

**MOM JAO AMORNTAT PALACE: ARCHITECTURAL CONSERVATION
RESEARCH AND MUSEUM MANAGEMENT PALN**

By

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SUNSANEE MONMATHURAPOJ: MOM JAO AMORNTAT PALACE ARCHITECTURAL CONSERVATION RESEARCH AND MUSEUM MANAGEMENT PLAN

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This research proposed the concept and method of management for the heritage building and provided the history research to clarify the complicate from different documents.

In first step the researcher researched the site's history by interviewing the relating persons to clarify who was the owner of the site. Then the researcher collected the data of Architectural styles in the period of King Rama 7(A.D.1925-1934) and especially study in Architectural styles of M.J.Itithepsan who was the architect of M.J.Amorntat's Palace. Including comparison of M.J.Amorntat's Palace with the Mansion of Somdej Jao Fah Krom Luang Songkhlanakaran in Srapathum Palace, which were designed by M.J.Itithepsan.

In the part of conservation, the researcher provides the conservation guideline, the site surveying, drawings and conservation practices.

The last part of the research is the management plan of museum, provide the site analysis to study the present administration of the site and present the appropriate museum management plan and responsibility to sustain this heritage site.

International Program in Architectural Heritage Management and Tourism, Graduate School, Silpakorn University Academic Year 2003

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CHAPTER 1

Introduction

Background and Rationale

It is rare but interesting to research on the particular style which can be identified for H.M. King Rama the Seventh Style (*King Prachadipok*), particularly from the architectural point of view. Mom Jao Amorntat Palace is one of the few buildings that were built during the H.M. King Rama the Seventh reign. It is now a non-use separate building located inside the Quartermaster of the Royal Thai Police. The site is located on 52 Seth Siri Road, Nakhon Chaisri, Dusit, Bangkok. Its establishment was estimated during the reign of H.M. King Rama the Seventh. The comprised buildings were ruined but the only main mansion left over to present. However, the historical information is still un-cleared between its sources, especially its original owner and designer.¹



Figure 1 Mom Jao Amorntat Palace

¹ In the seminar document on 'The Conservation of Palace and National Heritage', published by the committee on Education, Religious, Art and Culture (26 May 2003), addressed that this building was designed by M.J. Itithepsan Kridakorn and originally belonged to M.J. Amorntat Kridakorn. While the book 'The old Palace II' by Kitti Wattanamahat, published by Prapansarn Publishing Company (August 1996), wrote that there was no recorded on the architect and it was presented by King Rama the seventh to Prince Arthit Thip Apa.

The mansion is a two-storey building and the structure was made of brick with cement coated. The architectural forms show that the building was designed and applied with several western architectural styles. Some decorative such as the half-circled window style tended to be used during H.M. Rama the Fifth period (*King Chulalongkorn*) period while the awning window (Bankratung) on the second floor was designed with some wood craving above and put the mirror in its. This awning window style was regularly used during H.M. Rama the Sixth period (*King Vajiravudh*) period.

However, the scale of this mansion seems to be small when comparing to some other palace sites, but the architectural decorative of this mansion is important since it obtains the mixture of King Rama the Fifth's style and King Rama the Sixth's style within the building. This can also be considered as a unique style for the aesthetic values in the transition period of the country.

The mansion registered as an ancient monument of the Fine Arts Department and was planned to be a museum. However, the site now being used as a storage and have not been taken care of after the renovation.

Statement 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

The influences of western modern civilization and its resistant have made this palace, especially its architectural style more simplicity. Mom Jao Amornrat Palace is not the exception, since it remains a lot of architectural styles that is mixed between King Rama the Fifth and King Rama the Sixth styles.

The area is important during the 1932 revolution and beyond because the military offices have moved there. The first neighbor was Prince Arthit Thip Apa, Governor General of King Rama 8, which means that several political movements started there.

2. Aesthetic Values

The palace has been conserved and renovated several times since it was firstly built due to its historical and political uses. However, the combination of the architectural styles of the palace is significant in terms of finding the harmony between the King Rama 5 and King Rama 6 styles. The building has its own character and

style, as modern and simple. The collections of police pistols and rifles are very important and should have been managed to exhibit for the public.

3. Interpretative Values

This building once served as a museum, but had to close down due to many reasons. It could be an ideal to re-open it again to the public. So, the public and the community will have the opportunity to view. The children can also use it as a learning site beyond the school education.

Objectives

1. To study the history and identify the original owner for further study
2. To identify the architecture style of the building as if it was designed by M.J. Itithepsan Kridakorn by doing the comparative study on the other buildings designed by him such as Klai Kang Won Palace, or Prince Songkhla Mansion in Srpathum Palace
3. To set the management plan to conserve the building and plan for proper use

Definition

Conservation: All the process of looking after a place so as to retain its heritage significance.²

Maintenance: The continuous protective care of the fabric and setting of a place, and is to be distinguished from repair. Repair involves restoration or reconstruction.³

Museum: A non-profit making, permanent institution in the service of society and of its development, and open to the public, which acquires, conserves, researches, communicates and exhibits, for purposes of study, education and enjoyment, material evidence of people and their environment.⁴

Australia ICOMOS, The Australia ICOMOS Charter for Places of Cultural Significance (The Burra charter).Australia, 1999, Article 1.4, P.2.

³ Ibid., Article 1.5,p.2

⁴ ICOM, ICOM Code of Ethics for Museums [online].Accessed 18 February 2004. available from <http://icom.museum.html>.

CHAPTER 2

Research on History

Interview

From the interview of Mom Korbkaew Apakorn on the 23rd December 2003

This interview is aimed to clarify the problems of the differences between 2 documents:

The first book, *“The Old Palace II”* by Kitti Wattanamahat, Aug 1996 which published the picture of a building in the Logistic Section and identified it as *“Pra Ong Jao Arthit Thip Apa Palace”*, the second one is *“The Conservation of Palace and National Heritage”* by the Committee on Education, Religious, Art and Culture, 2003”, published the same building but identified as the Mom Jao Amorntat. And the Palace of Pra Ong Jao Arthit Thip Apa is Ratanapa palace located on the same road that is Seth Siri road.



Figure 2 Phra Ong Jao Arthit Thip Apa.
Source: The National Archive, Fine Art Department



Figure 3 Interviewing Mom Korbkaew Apakorn at her house

Mom Kobkaew Apakorn na Ayudya⁵ is a wife of Pra Ong Jao Arthit Thip Apa, a son of Pra Jao Braroma wong ther Pra ong Jao Apakorn Kiertiwong Krom Luang Chumporn Ketra Udom Sak⁶ and Mom Jao ying TipayaSampan Panupan. Pra Ong Jao Arthit Thip Apa used to take the important position that was a member in the deputy committees of King Rama the Eight.

In the interview, the interviewer (the author) had brought the picture of the Amornrat Palace to show her and asked if that was her ex-palace or not.

She denied and told that the palace in the picture was the Mom Jao Amornrat Kridakorn Palace which closed to her ex-palace, separating by a low wood defence.

Her palace and Pra Ong Jao Arthit Thip Apa was "*Ratanapa Palace*"⁷ which was given by King Rama the Seventh, when he joined the wedding party in 1929.

Mom Kobkaew also told that Amornrat Palace was built before she lived there. And she often visited by using the entrance on Seth Siri Road. And in the past, the front of the building was a canal and there was a bridge crossing the river to the building. In the back terrace was a park and people house.

When asking about the old pictures, she answered that, as she had moved many times, they were supposed to lose during that period.

Findings

Aside from interview, researcher gathered information from various books but there wasn't much information. Furthermore, it was found that some information was conflicted and can be summarized in the table below.

