

**THE ARCHITECTURAL HERITAGE MANAGEMENT FOR WANG THA PHRA
AND WANG THANON NA PHRA LAN
: FROM THE PALACES OF BUILDERS AND CRAFTSMEN TO THE ART AND
CULTURAL CENTRE**

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This research project aims at studying Wang Tha Phra and Wang Thanon Na Phra Lan : Wang Klang and Wang Tawan Oak, which have connected areas and inter-related evolution. Wang Tha Phra has been changed and adapted to be a part of Silpakorn University since 1964 while Wang Thanon Na Phra Lan : Wang Klang (included Wang Tawan Oak that later combined together) has been changed to be the Department of Fine Arts(Krom Silpakorn) since 1911. Both old palaces have similar contents of origination and of art relation.

Scope of research will limit to only the buildings and context that related to the old palaces and to the contemporary art that initiate originated in these areas.

The study includes the origins, the changes, the style of architecture, values and significance, existing condition and usage of the old buildings in both areas, in order to gathering basic information to offer to the general readers and to those who are occupying and holding responsible for the places.

The method of research was based on historical documentary evidences and on other sources, as well as on the existing buildings and setting in the areas, and on interviews of other people connected. Studies were also made from old as well as present photographs and maps. Then, by analysing from all information, a heritage management plan was made to purpose.

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Student's signature

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Chapter 1

Introduction

Statements and significance of the problem

Palaces can represent art and culture of the nation as well as wealth or even social and economic development in each period of the nation. Moreover, the way of life and living of each owner in different period can be seen in architectural style and lay out.

In Bangkok, many palaces were built to be the King's residences and to bestow to his royal family since the city was established in 1782 (2325 B.C). Architectural style and lay out of the palace or even a concept of building are different in each period. The oldest group of palaces in Rattanakosin era was built in the reign of King Rama the First to King Rama the Third, in the Ayuthaya architectural style and lay out. Locations of these oldest palaces are situated around the Grand Palace. Nowadays, most of the palaces in this group are gone or damaged. All the remaining palaces in this group, except the Grand Palace, have been adapted or changed for new functions. Their surrounding and status were changed too.

The area along Na Phra Lan road, opposite the Grand Palace in the North side, used to be the area of three palaces which were built in the reign of King Rama the First. These three palaces has been called by each location which are Wang Tha Phra (Wang Thanon Na Phra Lan : Wang Tawan Tok - WEST PALACE) , Wang Thanon Na Phra Lan : Wang Klang - MIDDLE PALACE and Wang Thanon Na Phra Lan : Wang Tawan Oak – EAST PALACE. Many princes used to live here and most of them not only had close relationship to the Kings but also worked in many kind of important duties serving their Kings and country. It was astonishingly that, the princes who resided in these palaces were all involved and related to arts and architecture, and not in minor role.

Came along with the growth of the country and social development, these three palaces were changed in both physical conditions and purposes of use. Wang Tha Phra was adapted to be Silpakorn University, while Wang Thanon Na Phra Lan : Wang Klang and Wang Thanon Na Phra Lan : Wang Tawan Oak were combined to be one entity and later adapted to be the Department of Fine Arts. This transformation also affected their statuses, from palaces to be public places. Many new buildings were built in this area. However, it was fortunate that most of the old buildings in this area have been conserved and maintained. The development in this area does not vastly destroy the integrity and philosophy of the place.

At present, Silpakorn University has been responsible for the old buildings in Wang Tha Phra, under the conservation rules of the Department of Fine Arts. The important buildings and area in this palace are:

- Thong Phra Rong; a Thai tradition style building.

- Tamnak Klang and Tamnak Pannarai, European style buildings which were built in the reign of King Rama the Fifth to replace the old and damaged buildings.
- The music pavilion in European decoration styled wood work and Suan Kaew, the original garden of this palace.
- The front crenellated wall
- Some remaining parts of the original brick wall separating Wang Tha Phra and Wang Klang, and also a spirit house dedicated to a Chinese goddess.

All of those described above are still existed and have been carefully conserved. Except for Tamnak Pannarai and some remaining - brick wall, the rest are listed in the National Architectural Heritage Register and recorded in the Government Gazette book 95 section 126 : 14 November, 1977.¹

In Wang Klang, although all of the original buildings were gone, its historical integrity still remains and also added with new important events. Moreover, the replaced buildings are attractive and unique. After changed to become the Department of Fine Arts, the new chapter in the history of art of the country took place in this compound. Various kinds of Artisans were welcomed and worked in this place. New art style as a contemporary art of the era was initially practiced and created, due to the introduction of foreign knowledge and western culture. Later on, the first University of fine art was founded in this area in 1944, by the cooperation of Thai artists and an Italian artist, who was later known as Professor Silpa Bhirasri.

The important buildings in Wang Klang, most of them were built after this palace turned to be the Department of Fine Arts. These important buildings are :

- The office building of the Department of Fine Arts, two stories European style building.
- National Museum Silpa Bhirasri Memorial building, one story studio building with the same style as the Department's office building. This building used to be Professor Silpa Bhirasri's office and a study room for the early groups of the art students.
- Thong Phra Rong Wang Klang, a Thai traditional style building. An audience chamber of the palace of Chaofa Maha Mala Krom Phraya Bamrabporapak.
- Hall of Sculpture, commonly the foundry building, but many national artworks particularly, prototypes of significant person memorial statues were modeled and cast in this hall.
- Some settings such as the front fence and gates which have beautiful and unique stucco decoration. A little Thai style spirit house called “ Chao Poa Hoa Chuak “, which is the shrine reputed to be placed with a spiritual substance which is worshiped in by people who lived or work here.

¹ The Department of Fine Arts , Archeology Division, the Architectural Heritage Register in Bangkok and Nearest Boundary, 1st ed. (Bangkok : O.S. Printing House, 2535), 49.

The Department's office building is in the List of the National Architectural Heritage Register and recorded in the Government Gazette book 94 section 75 : 16th August, 1977.²

All the heritage buildings in these two areas have been in used. Thong Phra Rong , Tamnak Klang and Tamnak Pannarai in Silpakorn University (Wang Tha Phra) were adapted to be the Art Gallery of the Silpakorn University for temporary art exhibitions. Suan Kaew was improved to be the outdoor art exhibition in 1989 and relaxing area. The office building in the Fine Arts Department is still in used for the Director's office and an Office of the Secretariat. One story building which used to be Professor Silpa Bhirasri's office was adapted to be the National Museum Silpa Bhirasri Memorial. Its interior was redecorated in the style Professor Silpa's old office and full of art pieces in Professor Silpa's collection. Next to this museum is the Thong Phra Rong Wang Klang, which has been used for a conference room and the Deputy Director's office. The ex-foundry building was adapted to be the Hall of Sculpture, a permanent exhibition hall of the original models of sculpture produced for the nation.

These two groups of buildings in Wang Tha Phra and Wang Klang seem to have good conservation but apart from the physical conservation, how much of their intangible values have been conserved. Has any visitors or general people know or recognize the significance and values of these buildings. Furthermore, how much success that each museum or art gallery achieves.

The heritage buildings in these two areas seem to have good conservation management. But some important parts of conservation are missing. The tangible values of places such as old buildings and art objects have well been taken care of and open to general public. But significance of place or heritage values does not interpret to visitors. Data of history or important events are intangible assets of heritage place. It generates understanding and awareness in heritage values, and will bring to sustain in long term conservation.

Adapted uses of old buildings for public usefulness are of a good alternative in doing conservation because the public can have more chances to take leisure in the buildings and acknowledge or appreciate the significance and values of the buildings. But the problem is how to manage that achievement?

The Art Gallery in Wang Tha Phra has had management and staffs group. But in implementation, there is a lack of interpretation tools in the gallery such as information centre or information desk with qualification officers. Besides, information signs are unattractive and unavailable for finding more knowledge about the place and its surrounding

Two museums in the Department of Fine Arts are also have less opportunity to be known by non-residence. Their location is in the blocked area behind the office building of the department. So, without easy-visible information signs and promotion, it is hard for the people to find the museums. It is a pity that most of the general public have not had chance to admire and study the worthy displayed art objects.

² Ibid., 38.

In doing this research, the author will concern with three major contents, which are history, architecture and management plans. All of these three contents will be used in consideration, analysis and making decision in the proposed management plan.

The aim of the research is to present significance and values of heritage places and building as well as heritage management plan, which will take the benefit of place and social in the consideration. It is the hope of the author that it will be useful for heritage conservation and development of these heritage places.

Goal and objectives

1. To propose architectural heritage management plan for Wang tha Pra and Wang Thanon Na Phra Lan : Wang Klang and Wang Tawan Oak;
2. To support conservation and development of architectural heritage;
3. To promote significance and values of Wang Tha Phra, Wang Thanon Na Phra Lan : Wang Klang and Wang Tawan Oak;
4. To stimulate interest in architectural heritage;
5. To study conservation and management heritage place in appropriate ways;
6. To support cultural tourism in the Rattanakosin Island.

Scope of the study

1. History
 - 1.1. Study history of the places and important persons, and use the knowledge and data acquired in the planning heritage management plan.
2. Architectural heritage buildings and site (landscape , setting , and circulation)
 - 2.1. Study history of buildings and place, architectural style to Identify significance and values.
 - 2.2. Study former conservation plan, existing condition, conservation law and owner right to be the sources of conservation plan.
 - 2.3. The buildings that will be researched in this project can be divided into two groups. (see Figure 1)
 - 2.3.1. Group of Wang Tha Phra, occupied by Silpakorn University. Important and interesting building and place in this group are:
 - Thong Phra Rong Building. (T .1)
 - Tamnak Klang Building. (T .2)
 - Tamnak Phannarai Building. (T .3)
 - Saun Kaew and a Pavilion. (T .4)

2.3.2. Group of Wang Thanon Na Phra Lan : Wang Klang and Wang Tawan Oak, occupied by the Fine Art Department. Important and interesting buildings and place in this group are:

- The Fine Art Department Office Building. (K .1)
- Silpa Bhirasri National Museum Building. (K .2)
- Thong Phra Rong Building. (K .3)
- Hall of Sculpture. (K .4)

3. Management

3.1. Study historic and architectural heritage management for using in heritage management content.

3.2. Study interpretation techniques and management for using in two ways communication between place and people.

3.3. Study museum context and management for using in art exhibition management content.

Process of study

1. Collecting data in history, historic buildings, conservation records and present conditions.
2. Survey for studying existing condition and surrounding.
3. Analysis and synthetic data.
4. Summary research by making heritage management plan.
5. Recommendation.

Research Methodology

1. Documentary research by collecting primary sources and secondary sources from historical records, chronicles, conservation reports, literatures, research reports, journals, books, maps, and photos.

2. Site survey by reconnaissance survey to get general idea, and rough condition; as well as by intensive survey to check existing condition of buildings, landscape, environment, and circulation.

3. Quantitative and Qualitative research by collecting data from stakeholders such as The Art Gallery of Silpakorn University's officers, The Fine Art Department's officers, professional experts, and visitors including observe visitors' behavior.

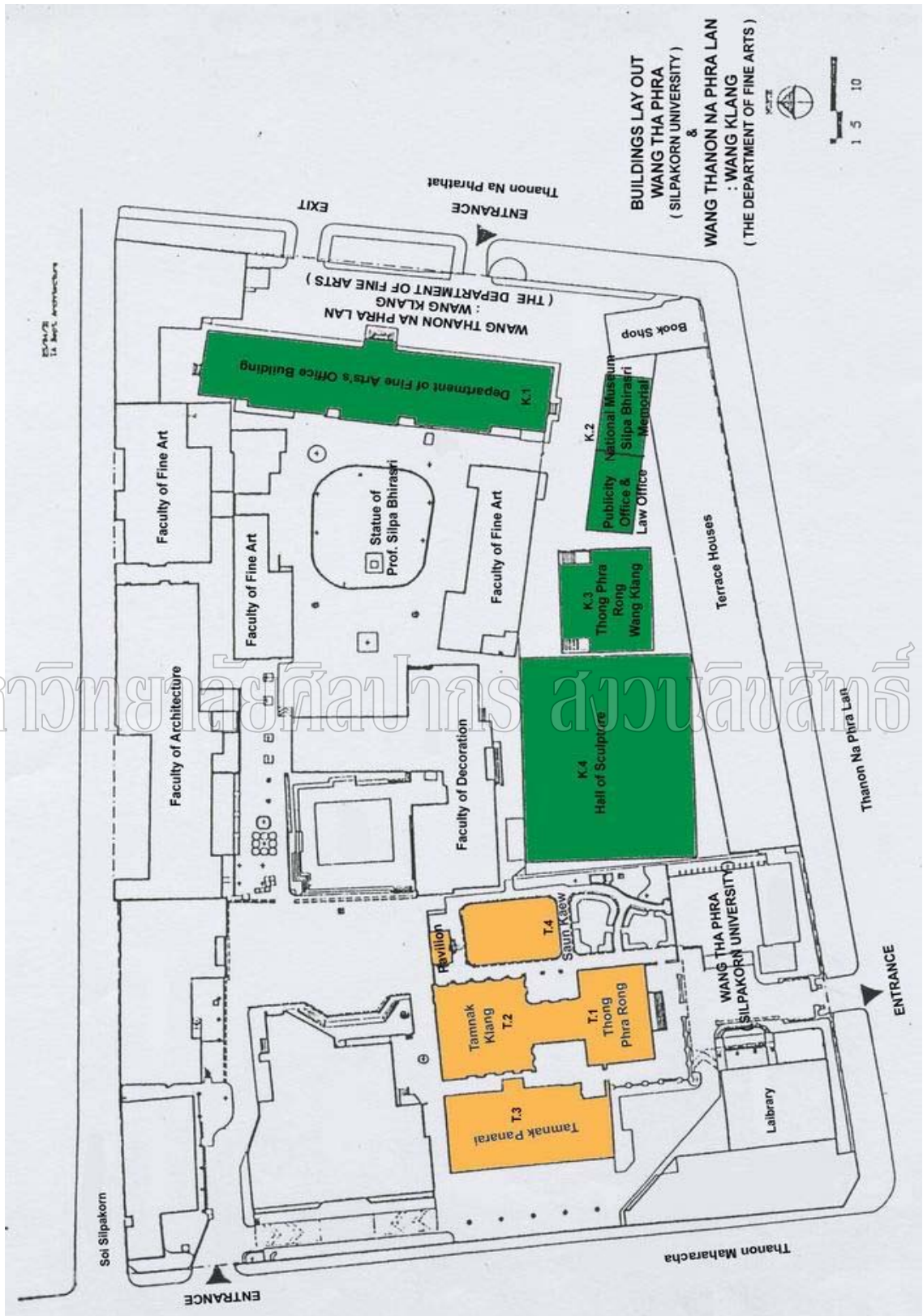


Figure 1 Lay out of the groups of old buildings in Wang Tha Phra (Silpakorn University) and Wang Thanon Na Phra Lan : Wang Klang (The Department of Fine Arts). Adapted from a source from the building and area side of Silpakorn University.

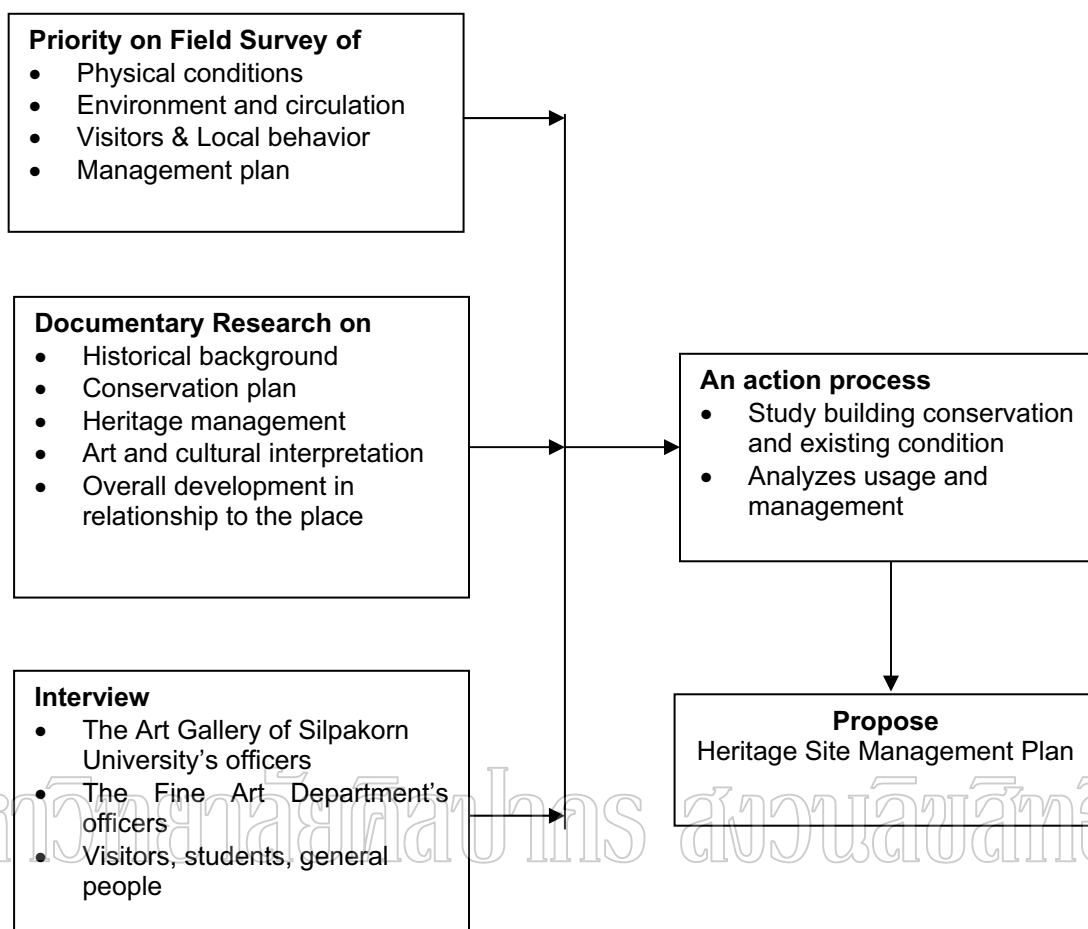


Figure 2 Diagram shows the process of study

Assumption

To propose management plan in this research is not limited by the fact of possibility or not. However, this management proposal will be considered base on the truth data and possibility to implement.

This research will not mention to parking lots in this heritage site. According to the location of these palaces in the centre of the inner Rattanakosin area, almost all of the general people know the problem of traffic around this area. To manage this problem or prepare for parking lots have to be done by Bangkok Metropolitan Administration and the Government. Furthermore, this area is easy to access by public transportation both in land and on water. In the case of foreign visitors, most of them visit this place by public transportation.

Limitation of the study

According to limited time to do this research so the data of tourism in Krung Rattanakosin and surrounding area will not include in this research. All the museums and the art gallery have not had records of visitors, so data of visitors and some existing management comes from estimation from each stakeholder.

มหาวิทยาลัยศิลปากร สงวนลิขสิทธิ์

Chapter 2

History of Three Palaces

Wang Thanon Na Phra Lan : Wang Tawan Tok , Wang Klang ,Wang Tawan Oak

When King Rama I established the city of Bangkok in 1782 (2325 B.E), he also had palaces built for male members of the royal family who had come of age to have their own residences. All of the palaces that were built in this first period belonged solely to the King and had not named any palace in particular. Prince's name or location was usually used for calling each palace. In generally, princes had duty to serve the king and country, so palace was both residence and office¹.

The area on Thanon Na Phra Lan which was chosen to be the location of the three palaces, starts from the nearby city gate called 'Tha Phra'² and extends to the end at the point which is opposite the Pra tu Wisetchaisri, the north gate wall of the Grand Palace.



Figure 3 Map shows the location of the three palaces in the first period.
Adapted from a map in Momrajawong Nangnoi Saksri and others, Ong Prakob Tang Kayaphab Krung Rattanakosin (Bangkok : Chulalongkorn University, 2534), 33.

¹ Somdej Krom Phraya Danrongrajanuphap, Prachum Pongsawadam Part 26 : Tamnan Wang Kao , 5th ed. (Pra Nakorn : Rong Pim Phrachatra,2513. Printed in the Royal cremation day for Colonel. Momrachawong Lek Ngonroth 2513), 33.

² Tha Phra (Buddha Image Pier) got its name as follows : In 1808 King Rama I ordered that the great bronze Buddha image in the Vihara at Wat Mahadhatu, Sukhothai, should be floated down to Bangkok on a raft. When the raft arrived at the pier, the city gate had to be demolished for dragging the great bronze Buddha image into the city. The Buddha image was carried east to Wat Suthat where it presides today. So, after that some of people in the community and near by called the gate 'Tha Phra'. Anyway, before that event, this pier has been called 'Tha Chang', got its name from daily activity that the state elephants were brought to shower in Chao Phraya River by passing this gate wall near this pier. See in Momchao Ying Duongchitra Chitrapongsa, Aam : Pa Pon Lhan (Phra Nakorn : Rong Pim Phra Chantra, 2511. Printed for remembrance of the 5th cycle anniversary birthday) , 23-24.

Each palace was built side by side along the road from the west to the east and was called Wang Thanon Na Phra Lan : Wang Tawan Tok (or Wang Tha Phra), Wang Thanon Na Phra Lan : Wang Klang , and Wang Thanon Na Phra Lan : Wang Tawan Oak , respectively.³

Wang Tanon Na Phra Lan : Wang Tawan Tok (or Wang Tha Phra)

Site and History of the Palace

Wang Tha Phra in the past

This palace was located on the west of Thanon Na Phra Lan near the city gate called 'Tha Phra'. So, this name 'Tha Phra', has been regularly used for calling the palace, apart from the name of the current resided prince.

