 44
Table 2: Long term maintenance schedule 44

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CHAPTER 1

Background & the Statement of Problems

Background and Rationale

... A Museum and Free Library are as necessary for the mental and moral health of the citizens as good sanitary arrangements, water supply and street lighting are for their physical health and comfort ...

Thomas Greenwood, 1888

The above statement echoes the conceptions of public museum in late eighteenth and early nineteenth-century. This also responds to the relations between the concepts of culture and government that come to be thought of and organized in the modern way. However, each country has its own long standing tradition of nurturing and supporting the arts, and its own practices, particularly in forming their conception and function to suit their socio-cultural contexts.

In Western phenomenon, the public museum acquired its modern form since the late eighteenth-century. The ideas and concepts of museum have developed and reshaped the formation and function of museum and its contexts. Comparing to the French long tradition of promoting the arts and its museums, Phayathai Palace is an equivalent to the successor to the Pompidou Centre, back to the Grand Projects, such as the Musée d'Orsay and Musée du Louvre. For example, the tradition of turning the Palace to be public art museum started from the Musée du Louvre since 1793



Figure1 Musée du Louvre, Paris

The process of its formation was as complex as it was protracted, involving, most obviously and immediately, a transformation of the practices of earlier collecting institutions and the creative adaptation of aspects of other new institutions.¹ The museum formation under Western cultural modernity has grown equally with other sectors, such as international exhibitions and department stores which were developed alongside with the museum. The emerging role of museums became part of the reorganization of the social space, especially in the formation of the public sphere. Even though the early stage was rather connected with the bourgeois than the general public, it still partially detached the cultural forms and practices from their functions and connected them to new social and political purposes.

The complexity of the museum formation in Western societies has been through the development of governmental systems, and of the so-called 'representative publicness'.²

Hence, the development of museums can be considered by the various issues relating with the preservation and presentation of heritage sites and their collections. Not only are the museums that were established during the eighteenth and nineteenth-century, but also the historic palaces and houses identified as a part of museum development culture. It shows how the conceptions of restoration and conservation suitable for the historic buildings or country houses have evolved since the mid-twentieth century, as well as the evolution of practice over the years.

Musée du Louvre seems to be a good example as the first public art museum, founded in 1793 as the former palace of the French monarchy, particularly with the glass pyramid designed to be the new entrance. It provides a new symbol of identity with proved by the changes and expansion of its roles and representation.³

Another example is the National Trust in England owned around 250 historic houses scattered over England, Wales and Northern Ireland. There is also a separate National Trust of Scotland. This reflects the contemporary attitudes and approaches of the government toward art preservation that have changed since the mid-twentieth century.⁴

In comparison, the process of museum's formation in Europe shows a different picture when comparing to that of Thailand and/or other non-Western countries. The movement of arts in Thailand could not fulfill the operations of European modernity. We did not form the infrastructure in cultural fields, at least not in the same modern sense as the Western's. The idea of museum can be considered as the re-establishment over the

¹ Bennett, T., The Birth of the Museum: History, Theory, Politics (London: Routledge), 1995, 19.

² Ibid., 25.

³ Barker, E., Contemporary Cultures of Display (Italy: The Open University), 1999, 23.

⁴ Ibid., 200-227.69

aristocratic conception, and it reflects the low effectiveness in social processes. The disparities between cultural modernity and cultural modernism in Thailand shows a similar picture when we comparatively consider with the movements in Latin American countries.⁵

However, this study will be concerned not simply with the arrangement of objects or the collections in the palace but also with the history and architecture of the site. The fundamental point of this research, Phiyathai Palace, is to study its historical changes, focusing on the architectural and conservational aspects, as well as the possibilities in managing the palace partly as a museum that are compatible with our socio-political and cultural contexts. On the one hand, the study describes the process by which the architectural conservation has come to be regarded as the core of historic sites. It also shows the appropriation of how functions and management can support the museum and its conservative concerns.

Objectives

1. To study the history of the Palace. It aims to represent the site via its historical context to understand the values and shows how to approach the stakeholders to concentrate on the site and appropriate its heritage values.
2. To study the architectural form of the buildings. It aims to study the architectural material, design, decorations of the site and its surrounding areas, including the history of each building, and to depict the architectural values of the building and its variety of use of the buildings.
3. To propose the conservation plan. This will focus on the prior conversation practices and its existing conditions. The study will also aim to propose the ideas on further conservation practices.
4. To propose the museum management plan. This aims to provide the conception of how to manage and organize the site as a public museum under the sustainable development strategies. This will include the plan for public functions and uses.

⁵ Canclini, N.C. (1997), Hybrid Cultures: Strategies for Entering and Leaving Modernity (Mineapolis : University of Minnesota Press:), 1997, 41-44.

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CHAPTER 2

History & Its Significance

History

The Birth of the Palace

During the reign of King Rama 5 (King Chulalongkorn), two palaces were built in Bangkok area; Suan Dusit Palace and Phyathai Residence. The King had purchased two pieces of land, a vegetable garden located along Sam Sen Canal, connected to Phya Thai rice field, with approximately 100 rai (40 acres) then simply built a mansion called 'The Royal Farm at Klong Phyathai'¹.

The palace was firstly built to be a royal pavilion for the holidays and experiment rice crops. A building was then constructed and named 'Phyathai Residence'. Later when the King's visits became more frequent, the palace was renamed 'Phyathai Palace'.

The Phyathai Residence was built in 1909 to accommodate His Majesty for relaxation. The construction was completed in May 1910, but the King passed away on 16 October that year. Queen Si Phatcharin (also addressed in this paper as Queen Saovabha Phongsri or Queen Mother) was overcome with grief when her husband died and was suggested by King Rama 6 (King Vajiravudh), to move from the Royal Grand Palace to Phyathai Residence with some relatives, and thus it was more convenient for the doctors to attend her. The residence served as her living place during the last ten years of the Queen's life. King Vajiravudh occasionally sojourned here.

After Queen Mother had died in 1919, King Rama 6 built a palace for himself. He then bestowed the status on Phayathai Palace in honour of his parents, and thereafter called 'Phayathai Palace'. His first residence called 'Phra Raj Montien Sadhan'².

He built a small two-story teak house with a clay-tile roof on the bank of Phyathai canal to be his private residence, called 'Udom Wanapon'. Later the name was changed to Mekhala Ruchi Pavilion. The King planned to build here a palace complex in the western

¹ Prince Dumrong Rajanuphab (1970), Tumnam Wang Gao, Prachum Pongsawadarn (Part 26) in memory of Colonel M.R. Lek Ngon-Rod (Bangkok: Phra Chan Publishing Company), 1970, 94-129.

² The area where 'Phra Raj Montien Sadhan' was located is now used for the office of the Phra Mongkutklao Hospital.

style to be his permanent residence. His mother's palace, except for the audience hall, was pulled down to make way for the new buildings³.

When the new palace was completed, the celebration ceremony it was held on 16-17 November 1922. The King then named it 'Phyathai Royal Palace'.

The Palace comprises of five buildings:

- Phiman Chakri Hall
- Waikun Thepayasathan Hall
- Srisuthaniwat Building
- Thewarat Sapharom Hall
- Udom Wanapon Building

Behind this group of buildings, there are the Mekhala Ruchi Pavilion and an extensive garden in Renaissance style known as the 'Roman Garden'. At the far end, a structure was erected to house 'Tao Hiran Panasun', the guardian spirit of the Palace and Phyathai area.

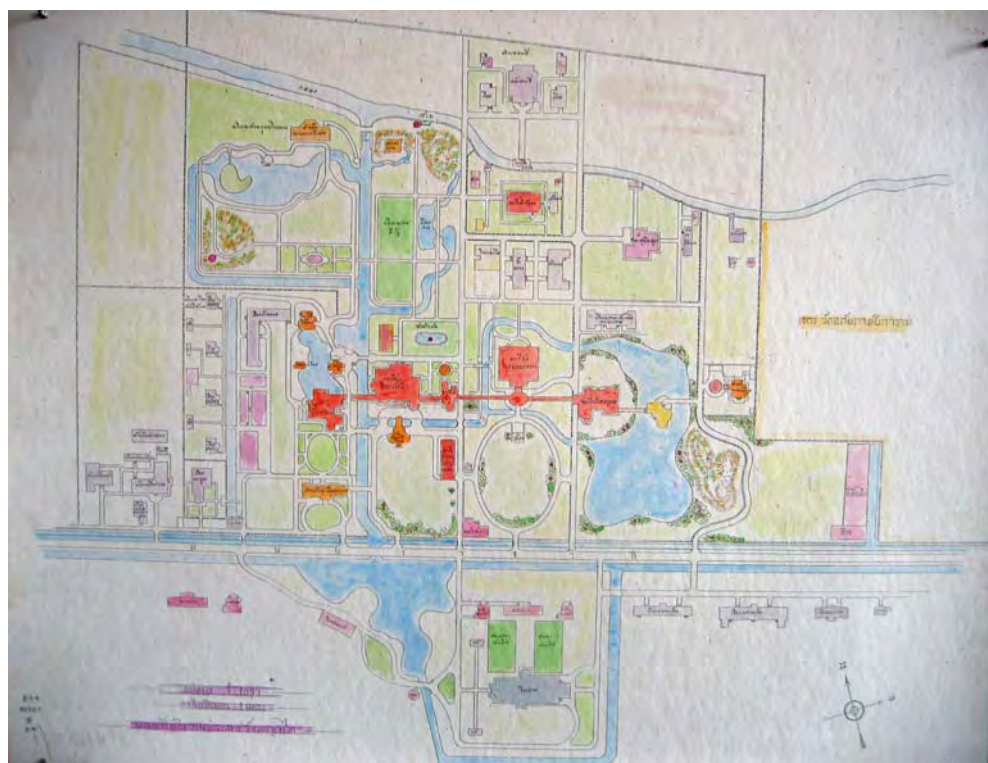


Figure 2 Master plan of the Palace

³ His mother's residence was dismantled and rebuilt as a science building at the Royal Page School or Vajiravith College at the present day. The audience hall was later named 'Thewarat Sapharom Hall'.