⁵ the original name was Miss Kobkaew Wisetkul

⁶ The root of Apakorn family

⁷ See in appendix

Table 1 Comparative of the Palace information from various books

Book	Information
<p>“The Conservation of Palace and National Heritage”, The Committee on Education, Religious, Art and Culture, 2002</p>	<p>Mom Jao Amorntat Palace Previous Owner: M.J. Amorntat Kridakorn Architect: M.J. Itithepsan Kritdakorn Location: In the area of the Quartermaster Division ⁸ of the Royal Thai Police, Seth Siri Road Year of established: the Reign of King Rama the Sixth and the Seventh. Ratanapa Palace Previous Owner: Prince Arthit Thip Apa Architect: Mr. Charles Begerlain Location: In the area of Special Branch Division 1⁹ Year of established: the Reign of King Rama the Sixth and the Seventh.</p>
<p>“The Old Palace II”, Kitti Wattanamahat, 1996</p>	<p>Prince Arthit Thip Apa Palace Previous Owner: Prince Arthit Thip Apa Architect: - Location: In the area of the Quartermaster of the Royal Thai Police, Seth Siri Road Year of established: the Reign of King the Seventh</p>
<p>CHAPTER 8 “The Prince Palace in King Rama 7”, Professor M.J. Supathradis Disakul, The funeral book of Colonel Mom Rachawong Lek Sonrot, 1970</p>	<p>Prince Arthit Thip Apa Palace Previous Owner: Prince Arthit Thip Apa Architect: - Location: In the area of the Quartermaster of the Royal Thai Police , Seth Siri Road Year of established: the Reign of King Rama the Seventh</p>

The information from the three books mention about the same place, but the owner is not. Therefore, the researcher has been trying to find out the data from many sources including oral and documents. Then, it can be made a conclusion that the palace located in the area of the Quartermaster of the Royal Thai Police, is the Amorntat Palace of Mom Jao Amorntat Kridakorn. And the Palace of Pra Worawongther Pra Ong Jao Arthit Thip Apa is really the Ratanapa Palace in the area of Special Branch Division 1 at present.

⁸ Quartermaster Division = กองพลาริการ

⁹ Special Branch Division 1 = กองตำรวจสันติบาล ๑

A dispute that in the past the Ratanapa Palace might be the location of the Quartermaster of the Royal Thai Police should be impossible. The reason is that the 2 offices are separated obviously and the Quartermaster is located in the Amorntat Palace's Site since 1948 (2491 B.E.)

The reason of the confusing might be because those 2 Palaces closed to each other and used the same fence. However, by the limited time, the data cannot be collected completely including the oral and the documents. Mostly, the documents usually mention only about Mom Jao Amorntat biography, but they do not mention about the place he had lived. Even the history of the works of Mom Jao Itithepsan Kridakorn, it does not mention about this job.

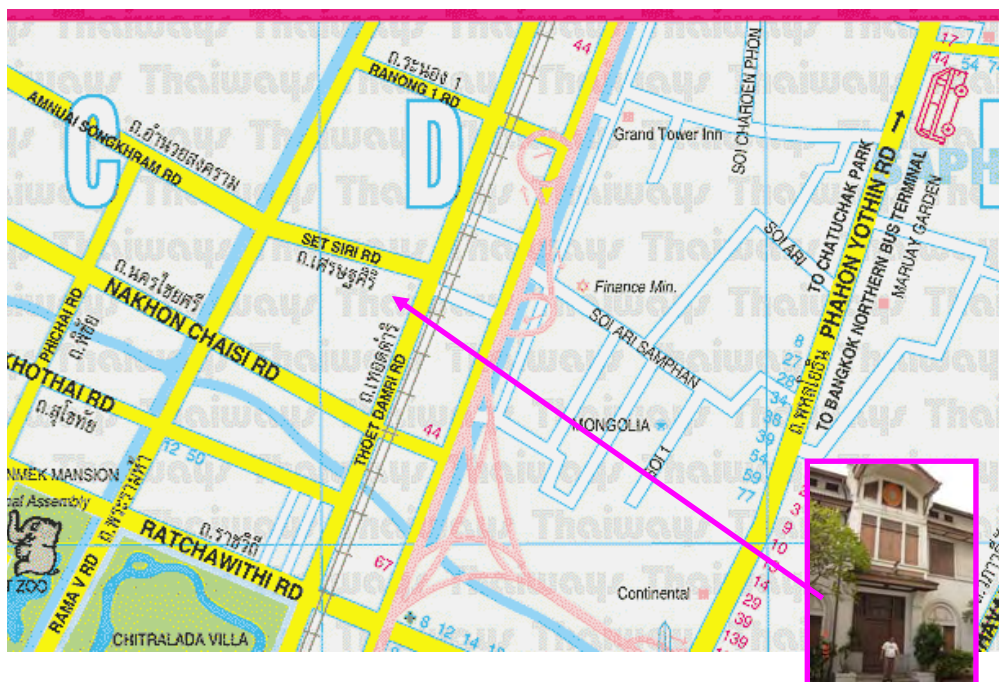


Figure 4 Amorntat Palace Area Map



Figure 5 The aerial photography of the Amornrat Palace.
Source: Royal Thai Survey Department



Figure 6 The Quartermaster area from the aerial photography
Source: The Quartermaster.



Figure 7 The Amornrat Palace in Quartermaster area
Source: The Quartermaster.

The Location

The location of the mansion can be described as follows:

North: Police Quartermaster Office Building

South: Police Quartermaster Depot

East: Official Parking Lot

West: Visitor's Parking Lot



Figure 8 North, Behind Police Quartermaster Office Building



Figure 9 South, In front of Police Quartermaster Depot



Figure 10 East, Close to Office Parking lot



Figure 11 West, Close to Visitor's Parking Lot

Biography of Mom Jao Amorntat

M.J. Amorntat Kridakorn, the fifth child of Prince Krompra Nareswararit and Mom Supap, was born on 29 April 1896 in London while his father was the Thai Ambassador Extraordinary and Plenipotentiary in the Saint James Court. When he was very young, he was adopted by Prince Kromkhun Marupongsasiripat. His adopted father brought him up in France while he was the Thai Ambassador in Paris. M.J. Amorntat was sent to the famous Harrow School in England when he grew enough. He studied there for 5 years and then he was registered as the active service lieutenant in 1906. Then he trained in the cadet school and other military training for 2 years. M.J.Amorntat is a getting on well and smart person and beloved by elders. While he studied aboard, he was selected to accompany the royal family to many places. It caused him to get familiar to the high-society in Europe countries.



Figure 12 M.J. Amorntat Kridakorn and his family
Source: National Archives, Fine Arts Department.

After 19 years leaving, He came back to Thailand he served the Army in artillery corps and worked in the Headquarter section as Chief of Staff, military attaché in the foreign countries. In the early time of serving in the Army, he worked as the Royal Aide de Camp for Prince Pisanulok When Prince Pisanulok represented for King Rama VII in the King of Great Britain Coronation. After that the King Rama VII usually assigned him to work aboard many times such as in 1909 he went to Germany and France. In 1911 he went to China and Europe countries.

During the World War I, he was the one of Military attaché party and worked in the Thai Government Representative group for the Peace Making Conference.

In King Rama VII reign, M.J. Amorntat was graciously assigned for the Assistance for Chief Aide de Camp General for 3 months then he was promoted to be the Chief Aide de Camp General. During 2 years in this position, it was the period of Royal Customs changing. M.J. Amorntat was promoted to Major General; he arranged many court formalities especially in a part of the greeting and the contact with foreigners. Some formalities such as the royal ambassador welcome still conduct until present.