Wang Tha Phra was built in the late period of King Rama I (Ca 1782) to bestow upon Kromkhun Kasatranuchit or Chaofah Ment, the King's nephew. Later, in the reign of King Rama II (1809-1824) the palace was bestowed upon his son, Krommuen Jesadabodin, later became King Rama III (1824-1850). During his father's reign, the prince handled much of the rule of the Kingdom and conducted the Royal business in the audience hall (Thong Phra Rong) of Wang Tha Phra, regularly at the area in front of the second pillar from the east. This palace was both his office and residence for fifteen years until his accession to the throne as King Rama III.

King Rama III made his residence in the Grand Palace and then bestowed Wang Tha Phra upon his son, Prince Lakkhananukhun. When this prince died the palace came into the possession of another son of the King, Prince Jumsai who was elevated to the position of Kromkhun Rajasihavikrom under King Rama the Fourth. Kromkhun Rachasihavikrom has been known eminent as an artist. In the reign of King Rama the Fourth, he became the Director of the Royal Building projects and Head of Krom Chang Sib Mhu (Department of the Ten Groups of Artisans).⁴ So during his active life, Wang Tha Phra was used as Krom Chang Sib Mhu department. Thong Phra Rong was used for creating arts works, such as wood-works, carving, sculpting, painting and etc. At that time, this palace had at least 200 inhabitants all gender and varied ages.⁵

In the reign of King Rama V, this palace was bestowed upon Prince Krommuen Adulyalaksanasompati, a son of King Rama III, and when that prince died the palace was presented to Prince Naris, a son of King Rama IV, in 1883. The reason of this decision was King Rama V considered that Prince Naris was both having a suitable high rank and being a grand nephew of King Rama III who had been here before his coming to the throne. Due to the much deterioration of the palace, restoration and renovation had to be done before giving

³ Somdej Krom Phraya Danrongrajanuphap, *Prachum Pongsawadarn Part 26 : Tamnan Wang Kao*, 21-25.

⁴ Michale Wright, trans. *Whai Somdej Kru Nai Chang Yai Hang Krung Siam : Somdej Chao Fa Krom Phraya Narisanuwadtiwongsa* (Pay respect to the Great Artist of Siam) (Bangkok : Bhikanes Printing Centre, 2536) , 21.

⁵ Momchao Ying Duongchitra Chitrapongsa, *Aam : Pa Pon Lhan*, 44.

to the prince. Thong Phra Rong was restored in the traditional style for historical reasons, because the becoming King Rama III used to conducted many works in there.⁶ Two additional houses for the Prince were built in Western style to replace the old and damaged houses.

In the period that occupied by Prince Naris, Thong Phra Rong was kept in good repairs and conserved as the King's wish. Some buildings were torn down or had been changed for the new functions. And due to the expansion of the city, the boundary of the palace had been reduced to accommodate the expanding Na Phra Lan road and Mahathat road.

In the reign of King Rama the Sixth, Prince Naris moved into his new palace (Tamnak Plainoen at Khlong Toei) and visited Wang Tha Phra only occasionally when attending ceremonial rites.

In 1964, a year after Prince Naris's died, Silpakorn University asked and bought from the Prince's heirs to expand the university's area into this palace⁷.

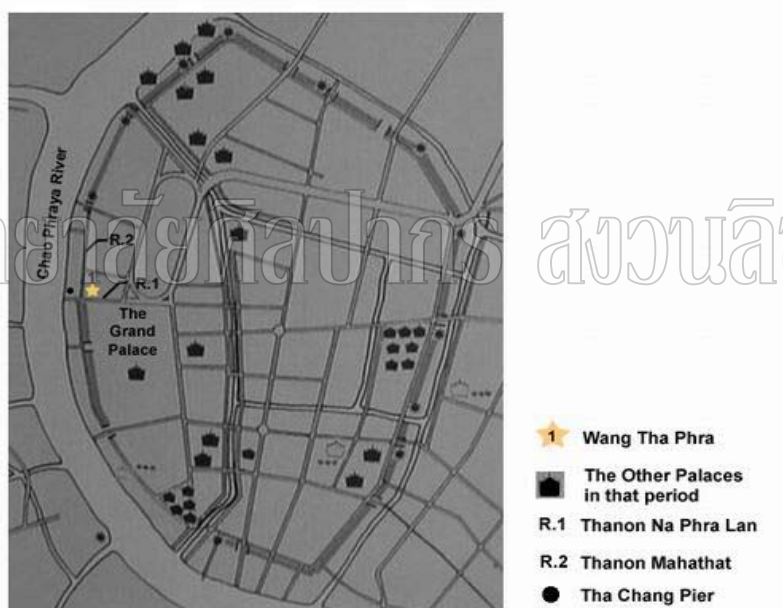


Figure 4 Map shows the boundary of Wang Tha Phra which reduced to accommodate the expanding Thanon Na Phra Lan and Thanon Mahathat.

Adapted from a map in Momrajawong Nangnoi Saksri and others, Ong Prakob Tang Kayaphab Krung Rattanakosin (Bangkok : Chulalongkorn University, 2534), 155.

Wang Tha Phra in Silpakorn University

In the initial period of being occupied by the university, a group of the prince residence (Thong Phra Rong, Tamnak Klang, Tamnak Pannarai) had the same condition as once the

⁶ Michale Wright, trans. Whai Somdej Kru Nai Chang Yai Hang Krung Siam : Somdej Chao Fa Krom Phraya Narisanuwadtiwongsa , 21.

⁷ Silpakorn University asked the heirs of Somdej Krom Phraya Narisanuwadtiwongsa to use Wang Tha Phra for the university's purposes and asked fund to be compensation from the Government. The commitment had been done on the late of July, 1964. See in Saroch Janmukda, Mahawitayalai Silpakorn Jak Bantuk lae Kwam Thong Jam (Silpakorn University from memorandum and remembrance) (Nakorn Pathom : Silpakorn University, 2538), 8-9.

prince lived. Thong Phra Rong was unused and kept in its old condition. Because of its image and reputation, Thong Phra Rong had been a respectful and humbling place for the local people. Tamnak Klang and Tamnak Pannarai were adapted to use for the Faculty of Archeology.⁸

In 1979, the Faculty of Archeology had been moved to the new building in the area. Thereafter, the group of the prince residences was readapted to be the Art Gallery of Silpakorn University. All the buildings in this group have been maintained in good condition. Conservation works were regularly performed in 1986-1987⁹ and recently in 1997.

At present, Thong Phra Rong, Tamnak Klang and the upstairs of Tamnak Pannarai has been used for exhibiting art pieces. The downstairs of Tamnak Pannarai has been used for the office of the art gallery, art shop and the office of the Alumni of Silpakorn University Association. Saun Kaew has been used as the outdoor art exhibition since 1989.

Thong Phra Rong, Tamnak Klang, Saun Kaew and a crenellated wall was listed in the Heritage Register and recorded in the Government Gazette book 95, section 126, 14 November, 1979.¹⁰

Name and biography of ex-residents

Those princes who had received permission from the king to reside at Wang Tha Phra are of high ranking member of royal family. Many had play important roles in the country's development particularly in arts and culture.

HRH Kromkun Kasatranuchit or "Prince Ment" was King Rama I's nephew. He was the first person to receive His Majesty's permission to reside at Tha Phra Palace. He was the son of King Taksin and HRH Princess Chim Yai who was the daughter of King Rama I. Prince Ment was born in 1778 in the Thonburi Period. HM King Rama I had given him the title of Chofah Kromkhun Kasatranuchit in 1806 but his duty at court was not recorded. He was executed in 1809 for causing the unrest in the country.¹¹

HM King Nangklow Chowyuhou former name "Prince Tub" is the son of HM King Bhuddalertlarnapalai (King Rama II) and Chowjom Marnda Ream (later was invested with the title Somdej Phrasrisulalai in the reign of King Rama III). He was born on 31 March 1787. In 1813 during the reign of King Rama II he received the title of Krommuen Jasadabodin and overseeing Krom Tha (the former department in charge of finance and foreign affairs), Department of the royal treasury, Department of police and appeal, and assisting the king in many matters.¹²

⁸ Ornsiri Panin, "Wang Tha Phra", *Silpakorn University Journal* 9, 1 (June – November 1988) : 8.

⁹ Sasivimol Santirasdpakdi, "Tamnan Wang Thanon Na Phra Lan", *Silpakorn University Art Gallery Journal* 1, 1 (January – March 2002) : 8.

¹⁰ The Fine Arts Department, Archeological Division, *The Register of Heritage Places in Bangkok and Near Municipality*, 38.

¹¹ Momchao Ying Duongchitra Chitrapongsa, *Aam : Pa Pon Lhan*, 24-27.

¹² *Ibid.*, 28.

HM King Nangklow Chowyuhouw ascended the throne in 1824 and died in 1850 at the age of 64. During his reign, he had supported all fields of skilled artisans and had built many temples for making merits. The King himself was an outstanding artisan as one can see from the famous Wat Rachaoros for its beautiful and interesting architectural form. Wat Rachaoros was built under his overseeing the construction when he was still holding the title of Krommuen Jasadabadin. In his reign, the King had selected and built many important architectural works of great beauty such as the restoration of Wat Arun stupa, Loha Prasart at Wat Rachanudda, and Chedi in the shape of the Chinese argosy at Wat Yanawa.¹³

Prince Lakkhananukun, son of King Rama III and Chowjom Marnda Bang was born in 1812 and died when he was on 23 in 1835 in the reign of King Rama III.

Prince Kromkhun Rajasihavikrom former name Prince Jumsai, son of King Rama III and Chowjom Marnda Aim Yai, was born in 1816. In the reign of King Rama IV was given the title of Krommuen Rajasihavikrom and later was elevated to the position of Kromkhun Rajasihavikrom in 1867. He directed the Royal Building Projects and the department of the ten groups of artisans. He died in 1868 in the reign of King Rama IV and was the head of Jumsai family.

Kromkhun Rajasihavikrom had a consort named Mom Noi¹⁴. They had six children, two were Momchao Prawich who was the famed artisan, and Momchao Prisdang who was later elevated to Phra Ong Chow Prisdang and appointed to the first Thai ambassador in London. Kromkhun rajsrihavikrom had another consort, Khunying Pung, who is the niece of King Taksin. They had one daughter, Princess Maliwan.

Kromkhun rajsrihavikrom was one of the most outstanding architects who acquired the Western technology in the reign of King Rama IV. He learnt by self-studying from joining works with architects from Europe as well as from books acquired from the West. He had designed the Phra Apinaowniwes building in the Grand Palace. He had also designed and restored many important works such as Phra Patom Chedi in Nakorn Patom, Phranakorn Kiri Palace in Petchburi, Chankrasaem Palace in Ayudhaya and Phra Narairajaniwes Palace in Lopburi.¹⁵

Prince Krommuen Adulyalaksanasompati, former name Prince Urai, the son of King Rama III and Chowjom Marnda Keaw, was born in 1819. In the reign of King Rama IV was elevated to the title Krommuen Adulyalaksanasompati in 1860. He oversaw the department of armory and the department of Royal Building Projects. He died in 1873 in the reign of King Rama V. He is the head of Uraipongse family.

¹³ Choti Kalyanamitre, "Nai Chang Ek Nai Rob 200 Pee Hang Krung Rattanakosin" (The great artisans of Krung Rattanakosin in a cycle of 200 years), *Silpakorn University Journal* 4-5 (December, 1980-1982): 48-49.

¹⁴ Mom Noi was a daughter of Phraya Rajamontri (Phu), head of Phamornmontri family, who was the Lord Great Chamberlain in the reign of King Rama III. He was a wealthy man and lived in a large residence on the Chao Phraya bank next to Wang Tha Phra. See in Momchao Ying Duongchitra Chitrapongsa, *Aam : Pa Pon Lhan*, 32.

¹⁵ Choti Kalyanamitra, "Nai Chang Ek Nai Rob 200 Pee Hang Krung Rattanakosin": 50.

HRH Prince Krom Phraya Narisaranuwadtiwongs, former name Prince Chitrecharoen Singhanam, the son of King Rama IV and Princess Pannarai¹⁶, was born in 1863. In his youth, he had studied with Phraya Srisunthornvoharn (Noi Ajarayangkul), then went to the school for the court in 1872. He was trained in all princely subjects such as riding, fencing and using all weapons, history and archeology, courtly manners and custom from the palace of HRH Prince Krom Phraya Bamrabporapaksa¹⁷ (Wang Thanon Na Phra Lan : Wang Klang). Furthermore, he was interested in music and Thai traditional painting from the very early age and developed his skills by seeking instruction from Thai and foreign masters. He continued his studies and creative activities through his maturity in spite of many responsibilities for national duties.¹⁸

In 1885, King Rama V had elevated Prince Naris to the title Kromkhun Narisaranuwadtiwongs. Two years later, he was elevated to the title His Royal Highness Kromkhun Narisaranuwadtiwongs and bearing the rank of colonel, commanding the King's regiment. In 1891, he was appointed the first Minister of the former Ministry of Public Works, overseeing many engineering and artistic departments. Therefore, close relatives called him teasingly "the Great Artist of Siam".¹⁹ He was also the Minister of Military, Minister of Navy, and many other ministries such as Ministry of Finance, and Ministry of Defense. In 1905, he was appointed the Minister of the Royal Household (the former ministry) and was elevated to His Royal Highness Kromluong Narisaranuwadtiwongs. Later he had submitted his resignation from all services due to his suffering from heart problem.

In 1925, the reign of King Rama VII, the King had requested him to return to the service as the royal consultant and was appointed the Chairman of the Royal Institute for the Department of Fine Arts. In the reign of King Rama VIII, he was elevated to His Royal Highness Krom Phraya Narisaranuwadtiwongs. He died in 1947 at the age of 84 and was considered to have lived the longest among all the sons of the King Rama IV. He was the head of Chitrapongse family.

HRH Krom Praya Narisaranuwadtiwongs was multi-talented in Thai arts and culture. Choti Kalyanamitre²⁰ had said of his talents as follows.

HRH Krom Phraya Narisaranuwadtiwongs had studied many fields of Thai arts and culture, while had also sought new knowledge of art from the new technological development from the West and applied to the Thai art. He had studied painting in three dimensions and the science of anatomy, the West technique of painting, from the Italian artists. After that he

¹⁶ A daughter of Krommuen Martayapitak.

¹⁷ The Society of Thailand Sociology, Phra Prawatti and Eakasarn Chaloeam Phrakearati Somdej Chaofah Krom Phraya Narisaranuwadtiwongs , (Bangkok : Siwaphorn, 2506. 100th years birthday anniversary April 28, 2506), 9.

¹⁸ Michale Wright, trans. Whai Somdej Kru Nai Chang Yai Hang Krung Siam : Somdej Chao Fa Krom Phraya Narisaranuwadtiwongsa , 20.

¹⁹ The Society of Thailand Sociology, Phra Prawatti and Eakasarn Chaloeam Phrakearati Somdej Chaofah Krom Phraya Narisaranuwadtiwongs , 21.

²⁰ Choti Kalyanamitre, " Nai Chang Ek Nai Rob 200 Pee Hang Krung Rattanakosin " : 52-53.

had well applied to the Thai paintings which was the two dimensional paints. He had applied the science of perspectives in his painting works such as the wall murals in the Phra Ubosoth (temple hall) of Wat Rajathiwas, the painting of Phra Siamthavathiraj, and series of paintings of Dhamasongkram. He was also good in sculpturing which can be seen from works such as Mother Earth Pressing Her Hair at the Phan Phiphop Iela Bridge, and the reclining Buddha in the Phra Ubosoth of Wat Rajathiwas.

Moreover, he was most particularly expertise and famous for was in his architectural works. Among his important works are Wat Benjamabopit, easterly Phra Ubosoth of Wat Rajathiwat, Sala Shongdham²¹ at the cremation ceremony of His Royal Highness the Crown Prince Maha Vachirunnahit, Viharn Phra Rongrojanarit at Phra Patom Chedi at Nakorn Patom. He was one of the best architects for designing the crematorium for the high-ranking member of the royal family. Some of the important works are the crematorium for His Majesty King Rama VI (King Vachirawuth) . His last architectural work was the Monument for King Rama I at Prabudhayodfahchulalok Bridge on the occasion to 150 years celebration of Bangkok as the capital city, in the reign of King Rama VII.

HRH Krom Praya Narisaranuwadtiwongs was also interested and created many kinds of fine arts. Some samples of his works can be seen in the military insignias, Buddhist talipot fan, and patterns on ceramics.

มหาวิทยาลัยศิลปากร สงวนลิขสิทธิ์



Figure 5 King Rama III, Phrabat Somdej Phranangkaolchaouhua.

Source : Sumeth Jumsai Na Ayuthaya, " Wang Tha Phra Krom Chang Sib Mhu lae Reung Pisadarn uen uen ", Silpakorn University Journal 4-5 (December, 1980-1982) : 11.

²¹ Sala Shongdham, or later called Thaworawatthu Building located in front of Wat Mahathat on Na Phrathat road, was used as the office of the Royal institute in the reign of King Rama VII.



Figure 6 Prince Jumsai,
Krommuen Rajasihavikrom, 1867.
Source : Sasivimol Santirasdpakdi, " Tamnan
Wang Thanon Na Phra Lan ", Silpakorn
University Art Gallery Journal 1, 1
(January – March 2002) : 4



Figure 7 Prince Naris, HRH Krom Praya
Narisaranuwadtiwongs.
Source : Phra Prawatti and Eakasarn Chaloe
Phrakearati Somdej Chaofah Krom
Phraya Narisaranuwadtiwongs.
(Bangkok : Siwaphorn, 2506)

Wang Thanon Na Phra Lan : Wang Tawan Oak Site and History of the Palace

Wang Thanon Na Phra Lan : Wang Tawan Oak in the past

Wang Tawan Oak was located on the east of Thanon Na Phra Lan, adjacent Wang Klang in the west. Its east boundary is opposite Pratu Wisetchaisri, the north gate of the Grand Palace. Therefore, someone called this palace " Wang Na Pratu Wisetchaisri ".

King Rama the First bestowed this palace upon Phra-Ong Chao Apaiythadh, his son. Later the prince was elevated into the position Theppolasakdi. After his death, King Rama the Third presented the palace to Chao Fa Arporn, who had been in Wang Klang before. And then after his death in 1848, King Rama the Fourth gifted this palace to Chao Fa Maha Mala Krom Phraya Bamrabporapaksa. So Wang Thanon Na Phra Lan : Wang Tawan Oak and Wang Thanon Na Phra Lan : Wang Klang were merged together to be one palace.

Name and biography of ex-residents

Prince Krommuen Theppolasakdi, former name Prince Apaiythadh, the son of King Rama I and Chaojom Marnda Noikaew, was born in 1785. In the reign of King Rama II, he was elevated into the title Krommuen Theppolasakdi in 1807, and responsible for the department of the royal elephant. In 1832, his position was raised to be Kromluong Theppolasakdi. He died in 1837.²²

²² Momrajawong Naengnoi Sakdisri and the others, Phra Rajawang and Wang nai Krungthep (B.E. 2325-2525) , 233.

Wang Thanon Na Phra Lan : Wang Klang

Site and History of the Palace

Wang Thanon Na Phra Lan : Wang Klang in the past

Wang Thanon Na Phra Lan : Wang Klang situated between Wang Tha Phra and Wang Thanon Na Phra Lan : Wang Tawan Oak. King Rama the first bestowed this palace upon Krommuen Sakdipolasep, his son. In the reign of King Rama the Third, the prince was elevated to the position of the Viceroy, in 1824, and then moved to the palace of the Vice-King. After that, Wang Klang was unoccupied for awhile, until King Rama the Third bestowed it to Prince Arporn, a son of King Rama the Second, who came to the suitable age to have his own residence. Prince Arporn had been here until 1837 and then moved to adjacent palace, Wang Thanon Na Phra Lan : Wang Tawan Oak. Since Wang Klang was vacant, King Rama the Third bestowed this palace upon Prince Maha Mala who was elevated to the position of Somdej Chaofah Maha Mala Krom Phraya Bamrabporapaksa under King Rama the Fifth.

After Prince Arporn died in 1848, King Rama the Fourth gifted Wang Tawan Oak to Chaofah Maha Mala Krom Phraya Bamrabporapaksa. Therefor the area of Wang Tawan Oak was merged with Wang Klang. In his period, this palace must have been one of the creating places for the royal business because Prince Maha Mala served the King in many duties, besides his varied knowledge, especially in Elephant training and control.

After Chaofah Maha Mala Krom Phraya Bamrabporapaksa died in 1886, Wang Klang came into the possession of Krommuen Prabporapak, his oldest son. Krommuen Prabporapak had one of his duties, taking charge of Krom Chang Sib Mu (the ten groups of artisans). He died in 1898, after that King Rama the Fifth assigned this palace for locating Krom Chang Sib Mhu, later the division was incorporated into the Fine Arts Department and still in for that purposes up to the present.

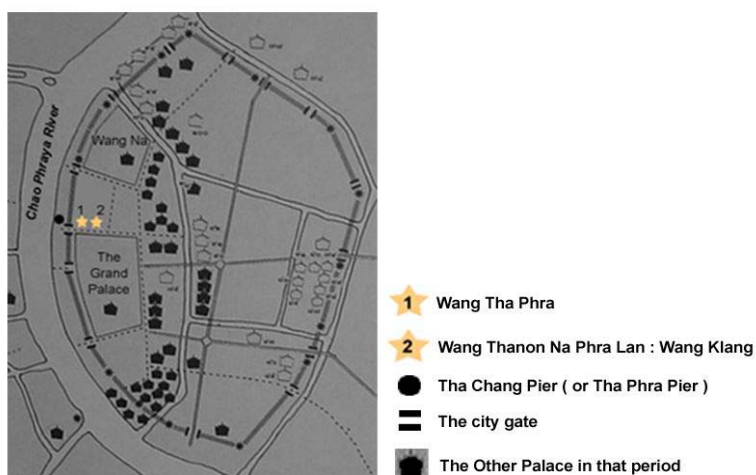


Figure 8 Map shows the location of the old palaces in the reign of King Rama IV, when Wang Tawan Oak was merged with Wang Klang.