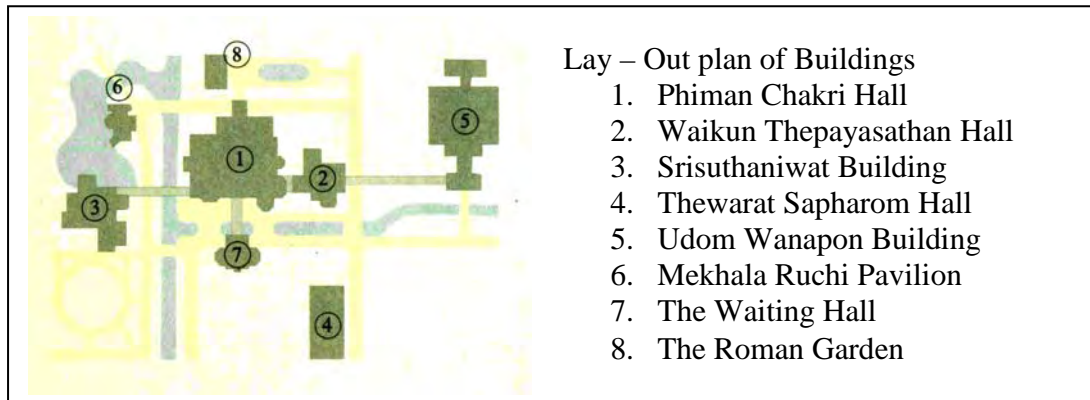


Figure 1 Lay-out plan of buildings

The Palace under transitions

After King Vajiravudh had passed away in 1925, King Rama 7 (King Phrachathipok) gave the permission to transfer this palace to be a first class hotel. The most luxurious hotel of its time in which managed by Royal State Railways. Due to several reasons, the business discontinued after 5 years.



Figure 4 Phya Thai Palace Hotel Advertisement

However, to transfer the palace into the hotel accommodation, some alterations have been made serve that purposes. The hotel aimed to provide every necessity and every luxury that are met in the finest hotel in Europe and America.⁴

In 1930, King Phrachathipok used it for the first time as National Radio Station. After the revolution in 1932, the government moved the National Radio Station back to Sala Dang and used it as the office of the Army Medical Detachment, later became the Army Hospital. The alterations had to be made again for its use as a hospital.

On 25 November 1952, the army changed the name to commemorate King Rama 6 as 'Phra Mongkutklao Hospital'. In 1969, the hospital moved to the new building and the Army Medical Department used as its office until 1989, and moved again to the new location and Phra Mongkutklao Medical Center used as its temporary office since then.

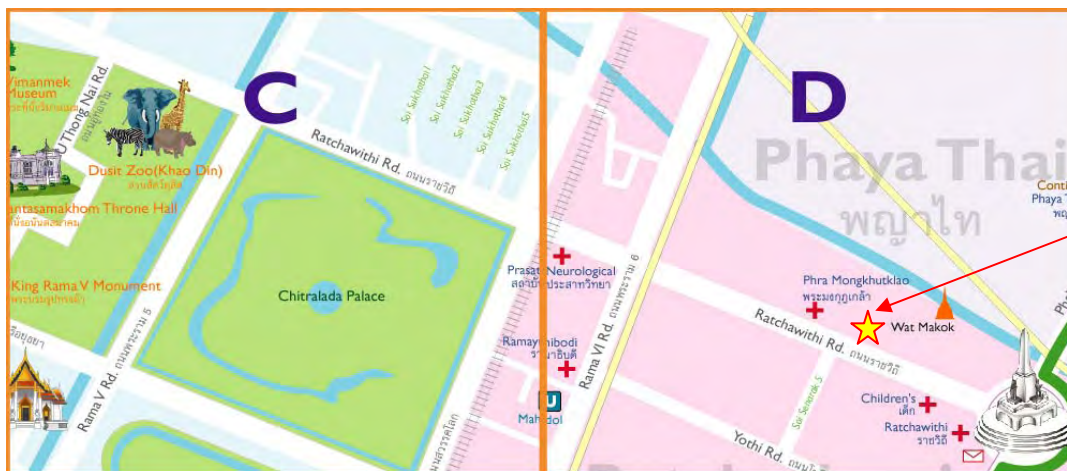
However, there was a proposal to move Phra Mongkutklao Medical Center to the new location and establish Phyathai Palace to be a public museum. The idea was confirmed after the Fine Arts Department registered the palace to be a national ancient monument on 12 January 1979.

The Location

The mansion was originally connected by land via 'Sung Hee Road' from Dusit Palace; later rename by King Rama 6 to be 'Rajvidhi Road'. The location can be identified as follow:

North:	Klong San Seap
South:	Rajvidhi Road
East:	Wat Apaitayaram
West:	Phra Mongkut Klao Medical College

⁴ Seidenfaden, E. (1984), *1928 Guide to Bangkok* (Singapore: Oxford University Press, 1984), 21-26.



Statements of Significance

There are number of values that have been shaped all together in this site. They can be identified as follows:

1. Historical Values

Phyathai Palace reflects the history of Thailand during the modern era. Beginning from King Rama 5 with his original purposes, then King Rama 6 and King Rama 7 respectively, the ideas of using this palace has been changed due to political circumstances.

During the transition period between Monarchy and Democracy, this palace has served as an experimental site for 'Dusit Thani', the model town that King Vajiravudh has constructed his ideas on experiment in democratic form of government. The miniature comprised social, economic, and political structures within its architecture. The numbers of his literary works were written here in this palace during his permanently stay during 1919-1925. Almost a century that this palace has been transferred from the recreation pavilion to palace, hotel, radio station and latest the hospital.

2. Social Values

The Phyathai Palace can be considered as a spiritual site not only for King Rama 6 but also for the people who now work there. The existing monuments includes the Statue of King Rama 6, Tao Hiran Panasun Shrine, and Phra Pirun, the rain god copper statue, which was sculptured by Silpa Bhirasri (Corrado Feroci)

Tao Hiran Panasun, a righteous spirit, is believed to be the guardian who keeps the King from harm. His shrine is a respectful place general public, especially the military offices and hospital officers who work there. With late construction, the statue of King Rama 6 is also the ritual site for public to pay respect as well as asking for helps.

3. Aesthetic Values

The palace has been conserved and renovated several times since it was firstly built in 1909 due to its historical and political uses. However, the mixed architectural styles of the palace are very important in terms of modern influences in the country. Each building has its own character and style, including its function which is significant to be proposed as museums, including the research for its collections.

4. Interpretative Values

Before the death of King Rama 6 on 26 November 1925, he consulted his brother, Prince Kamphaeng Phet, director of the Royal Railways Department at the time on the idea of turning Phya Thai Palace into a first class hotel to upkeep the palace from its large amount of money for maintenance. King Rama 7 (King Prachathipok) succeeded his brother and agreed with this idea. He then turned the palace into a first class hotel called 'Phyathai Palace Hotel'. It was considered as the finest hotel in Bangkok, and probably first tourist approach in the country.

Phyathai Palace and its Conditions

By considering the issues relating to the conservation and its uses, the Phayathai Palace has been changed for its use several times before being proposed as a museum. The significance of its use will provide the understandings in attitudes and approaches to the palace, when it was managed under different governments both before and after the revolution in 1932.

The statement of purpose and description of the palace can be considered in two periods:

- From King Chulalongkorn to King Phrachathipok (before 1932)
- From King Phrachathipok (after 1932) to present

From King Chulalongkorn to King Phrachadipok (before 1932)

Referring the historical records, the palace was firstly used as the recreation site of HM King Chulalongkorn. It was not then established as a palace but only a mansion for summer vacation. Since 1910, Queen Saovabha Phongsri had permanently resided for the last 10 years of her life. During the reign of King Rama 6, the Phyathai Palace was expanded to be his permanent residence, then King Rama 7 (King Phrachadipok) decided to turn the palace into the first class hotel in 1925, due to several reasons. This can be considered that the purpose of the palace has been totally changed and the architecture and infrastructure has to be adapting for the new purpose until 1930.

The Phyathai Hotel had been affected by the world recession so that King Rama 7 decided to stop the business and turned it into the first radio station in Thailand. During this change, Phyathai Palace once again was adapted for another use.

From King Phrachathipok (after 1932) to present

After the revolution in 1932, the government decided to move the radio station back to the original place, and transformed it into the office of the Army Medical Detachment and the Phra Mongkutklao Medical Center respectively. During 1932-1979, the Phyathai Palace had been changed for its use several times. This affected quite a lot on its structure, architecture, and the environment.

The Phyathai Palace has been conserved a few times up to the present (please read for more detail in chapter 3). The renovations have been made to serve its actual purposes due to the use of the government and its policy.

This chapter aims to research on the history of the five buildings and its individual significance. This will include Phiman Chakri Hall, Waikun Thepayasathan Hall, Sisuthaniwat Building, Thewarat Sapharom Hall and Udom Wanapon Building.



Figure 6



Figure 7



Figure 8



Figure 9



Figure 10



Figure 11

Figure 6 to 11 Historic Photographs: Becoming to Hotel

Source: National Archive, Fine Art Department.



Figure 12



Figure 13



Figure 14



Figure 15



Figure 16



Figure 17

Figure 12 to 17 Historic Photographs: Becoming to Hotel

Source: National Archive, Fine Art Department.