In late 1928, King Rama the Seventh graciously sent him to be the Thai Ambassador Extraordinary and Plenipotentiary in Washington and other European countries about 4 years. He was discharged from government duty after the revolution in 1932.

After that M.J. Amorntat lived a quiet life. He had been in Japan for 4 years. In the King Rama the Ninth reign, he was promoted to the Lieutenant-General of the Army. In the end of his life, M.J. Amorntat lived in Hua-Hin for treating asthma. He died at the Nursing Home hospital on July 30, 1952, aged 65 years.

His children:

1. Mom Raja Wong Pairorh, M.J. Rangsiyakorn Apakorn's wife.
2. Mom Raja Wong Ploenjit, Mr.Prayad Buranasiri's wife.
3. Mom Raja Wong Pongsa-amorn Kridakorn.
4. Mom Raja Wong Suthatsanee Kridakorn.

CHAPTER 3

Architectural Style

Architecture in King Rama the Seventh Period

King Rama the Seventh began his reign in 1925 with the financial problem in the country which had been deficit since the reign of King Rama the Sixth. And also by 1928 Siam encountered the worldwide depression that was the most severe and longest in history.

King Rama the Seventh tried to solve the country's fiscal problem by cutting unnecessary expense including early retired government officers, and stopped hiring foreign engineers in the government agencies. At that time, the royal members and some officers that were sent to study aboard had come back to work for the government such as Mom Jao Itithepsan Kridakorn who graduated Architect from France.



Figure 13 King Rama 7th
(King Prachadipok)



Figure 14 The Memorial Bridge

The settlement Pattern

During this period, households had been scattered wider than the past that the prosperity was mostly on the east side of Chaopraya River, Pranakorn side. The Grand Palace, Palaces, Wat, Government agencies, and business zone located on this area, so the price of properties was high as it was defined as a city center.

Although most foreign engineers had been stopped hiring in the agencies, they were still living in Thailand and worked as construction designer for wealthy men. Most Thai architect graduated abroad, therefore, the form of buildings was designed by western style. The differentiation of Thai architectural design was the adaptation western style to fit to the country's climate and the way of life. Therefore, there were the new forms of architecture that were created by Thai Architects. The forms were the prototypes for the later forms until now.

One of the policies of King Rama the Seventh was to expand the civilization to the Thonburi side. Therefore, he ordered to construct "*The Memorial Bridge*" to connect Pranakorn side and Thonburi side of Bangkok together.

For the Pranakorn Side, the households were expanded quickly to the outbound area such as the North and the Northeast (Dusit, Samsen and Payathai at present). The palaces, Officer houses, and the other households had been scattered in the area more than the previous reign because there were important roads including Samsen Road, Rama 5th Road, Rama 6th and Paholayathin Road along the north of the city center. And also there were Pisanulok Road, Rachavithee Road, Sukhothai Road, Nakornchaisri Road, Umnuaysonkram Road, Seth Siri Road and Sri Ayudhaya Road connecting between the important roads mentioned above. The utilization of this site was vegetable farm or empty area but there were some small houses scattering in the area. The landlords of the site were mostly Indian people. Along the road sides and the beginning of small road branches, the big lands were bought by rich people to build palaces such as Mom Jao Amorntat Palace and Rattanapa Palace etc.

Decoration

In the middle of this reign, most houses began to somewhat reduce decoration, for example, the sculpture in a rim of eaves was changed to be a plain rim.

Function

The room was not separated completely, but it was designed to have joint area and use a partition or a cupboard to separate inside. The outside porch was used along to connect with the inside.



Figure 15 Ruen Phra Kantikeya, Sanamchandra Palace, house in the reign of King Rama the Sixth.



Figure 16 The elaborate wood carving decoration of house in the reign of King Rama the Sixth.



Figure 17 Somdej Jaofah Kromluang Songklanakarin mansion, the example of house in the reign of King Rama the Seventh.

Source: Nangnoi Suksri, 1984

Mom Jao Itithepsan Kridakorn: The Architect

Biography

Mom Jao Itithepsan Kridakorn, a son of Krompra Nareswararit, was born in 1890. He graduated Architecture from L'ecole National De Beaux Arts, France. He got married with Mom Jao Ying Sureeprapa, daughter of Kromluang Rachaburi Direkrit. In the reign of King Rama 7th, he was positioned as The Director of Silpakorn Sathan.

Mom Jao Itithepsan began his career in the Department of Fine Arts in December 27, 1916, positioning as an Assistant Engineer. In 1926, the Department of Arts in the Royal Palace was closed then he was transferred to work at the Royal Library. After that, he was promoted to be the Honorable Architect of the Royal Institute together with the other foreign architects.



Figure 18 M.J.Itithepsan Kridakorn
Source: National Archive, Fine Art Department

On June 6, 1926, The Silpakorn Sathan was founded and he was selected to be the first Director when he was 36 years old.

Mom Jao Itithepsan had important works such as maintaining the Jakri Maha Prasart Palace, designing and directing the construction of the Klai Kang Won Palace, designing the new building in the Srapathum Palace to be the mansion of Somdet Jao-Fha KromLuang Songkhlanakarin and also designing Mom Jao Amorntat Kridakorn, etc.

The Designing Style of Mom Jao Itithepsan Kridakorn

1. **Staircase:** Often has a small stair, for instance, another service stair inside a house, which can connect to the main staircase at the stair hall by the connecting door. However, the connection was not shown when looking from the main hall.

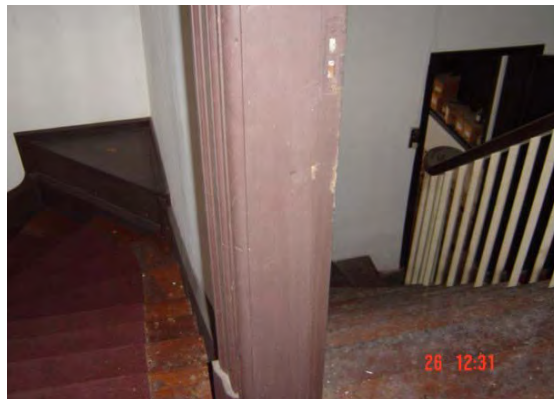


Figure 19 The main staircase and the service stair in the building.

2. **The form of building:** the building has a specific form which is from the creativity of the Architect, for example, the house has a gable of hip roof with balcony and terrace.

3. **Area management:** Utilization of a land is fitted. The area of each room is small and appropriate by the utility.

4. **Decoration:** The grain of wood is called 'Chalet Swiss' style. And also there is a pattern of wooden house adapted from the style of a house in the rural area of England called 'English Cottage'.

5. **Wall:** The brick structure is not whitewashed smoothly by the fine sand concrete. It is usually covered by a rock, sand, pebble with cement surface or cement shaken pattern.



Figure 20 Piamsuk royal house, Klai Kang Won Palace, Hua-Hin, Prachubkirikhan.
Source: Nangnoi Suksri, 1984.



Figure 21 The wall of Klai Kang Won Palace.

Architectural Style of Mom Jao Amorntat Palace

Though, The Mom Jao Amorntat palace is small and plain, it has many interesting and valuable Architectural styles. This is a kind of building in the King Rama 7th that adapted the western architecture to fit in Thai living style and a tropic climate instead of merely adopting the style as said in the following:

1. **The building layout:** It was designed to turn the narrow side of walls into the east west direction in order to avoid the longer width side, or where the important rooms are, from the sunlight.

2. **The upper porch:** was designed to extend to be an eave above the doors and windows to block sunlight and rain.

3. **Window:** There are twin or single, and awning window (*Bankratung*) type windows vastly around the building that can ventilate very well. The windows and doors themselves were perforated in the glass zones to bring the light and be beautiful.