Adapted from a map in Momrajawong Nangnoi Saksri and others, Ong Prakob Tang Kayaphab Krung Rattanakosin (Bangkok : Chulalongkorn University , 2534),145.



Figure 9 Bird eye view of Wang Tha Phra (Silpakorn University) and Wang Klang (the Department of Fine Arts).

Source : The National Archive.

Name and biography of ex-residents

— **Krom Phrarajawang Boworamahasakdipolaseb**, former name Prince Arunothai, son of King Rama I and Chowjom Marnda Nui Yai, was born in 1785. King Rama I had elevated him with the title Krommeun Sakdipolaseb in 1807. In the reign of King Rama II he directed the department of defense. In the reign of King Rama III he was elevated as the Viceroy and was known as Krom Phrarajawang Bowornsatarnmongkol. He remained in this position for eight years and died in 1832.

Prince Arporn, son of King Rama II and HRH Princess Kultolatipayawadi²³, was born in 1816. He had overseen the department of the royal elephant in the reign of King Rama III. He died in 1848 at the age of 33 years old and was the head of Arpornkul family.

HRH Prince Maha Mala Krom Phraya Bamrabporapaksa, former name Prince Klang, son of King Rama II and HRH Princess Kultolatipayawadi, was born in 1819. Prince Arporn was his oldest brother and his youngest brother was Prince Pew. In their youth the three brothers had studied under the tutorship Suthornpoo, the famous Thai poet, and Phraya Srisunthornvoharn (Noi Ajarayangkul).

King Rama IV had given him his royal name His Royal Highness Prince Maha Mala and later was elevated to Krommeun Prabporapaksa in 1851. In 1867, he was promoted to Kromkhun Bamrabporapaksa and directing the department of the Royal Household, department of Royal Elephant, and the department of Religious Affairs.

²³ HRH Princess Kultolatipayawadi was the daughter of King Rama I and the Princess of Lao. She was a queen consort of King Rama II.

In the reign of King Rama V, he was promoted to Kromphra Bamrabporapaksa in 1874 and then was elevated as His Royal Highness Krom Phraya Bamrabporapaksa in 1881, holding the position of the Regent and directing the department of finance. In 1885, he had also taken the responsibility of directing the department of interior. He died in 1886, in the reign of King Rama V, at the age of 67 years old. He is the head of the Malakul family.

His Royal Highness Prince Maha Mala Krom Phraya Bamrabporapaksa was expertise in many kinds of arts. As well as his administrative ability he was an expert in music, literature, traditional performance, gemology, astrology, building construction, handicraft, and a scholar in elephant training and control.²⁴

Prince Krommuen Prabporapaksa, former name Prince Jor, son of HRH Prince Maha Mala Krom Phraya Bamrabporapaksa and Phra Ong-Chaoying Buntoeng, was born in 1843. He was elevated to Prince Kajorjaraswong in 1881, and later was promoted to Krommuen Prabporapaksa in 1895. He commanded the department of Navy, the department of Royal Elephant, the department of the ten groups of artisans, and the department of the Royal Household. He died in 1898.



Figure 10 HRH Prince Maha Mala Krom Phraya Bamrabporapaksa.

Source : Usanee Kasemsant Na Ayuthya, ed., 60 Pee Hang Kwam Thong Jum an air chief marshal Pang Malakul Na Ayuthaya. (Bangkok : O.S. Printing, 2542) . 3.



Figure 11 A statue of Krommuen Prabporapaksa set in Thong Phra Rong , Wang Klang.

²⁴ Nadhawuth Suthisongkham, Somdej Phrachao BoromawongdherChaofahMaha Mala Krom Phraya Bamrabporapaksa , Pak Ton : Phra Prawatti lae Ngan Samkhan, (n.p. , 2514) , 38-175.

Wang Klang (and Wang Tawan Oak) as the Department of Fine Arts

After the palace was turned to use as the Department of Fine Arts, all of the historic occurrences were mainly involved with art development in Thailand.

The Department of Fine Arts

In the reign of King Rama the Fifth, all kinds of artisans in the ministries were collected into one place, which was Wang Thanon Na Phra Wang Klang. A group of varied artisans was created to be Krom Chang Sib Mhu²⁵ (the ten groups of Artisans). It was done in the King 's purposes of convenience for control and cooperation in art performance.

In the reign of King Rama the Sixth, Krom Chang Sib Mhu was incorporated into the Department of Fine Arts, which created on March 27, 1911 attached to the former Royal Household. In this period European Art was popular in the country, so Royal Siam government requested a proficient sculptor from Italy. From this request, Professor Corrodo Feroci, an Italian sculptor from Florence was selected from 200 applicants to work in the Department of Fine Arts.

However, in the reign of King Rama VII, the Department of Fine Arts was abolished, due to the effect from world wide economic depression. All divisions in the department, except the artisans groups, transferred to incorporate with the Library division, and created to be the Royal Academy called the Royal Academy of Fine Arts. The artisans groups were created to be the Outer Royal Household division attached to the former Royal Household.

After the political changed in the country, the Outer Royal Household was abolished. The groups of artisans were transferred to under the Department of Fine Arts, which recreated on May 3, 1933. A year later, Luong Vichitrawatakran was appointed as the first Director General of the department. In this period, art works products from the department had been well known because all kinds of artisans were collected into the department in the new created division, named the Fine Arts Division. Since this period, the status of the department has been secured and continued to prosper up to the present.

Nowadays, the Department of Fine Arts has duty and responsibility for conservation, promotion and support in many kind of National Arts and Culture, particularly the National Heritage. The department has been under the Ministry of Culture since 2002. (Previously, it was under the Ministry of Education.)

The Division of Handicraft

After the Outer Royal Household was abolished, the groups of artisans were transferred to a new created division named “ Kong Praneet Silpa ” (the Division of Fine Arts) under the Department of Fine Arts. In that time, art works from this division were remarkable,

²⁵ Krom Chang Sib Mhu was the name of a division that collected all branches of artisans. Although it named only ten groups of artisans, actually there are more kinds of artisans than that. Ten groups of artisans in Krom Chang Sib Mhu are 1) painters 2) carvers 3) engravers 4) lathe-men 5) founders 6) sculptors 7) modelers 8) lacquer-men 9) lined-men 10) builders, see in Momchao Ying Duongchitra Chitrapongsa, Aam : Pa Pon Lhan ,81-99.

especially sculptures which were in the responsibility of Professor Feroci. According to responsible for creating a lot of national arts, the Department of Fine Arts needed a lot of craftspeople at that time. To train younger apprentices of sculpture, painting, architecture, drafting, and design for works in the department, the school of Fine Arts was found under the direction of Professor Feroci. His studio, the Western style building near the office building, was used as a practice room in that time.

In 1938, Division of Fine Arts changed its name to “ Kong Hattha Silpa “ (Division of Handicraft), and adapted Thong Phra Rong Wang Klang²⁶ to use as an office of the division. The first chief of the division was Phra Phromha Pichitr, a master of Thai traditional arts and architect. The others two expert in that time were Professor Feroci, a specialist in sculpture, and Mr. S. Miki ²⁷, a Japanese specialist in lacquering.

A temporary works shop was built in the area behind the department's office building in 1941, but founding had to be done out-door, where the statue of Professor Silpa Bhirasri²⁸ is situated now. Later the working area was moved into a warehouse near Wang Tha Phra. The important statues sculpted and found in that period were a statute of King Rama the Sixth, a statute of King Naresau, a statute of King Taksin, for instance.

The following year, Division of Handicraft was downgraded to a Section of Handicraft under Division of Architecture. Anyway, a standard foundry with current equipment was built in that time with fund from the government. This foundry was built to replace the old warehouse near Wang Tha Phra. Some important statues were done within this founder such as a statue of Pho Khun Ram Khamhang, a statue of Phra Chao U-Thong, etc.

Ten years later, in 1952, Section of Handicraft was upgraded to Division of Handicraft and consisted with unit of ten groups of artisans, unit of painters, unit of sculptors, unit of founders.

In 1987, the office of the Division of Handicraft was moved to Salaya district in Nakhon Pathom and also the new foundry was built for more capacity of art works. And in this year the unit was developed to be section of sculpture under the Arts Institute.

In 1988, the old foundry in the Department of Fine Arts (Wang Klang) was adapted to be a museum in the project “ Museum of models and Prototypes of the National statues “ (โครงการพิพิธภัณฑ์หุ่นขี้ผึ้งและต้นแบบอนุสาวรีย์แห่งชาติ). The goal of the project was to be the first museum of sculptural prototypes and related arts in Thailand. However, because of funding problem, this project did not achieve its goal.

Ten years later, Nikom Musikamara, Director General of the Department of Fine Arts, resurrected the project in 1998. The committee was assigned for “Project of the Prototypes of

²⁶ This Thong Phra Rong Wang Klang had been a residence of Prince Maha Mala Krom Phraya Bamraborapaksa, before the palace was changed to the Department of Fine Arts.

²⁷ Later, Mr. S. Miki changed his name to Mr. Wattana Tree-Preukpan.

²⁸ 1944, Professor Feroci became a Thai citizen and changed his name to Silpa Bhirasri

Thai Arts Gallery“ (โครงการหอศิลป์ต้นแบบงานศิลป์ไทย). Within the project, the condition of the old foundry was improved and redecorated to suit to present exhibition and sculptures as well as all the art objects in collection were cleaned and repaired. The old foundry was also named “ Hall of Sculpture “ (หอประติมากรรมต้นแบบ).²⁹

The School of Fine Arts

During 1826 to 1872, the European Arts style known as Realism Arts, particularly in sculpture, was greeted with broad enthusiasm in the city. Demand of art works was increased while the number of artists, whose expertise in this style, were inadequate. For this reason, Professor Corrado Feroci was assigned to train a small group of artisans in the department to be apprentices for sculptures. Actually, Professor Feroci had preferred to open a school of Fine Arts but this proposal was suspended.

However, after the department of Fine Arts was recreated in 1933, the School of Fine Arts was found in the department by the effort of Professor Feroci and in the support of Phra Saroch-Rattanimman, chief of the division of Architecture. In fact, Professor Feroci had taught his students long before that, in his studio. Initially, the school was found for teaching Thai people who was interesting in modern style of painting and sculpture. The School of Fine Arts was officially opened in 1934, and was changed the name from Rong-Rean (school) Praneet Silpa to be Rong-Rean Silpakorn, both of them have the same meaning “ The School of Fine Arts “. There were three sections in this school, fine arts; creative arts; and musical arts. At that time, the school aimed to produce qualified artisans who would work for the government in both Modern Style³⁰ Art and Thai Traditional Art. Since the school was officially found, the systematic study of Western arts has been started in Siam. Professor Feroci was responsible for teaching European style fine arts. He taught Realism Arts style to students and guided them to learn from nature. However, Thai Traditional Art has also been taught in the school for recognizing awareness in heritage values and to be able to create and to conserve. Many Thai famous artisans and artists used to teach at the school.

In 1943, students' arts works first exhibited in the constitutional day celebration and in the department of Fine Arts. It was the first time of art exhibition in Thailand. The School of Fine Arts, under the conduct of Professor Feroci, proved successful. Later, with firm support from Field-Marshal Po Phiboolsongkram, the school was promoted to university status and named “ Silpakorn University “ on October 12, 1943. The Faculty of Painting and Sculpture was the single original faculty. The teachers were Professor Feroci and his disciples who also

²⁹ Hall of Sculpture , leaflet.

³⁰ In that time, Modern Art in Thailand was not mean to the new style of art as in the Europe, but means to the Art that new and different from Thai Traditional Art in the country. See in Damrong Wong-Uparaj, “Silpakorn University as a founder of contemporary Thai Fine Arts”, Silpakorn University Journal 14 (June 1993– May 1994) : 135.

worked for the Department of Fine Arts. Other masters of Thai tradition arts and architecture also joined the university. In that first period of the university, the study buildings were built in the area behind the department's office building.

In 1949, the post World War II period, after Professor Silpa Bhirasri (Professor Feroci's Thai name) had been back to work within the Department of Fine Arts, the first National Art Exhibition was presented inside the old wooden study hall in Silpakorn University. After that the annual National Art Exhibition has been carried on. Within those yearly art exhibition, modern arts and artists had good opportunity to reveal themselves to public. The university became to be a prominent centre of arts and modern syllabus art education.

Subsequently, the university created other faculties included : Faculty of Architecture, Faculty of Archeology, and Faculty of Decorative Arts within this area. Later on, the area of the university has been expanded into Wang Tha Phra, the west adjacent area.

Biography of Professor Silpa Bhirasri

The biography of Professor Silpa Bhirasri (Corrado Feroci) is mentioned in the brochure of National Museum Silpa Bhirasri Memorial as follow.

Professor Corrado Feroci was born in Florence, Italy in 1892. He studied art at the Academy of Fine Arts of Florence. After graduated in 1914, he became a professor at the Academy and taught there until 1923 then came to Thailand at the invitation of the Royal Siam Government. He was appointed a sculptor of the Royal Fine Arts Department in 1924. He found the school of Fine Arts in 1933, and later the school was elevated the status to the University of Fine Arts (Silpakorn University) in 1943. He was a professor and dean of faculty of Sculpture from 1943 until his death in 1962, May 14th. After the World War II, Professor Feroci became a Thai citizen and adopted Thai name ' Silpa Bhirasri '.

Among his many works of art, some of his best known are statues of important persons of the country such as King Rama I (Phra Buddha Yodfahjulalok), King Rama VI (Phra Mongkutklao Chaouhua), King Taksin, Tao Suranaree, Prince Narisaranuwadtiwongse, etc. He also wrote many books and articles on Thai traditional and modern art in Thailand as well as on general art history, aesthetic and theory of art.

Furthermore, Professor Silpa Bhirasri organized the first National Exhibition of Art in 1949, since then, this activity has been organized every year until now. He was also the national representative to promote the artworks of Thai traditional and of contemporary art to abroad. He was a remarkable man fully deserving the sobriquet " the father of modern art in Thailand".



Figure 12 The Department of Fine Arts in the initial period.
Source : The National archive.



Figure 13 Professor Silpa Bhirasri and a group of Thai artists took a picture near Thong Phra Rong : Wang Klang.
Source : Hall of Sculpture.

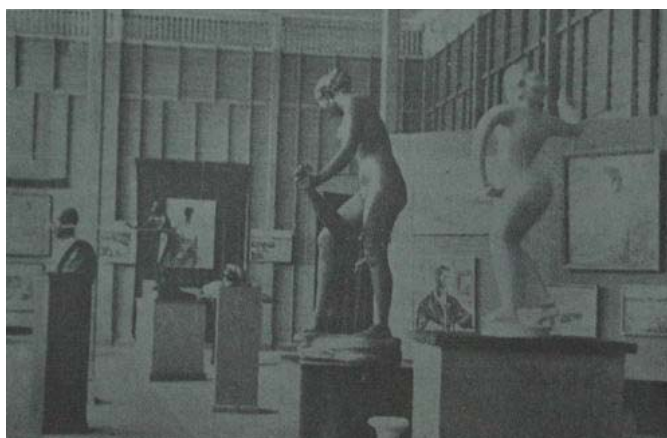


Figure 14 The first National Art Exhibition was presented inside the old wooden study hall in Silpakorn University, in 1949.
Source : Damrong Wong- Uparacha, " Kwam Klunwai Khong Silpin Iae Silpa nai Yuk Khong Professor Silpa Bhirasri ", Silpakorn University Journal 12 (September 1992 - February 1993) : 82.

Chapter 3

Architectural Style and Existing Heritage Buildings

Somdej Krom Phraya Danrongrajanuphap¹ recorded in one of his literatures that the lay out of palaces in Krung Rattanakosin in the early period imitated a concept of Thai traditional style from the Ayuthaya Period. The Grand Palace is situated in the centre and surrounded with Wang Na, Wang Lang and Princes' palaces. In Thai traditional style of palaces, all the princes' palaces have similar pattern and lay out. However, for identification purposes of the prince's status, designs of Wall and Thong Phra Rong including the size of prince's residence were differentiated between " Wang Chao Fah " ² and " Wang Phra-Ong Chao " .

Wang Tha Phra

Initial Architectural Style of the Palace

Because of building for a high status prince, the original architectural form of the palace was " Wang Chao Fah " , as dictated by the Thai traditional style of the palace. In keeping with the prince order, the palace had a crenellated wall and an audience chamber (Thong Phra Rong) with an elaborate roof as was the ancient custom for minor rulers.³

Lay out of residence composed of an audience chamber called Thong Phra Rong which situated facing its long frontage to the gate wall. Behind Thong Phra Rong were situated by three buildings, five spans long twin houses for the Prince and a five spans long house for his wives and children. Other buildings in the palace were houses or row houses for princely officials and servants.

¹ Somdej Krom Phraya Danrongrajanuphap, Prachum Pongsawadarn Part 26 : Tamnan Wang Kao , 5th ed.(Pra Nakorn : Rong Pipm Phrachatra,2513. Printed in the Royal Cremation Day for Colonel. Momrachawong Lek Ngonroth, 2513) พิมพ์ในงานพระราชทานเพลิงศพ พันเอก หม่อมราชวงศ์ เด็ก งอนรธ 2513), 34-35.

² There are two types of the princes' palaces distinguish by the order of precedence of the possessor, " Wang Chao Fah " and " Wang Phra-Ong Chao " . Chao Fa is a prince whose mother is a Royal Highness. Phra-Ong Chao is a prince whose mother' status is lower than that. See Mom Rachawong Ying Nangnoi Saksri, and others, Phra Racha Wang lae Wang nai Krungthep (The Royal Palaces and Palaces in Bangkok), (Bangkok , 2525), 6.

³ Michale Wright, trans. Whai Somdej Kru Nai Chang Yai Hang Krung Siam : Somdej Chao Fa Krom Phraya Narisanuwadtiwongsa (Pay respect to the Great Artist of Siam). (Bangkok : Pikanette Printing Centre , 2536) , 21.

Architectural Condition in the Interval between Krommuen Jesadabodin (King Rama the Third) and Kromkhun Rajasehavikrom

The condition of the palace⁴ when occupied by Kromkhun Rajasihavikrom in the reign of King Rama IV was recorded in the biography of Pra-Ong Chao Prisdangk, a son of Kromkhun Rajasihavikrom and a nephew of King Rama III. He claimed that the condition of the palace in his time had not changed much from the old time when occupied by Krommuen Jesadabodin.

Following his record, the palace was surrounded with a crenellated wall as Wang Chao Fah. Beside the gate wall had stables and a carriage house in a Chinese style pavilion in the east and the west respectively. Next to those in the frontage area and near the wall were houses or row houses for princely officials and servants. Downstairs of one official's house in front of a law court had a prison cell and a small door to outside. In this frontage area also had Sala Chamra Khwam and Teuk Khlang Man Khong.

Sala Chamra Khwam, a law court, located beside Thong Phra Rong in the west. It was a twin Chinese pavilion, the same width as Thong Phra Rong. In a Chinese shrine at the back wall of a pavilion had a painting of a fearsome dragon.

Teuk Klang Man Kong, a safe room for keeping money and cloth, located beside Thong Phra Rong in the east.

In front of the gate wall, in the east had a clinic, a two storeys building with Chinese tiles roof, and in the west had an almshouse of the same design as the other side but only with one storey.

Group of prince's residence composed of

- Thong Phra Rong was paralleled with the gate wall axis. This five-span building had terraces all four sides but the rear terrace was enclosed with panels to be a purdah section. The frontal long wall had three doors, a large door in the centre and two typical doors with doorsteps on each side. The outside area of Thong Phra Rong was surrounded with Kampang Kaew. Three doors of Kampang Kaew were on the front part, the last one was on the back part of purdah section.

- Tamnak Phad, the twin houses connected perpendicularly to the back of Thong Phra Rong by having platforms between them. Each house was five-span long, having terraces all four sides, and having a door at each wall.

- Tamnak Jed Hong, a rectangular form house situated side by side to the west of Tamnak Phad, connecting together with a platform. Length of the house was the same as Tamnak Phad but divided into seven spans. The terrace with a balustrade of this house was a favorable place of Kromkhun Rajasihavikrom.

⁴ Momchao Ying Duongchitra Chitrapongsa, Aam : Pa Pon Lhan (Phra Nakorn : Rong Pim Phra Chantra, 2511), 33-44.

Construction of Thong Phra Rong and Tamnak Phad was of bricks and mortar stucco at the ground floor and corporate of wooden frames. Tamnak Phad and Tamnak Jed Hong were in the part of purdah section. The West of Tamnak Jed Hong enclosed with Kampang Kaew.

In the purdah area some buildings such as a kitchen and maid rooms, were on the back of Tamnak Phad and Tamnak Jed Hong. There were the two similar terraced houses of wood construction, lay parallel side by side to each other, and the walls were plastered with cement stucco. Basement was high and open. Connecting each building, there was a concrete platform. At the west- end of platform between these buildings, there was a building, shape like a hall, two-span long, called "Hoh Nok". Back of the west, one of the twin houses had a square shape pavilion for recreation activities. The other buildings were maids and servants' row houses, and a square shape pond near the east wall between this palace and the palace of Krom Phraya Bamrabporapaksa.