Figure 18

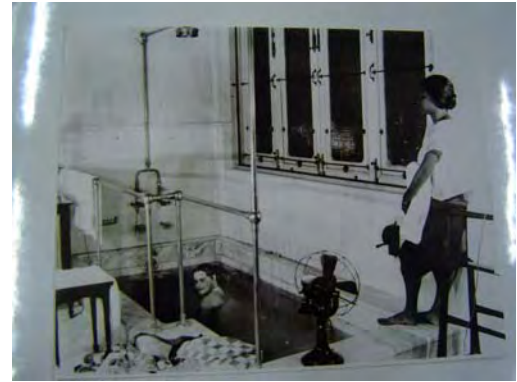


Figure 19



Figure 20



Figure 21



Figure 22



Figure 23

Figure 18 to 23 Historic Photographs: Becoming to Hotel

Source: National Archive, Fine Art Department.



Figure 24



Figure 25



Figure 26



Figure 27



Figure 28



Figure 29

Figure 24 to 29 Historic Photographs: Becoming to Hotel

Source: National Archive, Fine Art Department.

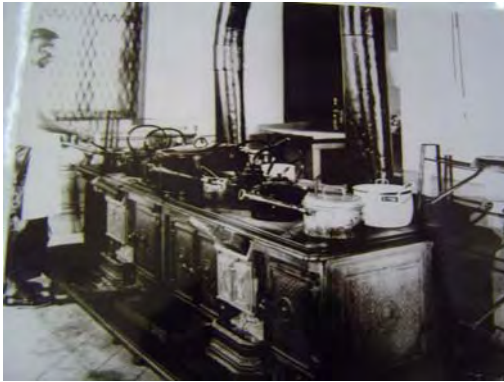


Figure 30



Figure 31



Figure 32



Figure 33

Figure 30 to 33 Historic Photographs: Becoming to Hotel

Source: National Archive, Fine Art Department.

CHAPTER 3

The Buildings: Form and Functions

Phiman Chakri Hall

This is the main building in the palace complex, a two-storey structure of brick and mortar in a combination of Romanesque and Gothic architectural styles. A special feature of this building is the high pointed dome from which the Royal Standard was flown when the King was in residence. Fresco stuccos of beautiful flowers decorate the ceiling, while ornamental designs decorate the upper part of the walls. The door panels are gilded, carved wood characteristic of the Victorian period. The King's initials can be seen on the decorative panels above the door of important rooms.

The rooms on the first floor, including the dining room, drawing room and pantry, have beautiful fresco stuccos. Rooms of special interest on the second floor are:

The Main Hall

This was where the king gave private audiences or had informal meals. It is decorated in a European style with a fireplace at one end. A portrait of Rama VI was centrally placed on the wall above the mantelpiece.

The King's Bedchamber

The bedroom has an attached bathroom. The ceiling is decorated with a painting of a Buddhist palm-leaf text and a dragon, the zodiac sign and a symbol of the King because he was born in the year of the big snake.

The Queen's Bedchamber

This was Queen Intharasak Sachi's room. There is a firesco secco in floral motifs on the ceiling. The decorative design on the cornice features the peacock's tail feather, an emblem of the Queen.

The King's Study

This room still contains built-in bookcases, which are white cabinets with gilded designs. On each one appear the King's initials under the crown of victory. Next to the study is a spiral staircase leading to the room directly under the dome.



Figure 36



Figure 37



Figure 38



Figure 39



Figure 40

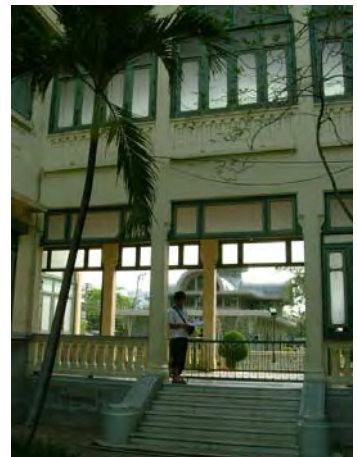


Figure 41



Figure 42



Figure 43



Figure 44

Figure 36 to 44 Exterior of Piman Chakri Hall



Figure 45 to 47 The Main Hall



Figure 48 to 50 The King's Bedchamber



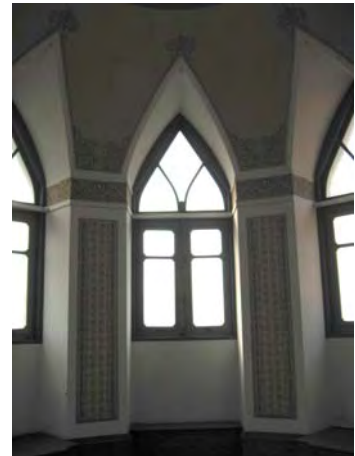
Figure 51 to 52 The Queen's Bedchamber



Figure 53 to 54 The King's study



Figure 55 to 56 The King's study



Waikun Thepayasthan Hall

This Romanesque structure is situated to the east of Phiman Chakri Hall. It was originally a two-storey building with a third storey added on later to accommodate another bedchamber for the king.

Waikun Thepayasathan once housed the Bangkok Radio Broadcasting Station, opened on February 25, 1931, when King Prachathipok's coronation anniversary was celebrated. His speech to members of the royal family, government officials and courtiers at Amarin Winichai Hall was sent by wire to the transmitter at the Phyathai station to be broadcasted to the public. The broadcasting station was in operation for only two years when a change of regime took place in 1932. It was then moved to Sala Dang.

There is a fine specimen of art nouveau fresco stucco in the King's bedchamber. The ceiling is decorated with four cherubs floating in a circle in the sky, playing music. The library, study and closet are also decorated with fresco stuccos.