4. **Ventilation:** The house was lift up a bit from the ground to make the ventilated channels and avoid flooding and moisture.

5. **The lower porch:** There is a porch attached with the ground room. Some part has a roof to block the sunlight outside and is available for any general and wider activity because it was designed to attach with the area inside the house.

6. **The attic:** was designed to be useful.



Figure 22 The upper porch with the eave design to suit with the tropical climate.



Figure 23 The building was designed with many windows also to suit the tropical climate and ventilation.



Figure 24 and 25 The windows were designed for ventilation, and natural light with highly aesthetics.



Figure 26 The lower porch was attached with the room in the rear of the building.



Figure 27 This area is available for any activities.



Figure 28 The roof topped was designed to reduce the heat as well as create the space for being the storage.

Mom Jao Amorntat Palace and the Mansion of Somdej Jaofah Kromluang Songkhlanakarin (The King's father) in the Srapathum Palace

Both buildings were designed by Mom Jao Itithepsan Kridakorn that have much similar characteristic such as:

1. **Building:** is plain, bricking and whitewashing, 2 levels
2. **Size:** nearly the same, the mansion in Srapathum Palace is a bit larger
3. **Roof:** is gable. Some are high corner gable roofs. Some are hipped with gable.
4. **Porch:** emphasized on the porches in the front and the back of the common rooms in the middle of the buildings with the wall punctured as three half circles arches which generate the beautiful space.
5. **Door and window:** In the important rooms, doors and windows were emphasized by the lighting channels in the upper parts which are the segmental arches and the selected patterns of the segmental arches. There are also the circle shapes decorating above the doors in the Amorntat Palace and the King's Father Mansion. The doors and windows on the ground floor were designed with the curve but the uppers are just square that soften the body of the buildings very well.



Figure 29 The Mansion of Somdej Jaofah Kromluang Songkhlanakarin in Srpathum Palace.



Figure 30 The decoration details of Mom Jao Amornrat Palace are quite similar to the decoration style of the Mansion of Somdej Jaofah Kromluang Songkhlanakarin in Srpathum Palace.

CHAPTER 4

Conservation Guidelines

Existing Condition

Surrounding Condition

M.J.Amorntat palace in the present is still left only the main building. It is surrounded by the office buildings until can not see the building from the road. It is the cause of decreasing the values of the Palace.

Building

This two stories high building has a brick and cement structure and area in 450 sq.m. Ground floor comprises of entrance terrace, covered terrace, toilet, main stair hall, and service stair and 2 small rooms. Upper floor comprises of four bedrooms, one bathroom stair hall and two cupboards. The two entrances on the ground floor are at present used for storage or as warehouse but their functions were not known. Therefore it must be surmised that the North entrance is the front façade according to European house. But referred Mom Kobkeuw interview, she identified that the entrance is at the South. In general this building is still stable with no sags or slanting walls. However, it has to be conserved and renovated immediately before being destroyed more by moisture, rain, sun and other factors.

Base of the building

This building was elevated 0.80 meters above the ground for the ventilation area. But in the present it has been blocked from the higher road inside. Underground floor, which is the base of the building, was brick wall with cement plaster. The building base was in contact with damp soil and water including with bad ventilation for many years. The evidence of moisture was cracks in wall and fungi.



Figure 31 The picture shows the ventilation at the ground floor.



Figure 32 The picture shows as the infrastructure of the building base.

Wall

Many parts of the wall were cracked such as above windows, near cornice of the door and shirting. This is due to the difference in expansion between two materials. (Cement and wood, cement and brick) Many parts of painted color were cracked and fungi especially at the first story.



Figure 33 and 34 The wall started to crack.

Floor

On the ground floor the wood floor in the storage room was damaged due to moisture from the ground because this area is lower than the front part. Cement tiles on the terrace were cracked and fungi. The teak wood floor in the building in general is still in good condition.

On the second floor, wood floor is in good condition but cement tiles on the balcony were fungi and dirty.

Stair

The main stair is in good condition. But the service stair was rotten and not secured.



Figure 35: The floor in the storage area was not conserved since the last renovation.



Figure 36: The entrance area which was conserved during the last renovation.

Ceiling

Most of the ceiling is in good condition. One part outside the room above the balcony was rotten because of clogged gutter and downpour. The painted color was faded and peeled.



Figure 37 and 38: The ceiling outside the building is rotten in many areas.

Roof

Multi level gable roof covered with cement tiles is in good condition. Color is not faded and there are no cracks. Roof structure was hard wood, which is in good condition too. The gutter and some parts of roof have the bird nests and dried leaves which is the problem to release the rain water.



Figure 39 The roof tiles have been renovated without the concern of the issue of originality.



Figure 40 Some area of the roof was destroyed by birds.

The sanitary is generally old style ceramic but something was replaced with the new designed such as mirror and shower head.



Figure 41 The shower area still remains the original conditions.



Figure 42 The sanitary area was changed due to the last renovation.

Mechanical systems

Wiring is not in good condition. Water plumbing is condition as well. But they still work.

Recommendation

1. Take out all the things that had been stored in the building.
2. Clean every part of the building, take out all dust and fungi from the building base, wall, floor and ceiling etc.
3. Take out some objects that clogged gutter and downspouts.
4. Change the new designed of equipments to the classical style or nearly such as electric lamp etc.
5. Take the wallpaper out and paint with the same color as the other rooms
6. Should cover the air condition with the wood box.
7. The conservation should do under the advice of specialists.
8. Surrounding should be cleared.



Figure 43 Unused belongings are thrown all over the room in the rear of the building.



Figure 44 Many rooms have to be cleaned out and make use of it.



Figure 45 Some lamps with the classical styles should be kept for use.



Figure 46 While the fluorescent lamps should be changed to serve the purpose of the museum and conservation.



Figure 47 The wallpaper should be taken off since it creates the moist to the building.



Figure 48 The built-in air conditioning should replace the wall / ceiling types.

Table 3: Long term maintenance schedule

Work process	Duration
- Check the evidence of water and moisture	Every 3 months
- Clean gutter and downspout	Every 3 months
- Check the evidence of the rot, fungi, sag, Crack, slant of building	Every year
- Check the evidence of exterior and interior paint, insect and termite	Every year
- Repaint and repair	Every 5 years

Safety Consideration

Practitioners and workers must be protected from any accidents that might occur at work. Safety and training education should be provided in order to prevent any harm and accident. First aid and facilities must be provided in the reconstruction site. The safety precautions are suggested as follows:

1. Wearing helmet or hardhat when going into the site
2. Wearing work costumes to protect paints and dirtiness from work
3. Wearing gloves when working with fungi and any chemical solutions
4. Wearing facemask when scratching off old paints.

CHAPTER 5

Management Plan of Museum

Administration

The Amornrat Palace's building or the museum's building of Quartermaster Division

Ownership: The Royal Thai Police ¹⁰

Stakeholder: Quartermaster Division

Location: 52 Seth Siri Road, Kwaeng Thanonnakornchaisri, Dusit District, Bangkok 10300

Quartermaster Division has been located in the royal land on Seth Siri Road since 1938 with the area about 33 rai. In the past, it included Civil Engineering Division and Ordnance Division, but, at present, the 2 sections have been separated as individual offices. The detail is in the following table.

Table 4: Quartermaster Division information

Division	Function	Area	No. of Officer
Quartermaster Division	Purchasing equipment and clothe	The front area: Inventory and Museum building	172
Ordnance Division	Controlling weapons	The back area: Weapon inventory and Shooting field	195
Civil Engineering Division	Controlling construction and party arrangement	The inside area: Restaurant and Club	174

Source: Quartermaster

Management

There are 3 sections in the site which are the Quartermaster Division, the Ordnance Division¹¹ and the Civil Engineering Division¹². They have their own responsible areas and also have the individual authority in the areas. The brief hierarchy of the local management system is shown in the following chart.