Almost the back-end boundary in the west had a sub-gate call "Pratu Din" led to "Tamnak Pae", a floating house in the Chao Phraya River, by passing a small gate of the city wall. Along the path from the gate to Tamnak Pae enclosed with walls called "Chanuan Kampang". Tamnak Pae was a three-span long house with terrace surrounded.

มหาวิทยาลัยศิลปากร ส่วนวิจิตรศิลป์



Figure 15 Lay out plan of Wang Tha Phra in the Interval between Krommuen Jesadabodin (King Rama the Third) and Kromkhun Rajasehavikrom. Drawing model from literature by the understanding of illustrator.

Architectural condition when occupied by Somdej Chao Fa Krom Phraya Narisaranuwadtiwongs.

The architectural condition in this period⁵ was recorded from a reminiscence of Momchao Ying Duongchitra Chitrapongse, who herself, is a daughter of Somdej Chao Fa Krom Phraya Narisaranuwadtiwongs.

Before Wang Tha Phra was bestowed to Somdej Chao Fa Krom Phraya Narisaranuwadtiwongs, or Prince Chitrachareon in that time, the deteriorating conditions of the buildings were repaired and rebuilt, by the order of King Rama V. The old Thong Phra Rong was conserved in traditional style for historical reasons because during King Rama II reign the future King Rama the Third had conducted the business of the Kingdom there. The building was kept exactly as it had been, only irretrievably damaged parts being replaced.⁶ The old princely residences were pulled down and replaced by three western style buildings but still kept the previous traditional lay out pattern. Two buildings for Krom Phraya Narisaranuwadtiwongs's residence substituted for the five-span twin buildings and the seven-span building. The third building, eight-span length, was built next to the Prince's residence back to the north for the Prince's wives and children.

When Krom Phraya Narisaranuwadtiwongs moved in, he kept the old Thong Phra Rong in good repair in keeping with His Majesty's wishes. However the roof structure had to be reconstructed, and the old roof tiles of terracotta had to be replaced with mock tiles of cement in order to fix a problem of leaking. The floor and wood-boards were also loosed. In order to keep the original wood-boards, a new teak woods floor was installed over them.⁷ In the first overall reconstruction, a wood oily pillar was found covering with scattered gold foils. It was said later that an area in front of this easterly second pillar was a regularly conducting place of the future King Rama the Third.

The spiral staircase leading from Thong Phra Rong to the living quarters in the princely residence was pulled down and replaced by the stairs seen today.

For the princely residence, His Majesty provided the sets of windows taken from buildings demolished for the construction of the Chakri Maha Prasat in the Grand Palace. Most of these decayed beyond repair and only a few remained in dressing room and bathroom.

The old ground floor of the princely residence had been an open space. This was now enclosed with wooden panels that could be opened for two functions; doors or windows. The ground floor room under the prince's dining area in the building behind Thong Phra Rong was used as a banqueting hall, guest's room and art collecting storage. The other ground floor rooms were used as kitchen and servants' working area.

⁵ Ibid., 16-64.

⁶ Michale Wright, trans. Whai Somdej Kru Nai Chang Yai Hang Krung Siam : Somdej Chao Fa Krom Phraya Narisaranuwadtiwongsa , 21.

⁷ Ibid.

A law court Chinese pavilion were lost in some years later, the palace wall including the alongside row houses and a prison cell were demolished for the expansion of Maharaja road and Na Phra Lan road. New boundary along Maharaja road was replaced by a low of terraced houses while the crenellated wall was rebuilt along Na Phra Lan road. The Prince replaced the gate twice, the second time in cement in his own design.

Stables and a carriage house also remained, as well as Kambang Kaew. In a garden, used to have a relaxing house close to big trees, Chantra Tree and Breadfruit, by the side of an easterly wall. The Prince often enjoyed his manner in playing music with his intimate friends in here.



Figure 16 Bird eye view photo of Wang Tha Phra and Wang Klang, in 1946. View from Thanon Na Phra Lan.

Source : The National Archive.



Figure 17 Bird eye view photo of Wang Tha Phra and Wang Klang, in 1946. View from the back side.

Source : The National Archive

Architectural condition when occupied by Silpakorn University (1962-1966) ⁸

Thong Phra Rong, Tamnak Klang and Tamnak Panarai had the same condition as Krom Phraya Narisaranuwadtiwongs had been. Most of the wood building deteriorated and damaged by its old age. A kitchen and a storehouse behind Tamnak Klang left only its construction that was adapted to be university's temporary canteen.

Thong Phra Rong was closed and kept in its old condition. Tamnak Klang and Tamnak Panarai were adapted to be an office, teacher rooms, lecture rooms and museum of the Faculty of Archeology.

Terraced houses in the corner of Maharaja road and Na Pra Lan road, built after the road expansion, remained for awhile and was demolished to built a new building of the chancellor's office and a central library Wang Tha Phra.

Existing heritage buildings in Silpakorn University (Wang Tha Phra)

After Wang Tha Phra became to be a part of Silpakorn University in 1964⁹, many things have been changed from the past. By reason of adaptation to become an academic place, new buildings were built for the academic purposes. However, through out the period, the significant heritage buildings have been conserved in a good condition.

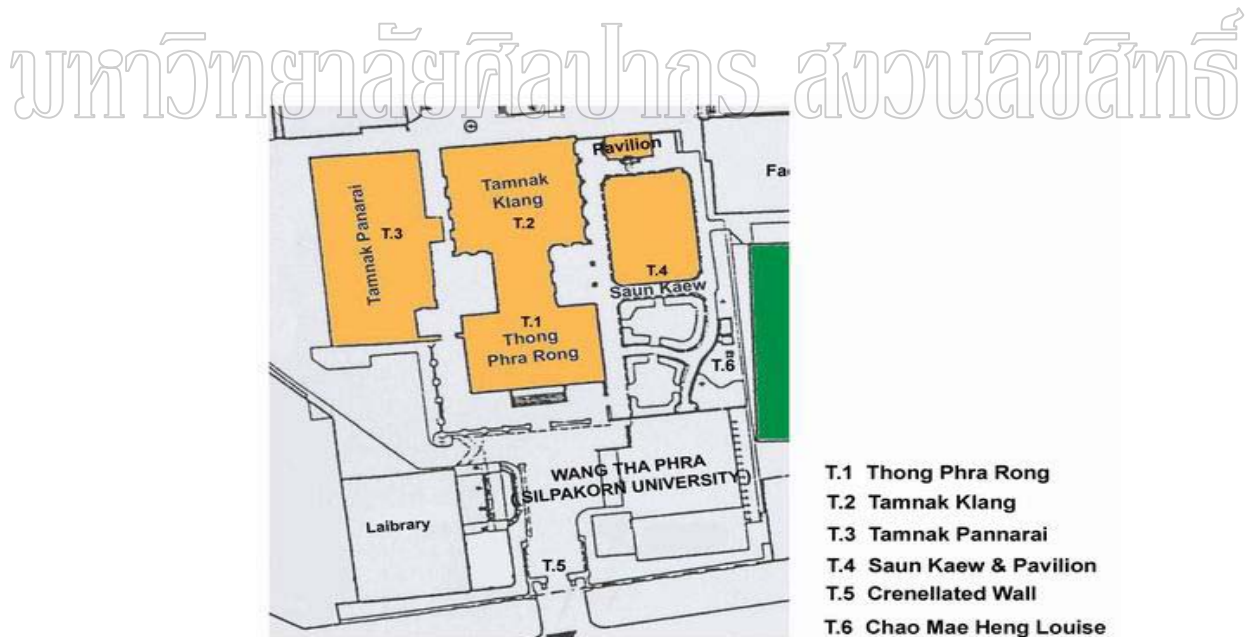


Figure 18 Layout plan of the old building in Wang Tha Phra.
Adapted from a map from the Building and Area Side of Silpakorn University.

⁸ Ornsiri Panin, "Wang Tha Phra" *Silpakorn University Journal* 9, 1 (June – November 1988) : 8.

⁹ Saroch Janmukda, *Mahawitayalai Silpakorn Jak Bantuk lae Kwam Thong Jam* (Silpakorn University from memorandum and remembrance) (Nakorn Pathom : Silpakorn University, 2538), 7-8.

Thong Phra Rong

One storey rectangular shape building, its dimension is 11.20 metres wide by 18.90 metres long by 11 metres high.¹⁰ A Thai style building with a one step gable roof¹¹ and four sides joined shed roof below the gable, covered with terracotta roof tiles and decorated gable ornaments like Cho Fah, Bai Raka, Hang Hong and Naga Sadung. All the gable ornaments decorated by carved woods included panels on the gable pediment, and all of them were painted in red clay color. There are three entrance doors at the front side of the building, and a large porch and stairs. Base of building decorated with two lines of cement mouldings, between them under each tall window has a square void decorated with carved wood bars in red clay colored for underground ventilation. Inside the building decorated in Western Style. All the wood-carved columns, eight in the hall and six attached to the wall, and wood-decorated ceiling was painted green color while all cement walls painted white. All the tall windows have wooden rails decorated with red color curved metal bars. Floor covered with wood boards.

Exterior space of Thong Phra Rong is surrounded by KamPang Kaew, which decorated with Victorian Style curved metal bars.¹²

At present, this building is used as a multi-purpose hall for the university's formal activities and temporary art exhibition.



Figure 19 Thong Phra Rong Wang Tha Phra, in 1981
Source : The National Archive.

¹⁰ “ Art Centre, Silpakorn University “ 1999, leaflet.

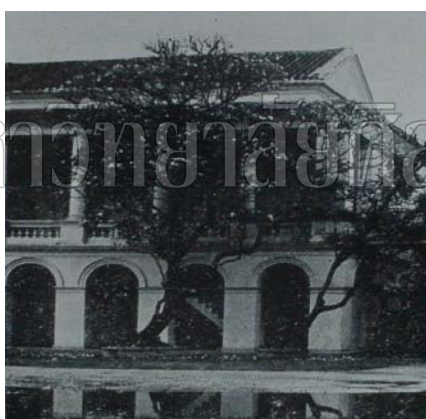
¹¹ as the Thai traditional style of the Chao Fah's palace, Thong Phra Rong supposed to have an elaborate roof as was the ancient custom for minor rulers, but it was not. So it can be assumed that this Thong Phra Rong was built later to be the residence of King Rama III when was Krom Muen Jesadabodin. See in Momrachawong Ying Nangnoi Saksri, and others, *Phra Racha Wang lae Wang nai Krungthep* (The Royal Palaces and Palaces in Bangkok), (Bangkok : Chulalongkorn University, 2525), 226.

¹² Ibid.

Tamnak Klang

Two storeys building, its dimension is 25.55 metres wide by 17.85 metres long by 13.10 metres high.¹³ Its architectural style combined between Eastern Style and Western Style, which popular in the reign of King Rama V. This building has two types of roof form, gable and hip. Pediments of the gable roof were decorated with circle shape cement mouldings in the middle of triangle shapes border. First level of exterior wall has an arch design decoration and horizontal grooved lines imitate a masonry wall but the upper level has square shape windows with lintels and plain cement wall. Exterior color painted yellow and cream. The interior design of the building was also decorated in the Western style. The small hall, which connected this building to Thong Phra Rong was decorated with outstanding plaster mouldings ornaments. In the basement has geometric pattern floor tiles. From the upper floor of this building can be connected to Tamnak Pannarai in the west by a wooden platform at the back terrace. At this back terrace have rounded columns with acanthus leafy and flower cement moldings at the top.

Presently, the Art Gallery of Silpakorn University uses this building for exhibiting art.



Back elevation of Tamnak Klang
Source : [Prachum Pongsawadarn Part 26 : Tamnan Wang Kao](#)



Upper floor terrace of Tamnak Klang when had used as faculty of Archeology.
Source: [Anusorn Ngan Phrarachathan Pleang Sop Momchao Yajai Chitrapongse.](#)



West elevation of Tamnak Klang, 1981
Source : The National Archive.

Figure 20 Tamnak Klang in the past.

¹³ " Art Centre, Silpakorn University " 1999, leaflet.

Tamnak Pannarai

This building was named after Prince Naris's mother, in the later year. Since she lived here until the late of her life.

Two storeys building, its dimension is 23.90 metres wide by 14.23 metres by and 10.76 metres high.¹⁴ Its architectural style combined between East and Western. Exterior wall painted yellow and cream. Inside the building was divided into three rooms in both floors and one can walk through in each level. Front terrace of upper floor was decorated with Western style ornaments.

As of now the Art Gallery of Silpakorn University uses this building for office, art shop and information centre.

Out side the building in the east has a court among these three buildings. The north boundary enclosed with a cement wall. From the court one can walk through a gate door to the porch of Thong Phra Rong.



Figure 21 Tamnak Pannarai, views from the back and the West .

Source : S. Plynnoi. Wang Jaow Nai , (Bangkok : Dan Sutha Printing, 2539).

The front wall

The late design crenellated wall of Krom Phraya Narisaranuwadtiwongsa.

A Music Pavilion

A small pavilion in the garden next to Thong Phra Rong and Tamnak Klang in the East, its dimension is 8.30 metres wide by 6.30 metres long by 4.00 metres high. This pavilion has square wooden posts and a back wooden wall, covering with baked clay roof tiles. Decorated eaves and posts were covered with curved wood ornaments, which are western

¹⁴ Ibid.

design. All of the wooden structures except the floor were painted light green. This pavilion was built in the reign of King Rama V.¹⁵

Krom Phraya Narisaranuwadtiwongs always used this pavilion for playing music with friends.

In 1989, a lace work of steel trusses were later built behind the back wooden wall to protect the Pavilion from the nearby sport activities of the student. Species of intervening plants were grown on the trusses to blend it with the garden's background.



The old photo of the Pavilion in Suan Kaew
Source : Anusorn Ngan Phrarachathan Pleang
Sop Momchao Yajai Chitrapongse.



The Music Pavilion, after having restoration.
Source : S. Plynnoi, Wang Jaow Nai ,
(Bangkok : Dan Sutha Printing, 2539).

Figure 22 The Music Pavilion and Suan Kaew

The Setting

In Silpakorn University still have others old objects and a garden that have been taken care and maintained.

A garden is in the east next to Thong Phra Rong. It is a garden where the old pavilion situated. It has been called “ Suan Kaew “, the name derives from the fact that it is a rest area with plentiful of Ton Kaew (Orange Jessamine or China Box Tree). These trees have been here for a long time before the university extended area into this old palace.¹⁶ In this garden not only Ton Kaew is a native tree but also Ton Chatra and Ton Sake (Chantra Tree and Breadfruit). This two kind of trees remain in the same area as there was mentioned to in the Architectural condition when occupied by Somdej Chao Fah Krom Phraya Narisaranuwadtiwongs. Suan Kaew was improved and developed to be an Outdoor Art Exhibition in 1989. Until now, this area is still used for exhibiting sculptures and relaxing.

“ Chao Mae Heng Louise “ a spiritual house is one of the old objects in the garden. Saroch Janmukda cited that this spiritual house has been here before the university moved

¹⁵ Momrachawong Ying Nangnoi Saksri, and others, Phra Racha Wang lae Wang nai Krungthep , 227.

in, by asking some old local people and the former registrar of the university. This spiritual house is still a sacrifice place for many people until now.¹⁷

The old wall between Wang Tha Phra and Wang Klang, a portion of brick wall locates between Suan Kaew in Silpakorn University and Hall of Sculpture of the Fine Arts Department.

Conservation Record

It can be said that Wang Tha Phra has the first conservation plan in the reign of King Rama V. Thong Phra Rong building was reconstructed for conserving its cultural significance of the ex-residence of King Rama III. The other buildings were maintained, except for the Thai style princely residences, which had been old and critical damaged, were replaced with the European style buildings. Apart from that revolutionary conservation, this group of old building has still been conserved regularly by Silpakorn University and the Fine Arts Department.

The area around a group of princely residences had its level adjusted and improved drainage system. But, unfortunately, it caused the drain problems inside the area of the group of prince houses because the level of this area is lower than the outside. The consequence was exterior deterioration. Although, It had been restored during 1973 to 1976, its condition was still bad because of poor research in actual condition and problem. However, in 1988, the vital restoration was performed and this time, the actual causes of the problems and heritage content had been well researched.¹⁸ Later on, this well prepared conservation to the Thong Phra Rong building had lead to winning the award of Best Restored Building in the year 1989, from the Siam Architect Association.

Wang Thanon Na Phra Lan Wang Klang and Wang Tawan Oak

Initial Architectural Style of the Palace

Since Wang Thanon Na Phra Lan Wang Klang and Wang Tawan Oak were built in the reign of King Rama the First, the original architectural style and lay out should be followed as the traditional style of Thai palaces¹⁹. Form and lay out of the palaces must had been in the order of “Wang Phra-Ong Chao“, for the reason that these two palaces were built as a gift to the King’s sons, whose status below than Chao Fah. So the palaces had a non-battlement wall and an audience chamber (Thong Phra Rong) without an elaborate roof of minor rulers, even a small size of residence.

¹⁶ Saroch Janmukda, *Mahawitayalai Silpakorn Jak Bantuk lae Kwam Thong Jam*, 18-19.

¹⁷ Saroch Janmukda, *Mahawitayalai Silpakorn Jak Bantuk lae Kwam Thong Jam, Book 2* (Silpakorn University from memorandum and remembrance, Book2) (n.p., 2538. โครงการจดหมายเหตุมหาวิทยาลัยศิลปากร), 16.

¹⁸ Ornsiri Panin, “ Wang Tha Phra “ *Silpakorn University Journal* 9, 1 (June – November 1988) : 9 –14.

¹⁹ Somdej Krom Phraya Danrongrajanuphap, *Prachum Pongsawadarn Part 26 : Tamnan Wang Kao*, 34-35.

Buildings in the beginning period of the Department of Fine Arts

After this palace²⁰ was turned to be Krom Chang Sib Mhu (the ten artisans work division) and was later developed to be the Department of Fine Arts in the Reign of King Rama VI, two new buildings were built to be the office, and also the Department's wall.

From a little document about the architectural condition of this place when used as a palace, it was found that Thong Phra Rong of Wang Klang is probably the old building left from the period of Chao Fah Maha Mala Krom Phraya Bamrabporapaksa. Nattawutta Sutthisongkram, the fore-mentioned document, referred to Thong Phra Rong that King Rama the Fifth visited Thong Phra Rong both old one and new one in the cremation day of Krom Phraya Bamrabporapaksa.²¹ Moreover, Prawes Limparangsri, the former director of the Handicraft division, claimed that the former princely residence was adapted to be the division's conference room.²² The author also found the old plan of Thong Phra Rong of the outer Royal Household division, which later was abolished and merged into the Department of Fine Arts, in the National Archive division. Lay out and dimension of this plan indicates to the existing Thong Phra Rong in the Department of Fine Arts. Due to the fact that the Department of Fine Arts was once controlled by the former Ministry of the Royal Household, it is possible that, it is the same building.

มหาวิทยาลัยศิลปากร ส่วนศิลปกรรม

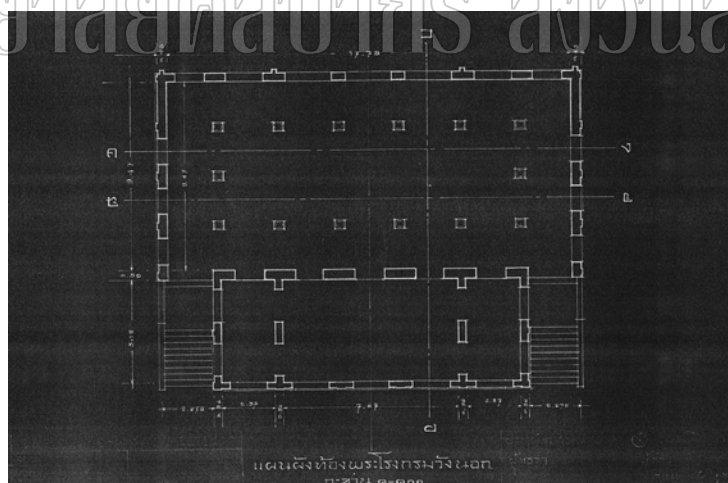


Figure 23 The old plan of Thong Phra Rong of the outer Royal Household division.
Source : The National Archive.

²⁰ Wang Thanon Na Phra Lan : Wang Tawan Oak was combined with Wang Klang which occupied by Chao Fah Mahamala Krom Phraya Bamrabporapaksa in the Reign of King Rama the Fourth.

²¹ Nattawutta Sutthisongkram, Somdej Phrachao Boromawongsadher Chao Fah Maha Mala Krom Phraya Bamrabporapaksa : Pak Ton – Phra Prawat Lae Ngan Samkam (The Biography of Somdej Phrachao Boromawongsadher Chao Fah Maha Mala Krom Phraya Bamrabporapaksa : Part 1) (n.p., 2514. Print for a merit dedication day) (พิมพ์ในงานบำเพ็ญกุศลทักษิณานุปทานถวาย ณ. วัดบรมวงศัศคาราวาราม 8 มีนาคม 2514), 175.

²² Prawes Limparangsri, " Kong Hattasilpa Krom Silpakorn ", Silpakorn Journal 26, 3 : 1-3.

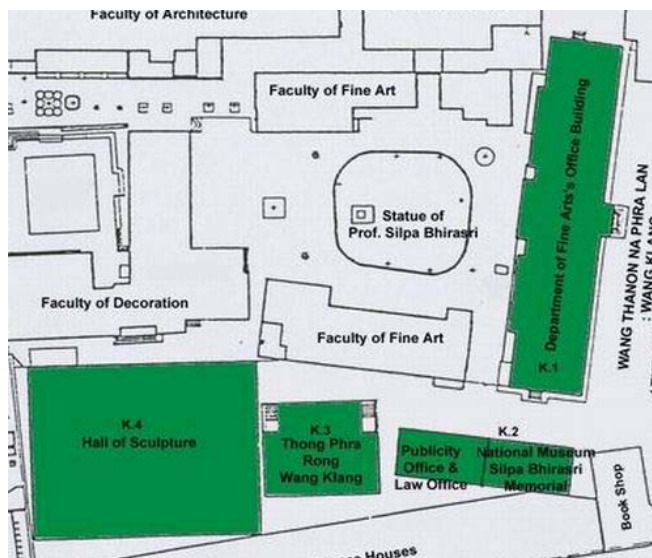


Figure 24 Layout plan of the buildings in the Department of Fine Arts.
Adapted from a map from the Building and Area Side of Silpakorn University.