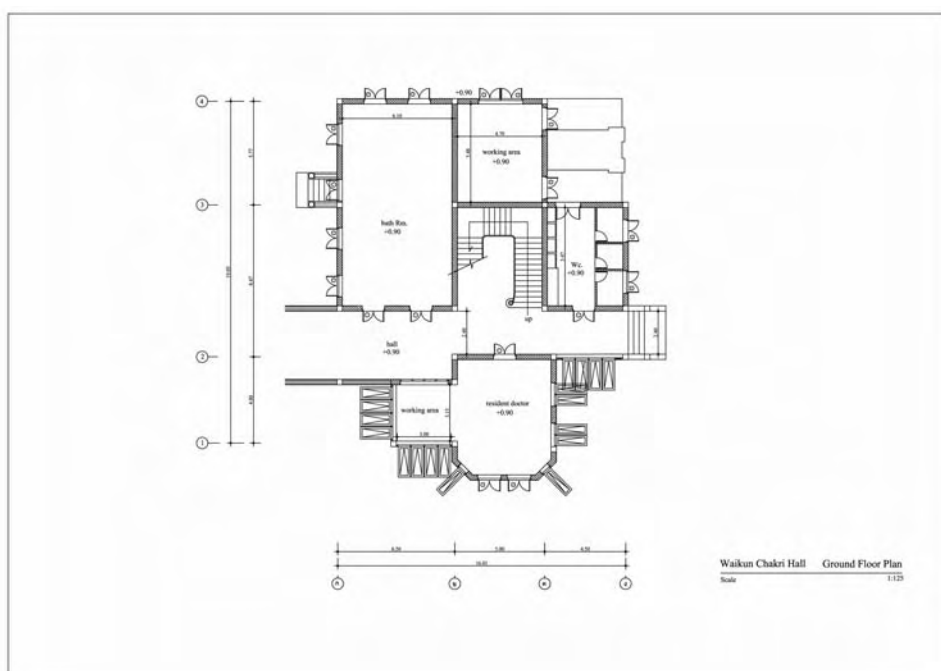


Figure 57 Ground floor plan of Waikun Thepayasthan Hall

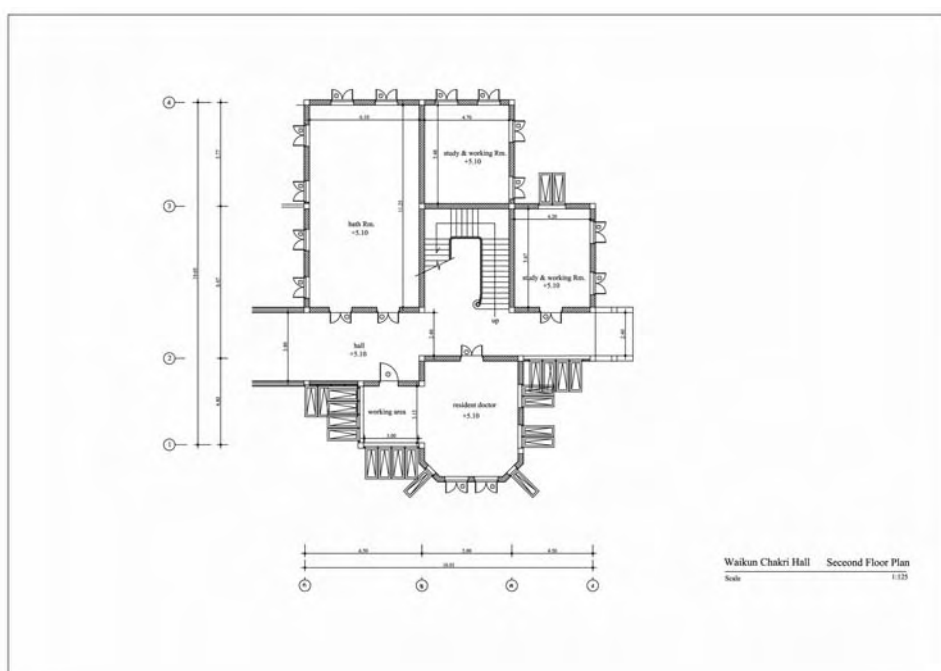


Figure 58 Second Floor Plan of Waikun Thepayasthan Hall

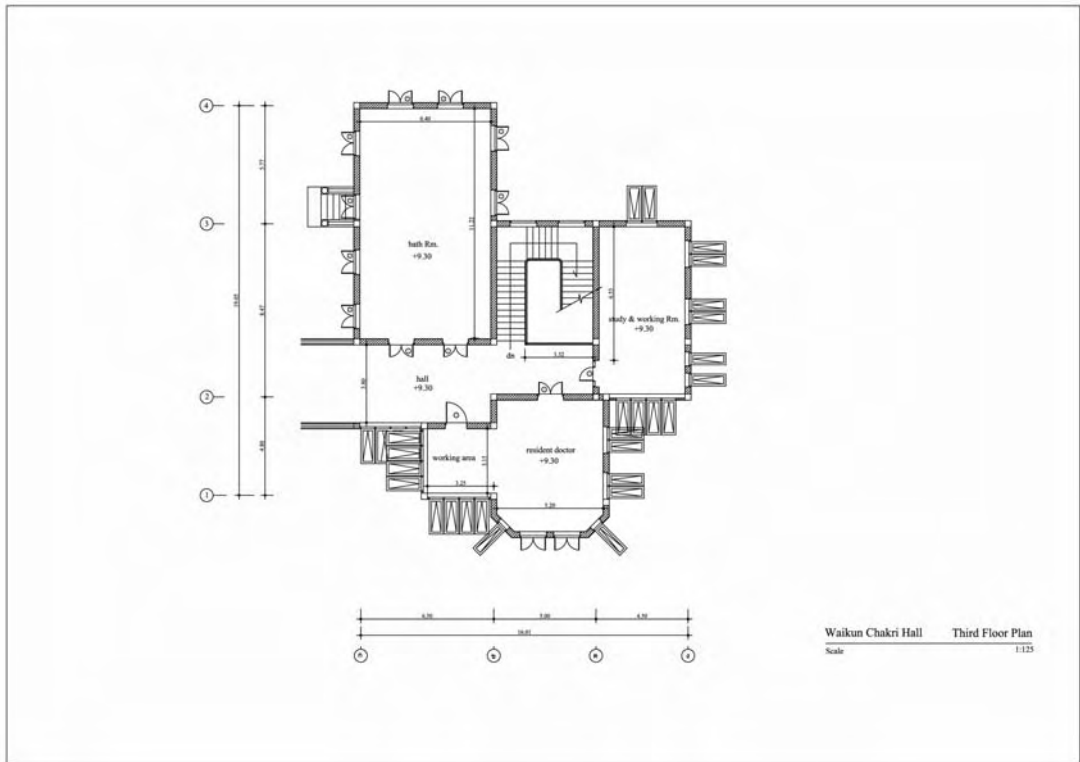


Figure 59 Third floor plan of Waikun Thepayasthan Hall



Figure 60 Front of Waikun Thepayasthan Hall



Figure 2 Waikun Thepayasthan Hall look from the West



Figure 62 Dusit Thani Gateway



Figure 63 Stairway inside



Figure 64 Interior decorative



Figure 65 Painting of Waikun Thepavasthan



Figure 66 printing of Waikun Thepayasthan



Figure 67 Interior decoration of Waikun Thepayasthan

Sisuthaniwat Building

This building was originally called Laksami Philat after Phra Nang Laksami Lawan, one of the king's consorts. It is two-storey building in brick and mortar, situated to the west of Phiman Chakri hall. It has a small English Gothic turret. There is an open corridor connecting the second floor of this building to that of Phiman Chakri Hall. Sisuthaniwat was used as the Queen's audience hall. Floral designs decorated ceilings and upper walls of the rooms in this building. In the main room there is a western-style painting of a shepherd and a shepherdess.