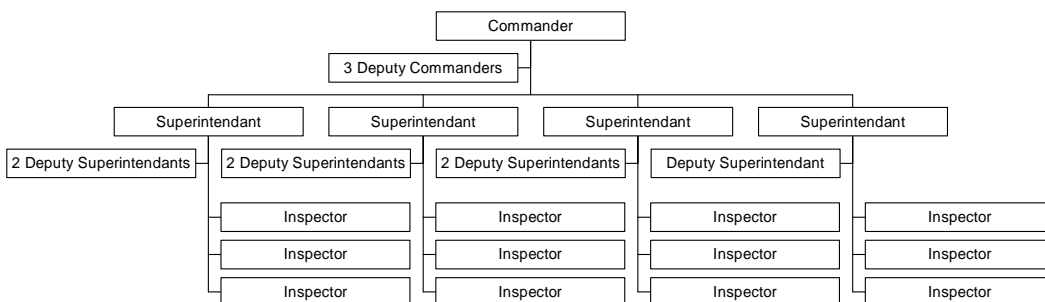


Figure 49 Quartermaster Division Personal Organization Chart

Source: Quartermaster

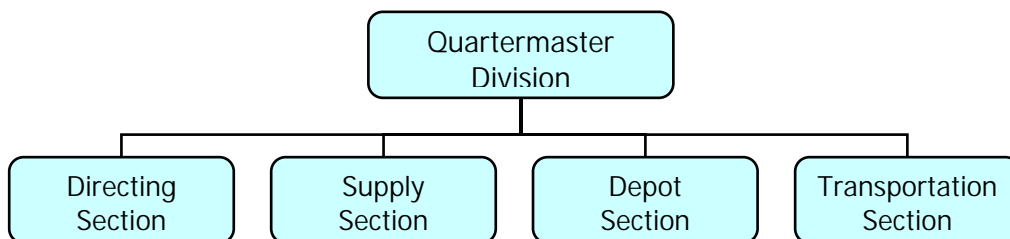


Figure 50 Quartermaster Division Organization Chart

Source: Quartermaster

¹⁰ The Royal Thai Police = สำนักงานตำรวจแห่งชาติ
¹¹ The Ordnance Division = กองสรรพาวุธ
¹² The Civil Engineering Division = กองโยธาธิการ

Fiscal Management

There are 2 channels of the income that are:

1. Annual fiscal income: Typically each agencies receive the money from The Royal Thai Police to use for any their own activities.
2. Outside annual fiscal income: This income is from the rent of people who want to do their own business, such as barber shop and restaurant in the area. They must pay to the area owners who have been taking care each site. And the money will be collected for welfare in the sections.

Security

At the present, the passing system, controlled by the Security Division, is located at the gateway. The visitor must exchange the ID card when getting inside and sign the name in the record book before receiving the card back and getting outside.

Normally, there are visitors from outside or the neighboring agencies often getting inside to have a hair cut or have a meal.

Business activities

Any entrepreneur who wants to do their business in each area can contact the chief of the owner agencies to ask for an approval. However, in the case that the business has to use the local facilities, it must also be approved by the Fiscal Office, Ministry of Finance. At the present most of the entrepreneurs are the officers' families.

Identifying Problems

1. Financing

The annual fiscal income is not enough to use for local activities. Furthermore, there is no policy to make any profit from the locality.

2. Bureaucratic system:

There is a low loyalty and relationship in the organizations and no motivation to take a more responsibility due to the low salary or incremental wages.

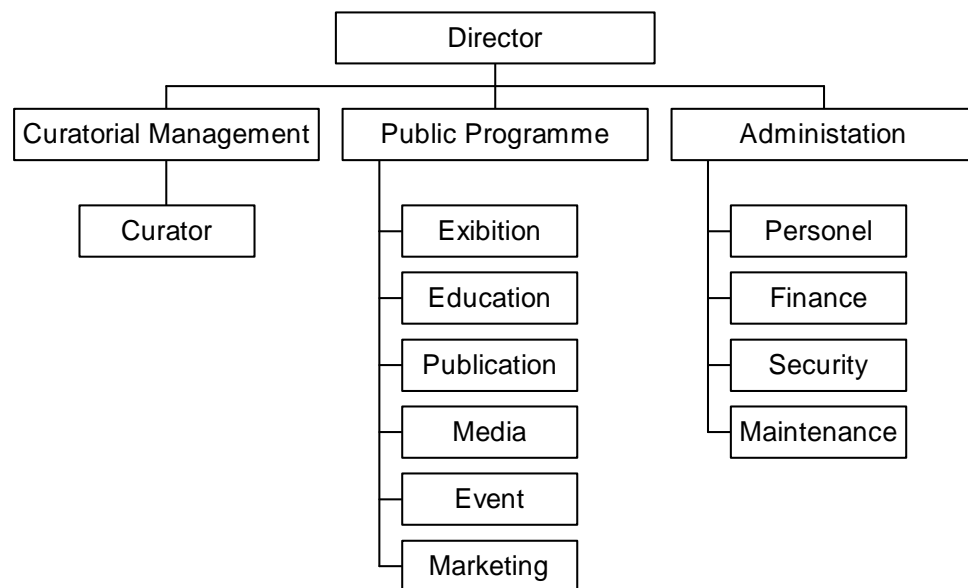


Figure 51 Recommended organization

3. The local management

The local management system is not good. The area is messy. It has not been maintained appropriately. Moreover, the agencies do not have a unity. They are separated individually.

4. Myth

There are some supernatural and untold stories about the building. When someone tries to stay or to work here, they may get sick with the unknown reason. Somehow nobody is willing to get inside because they are afraid of visioning things such as a person dresses in Thai costume. Moreover, the building is only cleaned at the entrance and the ground floor.

The history of the building is not really known including the original owner. Mostly people believe that it owned by Prince Arthit Thip Apa. And there are joss-sticks and flowers in the front to respect him.

5. Misleading:

It is misled that the building has been endorsed by the Fine Art Department already, and it would be maintained by the agencies. Therefore, the building has been left to wait for the taking care of the Fine Art Department officer. Moreover, The Royal Thai Police does not have a policy or capital to support to a museum, though there is no museum of the Royal Thai Police. (Currently, the ex-police museum at Parusakawan Palace has been already closed)

Organization

To establish the museum, there should be a respective organization. Due to a small site, it isn't necessary to outsource administrative team to run the museum. The team can be organized as shown below

Roles and responsibilities of each position can be described as follows

Director

- Provide goal, direction and policy of the museum.

Curator

- Develop strategic plan to achieve the goal
- Coordinate with Public Program Creation to develop detail plan
- Monitor and evaluate results after execution
- Revise the plans periodically
- Report to the director

Public Programme

- Create Public Programs in various forms
- Exhibition
- Education
- Publication
- Media
- Develop media to display history and architecture of the palace such as video, CD ROM, www and so on.
- Events
- Marketing
 - o Determine Marketing strategy
 - o Develop Marketing Plan

Administration

- Personal
- Finance
- Security
- Maintenance

Strategic Planning

- Vision: Contemporary Museum
- Mission: Disseminate knowledge and create a good relationship between the police officers and the population.
- Visitor Target: general visitors and especially students between Mattayom 1-3 (age 12-15 years)

Public Program Management

1. Exhibition

According to the existing plan, there are three exhibition rooms. It would be a great idea to manage these rooms in different interesting themes such as:

Room 1: History of the Royal Thai Police could be presented under the subject of Establishment of the Royal Thai Police, History of the Royal Thai Police's Costume as an example.