Existing heritage buildings and important buildings in the Fine Arts Department (Wang Klang)

The Department of Fine Arts office's Building

This building is located in the eastside of the area, the front of building facing to Thanon Mahathat. It is a two storeys concrete building, rectangular in shape with the dimension : 15 metres wide by 60 metres long by 9 metres²³ high. Size of the building is bigger than the another one, which was built.

This building was built in the period between King Rama the Fifth and King Rama the Sixth, the blossom period of Western art and architectural style. Hence, this building was built in European style and construction. The names of the architects were unknown. Outstanding decoration are the fresco of Western style vases and vines ornaments all along the upper part of the façade of the building, with vertical grooving wall and horizontal line of small square dots, and lion faces plaster mouldings to covering holes of rain drains along a flat sunshade.²⁴

Inside of the building, it was decorated with less ornament but still retained elegance. Ground floor and stairs were covered with marbles, and walls were decorated with wood panels. Upper floor covered with wood board on top of concrete floor.

From the old pictures, it was shown that back of the building used to be terraces but later were redecorated to be used as office rooms.

²³ The Fine Arts Department, Archeological Division, The report of heritage buildings study in Krung Rattanakosin book 1 , 49.

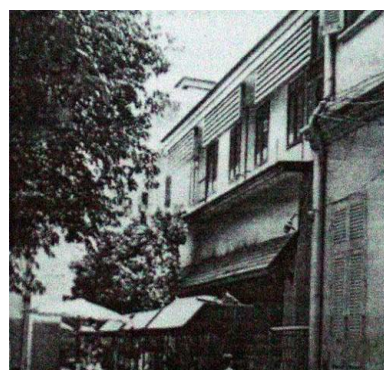
²⁴ *Ibid.*, 49-52.

This building had been used for the Department's office since it was built. Present, it is still in used as the Secretarial Division, the offices of Director of department and Deputy General Directors.

This building had its exterior repaired in 1989. Damage wall, doors and windows were repaired and repainted²⁵. After that it had been repainted, in1997.



Back terrace on the upper floor of the building, 1953.
Source : The National Archive.



Back of the building.
Source : The Fine Arts Department, The report of heritage survey in Krung Rattanakosin, book I , 50.



In front of the building, 1981.
Source : The National Archive.



Staircase hall views from ground floor.
Source : The Fine Arts Department, The report of heritage survey in Krung Rattanakosin, book I , 50.

Figure 25 The office building of the Department of Fine Arts.

The former Handicraft division's office or now changed to be the **National Museum Silpa Bhirasri Memorial**.

This building is situated near the first building in the South. Its lay out is almost in the perpendicular line of the big one. Its dimension is 16 metres wide by 25 metres long by 9 metres high.²⁶ This building is looked like two different buildings jointed together.

²⁵ Ibid., 53

²⁶ Ibid., 49

The East wing of this building has dimension around 7.20 metres long. It is a high ceiling studio with a door and three large square shape windows to allow indirect sun light from the North. It was designed from the idea of Professor Silpa Bhirasri that the studio should have sufficient sunlight for doing art works. Present, in order to be a museum, old cement floor was covered with terracotta tiles and windows were fixed with metal bars. Exterior design of this wing is similar to the Department's office, except for the fresco at the upper part.

In contrast, The West wing has no particular design. It was built to be simply a two storeys office without exterior design decoration.

Chuleeratana Somabutra informed that she had been told by the reliable person that, in the period of Professor Silpa Bhirasri, the west part of the building used to be the opened area with roofing and wooden floor, where Phra Jenduriyangke's musical band used for rehearsal. But later, rooms were added and used as offices.²⁷

This building was used as The Handicraft division's office, later on it was used as a studio for Professor Silpa Bhirasri. After his death, this studio was adapted to be the National Museum Silpa Bhirasri Memorial, in 1985. After that, it was repaired in 1996.



Source : The National Archive

Figure 26 The ex-studio of Professor Silpa Bhirasri was turned to be the National Museum Silpa Bhirasri Memorial.

Thong Phra Rong Wang Klang

This building is located next to the West of the National Museum Silpa Bhirasri Memorial's building. It is 19 metres long by 16 metres wide by 13 metres high.²⁸ Barring wall construction and the wall is cover with lime cement. Cross form gable roof in Thai style

²⁷ Interview with Chuleeratana Somabutra, Head office, the National Museum Silpa Bhirasri Memorial, 21 January 2004

²⁸ The Fine Arts Department, Archeological Division, The report of heritage buildings study in Krung Rattanakosin book 1 (Bangkok : Hirunpipath, n.d.), 49.

covered with glazed clay tiles. At the end of each gable, the roof was decorated with Thai art wooden crafts such as Chofah, Bai Raga, Hang Hongsa, at the rim of the triangle form. In the middle of each pediment there are two windows. The exterior floor is cover with ceramic tiles. The interior floor is wooden planks as well as the ceiling. Columns in the hall cover with carved wood.

This Thong Phra-Rong had been used as the office of Krom Chang Sib Mu , or Kong Hatthasilp (Division of Handicraft), and continuing up to the period when the division moved to Bhuda Monthon district, Nakorn Chaisri, Nakorn Prathom in 1987. After that this building has been used as a conference room of the department and now it is also as the office of the Deputy General-Director.



Thong Phra Rong in the past.
Source : [Prachum Pongsawadarn Part 26 : Tamnan Wang Kao.](#)



Thong Phra Rong, in 1981. Back building in the picture is Hall of Sculpture.
Source : The National Archive.

Figure 27 Thong Phra Rong Wang Klang.

Hall of Sculpture

A large workshop located in the West corner between Thong Phra Rong Wang Klang and the palace wall. It was designed to be a foundry, so inside the building has a vast open space and some small office. Now this building has been improved of its condition and environment and used as a museum of the prototype plaster models. Some wood panel coverings were changed into glass and aluminum walls. Entrance door was redesigned and museum name label was installed. Not only the interior condition was improved but also the exterior environment. Storage room was removed and the area in front of the building was renovated. However, although having a lot of redecoration, the museum still retains the foundry atmosphere and setting.

Recent improvement of this building has been done in 2002, i.e. floor treatment in some rooms and the redecoration of the exterior environment was added.



Inside of the Hall of Sculpture
Source : [Ban lae Suan Journal](#)



The back-side of Hall of Sculpture view from the path connecting Suan Kaew (Wang Tha Phra) and the Department of Fine Arts. In the picture show the old storage room and the original brick wall separating two palaces.
Source : Hall of Sculpture.

Figure 28 Hall of Sculpture.

มหาวิทยาลัยศิลปากร สงวนลิขสิทธิ์

The front fence

The old fence in the east boundary on Mahathat road has beautiful design with harmonious blending between Thai art and European art, and it is also well matched with the office building. It has gorgeous decorated cement posts and curved metal bars. Between its two gates is a cement wall where a sculpture of Vishnu, the deity worshiped of art works, were placed at the top.



Figure 29 The front fence of the Department of Fine Arts view from Mahathat road, in 1981.

Source : The National Archive.

Setting

Some old objects have also been kept in this old palace such as Sala Chao Poh Hoh Cheok (a spiritual house) and old big trees.

Sala Chao Poh Hoh Cheok is a wooden Thai style spiritual house, situated near the entrance gate. The coil of bulky rope, which used for the elephant rounding up ceremony, is placed in this house.



Figure 30 Sala Chao Poh Hoh Cheok, inside the front gate of the Department of Fine Arts.

Chapter 4

Existing Condition

Condition of the usage

The group of old building in Wang Tha Phra

This group of old building has been renovated to be the Art Gallery of Silpakorn University in 1979. Its status has been raised to one of the faculty of the University since 1994. The committee of the Art Gallery has been elected to responsible for managing the gallery's activities and for taking care the building. However, in the case of any renovation or conservation the building, it needs to have permission from the Department of Fine Arts, due to the building has been listed in the National Heritage Register.

The Gallery has yearly plan of art exhibitions and activities. The regularly art exhibitions in a year are the National Art Exhibition, the Contemporary Art Exhibition of the Young Artists, and the National Exhibition of earth ware which exhibiting every two years. Besides these regularly exhibition, the gallery has all year program of temporary art exhibition from Thai and foreigner artists. At present, the Gallery displays only temporary art exhibition in the buildings and permanent exhibition of a few sculptures in Suan Kaew.

The Gallery is opened only when having exhibition program and on Monday to Saturday. The number of visitors is satisfactory in the rate of 100-200 per day. Apart from the art exhibition, the Art Gallery is also having other facilities as art shop in Tamnak Pannarai and café in Tamnak Klang.

From observation, most of the visitors are students and adults, and it is able to note that some of visitors has less basic of knowledge in art but they interest and want to find more knowledge. However, it is regretted that the gallery has poor interpretation plan and visitor management. The Gallery is lack of staffs to provide information about art and place as well as appropriate signs or labels. Some existing signs are neither attractive nor available for visitors. Direction signs have been placed in the inner court instead of the front area, so less of visitors are able to know where is the art shop or the another exhibition rooms (Tamnak Pannarai).

The group of old building in Wang Klang

Except for the ex-studio of Professor Silpa Bhirasri and the old foundry, the rest building has been used as the office rooms.

The ex-studio of Professor Silpa Bhirasri has been renovated and used as the National Museum Silpa Bhirasri Memorial. Interior of the museum has been imitated as the professor's workshop. The art pieces in his collection and his belongings are permanent exhibited in this

studio. The museum has been managed by the Museum Division (under the Department of Fine Arts). Opening hours of the museum is Monday to Friday, 9.00 am. to 4.00 pm.

National Museum Silpa Bhirasri Memorial has had less number of visitors, around 200 visitors per month.¹ Only some occasion that has a group of visitors from school. Space of building is small while the number of the art objects is a lot. And certainly that, this museum is unable to serve a large group of visitors. Most of the art pieces in this museum are the artworks in the contemporary art style from the initial famous artists in Thailand. These artworks are not only fascinating but also valuable to contemporary art history in Thailand. Therefore, according to the tiny space whereas the large number of art objects, and valuable art objects but less perception of people, this museum should have seriously management plan.

The old foundry has been renovated and used as the Hall of Sculpture. Inside the hall has been zoned for many permanent exhibitions of sculpture model such as The King, Brave man, Works in the first period and Professor Silpa Bhirasri's art works, etc. The museum is opened to public Monday to Friday, 9.00am. - 4.30 pm. The museum has been managed by the Arts Institute (under consideration of the Department of Fine Arts).

This museum has quite good management such as art objects has been zoned and designed for exhibiting, information of place and knowledge of art have been informed. However, the technique of interpretation is out of date and less attractive. And likewise the National Museum Silpa Bhirasri Memorial, this museum has less number of visitors. The causes of this problem are its location and lack of promotion.



Figure 31 Inside the National Museum Silpa Bhirasri Memorial, imitate the atmosphere of Professor Silpa's ex-studio.

¹ Source from interviewing Head of National Museum Silpa Bhirasri Memorial



Figure 32 Fascinating contemporary style art objects from well-known Thai artists that exhibiting in National Museum Silpa Bhirasri Memorial.



Figure 34 The atmosphere inside of the Hall of sculpture

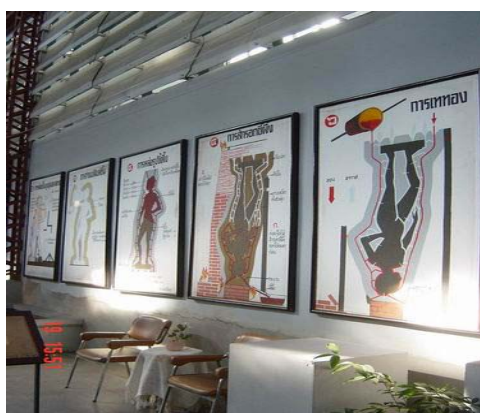


Figure 35 Interesting art objects and knowledge sign exhibiting in Hal of Sculpture. But having old fashion of interpretation.

Condition of the buildings

Wang Tha Phra (Silpakorn University)

Thong Phra Rong

Existing condition of exterior

The architectural style of the building has been conserved but there is some deterioration of the building following this:



Figure 35 Front elevation of Thong Phra Rong in Wang Tha Phra see from the main gate.

มหาวิทยาลัยศิลปากร สงวนลิขสิทธิ์

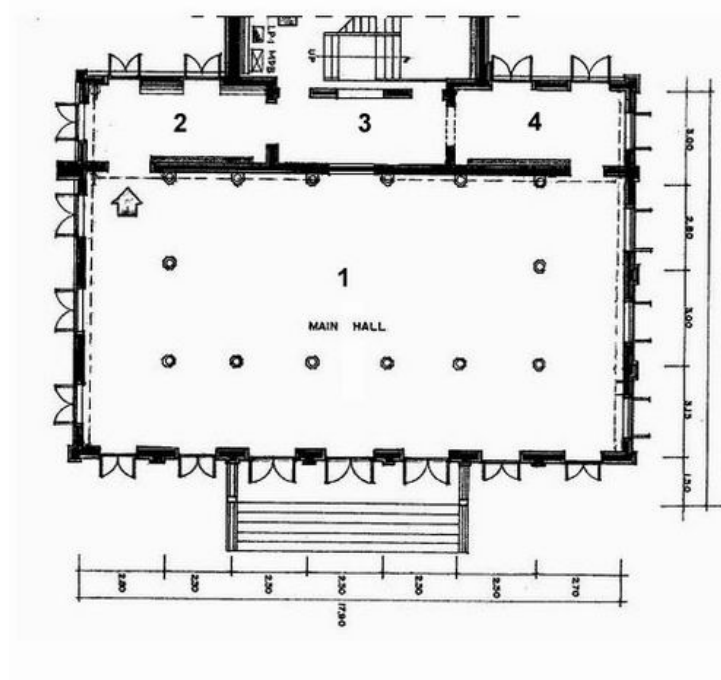


Figure 36 Thong Phra Rong lay out plan.

Most of the roof tiles are in good condition except some missing tiles at the lower step roof. The cement mouldings, border of roof's shape, are look filthy with the black stains. All the carved woods which decorating the eaves of gable roofs such as Chofah, Bai Raga, Hang Hongsa are discolored and cracked. Causes of this damage are damp from raining and heat from the sun.



Figure 37 Show condition of roof tile, wooden eaves and cement border. Picture from front side and from back side in the West.

General condition of the upper part wall is fair but the lower part is bad. All along the lower part wall of the building have black and green stain of fungus. Cause of the damage is humid from ground water and splashed-rain since it has not had drain or any material to reduce dynamic of splashed. Moreover, some decorated cement mould has been broken and some of carved wood bars of ventilation voids are came off or distorted.

All the doors and windows are made of solid board woods decorated with plaster architrave. Conditions of three front doors are good but of windows are fair. Joints of the wooden window frames are cracked. Some plaster mould architrave swells and cracks from water percolated.

Decoration details of plaster moulds and metal carved bars of Kampung Kaew are in good condition, only some parts of metal bars have been lost. Condition of plaster surface is damaged by humid from rain.



Figure 38 Cement border of Kampung Kaew look old and filthy with fungus stains.



Picture of front elevation of the building.



Picture from east-back corner of the building.



A broken decorated cement at the front elevation.



Fungus stains at the edge of the front stair.

มหาวิทยาลัยศิลปากร ส่วนอนุรักษ์

Figure 39 Show damages of the walls around the building.



Figure 40 Wooden window and plaster architrave.

Existing condition of interior

Room no. 1. Hall of Thong Phra Rong

A combination decorated styles between Thai and Western, details of decorated design such as columns, architrave and cornices, included chandeliers are western style while the space and material present Thai character. Having redecorated for art exhibition function, and installed electrical equipment and safety system.

Design of the ceiling is flat in the centre and surrounded with leaning panel. Finished with wood board painted green and decorated with wooden cornice painted gold. The overall condition is good. Some spotlights or track lights were added for exhibition uses.



Entrance view



Rear elevation, far end door in the picture is used for connecting to Tamnak Klang.



West -elevation view

Figure 41 Thong Phra Rong's interior atmosphere.



Figure 42 Thong Phra Rong's ceiling, covered with wood, decorated western style, installed track lighting and fire alarm.

Cement wall decorated with plaster cornices, painted white. Its condition is fair, having slightly damage of color patches all around the walls. Cause of damage might stem from the quality of cement stucco in absorbing painted color or old age of the building. Both of the width-walls were attached with gypsum board boxes for exhibiting paintings. Although it is a good way in protecting old building fabric, it might decrease the esthetic value of the hall.

Wood boards floor has good condition. Having only some slightly damages of wood scratched and dirt stains.



West elevation, decorated wall and windows were covered with gypsum board box for exhibiting paintings.



Rear elevation, showing wall decoration. Centre of the wall redecorated with openwork wood

Figure 43 Interior wall of Thong Phra Rong.

Columns are covering with carved wood in round shape. Having clear carved details and good condition.



Figure 44 Detail of column, this second column from the east has been believed that in the area where Krom Muen Jesadabordin, becoming King Rama the Third, regularly conducted works when he had been living in this palace.

Room no.2. Back balcony (East room)

The back room behind the hall is used as a pass way to Tamnak Klang.

This room has inclined ceiling as a roof construction, decorated design and color are the same as the hall. Lighting and smoking detectors were installed. Condition of the ceiling is good, except some damage from installed track lighting.

Cement wall is painted white color. Surface of the wall has color patches and discoloring. Near and below windows have brown stains of dry percolated rain.

Wooden frames and panels of the windows are painted cream color. Lower of each aperture has railing, which decorated with curved metal bars which match to metal bars of Kampang Kaew. Overall condition is good.

Wood panel floor of this room has good condition.



Angled ceiling seen from east to west.



Angled ceiling over a connecting door to stair hall.

Figure 45 Ceiling of room no.2 , balcony behind Thong Phra Rong.



West elevation, having decorated light and fire alarms.



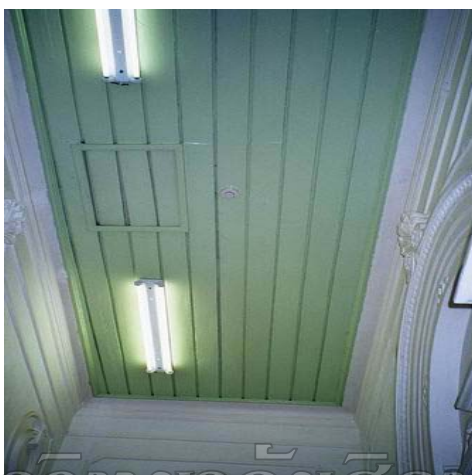
Window at back wall has dry water stain.

Figure 46 West room of the balcony behind Thong Phra Rong.

Room no.3. Back balcony (Middle room)

The back room behind the hall connects to the stair hall of Tamnak Klang. The room has flat high ceiling covering with green painted wooden boards. Wall has outstanding plaster moulds decoration of Western style. Floor has been finished with wood boards.

Condition of decoration works and overall materials in the room are good, except for lower parts of the walls. Its has jagged surface and discoloring.



Flat ceiling has service gap for maintenance. Lighting and fire safety system was installed but it should have lighting design.



Wall decoration in European style, in the picture is the west elevation. Both of opposite walls have the same decoration.



Wall between room no.1 and room no.2, jagged surface and discolor wall can be seen at the lower part of the wall in this picture.



Connecting room between Thong Phra rong and Tamnak Klang (having stair case)

Figure 47 Middle room of the balcony behind Thong Phra Rong, connecting room between Thong Phra Rong and Tamnak.

Room no.4. Back balcony (West room)

Presently, this room has been used as a storage room. Its design is the same as the west room. General condition of material is good.



Inside the storage room, behind the door is the middle room. The glass panes of door have been covered with paper to hide view inside storage room but the paper was carelessly selected.



The existing condition of the room, see from inside the room to the east.

มหาวิทยาลัยศิลปากร สงวนศิลปกรรม
Figure 48 West room of the balcony behind Thong Phra Rong.

Tamnak Klang

Existing condition of exterior

The architectural style of the building has been well conserved. Details and character of building are intact. Surrounding area was improved, particularly where showing to public. Anyway, deterioration of fabric has been occurred in some part of the building.



Brick-like pattern wall and arch doors of lower part of building are in good condition as well as plain wall with decorated columns and sun shades over the windows of the upper part.

Easterly open space between Thong Phra Rong and Tamnak Klang was improved and designed to be the outdoor art exhibition.

Figure 49 Tamnak Klang, see from Suan Kaew.



Figure 50 Gable roof with Western style ornament, view from the west.

European style roof and plaster moulds decoration, the significant character of Tamnak Klang building. The condition of plaster moulds is good but looked old and filthy with layer of color peeling and black stains of fungus. The damage was occurred by nature; heat from the sun and humid from raining.

At the overlap roof between flat roof of terrace and main building's roof (see figure 4.18), plaster edge of flat roof has been cracked that might be the result of humid from rain and un-drain water above the connected roofs.



Figure 51 Upper wall of Tamnak Klang connected with Thong Phra Rong, view from Tamnak Pannarai.

Chinese liked cement bars up along the roof look old and filthy with black stains. Condition of roof should be rechecked if a conservation plan is in process.