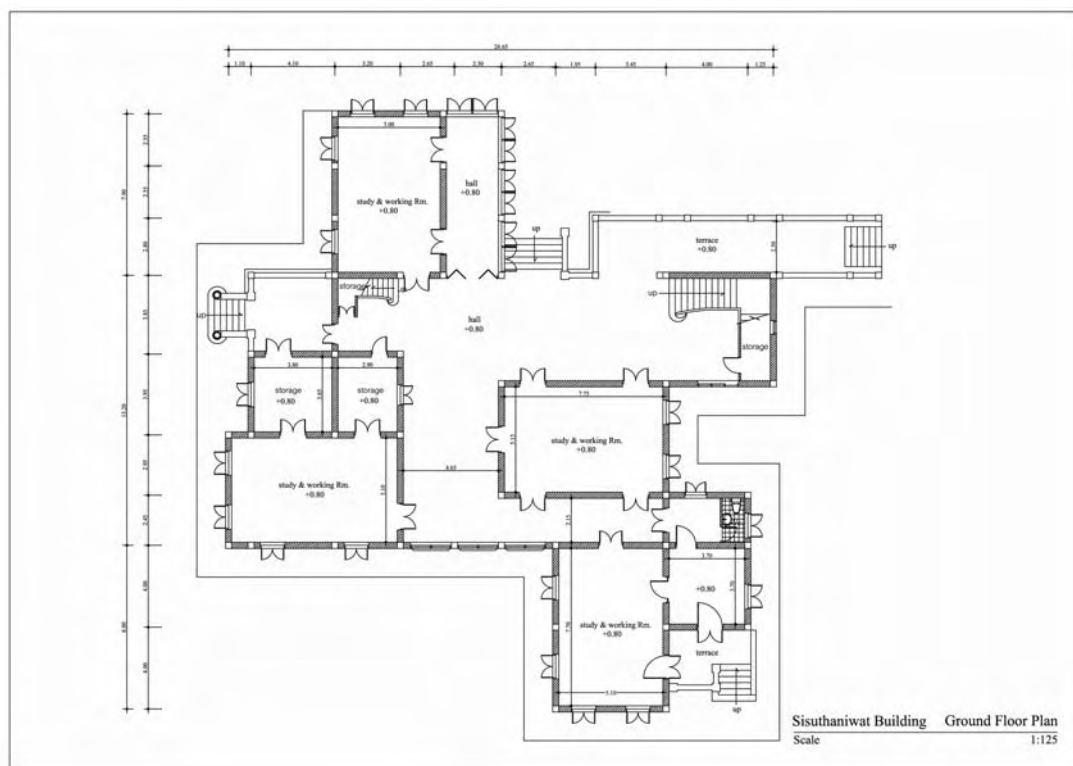


Figure 68 Ground floor plan of Sisuthaniwat building

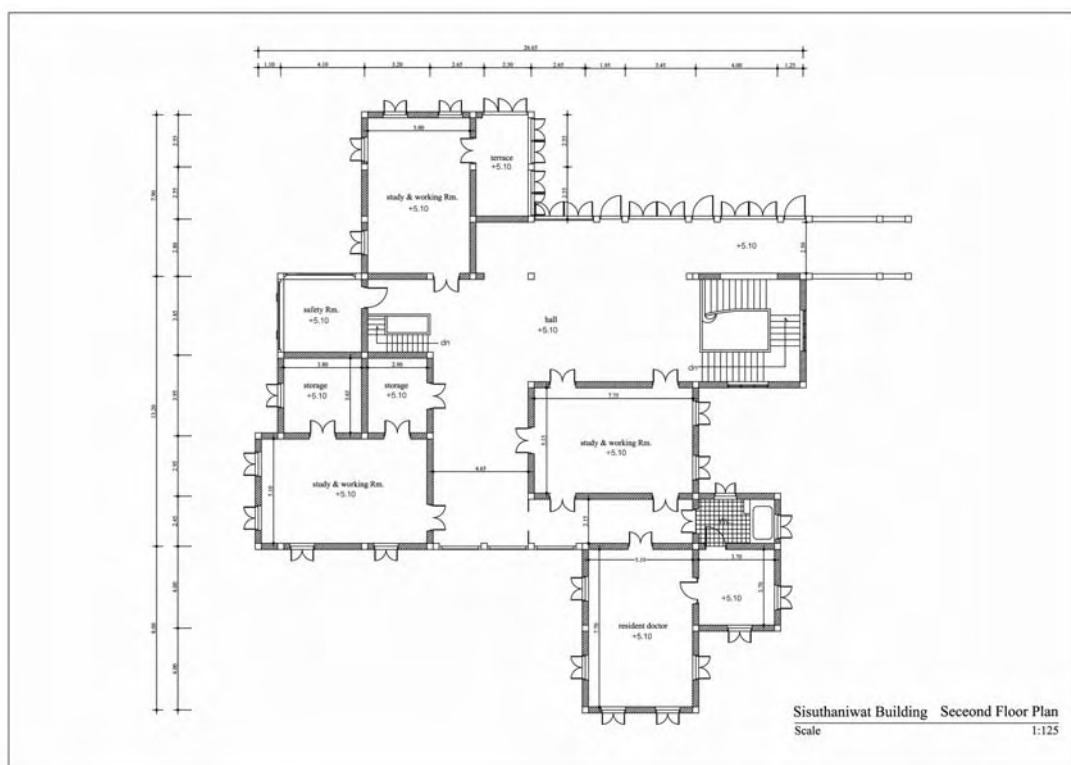


Figure 69 Second floor plan of Sisuthaniwat building

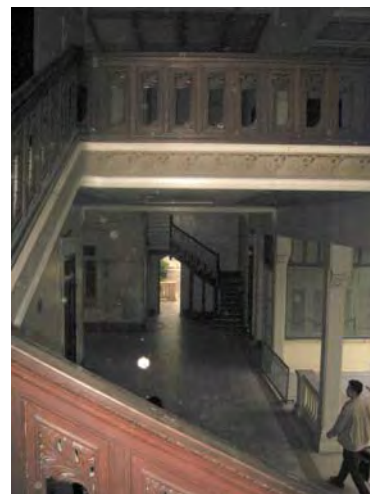


Figure 70 to 71 Sisuthaniwat building

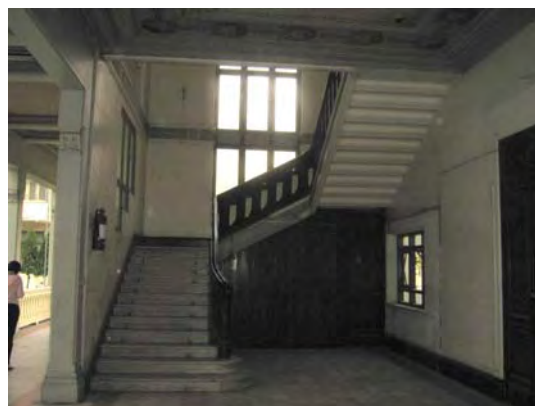
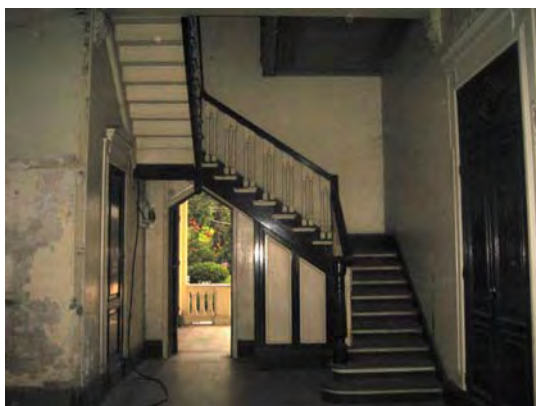


Figure 72 to 73 Stairway inside



Figure 74 Painting of Sisuthaniwat

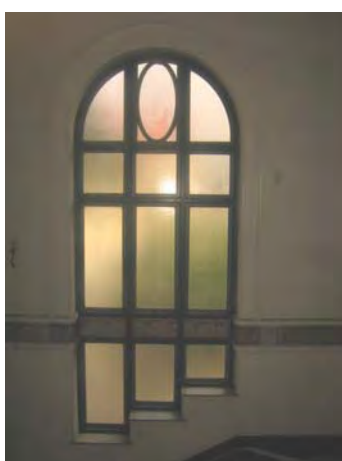


Figure 75 to 77 The interior decoration



Figure 78 to 79 The interior decoration

Udom Wanapon Building

This two-storey building, situated to the east of Waikun Thepayasathan Hall, was constructed later than the other buildings, presumable on the site of an old storehouse. Compared to the others, it is much simpler and the roof is less steep. The walls and ceilings do not have fresco secco as do those of the other buildings. The walls, however, are decorated with white glazed tiles. The emphasis is on the front entrance and the main staircase with art-nouveau wrought iron railing. The building also features a spiral staircase, which was made entirely of wrought iron, an indication that a great progress had been made regarding the construction materials. This type of staircase was popular in the reign of King Rama V but it was generally made of wood.

There are two identical sets of rooms on the upper floor, one on each side of the main staircase. The first floor was a large hall. The building was originally a separate unit, not connected with the first three buildings. Later it was necessary to turn the building into residences for Phra Nang Chao Suwathana and Phra Sutcharit Suda. A long span bridge of reinforced concrete was then built to join the second floor of this building to that of Waikun Thepayasathan Hall, another indication of advances in structure.