Room 2: The theme of the Ammunitions can be relevant for the Museum. The History of its utilization in Thai society could be proposed.

Room3: The History of Guns and Important Events related to the Royal Thai Police could be exhibited as well in this room.

The Museum can propose a Temporary Exhibition for being able to create a new interesting theme according to a special event of that period for example a temporary exhibition on "*The Day of Royal Thai Police*" or "*King Rama the Sixth's Gun*".

Concerning to the philosophy of presentation, there are several ways to present the exhibitions such as using the VDO documentation, Diorama presentation, documentation panels and photography, etc...

Remark: It is important to note that these are the suggested themes which are interested for the basic knowledge about Royal Thai Police. 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.

2. Interpretation

Interpretation is an important part through which the museum can communicate with the target 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. For 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.

3. Education

The Museum has an important mission and role in term of informal education. Museum must educationally serve schools and youth as self-learning place. In order to the best visit and education, the Museum should provide a trained educator "*museum guide*" who enable correctly inform the visitors about the museum.

The Museum must propose also the educational activities to people. The museum staff can make an activity plan such as a special programme on "*How to use intelligently a gun?*"

4. Outreach

As the one of museum's mission is to disseminate the knowledge to people, today the museum's staff can not anymore wait their visitors in the museum's building but they have to go beyond the wall of the museum and play the role of informal educator in the communities.

This is one of a principle work of the museum's staff to plan a policy on "*Traveling Exhibition*" in order to expand the knowledge to the un-reached

communities. This programme aims not only to educate people but also to increase the excellent relationship between the police and the population.

5. Publication

It can comprise books, brochures

6. Evaluation

It is important for the improvement of the museum. It allows us to know better the needs of the visitors and can be used as strategic tools to evaluate the satisfaction of the visitors. The evaluation can help also the *“marketing”* of the museum in term of target group

This could be made under a form of questionnaire or interview of the visitors after their visits for example.

7. Visitor service:

In case of the planning proposal of Police Museum, it is interesting to propose the services for the visitors. These services could include for example a parking, bookshop and coffee shop which the Police Museum can provide in a small scale, as the size and capacity of the Museum is not enough big to have a real Museum Complex. However this museum is in fact surrounded by several communities and its location has an advantage to be a place of *“relax”* after the visit of the museum itself or even after the visit of the surrounding area.

Collection Management

Inventory Programme

This collection's inventory will help the museum to know much better about their collection as well as the one in the storage and in the exhibit rooms. The inventory will also help the museum staff to understand better their collection according to its history. Some evidences collected can talk about the history for example we can understand easily how did the arms arrive in Thailand or why are there the specific types of arms or how the second World War and the Cold War could change the social situation even in terms of arms?

The conservator can make an inventory's form including the information such as

- Name of the object / Inventory number / Photo

- Name of the owner Situation of the object (on loan, donation etc.)
- Date of fabrication
- Inventory date
- Description of the object
- Restoration detail

Managing to preserve and to exhibit

After making the inventory's system, what we have to proceed is to take a deep knowledge on the preventive conservation of the collection. This preventive conservation can be divided into 2 goals: for the collection in the storage and for the collection on display.

We should recognize that the collection that we have to take care of is not really sensitive to what the most objects are such as light, insects or handling. In fact the most of arms are made of metal and this kind of material is quite sensitive to the humidity. The curator and the museum staff should make a difference between the Absolute Humidity and Relative Humidity which is used for the measurement in the museum. The curator can provide the training on preventive conservation for the museum staff in collaboration with the Conservation Department which is under the authority of the Department of Archaeology and Fine Arts, Ministry of Culture for example.

The correct objects should be exhibited with the right information in a good condition. This does not mean that we have to exhibit only the "perfect" object to the visitors but we can also exhibit the restored objects which is may be more interesting in terms of its historical significance but the most important thing to do is to inform the visitors why want we exhibit this object even its condition of restoration and how important it represents to our history?

The collection exhibited should be

- Cleaned, not with plenty of dust;
- In the position of human eyes level (not too high like the present day);
- Leaving enough space between each object in the showcase;
- Leaving a good circulation space in the room for the security reason;
- Having enough light and readable information

The museum can propose

- Possibility of Admission

- Possibility of Souvenir shop
- Possibility of Café & Restaurant

Conclusion

This museum project will be success by the cooperation from The Royal Thai Police Office to the polices in the area

The museum organization can provided from the committee for museum which should be chosen from the 3 divisions inside. Otherwise it should be responsible by the department which has duty about education academic and history in the Royal Thai Police, Police Education Bureau¹³, at Vipha wadee Rangsit rd.

The museum needs the director who has a good vision and opened mind. Moreover the curator has to pass the training special course for manage the museum.

About the budget to provide the museum, firstly it has to be supported from the Royal Thai Police to renovate the whole building. The Royal Thai Police should support the museum until it will survive.

¹³ Police Education Bureau = กองบัญชาการศึกษา

CHAPTER 6

Conclusion

The researcher wishes this research would benefit for people to study and realize the importance of this building and its precious architecture. Condition of this building is very well preserved which appropriate for following explorer.

On the other hand, this building was the quality work of the early Thai architect who graduated abroad. Moreover, he was the first Art Director of Thailand who produced many features for Thailand.

In this research, the researcher proposed the museum concept and also the conservation guidelines for useful in the architectural and cultural work under the context of sustainable management.

For the museum management plan, the researcher realizes that the arms collections in Quartermaster are valuable for public. The Royal Thai Police could promote it to the interested people and students and also educate them in advantage and disadvantage.

It's also proposed the space management for café and souvenir shop. That is the way to survive the museum itself by using the least of fiscal income.

This building was founded lack of information and record in any documents even in the National Archive. Hopefully, the surveying, data collecting and presenting the appropriate use of this building will inspire people realize the significant of this heritage as myself.

Researcher's Recommendation

Regrettable changing of this well design architecture, since surveying at first day until latest, the researcher found building's rotten without paying attention from the occupy. So this building requires immediately preserving to avoid more damaging.

Providing museum in this building would propose to the Police Quartermaster Division of Royal Thai Police, to request the fiscal budget to conserve this heritage.

Recommendation for further research

Because of the area of this research would not declare in full data of the site. The researcher believed that someone in Kridakorn family can ensure the ownership in the past of this site. The further study should conduct interviewing members of Kridakorn family which directly related to Mom jao Amorntat if need more historical data. The researcher could found only memorial of Mom Jao Amorntat, his cinerary urn located in Wat Chanasongkram, Bangkok. Hopefully this research could guide for any further study.

ลิขสิทธิ์ของบัณฑิตวิทยาลัย
มหาวิทยาลัยศิลปากร

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ลิขสิทธิ์ของบัณฑิตวิทยาลัย
มหาวิทยาลัยศิลปากร

Appendix

Ratnapa Palace

Location: Special Branch Division 1 96, Thanon Seth Siri , Khwaeng
Thanon Nakorn Chaisi, Khet Dusit, Bkk. 10300

Original Owner: Pra Ong Jao Arthit Thip Apa

Present owner: The Royal Thai Police

Architect: Mr. Charles Begerlain, French

History: The building was built in King Rama the Seventh reign.
King Rama the Seventh gave this Palace to Pra Ong Jao
Arthit Thip Apa As the gift when he married with Miss
Kobkeuw Wiseskul (Mom Kobkeuw Apakorn)



Figure 52 Ratanapa Palace



Figure 53 The Kridakorn family picture: (From left-standing) the third is M.J. Amornrat, the sixth is M.J. Itithepsan and the last is M.J. Samaichalem.
Source: National Archive.