Condition of sunshades are quite bad in the part of wood covering. All of the wood covering has fungus stains on both sides, over and underneath. Wooden cantilevers and eaves are in good condition.

Serious damage of exterior wall is stains of fungus and lichen. It destroys lime stucco of the building. The parts where huge deterioration have occurred are connected walls between the two building (Thong Phra Rong and Tamnak Klang), and cement arch wall at the back corridor.



Picture of sunshade, view from inside the building. Below the sunshade, condition of the wood covering is bad, discolor and scattering of fungus stains, for instance.



Sunshade over the upper floor window, view from the west. Condition of wood cantilever and eaves are good.



Connected part between Thong Phra Rong and Tamnak Klang, view from the west



Connected walls, view from the east.

Jointed wall between two buildings has serious damage from rain flow that caused stain of fungus and lichen, and humid inside the wall.



Back corridor of the building has been used for the gallery café at the present.

All the walls have huge damage of humid from rain and ground water. Apart from large stains of fungus and lichen, painted color of arch has been scratched.

Figure 52 Exterior deterioration of Tamnak Klang.

Existing condition of interior

Inside the building was renovated to use for an art exhibition hall. Electrical facilities such as lighting, air-conditioning and fire safety were installed. However, the old decoration style and character of the building have been conserved. For hanging art objects, temporary gypsum board walls were attached to some parts of walls in each room. It is one of the good ways to protect old building's fabrics but esthetic value of the old building's interior has been decreased.

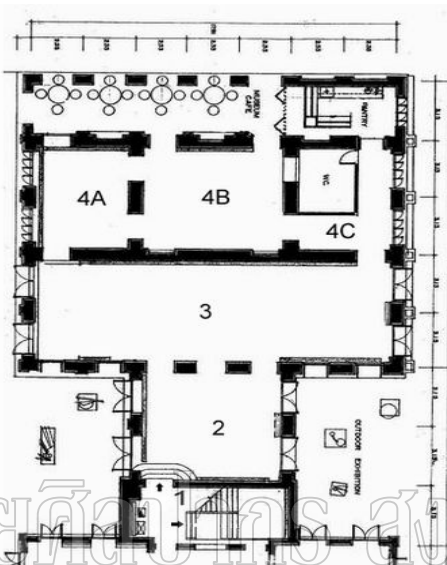


Figure 53 Tamnak Klang : Ground floor plan.

Stair hall (Room no.1)

Plaster curved wall decoration, wooden stair rail and stairs are in good condition but the wall has painted discoloring. Wooden board floor and wall at ground floor have some deterioration.



Staircase, view to Thong Phra Rong's terrace



Stair case and walldcoration, view down from upstairs.



Stair case and wall decoration, view to upstairs.

Figure 54 Physical existing condition of stair hall of Tamnak Klang.



Wood floor and wall under the stair have cracking. Surface of wall is jagged and has powder (efflorescence). Its cause might come from humid from basement floor.



Wall opposite the stair has serious damage of rain penetration, it causes huge stains of fungus and lichen, and dirty brown patches of dried water. This problem needs urgent care because it might create worse effect to the electrical system, which installed in the main electrical circuit box near by.

มหาวิทยาลัยศิลปากร สงวนศิลปภัทร
Figure 55 Physical existing condition of stair hall of Tamnak Klang.

Basement floor (Room no.2-4)

There are three main rooms in this floor. Room no.2 and 3 have been used for exhibition, room no. 4 is office and storage room. Old decoration of the building has been maintained and repaired. Overall condition is satisfactory.

Wood board ceiling of room no.2 has been supported with an I-beam metal to strengthen the floor about. Some parts of wall have been covered with the gypsum board boxes for art exhibition function. Although, it has been done for the old fabric protection, it effects esthetic value of the room.



Figure 56 Room no.2 of basement floor (see number of room in plan) view to west elevation.



Figure 57 View of room no.3. The original decoration and materials remain such as arch void, marble floor and old style clay tiles border. Some parts of wall were attached with gypsum board wall. Electrical lights and facilities were installed. There are some cracks on the wall.



Figure 58 Detail of the old floor pattern in room no.3. In the picture terracotta tile has been replaced where the old tile lost. Those materials seem disunity, it should be replaced by other harmonious material or replica of the original.



Figure 59 Room no. 4. East and middle sections have been used for an art collection storage room. West section is a staff room.

Upper floor (Room no. 5-7)

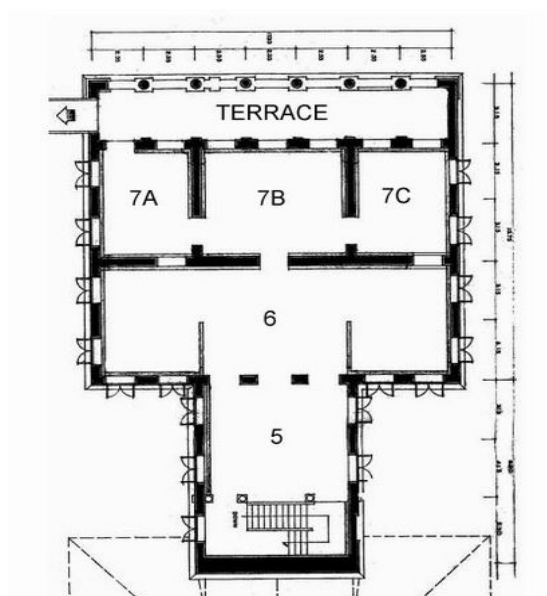


Figure 60 Tamnak Klang : Upper floor plan.

The upper floor's area has been opened for exhibiting temporary arts, except for the back terrace. The doors opened to the terrace are regularly closed. Interior decoration in this floor is similar to design in Thong Phra Rong and the basement floor of this building. Wall decoration pattern, columns, windows' rails and color are the same as Thong Phra Rong. And also the same design as the basement, except for the round shape archway and material of floor.



Stair hall, upper floor, electrical facilities and safety have been installed. At the wall has a prohibit sign asking for not taking a picture. Wall painted discolors and has stains of water, particular below the cornice. It must occur from leaking at the roof.



Design of railings is as same as in Thong Phra Rong. Overall condition is good. A little bit damages are stains of lichen and broken line on wood panel. Causes of damage are humid and rain striking from outside.

Figure 61 Interior design of upper floor of Tamnak Klang.



- ◀ Ceiling of upper floor hall (Room no. 5), area near stair hall in the east. The wall below ceiling has brown stains that indicate water leaking from the roof.



Wall opposite the staircase. Some spoiled conditions are cracks of the ceiling's wood boards and cornice, hairline cracks and color patches on the wall



View from opposites the staircase. Design of columns and color are the same as Thong Phra Rong. In the picture shows inappropriate installation of the electrical wire.



Hall, view from staircase to east elevation. Windows and wall decoration have been covered with temporary gypsum wall-boxes by intention to show wall decoration over the temporary wall.



Hall, view to the West elevation and the room next to. Air condition was installed with harmonious design to the room. Archway to the room inside has square shape, different design from the basement archway.

Figure 62 Existing condition of upper floor hall.



Room no. 6: view from the archway west side, middle and east side, respectively. Wood ceiling has new added light figures and fire safety equipment. The wall has been covered with temporary gypsum wall-boxes, only curves of arches and above are shown.



Wall next to archway between hall (Room no.5) and Room no.6, cornice above archway had been broken and carelessly repaired. Wall painting shows sign of discoloring.

Figure 63 Existing condition of middle section of the upper floor (Room no.6).



Room no.7A: view to the back wall. Behind the back wall is the terrace connected to the west building, Tamnak Pannarai, by a platform. The first door from the west occasionally opens to allow visitors to the terrace. Design of room is similar to the other two rooms.

Figure 64 Existing condition of innermost section of the upper floor (Room no.7A).



View from middle room (Room no.7B) to the hall.



View from east room (Room no.7C) to the west room.

Figure 65 Existing condition of innermost section of the upper floor. The rooms in this section must used to be the private area of Prince Naris because each room has doors for making private space that different from the other section in this building. Connected doors have been opened only one set in each rooms, the rest have been closed and attached with temporary walls.

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Terrace

At present, this area is closed and used for storing arts pieces – might be works from arts competitions. It is regrettable that not only arts pieces will be damaged but also the beautiful part of the building has also lost opportunity to show its values. Actually, plaster mouldings in this area are more exquisite than the other parts, except for connected hall between Thong Phra Rong and Tamnak Klang. The outstanding plaster mouldings are the head of column – acanthus leafy and flowers, and arch form lintels.



Figure 66 Tannak Klang's terrace view from Tannak Pannarai. The area has been closed and messy with arts pieces and miscellaneous things.



Easterly wall and European style columns; the wall has stains of water below the ceiling and beyond the upper corner of window. It indicates leaks on the roof and cracks in the wall. Moulding head columns have good condition.



Elaborate moulding lintels have been left alone in the messy things and hide away from people 's view. Their condition, that able to see, are good, some parts still cover with plastic.



Westerly view of terrace, the far building in this picture is Tamnak Pannarai. Over each column and corner has pieces of plastic or hard paper covered. The reasoning is unable to investigate, may be neglected or protected something from being damaged.



West-end of the terrace connects to Tamnak Pannarai by wooden platform. Sum of dry leaves and sticks indicates negligence take care. Wood boards floor of terrace looks old and dirty as well as floor of platform. Floor of the platform may be leaked, hence covered with plywood.



West-end of the terrace; condition of this square column is bad. Edge of column and plaster mouldings decayed and lost. Rain and humid penetrated into the mortar stucco.



Platform connecting Tamnak Klang and Tamnak Pannarai; design of wooden curved bars is similar to the metal bars of window rails. Detail of wooden bars is clearly seen. Wood boards floor and construction looks old and rotten.

Figure 67 Existing condition of upper terrace of Tamnak Klang.

Café gallery

The old back corridor was renovated and used as the café gallery. The old design of building has been maintained. Furniture and decoration objects can be removed. Inside the corridor shows poor condition of the body of the building such as water and fungus stains on wall, and cracking of wood boards ceiling. Causes of damages come from declined of building material and nature, especially ground moisture and rain.



The old corridor turned to be the café gallery, view to the east elevation. The old decoration of building has been conserved, while new facilities and materials were added up such as wall lamps, ceiling fans and lighting, coffee table sets, etc.



Wood boards ceiling are cracking and staining with fungus. Walls below ceiling have stains of dry water and discoloring.



The West of the room has serious damages of wall and wood ceiling. Large brown stains on the wall below ceiling, fungus stains and peeling color on ceiling, for instance. Major cause of the damage is leaks from the upper terrace.

Figure 68 Existing condition of the back corridor (the café gallery).

Tamnak Pannarai

Existing condition of exterior

This building has the same architectural style as Tamnak Klang but less ornaments. It looks like that we can know how important of the building or person who had lived by its decoration. Tamnak Klang was built to be a dwelling of the master of the palace while Tamnak Pannarai was built to be one in the group of princely residences.

Since Tamnak Pannarai is less important than Tamnak Klang and does not name in the heritage lists, exterior and interior of the building have had more added materials. Glass panels and windows were added on the balustrades of the upper floor terrace, and build-in furniture was added in the ground floor rooms.

Physical condition of this building is more deteriorated than the other two building. The manifest damages are huge stains of fungus and color peels. Main causes of damages are rain, humid and including neglect in taking care.



Tamnak Pannarai, view from court in front of the building.



View to southeastern corner of the building. in the picture shows platform connected between Tamnak Klang and Tamnak Pannarai.



Front of building, decorated with European style plaster moulds. Form and head of column is similar to Tamnak Klang. Between columns added with glass panels and windows.



Space and platform between Tamnak Klang and Tamnak Pannarai.

Figure 69 Existing condition of Tamnak Pannarai



View of Northwestern corner and west elevation of the building. Deteriorated fabric clearly seen, especially on the wall of closed terrace where there is no sunshade.



View of west elevation; A disturbing vision of the heritage place, disorder electrical wires, dirty stains on fabric of buildings, for instance.



Space between building and the old residential area wall, in the south, was renovated and added new facilities, including toilet. However, it will be great if the toilets are available for visitors and this space have had some decorated.



The only one left red old door and the residential area wall, view from inner court to the front of palace. Condition of wall is bad. Its materials are full of cracks and gigantic fungus stains. Condition of wood frames and panels of the old door is quite good except for color scratches and patches.



Figure 70 Existing condition of Tamnak Pannarai.



Space between building, view from north to south. It looks like the gallery intends to use this area for exhibiting arts object, but it should have information signs and inspired atmosphere.



Deterioration of Pannarai building shows clearly. Cracks of walls and stains of fungus and lichen are the major damage of this building. In this picture shows spots of bird's waste on the edge of Tamnak Klang. It is one of many causes of the building deterioration



View of the front of Pannarai building under the platform. The plaster arch has been decayed and lost. Disorder main electrical wire has been left carelessly.



Columns on the upper floor terrace views from balcony. Columns' color painted scratch and peeled.



Arch wall of corridor, front of the building, the edge of cement wall and plaster moulding decays. Wall painted discolors and scratches.



Base of building views from the front. Front and north side of the building has water drains. In the front drain has water in spite of not raining. It indicates drain problem. Base of arch wall and outside cement pavement decay.

Figure 71 Existing condition of Tamnak Pannarai.

Existing condition of interior

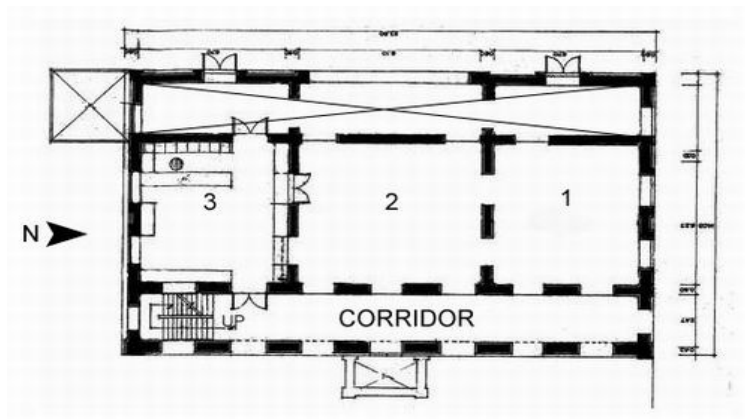


Figure 72 Tamnak Pannarai : Ground Floor Plan.

Ground floor of this building was adapted to use for the art gallery's office, art shop and Silpakorn University Alumni. Some built-in furniture was added as well as facilities such as air-conditions, electrical equipment, etc. Metal I-beams were added to strengthen upper floor construction.



Ground floor corridor, view from north to south.



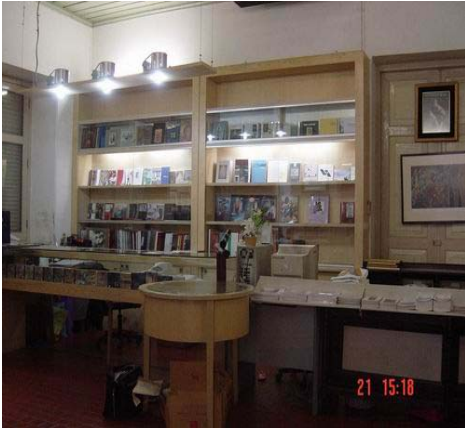
In front of the art shop and the office on ground floor, view from staircase.



The art gallery's office, view from the door. Connecting doors between rooms have been closed and redesigned to be storage cabinet.



Figure 73 Existing condition of Tamnak Pannarai.



Inside the art shop (Room no. 3)



The another office room (Room no.1)



In the office (Room no.1). Show metal I-beam at ceiling.



Deterioration of wall in Room no.1, wall stucco cracked and lost. has brown stains of dried water, and powder.



Staircase wall, view from ground floor. Condition of wall painted is bad. Discolor and color patches are clearly seen. Design of direction signs is out of date and uninterested.



Figure 74 Existing condition of Tamnak Pannarai.

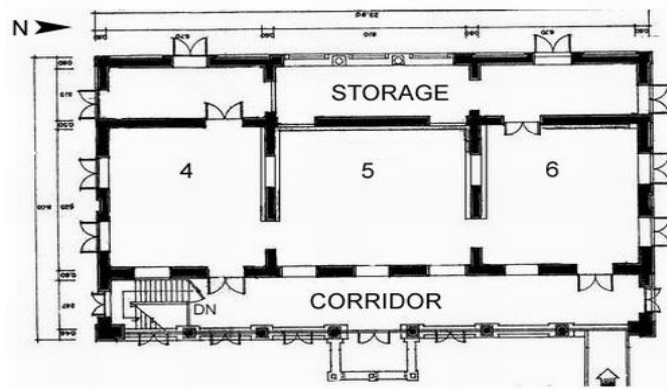


Figure 75 Tamnak Pannarai : Upper Floor Plan.



Poor condition of door, View from staircase to upper floor



Staircase hall , view from upper floor.
There is a paper direction sign on the wall, but it is old and uninteresting.



Upper floor terrace, view to staircase. Glass panels and windows have been added for function with harmonious design to the old building.



Figure 76 Existing condition of the upper floor of Tamnak Pannarai.



Terrace view from staircase. Overall condition is satisfactory.



Upper floor balcony has been abandon in bad condition.



Connecting way to Tamnak Klang



Design of column is the same as those on the terrace of Tamnak Klang.



Floor at the door opened to balcony, cracks between rubber sheet and wood floor is a result of raining water leaking into the building.



Base of column, view from the door opened to balcony. It has bad condition some part broke and lost.

Figure 77 Existing condition of the upper floor of Tamnak Pannarai.



The balcony has bad condition of color scratch and peel. It dirties with fungus stains and waste from birds.



West room on upper floor (Room no. 4)
the old design of building has been conserved. Some part of walls has been covered with gypsum board temporary wall for art exhibition purpose.



Ceiling of middle room (Room no. 5) has square pattern design different to the other room which are normally straight line of wood board.



Front wall of middle room (Room no.5).



Back wall of middle room (Room no.5).

This middle room has more decoration than the other two rooms. Square pattern ceiling, doors with architrave and wall with plaster mould decoration. Anyway, all the three rooms have circle from ventilation on upper part of the wall next to ceilings

Figure 78 Existing condition of the upper floor of Tamnak Pannarai.



Front wall of the northerly room (Room no. 6)



View through the room from north to south

Almost the four walls have been covered with gypsum board temporary wall.



Back wall of storage room behind Room no.4. There are many long hairline cracks on the wall. This problem also happens to the others rooms.



View from inside middle room. The upper floor rooms in this building have poor electrical wire installation and inconvenient uses.



Plaster architrave cracked and scratched, view from the middle room.



Corner of plaster architrave cracked, view from the middle room.

Figure 79 Existing condition of the upper floor of Tamnak Pannarai.

Suan Kaew and the Music Pavilion

Existing condition

Suan Kaew is the old garden of the palace, which full of trees call “ Kaew “ or “ Orange Jessamine “. The area of garden was improved and has been used as the out door art exhibition since 1979. All the old big trees have been conserved such as Ton Chatra and Ton Sake (Chantra Tree and Breadfruit) near the old wall between the palaces. Shade of old big trees and sweet smell of Kaew and the other flowers create admirable atmosphere in this place. The music pavilion or “ Sala “ has been conserved too. Its condition is satisfactory. Significant character remains but its fabric has deteriorated by causes of natural humidity and careless manner of people in the university.



Suan Kaew and the pavilion view from near spiritual house. Students usually relax and do their drawing works in this area, particularly along the path near Tamnak Klang and Sala



Atmosphere of Suan Kaew where exhibits sculpture of well-known artists. View of the front area.



Atmosphere of Suan Kaew, view from the front area. far end in the picture is a old wall between Wang Tha Phra and Wang Klang. End of the existing wall has a path lead to Hall of Sculpture in the area of the Department of Fine Arts.



“ Chao Mae Heng Louis “ the old spiritual house located near big old trees and old wall long before the palace turned to be university. Ceramic tiles foot path and walk way support the atmosphere of the garden.

Figure 80 Atmosphere and existing condition of Suan Kaew.



The pavilion with European arts style decoration.



The pavilion view from the east. Students does not aware of significance and value of the heritage building.



Gorgeous elaborated fretwork at the upper borders and head of columns of the pavilion.



Wood fretwork fence around the pavilion, view from the west side. Condition of wood fence is good. But wood floor and cement base have some damages.



The pavilion view from garden. In front of the beautiful pavilion, it should have nice rest seats and dust-bin, or should set a dust-bin in an appropriate place.



Plastic glasses and sweet wraps were left away by careless people.

Figure 81 Existing condition of the music paviloin in Suan Kaew.



Roof of the pavilion view from the east back. Backed clay roof tiles seem old and decayed, it should be investigated.



The rare panel view from behind the pavilion. Both sides of board wood panel are full of fungus stains. Color painted scratches and peels. And having inappropriate treat like stick up a notice.



A front column of the pavilion view from the west. This column is in bad condition, wood panel and border are moulded and rotten, it might have insects in side the wood board.



Cracks of wood joints view from the east back column.

Figure 82 Existing condition of the music pavilion in Suan Kaew.

A crenellated wall and front gate

Existing condition

A crenellated wall and front gate are in good condition and of significance design and character. Along the wall, has occasionally been attached with some cloth hangings or the university's announcement plates. Those attached labels may be acceptable because they do not block the significant design and damage fabrics of the wall but it should be arranged in order by fashion.



Figure 83 A crenellated wall and front gate view from in front of the university.