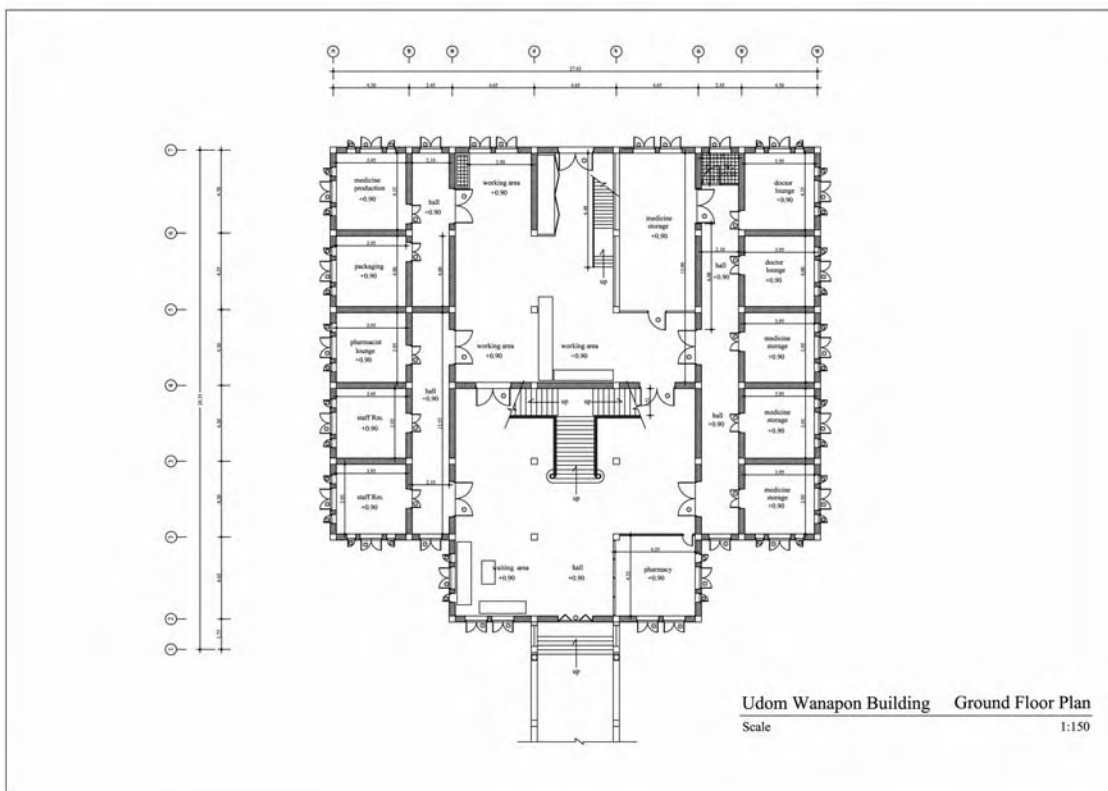


Figure 80 Ground floor plan of Udom Wanapon building

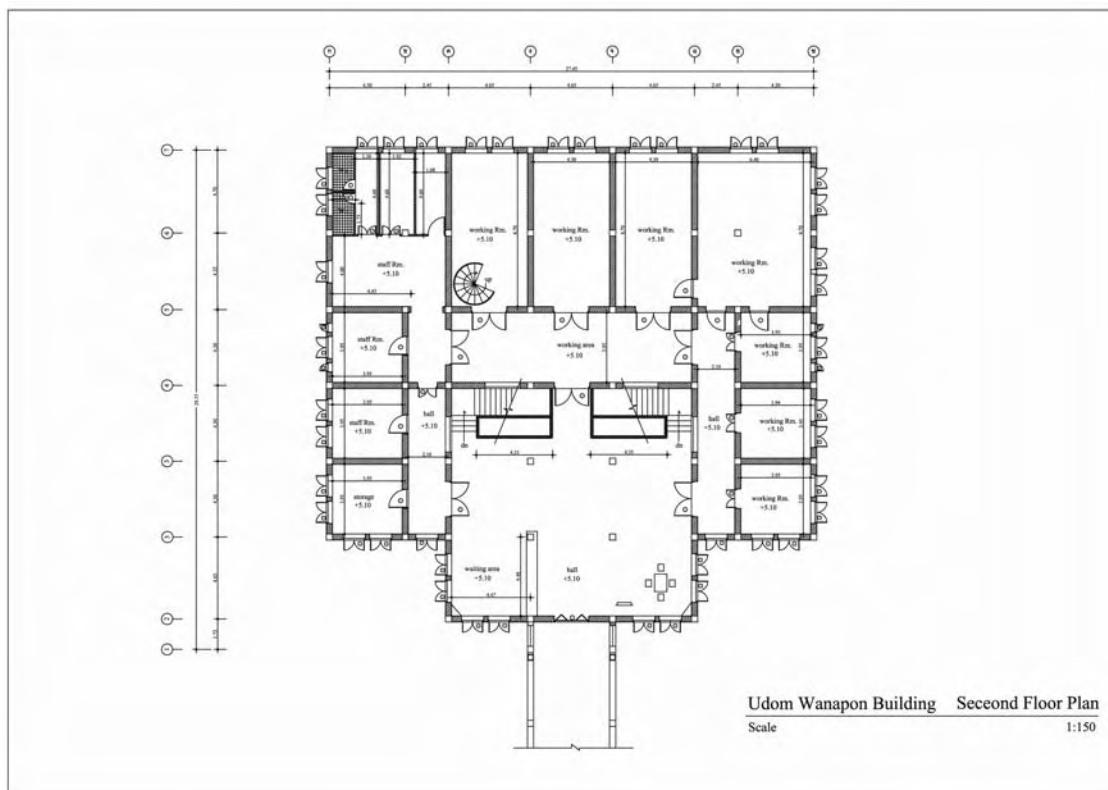


Figure 81 Second floor plan of Udom Wanapon building



Figure 82 to 83 Udom Wanapon Building

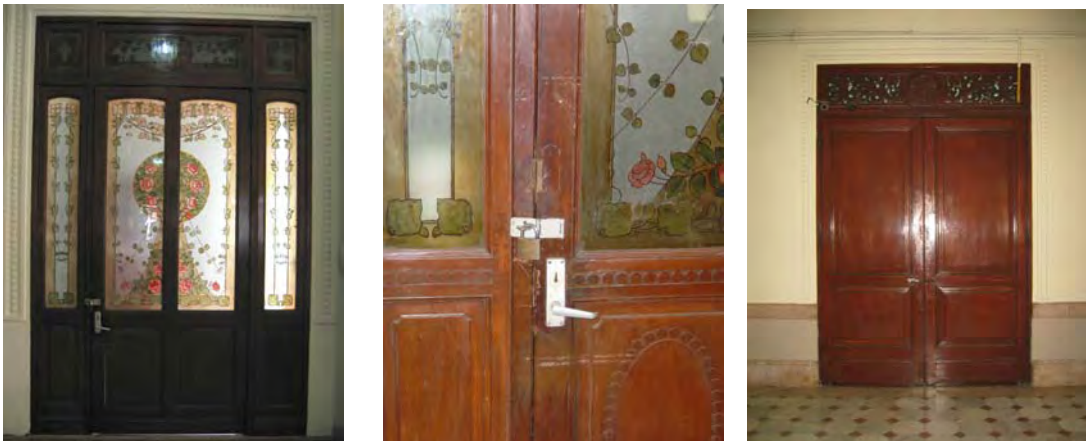


Figure 84 to 86 The interior decoration

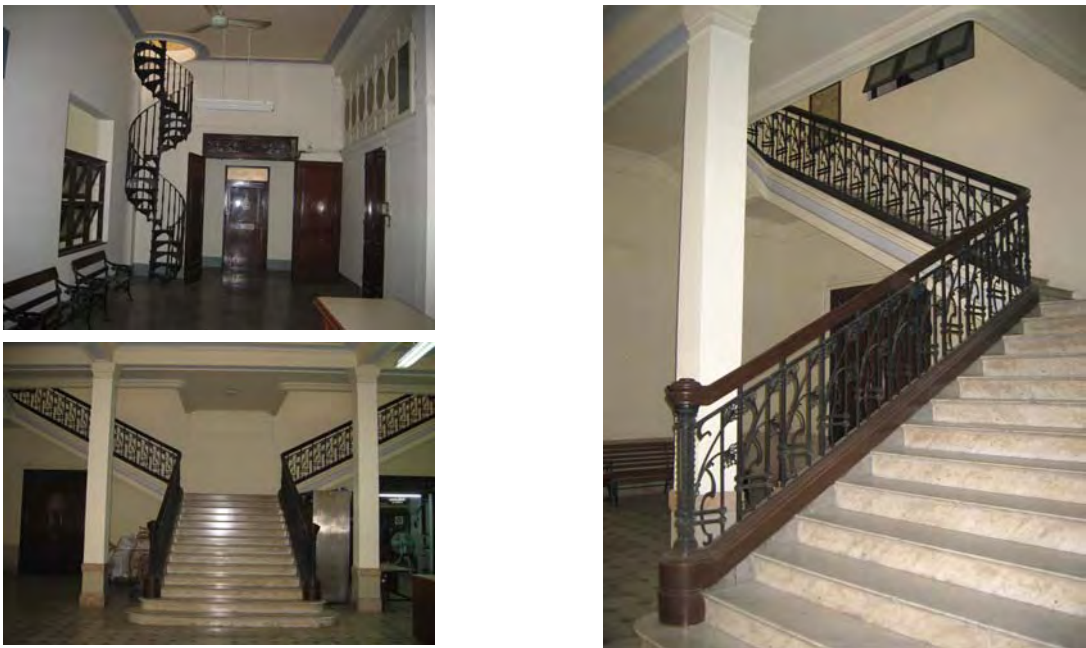


Figure 87 to 89 The difference style of staircases inside the building

Thewarat Sapharom Hall

This structure, in front of Waikun Thepayasathan Building, was originally an audience hall in 1910 when the Queen Mother resided at Phyathai Palace and it is the only building remaining intact from her time. Her initials SP (she was originally called Saowapa Pongsi) can still be seen on the lunette at the northern end of the hall.

This building features certain characteristics of Byzantine architecture. It is made of wood with a central dome and vaulted roof. There are paintings of men, women and children as well as tree and floral motifs. Religious rites and royal functions such as the King's birthday celebration were held here. Sometimes the King used the hall to receive visitors, or turned it into a playhouse or cinema hall.



Figure 90 to 94 Thewarat Sapharom Hall

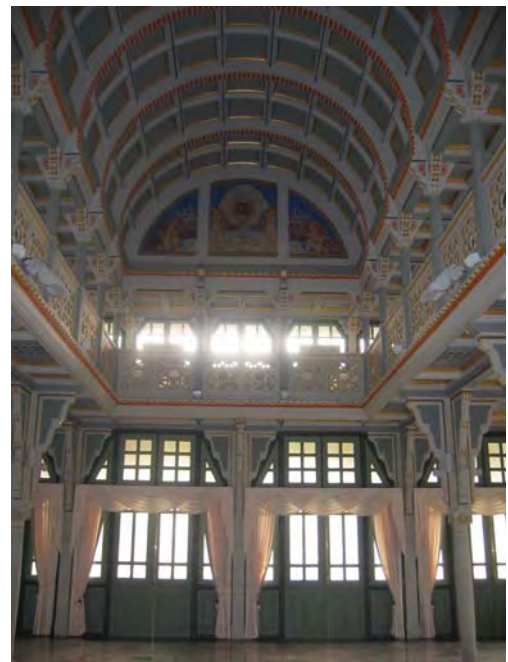


Figure 95 to 98 Thewarat Sapharom Hall

Mekhala Ruchi Pavilion

This is a two-storey teak structure with a clay-tile roof, situated of the west of Piman Chakri Hall. Mekhala Ruchi was the first building that King Vajiravudh had constructed on the palace grounds and he occasionally lived here during the construction of his permanent residence. It is on the bank of Klong Phya Thai, where the King might have bathed after the ritual of cutting his hair. There are beautiful paintings of peacocks in the front hall.

When the palace buildings were completed, the King bestowed the name Udom Wanaphon on the east building that was joined to Waikun Thepayasathan. He renamed this structure, the former Udom Wanaphon building , Mekhala Ruchi.



Figure 99 Mekhala Ruchi Pavilion looked down from Piman Chakri Hall

The Waiting Hall

This structure was added later after all the buildings were completed. It is in a neo-classical style and is situated in front of Phiman Chakri Hall. The King got on and off his car here and people who wanted an audience with the King would wait in the hall.



Figure 100 The Waiting Hall looked from South



Figure 101 Back of the Waiting Hall

The Roman Garden

It is believed that originally there were three gardens in the palace but only one remains. It is geometrical in design and features a Roman garden pavilion, with a domed roof supported by Corinthian columns. The pavilion is flanked by open, roofless rectangular structures with columns of the same order, on which rest the entablatures. There are marble steps going up to the pavilion, and along the steps are Roman marble statues. Aligned with the pavilion is a large pond encircled by a broad pathway. The pavilion was used as a stage for open-air performances on special occasions.



Figure 102 View of Roman Garden from the gate



Figure 103 to 105 The Roman Garden



Figure 106 to 108 Three forms of dome in the palace



Figure 109 Street lights form is as same as roof form

CHAPTER 4

Management Plan for Conservation

In this chapter, the study aims to research on the concept of survey and conversation of the 5 buildings. The topic of study will cover:

1. Initial inspection
2. Buildings
3. Building system
4. Protection and stabilization for building
5. Research documentation for conservation
6. Planning consideration project

Initial Inspection

Inspection has begun on November 8, 2003. At that time until the present the buildings are mainly used as a museum but some parts of buildings are used as the offices and the storages. The space is not well organized and the building is not well maintained, because volunteers not professional manage the palace.

Buildings

The four main buildings are connected by covered corridor. Piman Chakri Hall, Srisuthaniwat Building and Udom Wanapon Building are two storeys height, only Waikun Thepayasathan Hall are three storeys height. All buildings structures were constructed with brick and cement plaster, cement and ceramic roof tile, wooden stairs, floor, doors and windows. Only Thewarat Sapharom Hall, which is separated from the others has thin roof tile and cement floor tile.

In general these buildings are still stable with no sags or slanting walls, because of log woods layer underneath the building base (similar to other buildings constructed in that period). The exterior looks good because of repainting but many parts of the interior especially the ceilings, the cement floor tile at the balcony and the inner walls which are cement plaster, were cracked and moldy by moisture and rain water from the roof (see photos.) It has to be conserved and renovated immediately before moisture, rain, sunrays and other factors will do more damages. After inspection we have measured the building in order to indicate the deteriorated areas and plan to do conservation guide line.

Building System

Wiring is in good condition but many electric bulbs are out of order. Water plumbing is in good condition. There is no air conditioning system in the museum but the offices, using unit system.

Protection and Stabilization for building

1. Rearrange the scattering offices/workspaces and set them together in an unimportant area of the building
2. Clean up the deteriorated parts of the building, take out all dust and mold from the wall, ceiling and floor.
3. Take out some dust and objects off the clogged gutters and downspouts.

Research Documentation for Conservation

1. Surveying, taking photos
2. Keeping a log book
3. Finding drawings and old photos
4. Drawing plan and elevations
5. Building record

Planning Consideration Project

Work Process:

1. Inspect the condition carefully and record the areas that should be repaired or materials to be replaced. Showing in drawing and photos.
2. Collect the sample of existing materials (cement plaster, paint, cement tile, wood, ceiling sheet)
3. Details of the process of conserving (repairing, repainting). Writing specification, costs estimation and bill of quantity, bidding for experiences contractor.
4. Clean some old and damaged parts of the building.
5. Repair the crack of mortar and stucco on the wall, ceiling panels, and cement floor tiles at the corridor and the verandah
6. Repaint the repaired areas.
7. Spray insecticides on the wood structure and at the base of building is a must.