Figure 54, 55 and 56 The research assistants were measuring the building.



Figure 57 The buzzer at the entrance



Figure 58 The switches are still remained in original style.



Figure 59 The upper floor ceiling.



Figure 60 The window's decoration



Figure 61 The top of column was decorated in unique style.



Figure 62 and 63 The barber



Figure 64 and 65 The exhibition room.



Figure 66 and 67 The rifles were shown in the showcase should leave more space between each object.



Figure 68, 69, 70 and 71 The collections on the wall should be hanged on the eye level.

SURVEY FORM

Information of building

1. Name of building : Mom Jao Amornrat Palace
2. Location: 52 Satsiri Rd., Nakhon Chaisri, Dusit, Bangkok.
3. Historic use: Resident of Mom Jao Amornrat And family,
Office and Museum of the Quartermaster of the National Police
4. Present use: Un-use
5. Owner: The National Police Office
Type of owner: Private NGO
 Government Temple/Religion organization
6. Previous owner: Mom Jao Amornrat Klidakorn
7. Architect: _____
8. Year constructed: King Rama 7 Estimated Known
9. Type of building: Individual building
10. Architectural style: Mixed style in King Rama 5, 6 and 7
11. Number of stories : 2
12. Number of rooms : 8
13. Roof form
 Hip roof Gable roof
 Shed roof Flat roof
 Other Multi Hip roof
14. Roof material
 Natural light material Terracotta
 Concrete square row tiles Corrugated cement tiles
 Corrugated iron sheet Other _____
15. Wall material
 Wood Concrete
 Contemporary (mirror, metallic) Other Brick structure and concrete coated
16. Door material
 Wood Glass
 Metallic Other _____
17. Window material
 Wood Glass
 Metallic Other _____

18. Stairs material

- Inside

- Wood
 Concrete

- Stone
 Other _____

- Outside

- Wood
 Concrete

- Stone
 Other Marble

19. Floor material

- Wood
 Concrete

- Stone
 Other _____

20. Area of decorative

- Roof
 Column
 Wall
 Stair
 Window

- Pediment
 Balcony
 Veranda
 Door
 Other Ceiling

21. Decorative style

- Wooden carve
 Metallic decoration
 Texture

- Plaster decoration
 Color
 Other timber.

Existing condition

1. Building structure (Degree of damage)

- High Average/moderate Low

2. The first floor condition (Degree of damage)

- High Average/moderate Low

3. The second floor condition (Degree of damage)

- High Average/moderate Low

4. Roof condition (Degree of damage)

- High Average/moderate Low

5. Wall condition (Degree of damage)

- High Average/moderate Low

6. Window condition (Degree of damage)

- High Average/moderate Low

7. Door condition (Degree of damage)

- High Average/moderate Low

8. Stair condition (Degree of damage)

- High Average/moderate Low

9. Material originality (Degree of damage)

High Average/moderate Low

10. Style originality (Degree of damage)

High Average/moderate Low

11. Integrity:

	High	Avg.	Low
Location	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
Setting	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
Design landscape	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>

Form completed by: Ms Sunanee Monmathurapoj

Date: ____/____/____ (Date/Month/Year)

Table 5: The Population in Dusit district (survey in 2002)**Source:** Dusit District office

Population							
Municipality	Male			Female			Total
	0-15	16-60	Over 61	0-15	16-60	Over 61	
Dusit	1,252	4,776	755	1,091	4,252	830	12,956
Wachirapayaban	1,182	4,330	752	1,173	5,272	1,016	13,725
Chitralada	1,089	3,971	849	1,052	4,209	1,004	12,174
Si-yak Mahanak	947	2,866	522	842	3,102	566	8,845
Nakornchaisri	6,072	28,498	3,590	5,659	21,683	4,509	70,011
Total	10,542	44,441	6,468	9,817	38,518	7,925	117,711

Source : Registration Office, Dusit Municipality**Dusit population at 23 December 2002., Total 117,711**

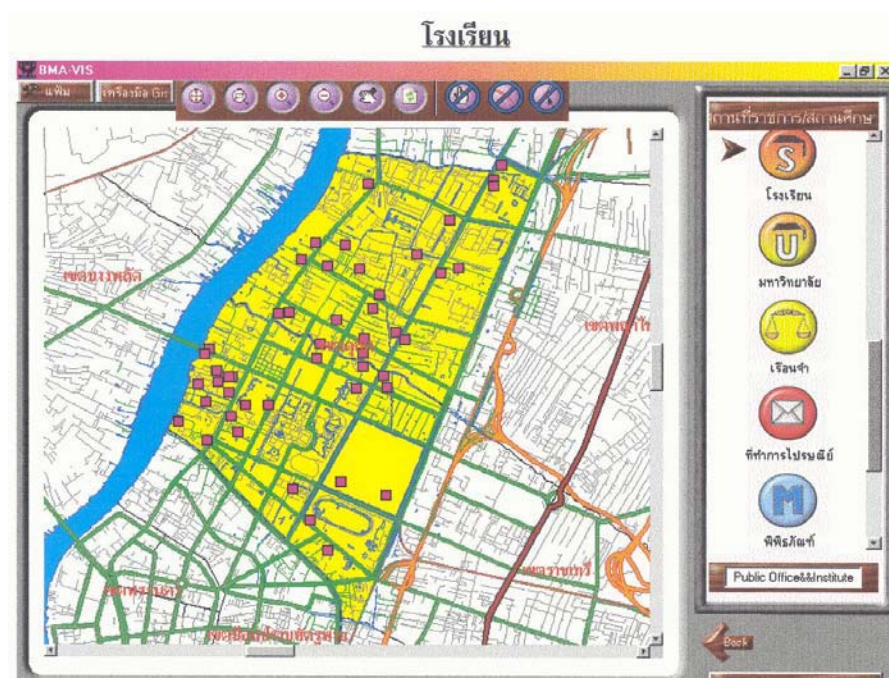


Figure 72: Map showing schools in Dusit district.