Wang Na Phra Lan : Wang Klang (The Department of Fine Arts)

The Department of Fine Arts's office building

The existing condition of exterior

Significant identity of the building such as fresco painting, graphic pattern and vertical grooved around the wall, and lion faces cover rain drains, have good conservation. Plan of building has not changed much, except for new added office rooms at the back terraces. Furthermore, not only electrical facilities were installed in the building but also glass windows were added behind each wooden window for keeping air cool from air conditioning inside the building. Although, these new added materials are necessary for present uses, but beauty of the building has been decreased because of careless design and construction. Disordered electrical lines and air condensers on the sunshade in front of the building reduce the elegance of the building as well as different design of glass windows, particularly adjacent windows in the front elevation, decreases the unity image of the whole building.

Apart from new added materials, deterioration of the building's fabric is one of problems to be concerned. Many parts of the building have huge stains of water, fungus and lichen, while some parts have serious damages of wall swelling or explosion, broken cement decoration, and the old material rotten. The major cause of problem is penetrated water inside the wall include with careless in repair and lack of maintenance.

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Figure 84 The Department of Fine Arts's building, view from the north. Significant design of the building remains. However, elegance of the building is decreased because of messing electrical wires and air condition equipment.



View of main entrance. The original character and design of the building have been preserved.



View of decoration details on the upper part of the front elevation. Exquisite fresco painting, graphic plaster moulds, and lion faces at the edge of sunshade are in good condition and clear features.

Figure 85 The significant decoration details of the building.



South elevation, opposite Professor Silpa Bhirasri's Museum.



Back of the building near the gate between the Department and Silpakorn University



Back of the building, north wing, views inside Silpakorn university. This north wing close to the building of Faculty of Fine Arts, Sculpture and Printing



Back of the building, show the added rooms, which decrease aesthetic value of the building.

Figure 86 Show side and back elevations of the building.



Roof of the Department's office building view from the sixth floor of the faculty of Architecture's building. Joint between roof might have some leaking problem, due to having zinc sheets cover. Added roof over terrace can be identified.



View of front elevation. Careless installation of electrical wires and air condition equipments disgrace the elegance of the building.



View of front elevation. Varied designs of new added glass windows discourage the beauty of the building.



View of front elevation. Under the balcony and sunshade has deterioration of cement stucco caused by rain and may be water leaking on the top of sunshade.



Figure 87 Existing condition of the Department of Fine Arts' s office building.



Marble stair in front of the building, has brown stain and dirty surface.



Many parts of the front wall discolor and stain with fungus and wet water. Color painted scratches and peels.



View of front elevation. Damage of wall and window-sill, Window-sills in the pictures seriously damaged, its color scratched and peeled to show lime mortar inside.



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Inappropriate treats to the old building : color screened and ventilation covered. (efflorescence effect).



Hair line cracks on the wall, discolor and having powder on the base of building.

Figure 88 Existing condition of the Department of Fine Arts' s office building.



South elevation of the building, lower part wall has bad condition. Cement stucco cracks and exposes. Some parts of plaster decoration lost and has salt powder. Beneath the sunshade has bad condition too. Wall around the end of main pile decay.



South elevation of the building, upper sunshade has problem of water penetrated, and lion faces rain drains show sign of decays.



Back of the building, the south side, wall and sunshade are in bad condition.



Back of the building show serious damages of wall and sunshade. Some significant decoration lost.



Figure 89 Existing condition of the Department of Fine Arts' s office building.



North side of the building has different form of roof and upper sunshade from the south side.



Lower sunshade view north back of the building. Condition of sunshade and wall are bad.



Sub-entrance door on the north side. Door frame cracked and broke in big pieces.



Wall around the upper part of the door. Wall has bad condition such as cracks, exposed cement surface, fungus stains and salt powder.



First floor wall in the north side, some electrical equipment was disorder installed. New material was added carelessly, cement block fixed ventilation void at base of building.



Large water stain on the wall, view from north side of the building

Figure 90 Existing condition of the Department of Fine Arts' s office building.

Existing condition of interior

Ground floor of the building is used for the secretary division office while the upper floor is used for the director's office, the deputy director's office, two conference rooms and some part of the secretary division office.

Ground floor

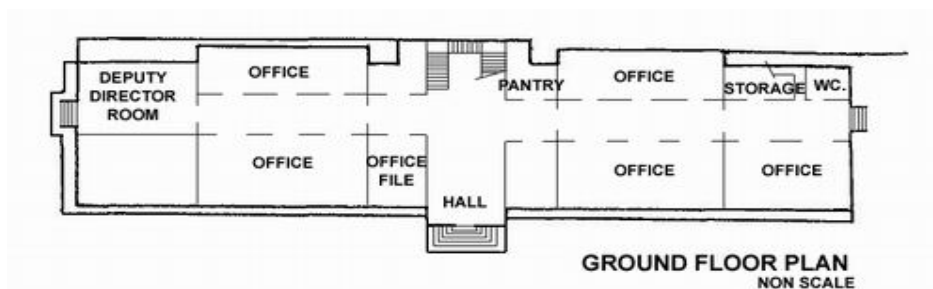


Figure 91 The Department of Fine Arts : Ground floor plan.

Main entrance hall is in the middle of the building. Opposite to the main entrance is the grand staircase. Next to the hall from both sides are the office rooms. The rooms on the front part of the building were built with bricks and cement wall and the rooms in each side connect to each other. The rooms in the opposite side where used to be terraces were made of wood construction and glass. New material were added into the new added rooms while the old material has been preserved in the old rooms and area such as marble floor, doors, etc.

In site investigation for doing this research, it is inconvenient to check office rooms so it should be rechecked if the conservation plan is implemented. Anyway, from investigation made on some part of this floor, found that old interior decoration has been conserved but some part deterioration.



Main entrance hall view from inside to outside



Dark brown painted wood decoration and main entrance door, view from inside the building

Figure 92 Existing condition inside the building.



Wood decorated wall and diagonal pattern marble floor in the main entrance hall.



The opposite wall, wood decorated wall and information boards.



Corridor to north wing, far end has a door opened to outside



Corridor to south wing, far end is an office of one of deputy director



Office room on the front part has old doors with new painted. marble floor like entrance hall.



Decorated wood partition in side the room. Cement wall has stains of damp.

Figure 93 Existing condition inside the building.



Added office rooms built with light construction. Has gap between ceiling and room partition.



Inside the front part room has decorated curved wood and partition.



Pantry: the old door remains while new materials were added to wall and floor. Wall has damage of color painted peels and water stains



Wall near storage room view from north sub entrance door. Condition of wall is extremely bad. Cement stucco cracked and broke to show bricks construction inside. All the color peeled and has stain of fungus.



Outside wall of the rest room has bad condition of color peels and stains of fungus.



Wall inside lady rest room has damages of painted scratches and peels caused by humid.

Figure 94 Existing condition inside the building.



Staircase view from ground floor. White-gray marble floor, curved wood rail and brown color painted wall (the same high as rail).



Staircase view from half way of staircase.



Detail of stair rail, sweet pattern of wood engraved and fretwork



Some detail of wooden rail bar broke and lost

Figure 95 Existing condition inside the building.

Upper floor

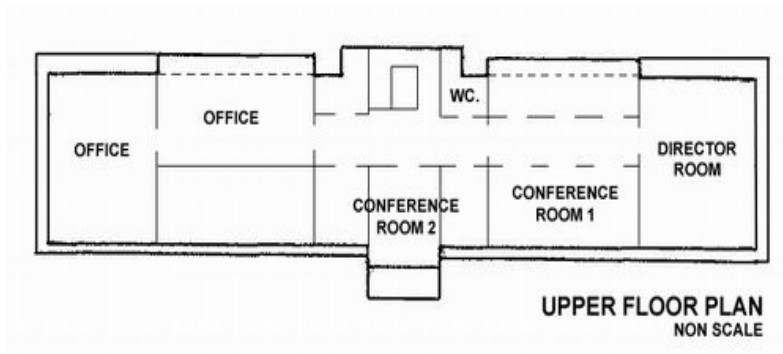


Figure 96 The Department of Fine Arts : Upper floor plan.



North corridor to the director room in the far end. First room in the east is a gentleman rest room.



Ceiling over corridor



The old wall and doors



Added room on the terrace. Has gap between ceiling and panel

Figure 97 Existing condition inside the building.



Corridor to office in the south



Inside the office room, the old column and beam of the terrace show in the room.



Inside the office room show the different floor material between marble floor in corridor and wood board in the back terrace.



Inside the office room view from in front of counter. The wall next to the door has been decorated with square dots like outside of the building.

Figure 98 Existing condition inside the building.



Conference room view from staircase



Redecorated ceiling inside the conference room



Inside the conference room view from door to the front of the building



A conference room view from inside to the door

The conference room 2., inside of the room has redecoration and electrical installation



Conference room 1., this room is bigger than room 2. and has elegant decoration.

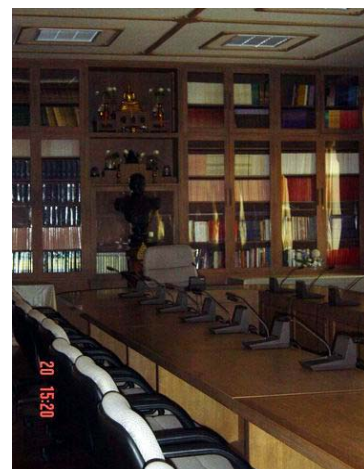


Figure 99 Existing condition inside the building.

National Museum Silpa Bhirasrt Memorial

The existing condition of exterior

Significant design of the building such as square dots along horizontal line of the building, arch door and large windows have good condition. However, the worse condition that degraded the esthetic value of the building is inappropriate attached new office building. The added up building is not only inharmonious in design and character but also lack of architectural appreciation.

The general condition of the old building is quite bad. Fabric of the building is damage by ground water problem and by negligence.



In front of the building, the inappropriate added up of new building is obviously seen.



Figure 100 Exterior view of the National Museum Silpa Bhirasri Memorial building.



Joint between roof of two parts of building might has some problem of leaking, due to the differential of materials and building constructions



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Disorder of electrical wires, it is not only affecting to the beauty of building but also causing of hazardous.



Large fungus stains and color patches, it is occurred by humid from ground water.



A hornet's nest under the lintel is one of the causes that damage fabric of building

Figure 101 the existing condition of the exterior.

The existing condition of interior

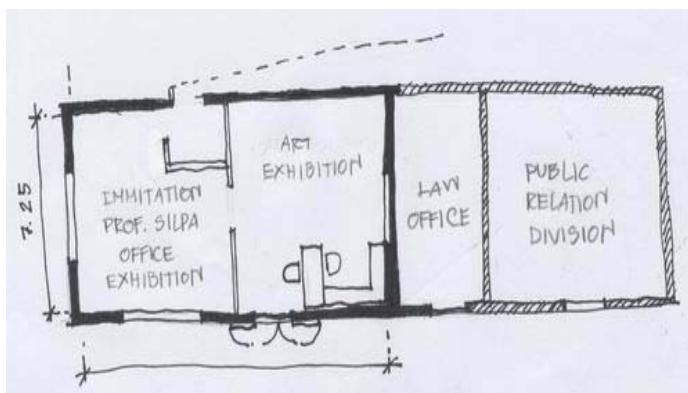


Figure 102 National Museum Silpa Bhirasri Memorial : Sketch of lay out plan.



Figure 103 The original tackle for carrying sculptures or models has been keeping.



Figure 104 Inside the museum has been redecorated imitating the professor's working room.



Wall painting is scratching and peeling. The serious problem is lime stucco corrosion.

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Lime wall explosion and having efflorescence effect

Figure 105 Existing condition inside the building.

Thong Phra Rong Wang Klang

The existing condition of exterior

The roof tile has good condition except some missing tiles at the back side of the building. All the cement border of the roof is filthy with the black and green stain of fungus. All the carved woods which decorating the eaves of gable roofs such as Chofah, Bai Raga, Hang Hongsa are discoloring, crack and peeling, the same condition as the eaves at the end of the roof.

Condition of the wall is bad particularly in the lower level of the building. Serious damage of the wall is clearly seen in the area over the basement wall. Some surfaces of these areas are exploded to reveal the brick construction. The cause of damage is the moisture from rain. At the base of the building has scratch and peeling of color painted and some area such as the East wall has an explosion of the stucco and white powder. The causes of damage are water from rain and moisture from the ground. West of the building has two areas of damages, both of them are the wall of the toilets inside the building. This will be one cause of damp stains and color scratch in this side.

Base of the front side of building has four ventilation holes with cement bars. Its position is under each window. In the basement was adapted to be a storage room but the room is not in-use. The ventilation holes are cover with mosquito net panels but all of them are ripped.

Color of frames and panels of wooden doors and windows are scratch and peeling. It is clearly seen in the front side or the building where have not had the sun shed.



Figure 106 Thong Phra Rong Wang Klang.



Figure 107 The front of the ThongPhra Rong.



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Figure 108 Beautiful metal curved railing is in a good condition but wall plaster moulding and wooden frames of window are in bad damage of color peeling and scratch.



View from front of the building

View from East of the building

Figure 109 Bad condition of exterior walls.

The existing condition of interior

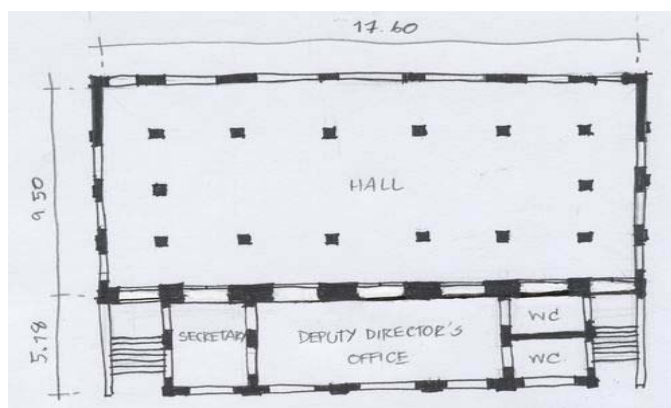


Figure 110 Thong Phra Rong Wang Klang : Sketch of plan.



Figure 111 Interior atmosphere of Thong Phra Rong.



Figure 112 Beautiful wood carving decoration of the ceiling.



Figure 113 Serious damage of wall inside Thong Phra Rong, view to the wall in the east side. Color painting scratch and peeling in the large stain.



Figure 114 Fungus stain in a pantry cabinet. Cause of problem might be humid or leak of wall or floor of the adjacent toilet.



Figure 115 Office room in the front part of building. Its condition is old, having stains of damp, color peeling. Wood board ceiling crack.

Chapter 5

Site Analysis for Conservation and Development

Significance assessment is a powerful tool for analysis a site's management needs. Considering values should be concerned to heritage place itself and community or local people such as historic, esthetic, scientific, social, and educational. Besides the significance assessment, management assessment is needed also.

Significance assessment

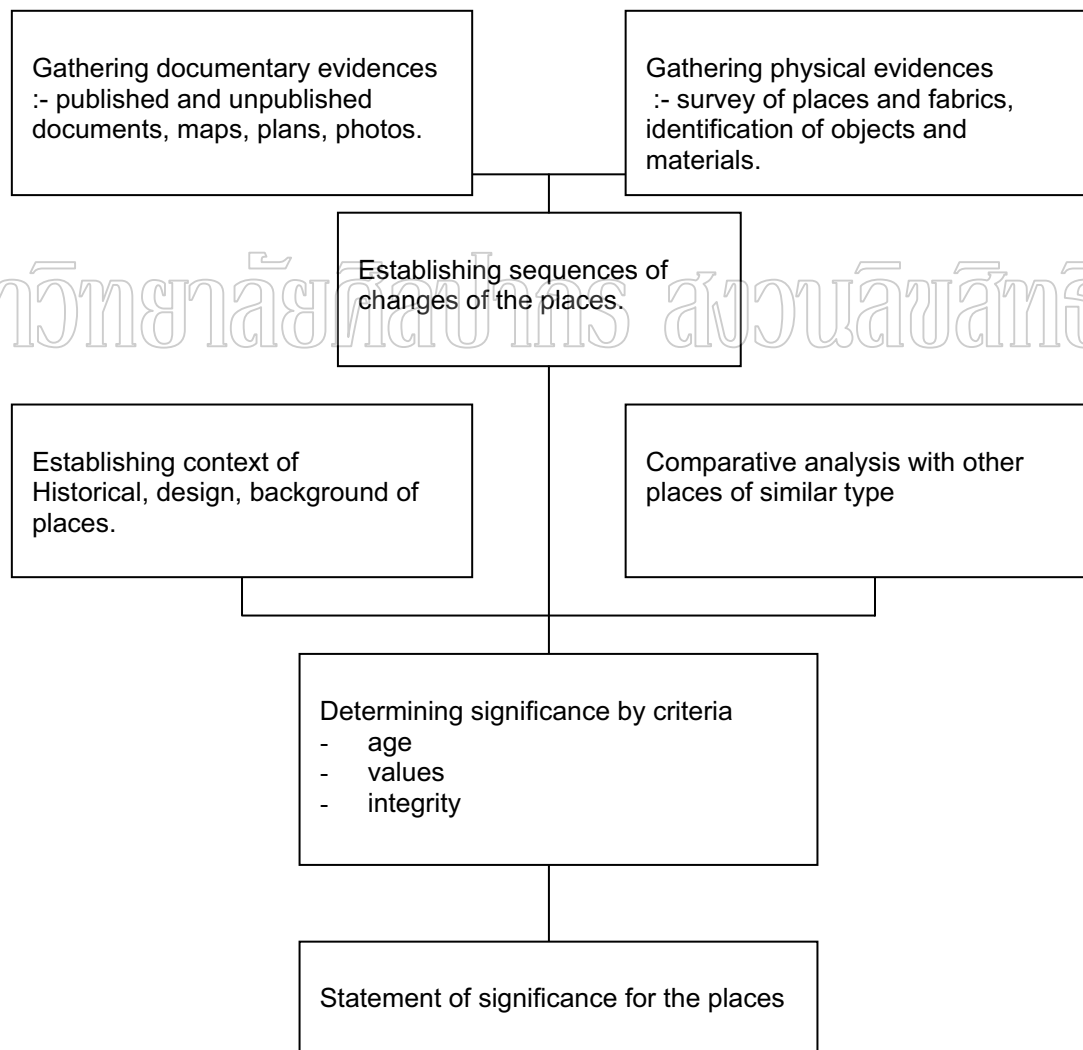


Figure 116 Diagram shows Process of Assessment Significance.

Criteria for significance assessment

In the Department of Fine Arts Regulation of the heritage conservation year 1985¹, defined the architectural heritage as the immovable property, including permanent arts objects in the property, by which its age or architectural identity or historic evidence, benefit to arts, history and archeology. So these should be some criteria to assess significance of heritage. Moreover, values and outstanding characters of the heritage such as historic, archeology, arts and architectural should be estimated and considered in heritage management plan.

These are criteria for significant assessment.

- Old ages
- Historic value
- Esthetic value
- Social value
- Architectural value
- Integrity

Significance assessment

- **Old ages**

Wang Tha Phra and Wang Thanon Na Phra Lan : Wang Klang were built since the first period of Krung Rattanakosin. Their ages are almost as old as the city's age. Anyway, as the time went by, their physical conditions were decayed and lost.

All the existing old buildings in Wang Tha Phra was refurbished and replaced in the reign of King Rama the Fifth. Its age is 121 years old at least, counts from the big renovation of the palace before gifted to Prince Naris in 1883. It passes the standard 100 years old at least, that fixed by the Department of fine Arts.

All the old buildings from the early period in Wang Klang were disappeared. The oldest buildings in this place were built in the period between the reign of King Rama the Fifth and the reign of King Rama the Sixth. If counts from the beginning time of the Department in 1911, the age of the old buildings are 93 years old. Anyway, although less ages than the standard, the old buildings in Wang Klang have the other values that adequate enough to be listed in the heritage registration.

- **Historic value**

Wang Tha Phra

Wang Tha Phra is the old palace that still has the traces of Thai traditional palace, crenellated wall that show the high rank of the prince and lay out of the prince's residence, for

¹ The Department of Fine Arts, Tresadee Lae Naw Patibut Karn Anurak Anusornsathan Lae Lhang BoranaKadee (Theory and way of practice in conservation of memorial heritage and archeological place), Document of Archeology Division no. 1/2532, (Bangkok : Hirunyapat, 2533), 98.

instance. Although all the old buildings were refurbished or replaced, layout of traditional palace and meaning of the place has been conserved. Moreover, this palace is the only one left of the eighteen palaces that were built in the late period of King Rama the First, so Wang Tha Phra is one of the evidences that demonstrates concept of the city's building in the past.

The existent buildings of princely residence also imply the social condition in the past. The way of life in a prince's palace can be studied by the characteristic of buildings. The large space hall of Thong Phra Rong shows the place where the prince had worked and commanded his servants. Private and public spaces that separated by boundary wall.

Wang Tha Phra used to be the residence of many significant princes, who had important roles in the country duties and close relationship to the King. The most important prince who had been here was Krom Muen Chesadabodin, later became King Rama the Third. Thong Phra Rong where used to be the King's working place has been well conserved through present. The other two princes who were well-known in arts and architecture were Prince Chumsai and Prince Naris.

Wang Klang

Although all the initial period buildings were lost, an area of the old palace remains and can be identified that can be the evidence in the character of the city in initial period.

This palace used to be the residence of an important prince, Chao Fa Maha Mala Krom Phraya Bamraborapaksa, who had close relationship to the King and served many royal activities, particularly in the traditional custom of royal ceremonial. However, unfortunately that less evidence related to the prince was left. The only one remaining object related to the prince is a role of string in a tiny spiritual house call "Sala Chao Pho Ho Cheak". This object relates to the traditional custom in the Royal household activities when elephants were the common means of transportation or even vehicle of war in the country.