Table 1 Work Schedule Guide Line

Work Activities	Month									
	1	2	3	4	5	6	7	8	9	10
1. Inspection and recording.	■									
2. Collect sample materials		■								
3. Write the process of repairing and Necessary documents			■							
4. Clean up the damage areas				■						
5. Repair the area of deterioration on the Wall					■	■	■			
6. Spray anti insect on wood and base of building							■	■	■	
7. Repaint all of repaired areas									■	■
8. Check and evaluate										■

Table 2 Long term maintenance schedule

Work process	Duration
- Check the trace of water and moisture	Every 3 months
- Clean gutter and downspout	Every 3 months
- Check the trace of the deterioration, mold, sag, crack, slant of the building	Every year
- Check the condition of exterior and interior paint, and the sight of insect and termite	Every 6 months
- Repaint and repair	Every 3 years



Figure 110 Water leaked from the roof to ceiling.



Figure 111 Cracked at the corner of ceiling



Figure 112 Lacquer was cracked



Figure 113 Damage of color



Figure 114 Water leaked from the roof or gutter to the corner of ceiling and wall

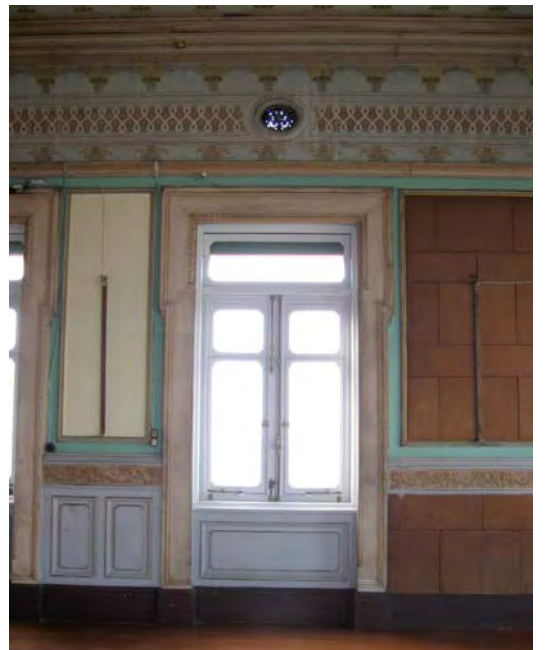


Figure 115 Colour was cracked and lost



Figure 116 to 119 The original lock was replaced with a strange one.



Figure 120 Rot and moldy at the ceiling



Figure 121 The original lock was replaced with a strange one.



Figure 122 to 123 Colour was cracked and lost

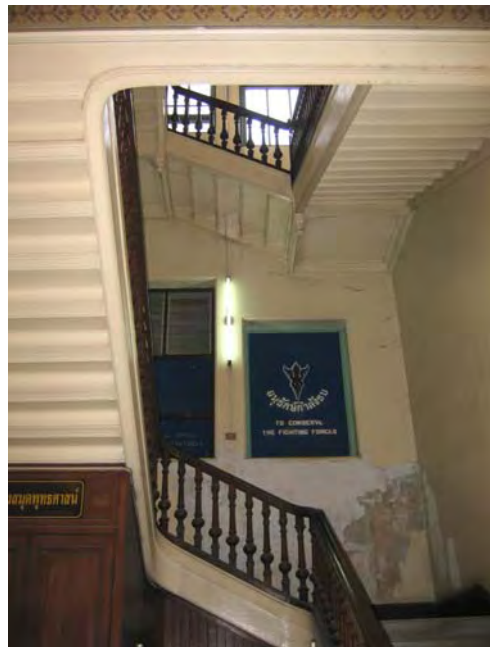




Figure 124 to 125 Colour was cracked and lost

CHAPTER 5

Museum Management Plan

The palace, nowadays, is being used partly for government office as well as the hospital, and being neglected for some conserved areas. The idea of turning the palace into the museum aims to preserve the buildings and make use of it, for community and the public. The museum and its exhibitions will make possible the audience to understand and learn how to interpret the significance of history and conservation at the same time. There are evident that the uses of some buildings without concerning its values create damages to the buildings, for instance, the meeting room on the second floor and the office of Palace's Lover Club (Chomrom Kon Rak Wang) at Phiman Chakri Hall.

Museum Management: Institution and Profession

It happened world wide, especially in third world countries museums that to train people without experience is not so difficult, but to change to way of thinking of a person, who is used to doing things or thinking in one way, is quite difficult, and they often refuse to accept the difference ways of thinking of others.

In this research, it aims to propose the authorities to consider the Phayathai Palace to become the more open to the public and function as an open cultural place to the public. In this sense, the research, in one way or the other, is focusing on the planning stages, not only to clarify its significances but also its roles for museums, as well as a center integrated into a tourist industry and cultural activities.

In these planning stages, it needs to make clear the understandings on what concepts will be like – which long term impact of politics on its works at both funding and running, as well as the relationship between the museum itself and the ordinary people.

Architecture as Collection

It is needless to initiate the conceptions of museum without considering about its collections and acquisitions. However, when museum has quite a few objects that have left for years, and also we are not sure that who own the collections. We need to re-consider the new approach for museum and its management. Phayathai Palace is the case study to consider the alternative approach relating to the preservation, conservation, and

presentation rather than objects or collections. The reasons for doing so are, first and foremost, the significance of the palace and its site, along its history during the modernization of the country. With 7 comprised buildings and the Roman Garden, the palace also provide the important architectural aspects and approaches to several stakeholders, such as, architects, historians, art lovers, and most of all, the general public who might enjoy visiting as educational or leisure activities.

The idea of turning heritage house to become museum has been successful in Britain. The total visits has been made over two million each year, and this phenomenon seems to be expanded every year, along side with the tourism plans. In this sense, Phayathai Palace can also be identified as a museum under the conditions of the concept of heritage and its values in contemporary Thai context.

Museum Management Plan for Phayathai Palace

The common question arises regarding the roles and responsibilities of museum should be in a clear direction and solutions. This approach aims to prevent the museum's collection and also in this case study, its architecture and decorations, because it will be the statement of purpose for the museum project and its collection goal of this study. However, the general topics cover museum management and their policies can be raised as follows:

1. Collection's Inventory
2. Collection's Preservation
3. Collection & Exhibitions

1. Collection's Inventory

This part will discuss about the collection of the museum. In regard with the museum and its collection, the invention of objects that should be added to collections, either by means of gifts or bequests or exchanges or loans, etc. The most important is the objects with the collections are the goal of the museum. In this case, we encounter the concept of museum as a heritage site with the concerns of its historic and artistic values rather than its objects as collection. The best approach is prevention and conversation for the buildings, both interior and exterior, plus with the replica of collections which imitate from the old days.

For instance, with the research on historical documents and photographs, we could establish some areas such as, bed room, dining room, or reception room by creating the furniture and atmosphere to replica that particular area in such a

different period. This would help the audience have a clear picture on how to link with the conception of the museum.

2. Collection's Preservation

In this case, the method of acquiring objects for the collection is not in our main focus. The issue of handling of objects seems to be less important, since the objects left in the custody of the museum are minimal, just only the objects left at the present time, as well as the issues of care and control of collection objects, and insurance. The preservation of the buildings will be the legitimate concern for Phyathai Palace. This is slightly different from Vimanmek Palace where the display of collection objects and architecture go together (see figure 5-1).

The concept of preservation is also a main issue of the museum. With less original collections, each building will provide the wall text and information to the audience. Technology can be adapted to the site such as the video presentation of each building, to introduce the building with its history and changes. For example, the information on how the building was built and how the architecture was adapted and developed to suit with the local climate and environment.



Figure 126 Vimanmek Mansion Palace represents the architectural values as well as the collection of treasures including paintings, photographs, jewelry, and other artifacts from all over the world

3. Collection & Exhibitions

Debate about the issues of collection and exhibition will be made under the considerations. Against the thesis of museum and its collection objects, the concept of the exhibition for Phyathai Palace aim to represent and present 'the Palace and its meanings'.

This does not mean that the presentation at Phyathai Palace will be only the architecture. For example, the display of old photographs will be discreetly selected from the National Archive to accompany the architecture and decorations as permanent exhibition. However, the temporary exhibition can be set as the thematic exhibitions. The theme of the display can either be presented in terms of building or room such as periodical costume exhibition, periodical jewelry exhibition or fancy party for public to view and learn about the history and its relation to the Thai society.

Besides the thematic exhibitions, Phyathai Palace for its significance site is able to manage varied kinds of activities, such as conference, workshop, seminar, etc. and earn income for the palace.

Museum Strategic Plan

The main concept of this study is to represent the research site, the Phyathai Palace, to be a walk through museum without theme. The thematic approach for each building could be an alternative for temporary events or exhibitions. This aims to disseminate knowledge and create a new relationship between the visitors and the stakeholders¹ who has less staff and budget to be able to manage and collaborate for the benefits of the Phyathai Palace.

The study also focuses on the targeted visitors in terms of general public rather than focused group. However, the study will offer the alternative programs for exhibition, education, events, and etc.

¹ The stakeholders include the organizations and staff of the Fine Arts Department, King Mongkut Hospital, and Chomrom Konrakwang (in English: Palace Lover's Club).

Public Program Management

In museum history, exhibitions and programs have taken on the burden of responsibilities to ground the significances of museum. It relates to the functions of management about learning in the museums, especially in the modern society, as follows:

1. Exhibitions

According to the existing plan, there are five comprised exhibition buildings. It would be more interesting to provide the walking tourism plan in circle route which can start from left to right or vice versa, since each building has its own identity and significance. This will cover

1.1 Phiman Chakri Hall: The main entrance for most convenience should be started from this hall. The main hall with its significance and evidence are for the use as the hotel. There are number of photos at the National Archive to present and display along the hall which can lead visitor to either left (Sisuthaniwat Building) or right (Waikun Thepayasathan Hall). To introduce the palace, the presentation can be offered as 3D animation next to the office of Palace's Lover Club (Chomrom Kon Rak Wang). The historical introduction should be presented at this stage to draw attention of the audience.