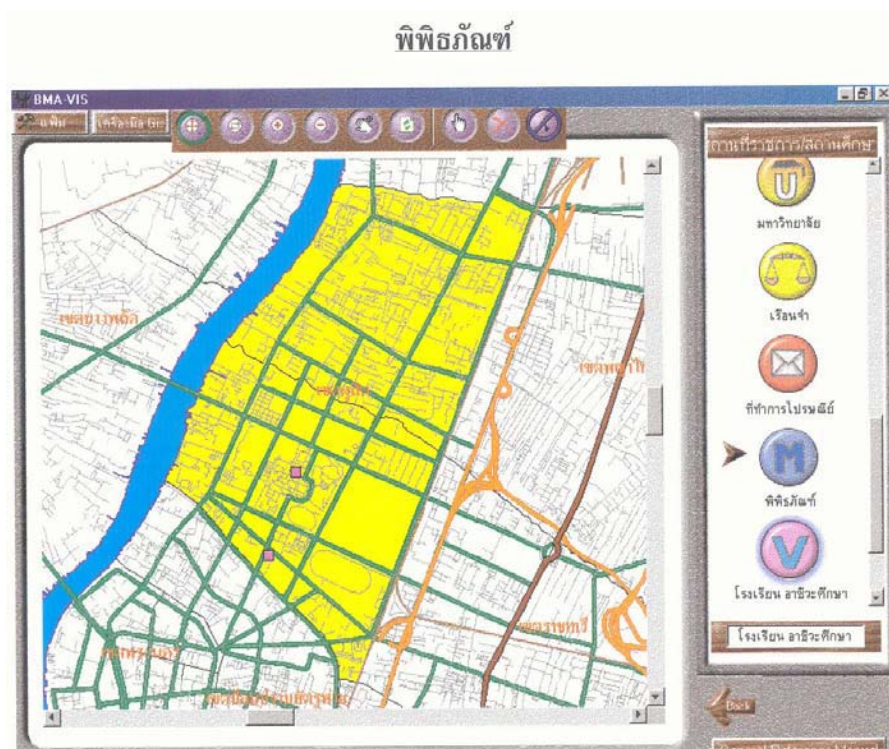
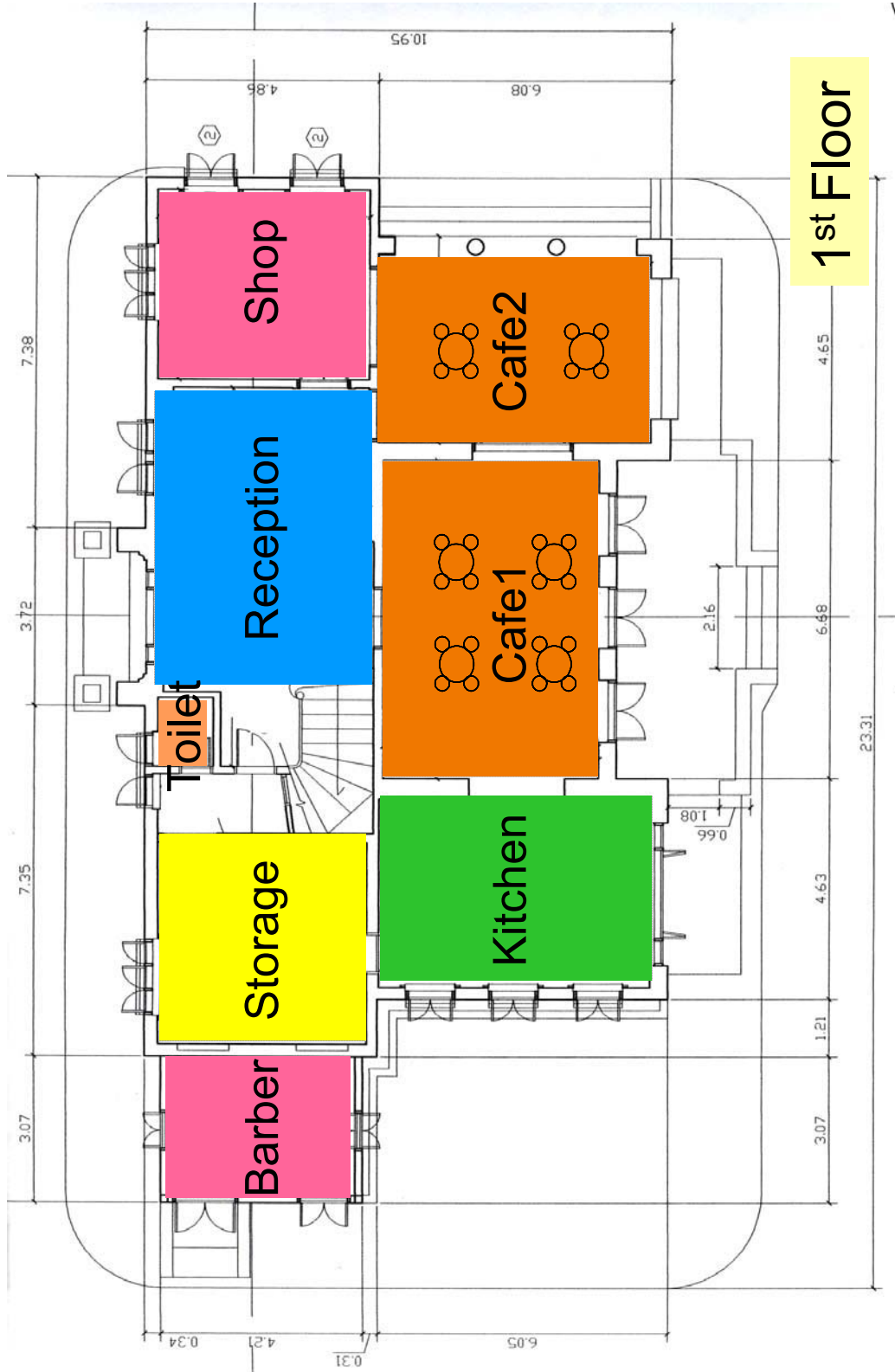
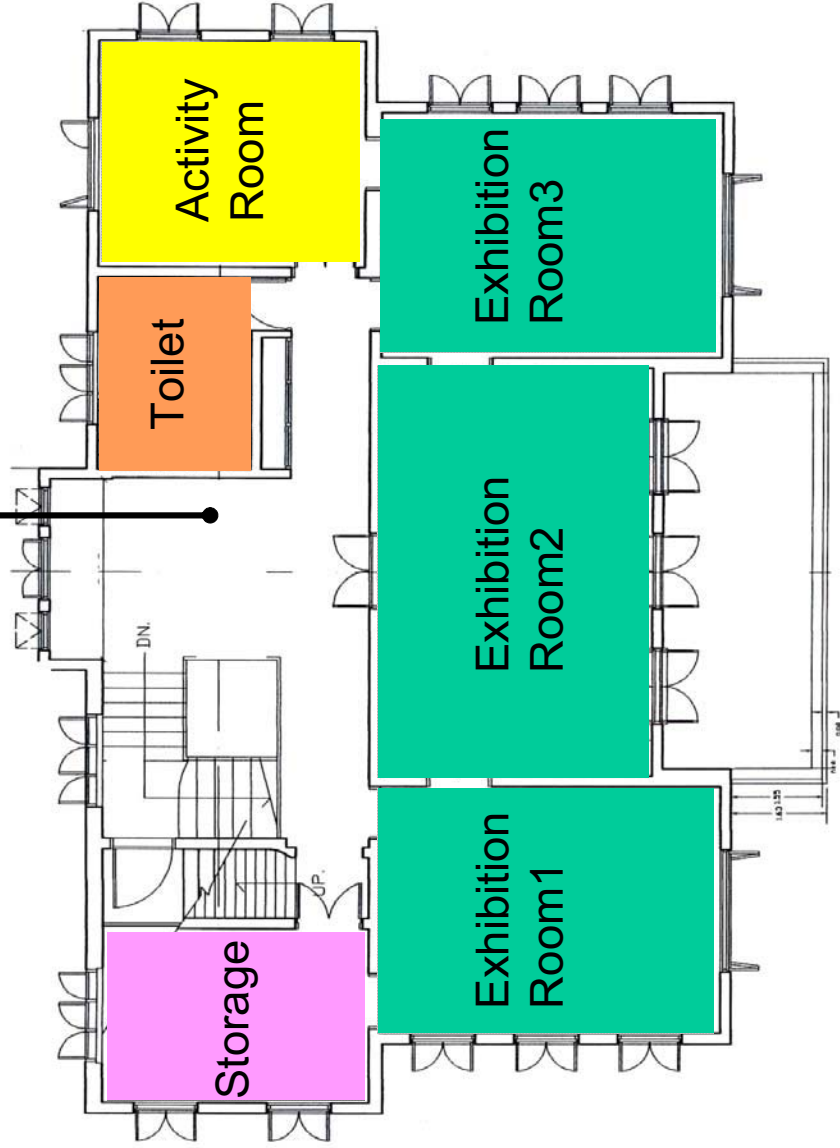


Figure 73: Map showing museums in Dusit district.
Source: Dusit District office.



Display Mom Jao Amorntat's biography



2nd Floor

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