1.2 Waikun Thepayasathan Hall: The 3 storey building which was extended the third during the regime of King Rama VI, for his personal uses, which included bed room, study room, and bath room (see appendix C). The whole floor can be set as a thematic exhibition to replica some furniture and material to imitate the period of His Majesty. This building can be walked through from Phiman Chakri Hall. The office at the second floor should be moved out and organize it as the periodical photography display and or video presentation.

1.3 Udom Wanapon Building: The building is now used for medical service. With the similar idea, the building can either exhibited the medical exhibition in relations to the history of the palace or adapt the space to manage the cultural events and activities. This idea can also include the public use and private rental as well. For example, the ground floor of the building which is now used as the medical services and transfer to be a permanent exhibition on medical history. The second floor which is now

used as working and storage areas, can be adapted onto the multifunctional purposes, such as workshop, seminar, conference, etc. The foyer area on the second floor (see figure 5-2) can apply to be a small café for visitor services (see appendix D).

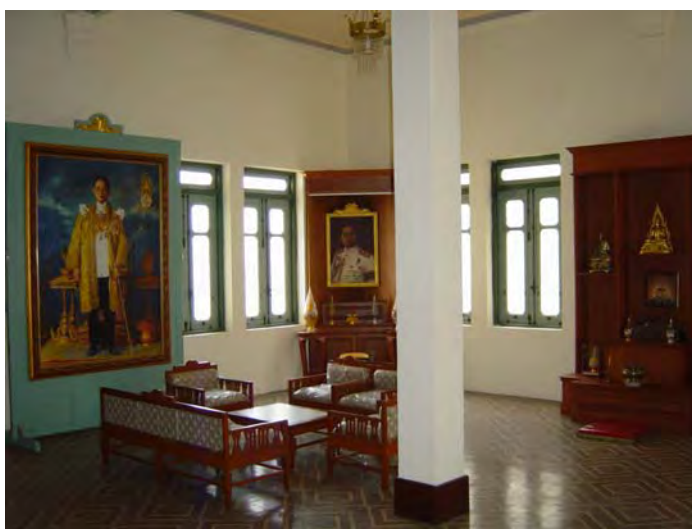


Figure 127 The foyer

The foyer area which is now used as the reception area can apply to be a serviced reception area, such as café or reading corner.

1.4 Sisuthaniwat Building: To visit the building the visitors are welcome to walk on pass through the Roman Garden or walk back to the west wing and reach the end of the site. Sisuthaniwat Building is now used for the office, mostly locked up for storage. As mentioned in the museum management plan part 3: collections and exhibitions, this building can be developed to be the venue for temporary exhibitions since the connecting rooms are provided in the unit of either two or three rooms (see appendix B).

1.5 Thewarat Sapharom Hall: The hall with long and luxury history since Queen Saowapongsri. The area should be presented as a rental space for both official and private events. This aims to create the palace to be

able to manage and earn some income for its own expenditure rather than the government budget.²

2. Interpretation

This is an important segment of museum management through which the museum can help communicate with the targeted and general visitors. How to communicate to other is easy when it is about a monologue talking and when we use the same language. However when the museum would like to educate the general visitors, it should be a language of two ways communication. With this reason, it is useful for having more educational purposes and for that the Museum should not neglect the importance of:

Text and Label: It should be used in the same letters, forms and size or in the other word, the Museum should use a sort of standardization". The explanation word should not too long.

Map of Museum: For giving the maximum information to the visitors about the circulation and the plan of the museum such as the rest room, toilet and shops.

Language: should be the one that uses in the surrounding community. This could be in Thai and in English in order to serve the foreign tourists if any. The museum must use a comprehensible language for the general understanding.

Hence, the interpretation is not only for communication with other, but also for other to understand the story of local and national culture. Phya Thai Palace in this case study as a role of museum will also active as interpreter of culture as well.

3. Education Programme

"People learn by absorbing information that has been transmitted to them. They do it in small pieces, step-by-step, by adding individual items to their storehouse of information ..."

George E. Hein, 1998

Along with the museum history, programs and exhibitions are intended to benefit various parts of the populations via the educational roles. Education as a

² It is important to note that these are the suggested concept of display which are interested for the basic knowledge about the Royal Phayathai Palace. However, it is advised that the Museum has a consultant, an expert on this subject or academic team in order to be able to create more subjects and themes the rooms. Also the considerations should be agreed by the stakeholders.

major function of museum has been recognized as long as there have been 'public museums'. The conception of display partly aims for education and entertainment of the public. Since the eighteenth century, the museum as public institution developed approximately parallel with the government responsibility, particularly as a learning institution beyond the limited classes.

Phyathai Palace, as proposed as a museum also has an important mission and role in term of informal education, on the other hand, a learning institution. The idea must educationally serve schools and youth as a recreation place. The children corner will be provided at the museum as seen at other major museum (see figure 128).



Figure 128 Children Education Corner at Singapore Art Museum

Palace's Lover Club (Chomrom Kon Rak Wang) also provides a free tour for visitors, but to provide more or in depth information is needed for the palace because it is significant and valuable for public to understand and know more on this site. For instance, the trained educator should be provided with other activities and excursion. This aims to reach more visitors in more progressive ways.

Besides, the museum in coordination with other organization such as research fund, are able to produce the publications, pictorial books, brochure, as well as bookshop at the museum for the purpose on education.

5. Visitor service

The Phya Thai Palace aims to be a friendly museum for general visitors. The focus on promoting the palace and its activities to both targeted and general visitors is a prior responsibility of the Phya Thai Palace. Being the off school venue, Phya Thai Palace aims to reach the general visitor by organizing programs to reach their interests and create the relax atmosphere into the palace, with the hybridity of education and intellectual entertainment

This means it will provide free admission for the visitors and facilities with the local rate. Souvenir and Book Shop, Café & Restaurant, and Parking are also provide for the visitors. This can be seen at the SAM (Singapore Art Museum), the transfer of old boy school into more open and public area as the country contemporary art museum (see figure 129).



Figure 129 Souvenir Shop at Singapore Art Museum

Hence, the area of Phya Thai Palace is wide, so the museum plan is also to support the handicapped people to have the opportunity to visit the museum, by providing the facilities such as parking lots, signs, wheel chairs, toilets, etc.

6. Evaluation

In these day, most activities aims to understand that the evaluation is important to improve its efficiency. With this in mind, the evaluation for the museum at Phya Thai Palace aims to help visitors to have satisfying museum experiences, as proposed in the management plan.

However, evaluation has to be practical with an intention to solve the specific problems, and able to guide the museum planner to achieve the goals. This can be done by several methods, such as giving the questionnaire to the visitors as well as the investigation by other organization such as the ministry of culture or fine arts department, or doing comparative research to the related institutions.

Communications with Visitors: From Monologue to Dialogue

Exhibitions and Programs, as a tool for museum to reach the ground of learning beyond the school boundary, aims to create the Phya Thai Palace as a living place rather than a dead place as the museums in Europe have faced with during 1960-70s. The dialogue aims to communicate for both Thais and also for foreigners who want to know us better.

The sample ideas and activities presented in this research aims to interpret the meaning of visitors and their appreciation and understanding to the museum.

CHAPTER 6

Summary and Conclusion

“Museums, as mirrors of past and present societies, show their progress and development, as well as their link with other societies influencing the world’s development.”

Lorena San Roman, 1989

By transforming the Phya Thai Palace into the museum project can present both events that occurred not only in history, but also in pointing out past events. The site, in this sense, Phya Thai Palace has a long history and can also be identified as a cultural product of the political decisions of the rulers and/or governments took since the absolute monarchy until the democratic period for the interpretation of development of the country.

The several transformations within the history of the palace are not only presenting our national reality, showing our architectural history, our archaeological history and past and recent development of culture, but also representing the parallel histories especially in our socio-political and economic history. To exhibit the palace and its site as a museum will also show the history of the present times. It will definitely include different political ideas during all these years, and the different situations of the country during the various periods, for example, King Rama 5 established as a leisure mansion, and then King Rama 6 started to take serious change for his mother’s uses, and later for himself. In addition, King Rama 7 dealt with the palace in order to turn the palace to be the first class hotel, while during the democratic period, the governments have transformed it uses to be the office and hospital respectively.

The two key terms ‘conservation’ and ‘museum management’ are the main aims of the research. The justification for conservation is defined in chapter 3 for interior and exterior, cause of condition and recommended treatment. The architectural investigations and surveys provide the understanding of how the buildings has changed over time and assessing levels of deterioration since its first transformation to become the hotel. However, its historic, aesthetic, and social values make uniqueness to the palace, and make it worthwhile to establish it as a museum with facilities.

The conservation stages in this research will report on what have been done and how the palace was conserved in such conditions. To transfer the Phya Thai Palace into

the museum is not only be the way to conserve the heritage but also to help the population understand how important the heritage is to the country. The role of museum in interpreting culture has become the social institutions to inform us about our history and our culture in term of sustainable management.

The management stages in this research aim to find the relationship between museum and conservation, as well as its survival. This means to help the financial climate of the museum and its management, in terms of providing facility and spaces for cultural events.

However, the initiation of museum management proposal of Phya Thai Palace is similar to any other museums which play the major roles in education and the general public, especially the non-specialist public. This implies that the Phya Thai Palace should be the place to harmonize knowledge and aesthetical feelings together with its historical and architectural significances. The important part of this museum will also be presenting Thai architecture from the eighteen century, and its western influences during the modernization. It has been proved in many countries that the educational roles in museum help the population to become the active preservers not only for the collections or sites but also for other cultural artifacts.

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