The prominent historic value of this place is the history related to art in the country. The modern style of art was initially originated in this area, and also the modern systematic of artisans' office and art education. The beginning of the artisans' department had generated the centre of art productions in the country and effected to the art development in contemporary art style. This event can be called the art revolution in Thailand. Intangible evidences of the initial Modern Art in the country remain in this place such as the old buildings of the Department of Fine Arts, the art pieces; particular sculpture, and even Silpakorn University; the first school and university that European art style and technique has been systematically educated.

– **Esthetic value**

Wang Tha Phra

Although the old buildings in this area have different architectural style, it still has the harmonious vista. Thai traditional style buildings, Thong Phra Rong and Kampong Kaew, were redecorated to harmonize to the Western style buildings, Tamnak Klang and Tamnak Pannarai, with the same or likely decoration such as European arts metal bars, plaster moulds and the same style windows. Similarly, the Western style buildings were designed to have sunshade and used Eastern style materials. With the inter- related decoration design makes this group of different style buildings has uniqueness charming.



Thong Phra Rong view from the front. Although less elaborated, Thong Phra Rong has fully elegance of Thai style architecture.



Thai style gable roof .

Figure 117 Charming view of Thong Phra Rong.

Thong Phra Rong has the elegant beauty of Thai style architecture. Plain design but firm of the body well combine to the graceful form of the roof's elaboration. Beauty of the building also identifies Thai arts and culture.

Tamnak Klang has the beautiful plaster moulds that can be seen at the gable pediment, terrace connected to Thong Phra Rong, architrave and head of column at the upper floor terrace. Those beautiful ornaments create the esthetic value to the building. The other attractive area in the building is the basement floor, decorated with marble and old style ceramic tiles. Their harmonious patterns and colors create the fascinating view to the room.

The pavilion in Suan Kaew has a ravishing wood fretwork, which is the unique characteristic of this pavilion. Shading from big old trees, sweet smell of flowers combine with the charming pavilion created the beautiful view for this palace.

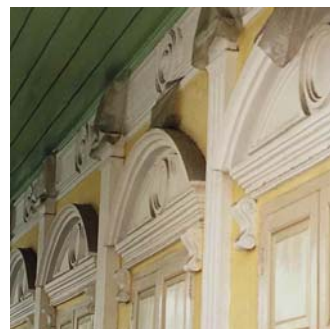
Crenellated wall, the existent wall was design by Prince Naris. This wall has been generally accepted that it has a beautiful proportion of traditional style wall.



Firm and elegant felling of building ornament at roof pediment and upper part of building.



Line of columns with acanthus leafy opposite semi-circle form architrave at the upper floor terrace.



Wall decorated in the middle room of the terrace between Thong Phra Rong and Tamnak Klang. Triangle and circle forms harmonize with exterior design.



Wall pattern in the basement creates ravishing ambience to the rooms.

มหาวิทยาลัยศิลปากรสวนหลวงสิรินธร

Figure 118 Beautiful decoration of Tamnak Klang.



Peaceful atmosphere in Suan Kaew. The garden is plentiful of old trees and sweet smell of flowers.



Pretty wood fretwork bracket under the roof of the pavillion.



Figure 120 The Crenellated wall and a front gate.

Figure 119 Suan Kaew and pretty detail of the music pavillion.

Wang Klang

Fresco painting, lion face plaster moulds and graphic pattern grooved wall, are the beautiful outstanding design of the office building. Fence of this area has the same decoration as the office building but more decorated with plaster sculptures. The unity of decoration between fence and building make this place exquisite.



Figure 121 Beautiful and unity design of the office building and fence.

– Social value

Wang Tha Phra

The princely residence in Wang Tha Phra is the evidence that presents arts and culture during the early Rattanakosin period and the art revolution period in the reign of King Rama the Fifth. It shows Thai traditional art and culture in the architectural style of Thong Phra Rong while shows new art style in east-meet-west architectural style of Tamnak Klang and Tamnak Pannarai.

Intactness fabric of the Thai traditional style of Thong Phra Rong presents the characteristic of national arts and culture, whereas the status as a palace, especially the high rank of prince's palace, present the government principle in the country.

Another social value of this palace is represented in the form of spiritual value for local people, due to this palace used to be the residence of King Rama the Third prior to accede the throne, and Thong Phra Rong, the old building in that period still remains. It is the place where local people remind to the respected King.

Wang Klang

The uniqueness social value of this place is the originate place of modern art in Thailand. Not only the art works productions but also the art educational systematic, that took place in this area. This modern art style has been widely accepted and popular in society and known that the art style in the middle period of Rattanakosin era.

This modern art style has influence of European art concept (realistic art) and produced techniques (metal founded sculpture). It is different from Thai traditional art, which has two dimensions, no muscle image, bricks and mortar techniques. The changed art style illustrates the social development and trend of culture in that period.

That modern art style, or now called contemporary art, and art educational systematic has been carried out through present. This art style has still been created and used as basic of art development. And art educational systematic has been the typical of art education in the country.

All the plaster moulds of the national art works statues (the important persons and the Kings), which created in this area, have been keeping and exhibited in the Hall of Sculpture.



Figure 122 Plaster modules of important person and of buddha image exhibiting in Hall of Sculpture.

– Architectural value

WangTha Phra

This group of buildings is an excellent example for studying history of architecture in Krung Rattanakosin. Buildings in this group can represent trends of architectural style in each important period, the traditional style in the beginning period of the city and the foreign influence style and technique in the middle period.

Existing constructions inform Thai architectural style of the royal residence. Specific form can be identified with plan and layout of the prince's residence, design of Thong Phra Rong, and the front wall of palace.

Wang Klang

Office building and studio building in Wang Klang are the earlier office buildings in the city. Before that the service of the King had been doing in the princes' palaces. Furthermore, the studio might be a new type of specific building in that time. Those both buildings have clearly design for functional purpose. The office building was design to have main centre entrance and then parting to two wings of each sides, the popular form of public building in that time. The studio building was designed to have big windows for getting natural lighting that required for art working. And inside the studio, art working equipment such as tracks, hooks, etc., were installed.

– Integrity

Wang Tha Phra still have evidences of the old palace for high rank prince and prince's residence such as the crenellated wall, group of princely residence.

Wang Klang has extremely integrity of arts and culture. Arts studio building and important modules of art works have been well keeping in this place. All the old buildings as well as the first university, Silpakorn University which now expanding to Wang Tha Phra, remain in this area and be able to create imaginary of development and growth of modern arts in the country.

Statement of significance

Historical significance

The existing buildings are the evidences of the city layout and building concept in the past. The buildings are also related to the significant events in the history of art and important persons.

Cultural significance

The buildings and settings reveal art and culture of the royal society from the first period of Krung Rattanakosin to the art revolution period that European style influence on Thai style. That new art and architectural style affect to the taste of art of local people at present.

Architectural significance

Princely residence in Wang Tha Phra demonstrates architectural evolution in the city. Group of residence is an example of the buildings in two important periods, Thai style in the reign of King Rama III and European style in the reign of King Rama V. The outstanding case of this group of residence is the connected construction between the two different styles of buildings. Furthermore, this residence implies to heritage conservation in the past that can be perceived from rehabilitation of Thong Phra Rong and from reconstruction of the crenellated wall.

Office building and Professor Silpa's studio are the new style of office or working building in earlier period in the country. Their designs are not only beautiful but also functional.

Management assessment

Physical condition ; accessibility, usage and building condition

According to the location in the centre of tourist destination in Krung Rattanakosin, visiting Wang Tha Phra and Wang Thanon Na Phra Lan are comfortable both by land and by water. Means of travel by land to the site are available from many routes of buses and public transportation, or even by walking, any way, because of small space of places, it might be inconvenienced to visit by private vehicles. These places also close to Tha Chang pier and not far from Tha Phrachan pier on the Chao Phraya River, so it is easy also to visit by boats. This group of princely residence in Wang Tha Phra is settled not far from the front gate so that it can be observed from the front road. The interesting character of Thong Phra Rong can attract visitors to visit the area. In the case of the office building of the Department, its location and charming design can also draw visitors towards its charm. Anyway because of its dominant look of the governmental office, less of visitors visit this area. Consequence of the same ambience has effects to the number of visitors of National Museum Silpa Bhirasri Memorial and Hall of Sculpture, which located near and back of the office building. Besides, no information signs or names' signboards are set up outside the Department.

The prince's residence in Wang Tha Phra has its use adapted to be the Art Gallery of Silpakorn University. The ex-studio of Professor Silpa Bhirasri and the ex-foundry in the Department of Fine Arts have been used as National Museum Silpa Bhirasri Memorial and Hall of Sculpture, respectively. The rest buildings in the Department have been used for the office purposes.

The usage of the Art Gallery and two museums in the Department relate to history of place and supports to owner's activities. All those art exhibitions and activities can be related to each other. Permanent art exhibiting in National Museum Silpa Bhirasri Memorial and Hall of Sculpture are contemporary art as well as the art style that temporary exhibiting in the Art Gallery of Silpakorn University. However, it is regrettable that coordination with each office is rarely occurred. Consequently, activities created have not had continuity outcome. For example, on Professor Silpa Bhirasri memorial's day in Silpakorn University, visitors enjoy activities in the university but rarely visit to the ex-studio of Professor Silpa Bhirasri in the area of the Department of Fine Arts. So, the meaning of memorable day is less inspiring as it should be.

Space utilization of the prince's residence in Wang Tha Phra is inappropriately use to serve the values of the buildings. Some rooms have been rarely used or even closed. For example, rooms on the upper floor of Tamnak Pannarai have been used for exhibiting temporary art occasionally, but closed normally. Another example is the back terrace on the upper floor of Tamnak Klang, connectable area to Tamnak Pannarai and full of pretty plaster moulds decoration. That area has been closed and stored many art props, so not much of the space and facilities available have been fully used and the beauty of the building has no

opportunity to be admired, either. These spaces are not only left uselessness but also deteriorated by negligence.



A room on the upper floor of Tamnak Pannarai has been used for staff's meeting



Back terrace on the upper floor of Tamnak Klang has closed and stored art 's props.

Figure 123 Usage condition of the prince's residence in Wang Tha Phra.

Usage of buildings in the Department of Fine Arts can be separate into two purposes, the department office and museum. The activities of the department and museums are rather not inter-related and need different requirements. The office needs privacy while the museums need inviting atmosphere and visitors. Characteristic of the government service office does not support the museums' activities because people, mostly local, feel restlessness to visit. Furthermore, the department's activities have less role in the social condition in this area due to one remaining division in Wang Klang area is the administration.

Although preserving the condition of the first building of the Department of Fine Arts is conserving the Department's history, but it is of little values to the place and its contexts. Significance of place, buildings and art objects lose opportunity to reveal their social values as well as the people have less chances to learn more knowledge and esthetic appreciation of this place.

Significance design of the old buildings in Wang Tha Phra has been kept in good condition. Building condition has some deterioration caused by nature and negligence. Moreover, either of historic value or esthetic value has not been really concerned. For example, although having a set of worship offering, red rayon and a wreath of flower, on the column where the future King Rama the Third regularly conducted his works nearby, no information has been shown. Interior decoration and sense of the old building has lost in the exhibition design.

The condition of buildings in the Department of Fine Arts is quite bad. Significant decoration of the office building is damaged and lost as well as most parts of wall. National

Museum Silpa Bhirasri Memorial' s building and Thong Phra Rong Wang Klang have wall damaged problem. Major causes of damage are nature, neglect and careless maintenance. Anyway, the decaying conditions of these buildings are possible to repair but it should be done urgently.

Environment

Due to locating in cultural community and near significant tourism destination, environment outside the area of Wang Tha Phra and Wang Klang are quite busy with traffic jam during office hour, and are surround by shop-houses and vendors, local people and tourists. Near the area is Tha Chang community, that doing business to serve tourism activities and educational activities. This area has all facilities for local communities and tourists such as street lighting, public phone, A.T.M. (Automatic Telling Machine), tourist information booth, etc.

The group of prince's residence in Wang Tha Phra is surrounded with educational buildings. However, because of proper large space and suitable height of those new buildings view and values of the group of old buildings have not been destroyed. In the area of Wang Tha Phra there exist a good environment that supporting the art gallery, which is the greenery garden " Suan Kaew ". The big old trees and classical sweet smell of flowers, especial Dok Kaew, as well as students that usually doing their art works in the garden, create artistic atmosphere.

Environment in the area of Wang Klang is good. Although it is a small area, the space does not feel tight. The big old trees in the area create excellent atmosphere to the place.



All day traffic on Thanon Na Phra Lan , and tourists groups visiting the Grand Palace.



Suan Kaew, the relaxation area in Silpakorn University.

Figure 124 Environment around and inside Wang Tha Phra.



In front of the Department of Fine Arts regularly has local people and tourists waiting and sitting on the benches. This point is also the tourists' buses stop.



In front of the office building in the area of the Department of Fine Arts.

Figure 125 Environment around and inside Wang Klang.

User behavior

According to the location, in the university and community area and tourist destination, the visitors are very diverse. Identification target audience may be expect as follow :

- From demographic characteristics, it may separate in four groups: students (ten year up and mostly in teenager), foreigners, local people, and other visitors.
- From psycho-graphic characteristics, it may separate in four groups: students (for education), artists or arts interested people (personal interesting) , people in communities , and other visitors, including foreigner (for knowledge, relaxation, and curiosity).

So, in consideration of both demographic characteristics and psycho-graphic characteristics, the target audiences are students, artists or arts interested people and other visitors (nationality and foreigners).

From site observation (random time in one and a haft weeks), foreign visitors interested in both art exhibitions and places, particular in Wang Tha Phra. After seeing art exhibition, most of them hesitated and looked for more information of place. But unfortunately that, there have not had information signs on site, so most of them left from Wang Tha Phra to other places outside. Less or may be none of foreign visitors visit art shop of the art gallery, that might because of a hard-to-find direction sign. Thai people, in communities and visitors, some of them visited Silpakorn University for seeing art exhibition and took their time visiting other places inside the university after that, but less of them visited two museums in the Department of Fine Arts. From interviewing Mrs. Chuleeratana Somabutra, the head of National Museum Silpa Bhirasri Memorial, known that this museum has around 100-200 visitors per month. Most of them are students who known this place from their teachers, or visiting in education trip. And astonishingly that, less of Silpakorn University students have visited this place. As well as the Hall of sculpture, less number of people have visited this

museum. From interviewing a museum's staff, known that most of the visitors are students. However, according to having a sculpture exhibition of foreign artists in that period, some information banners were displayed in front of Silpakorn University and in front of the building. So, besides the foreign artists, some of visitors were visiting this museum in the first time by having no idea of the place before. However, most of them enjoyed the exhibition and regard to ask for more information from the head of the museum.

In addition, the areas of Suan Kaew and ground floor corridor of Tamnak Pannarai always have students sketch or paint their works, especially in weekend.

Potential in development

– Potential of heritage places

Wang Tha Phra and Wang Thanon Na Phra Lan : Wang Klang have the same manner in activities which related to art and inter-relationship of the past. Heritage buildings in both areas have already been in used for conserving and promoting art. All the art objects or paintings exhibiting in those building are the same art style in contemporary art. Art objects exhibiting in National Museum Silpa Bhirasri Memorial and Hall of Sculpture are interesting and rich of history of contemporary arts in the country. While the art selected to exhibit in the Art Gallery of Silpakorn University are normally from well-known artists or National competition arts. Besides, the Art Gallery has more than 600 pieces of qualified art works from Nation Art Competition in collection². This same trend of activities will benefit and support each other, if it has cooperation in management and doing activities.

Moreover, the old buildings in both areas are not only uniqueness in design but also having good condition of fabric. Uniqueness of the buildings will attract people to visit, especially foreigners. And from site observation, found that some of foreign tourists visited Wang Tha Phra because of interest in architectural of buildings. Good condition of fabric and already having some development are a good base for further development.

Due to Silpakorn University, Wang Tha Phra Campus, is the first university of art in the country and still be honorable, people who interested in art would like to visit this place. It is a good interrelationship between groups of visitors and operating activities in both Wang Tha Phra and Wang Klang.

– Potential of surrounding

Wang Tha Phra and Wang Thanon Na Phra Lan : Wang Klang locate in a good location of cultural tourism. Normally, a large number of tourists visit this area every day, both groups and individual. Their main visiting places are the Grand Palace and Wat Phra Kaew opposite area of Wang Tha Phra and Wang Klang. It seems that already has visitors outside the fence but how to invite or persuade them into the area. Besides, all these surrounding

² Art Centre of Silpakorn University, EXHIBITION – ART NEWS, leaflet

heritage places are the excellent sources that benefit to arts encouraging activities of the Art Gallery and Museums. And in reverse, tourists of those heritage places will be able to fulfill their art appreciation in these areas.

Moreover, in this tourism area is also full of facilities such as public services, tourists' convenience, tourism safety, and easy to access by land or by water.

Problems and constrains

The Art Gallery of Silpakorn University takes an advantage in its location and interesting style of buildings. The buildings are open to people in both view and accessibility. However, although being well known and having a number of visitors, the gallery fails in visitor communication and heritage place interpretation. Visitors have not had further information about the Gallery, place and facilities; or more knowledge about contemporary arts either. The group of visitors is limited in only art lover or great artists' admirers. Besides, though having valuable art pieces in collection, less of them are exhibited to public and some of art pieces have not had appropriated place for keeping.

Two museums in the Department of Fine Arts locate in a block area. It is hardly seen these museums from street or outside the department's area. Therefore, less of people have a chance to know these museums, and the worse is there are no information or direction signs, even in front of the department. Moreover, because of their location, in the government office area, most of local people feel uncomfortable to visit.

The Arts Gallery and Museums have been managed by each occupation, the committee of the Art Gallery of Silpakorn University and the Department of Fine Arts, respectively. So, to develop to be the art centre, a group of committee will be required for cooperation and co-management. This group of committee should be composed with disciplinary professionals and the officers from Silpakorn University, the Department of Fine arts and the Ministry of Culture.

The area of Silpakorn University (Wang Tha Phra) and the Department of Fine Arts (Wang Klang) is limited. It is not available for sufficient parking lot. This is also the problem for the other heritage places in this area. The Government and Bangkok Metropolitan Administration have known and try to solve the problem of car park in this area.

Chapter 6

Architectural heritage management plan

From considering the significance and physical condition of Wang Tha Phra and Wang Thanon Na Phra Lan : Wang Klang, this connected areas should be developed to become the Contemporary Art Centre. And the Department of Fine Arts should cooperate with the Committee of the Art Gallery of Silpakorn University to manage this project. However, a group of Committee should be appointed to be responsible for this development project.

Reasons for developing to be the contemporary Art Centre

Historic significance of these areas is strongly related to contemporary art, since this art style has been originated, produced and educating to people in the country. Integrity of art place, tangible art objects and intangible values of places and important persons, have remained and prospered in these areas. The heritage building in both areas have contemporary art style characteristic and conditions of fabrics are good and satisfactory. Moreover, some of those buildings already have adaptive use to be the art gallery and museums, and need more supports to sustain their objectives of management. Developing to be the contemporary art centre is not only for supporting art but also for conserving tangible and intangible significance and values of the old buildings. This place will be the informal art educational centre for local people and tourists as well as the impressive heritage places.

General requirements

Space

To develop to be the art centre, these places require an art information centre and space for doing art activities. The area of Wang Klang or the Department of Fine Arts has potential and suitable location for development. According to the frontage of the area faces to Na Phrathat road; the area is easy to access; including the fabulous attractiveness of the buildings; all of these encourage and persuade people to visit. Moreover, this place has significance and values related to contemporary art. Benefit and cost of changing are the another criteria in assessment.

Benefits and Cost can be summarised this follow:

Benefits	Cost
<ul style="list-style-type: none"> – Place for travelling, relaxation, and education. Local people will have a place for relaxing and learning art appreciation and esthetic buildings. Students, art students, and art interesting people will have full and rich of contemporary art knowledge. This place will be one of tourists' spot, particularly who are interesting in arts and culture tourism. This kind of tourism has a large number of followings. Moreover, this place may be a nice relaxation place for tourists after being tired from visiting the Grand Palace and Wat Phra Kaew. – Place for art exhibition (local and foreigner) Artists will have the more good places to exhibiting their works, therefore people in the city will get more chance to appreciation good art. – Place for artist meeting and art square (particularly, local artists) Artists will have a place to meet and exchange their experience. This place is an excellent area for creating artist square where artist present and sell their works according to locating in the tourist destination area and easy to access. – Development of contemporary art in country. If people have more knowledge and understand in art, they will learn to 	<ul style="list-style-type: none"> – Termination of the continuing of the initial place of the Department of Fine Arts. To move the last division of the Department of Fine Arts in this area will have certain effect to the long history of place and the department. – Budget for new office of the Department of Fine Arts The new office has to build or redecorated for the director, the deputy director and secretarial division. – Budget for improving place and facilities, including safety system. The old building need refurbishment. And interesting art exhibitions need to be designed or redesigned by professional. The art centre needs to have a group of committees, a management working team and staffs. – Budget for maintain and protect heritage places. To have more visitors in the places that may cause of damages of the buildings, environment, and art objects.

<p>appreciate art and want to consume more art works. So artists will be encouraged to create more works and to develop their skill.</p> <ul style="list-style-type: none"> - More income for local people and government. <p>This area will have more visitors resulting for more income for people in the communities. To have more visitors in the Art Centre is added economy to the place. Some enterprises such as coffee franchises, souvenir business or book shop, will be interested to rent or invest in this place.</p> <ul style="list-style-type: none"> - Added values to the heritage place. <p>To be the Art Centre is to allow the people to get close to the places. Visitors have the chances to learn the history of the places and to admire the beauty of the place and the buildings, so that significance and values of the places will be perceived and have more meaning to the local people.</p> <ul style="list-style-type: none"> - Respond to national policy in promoting art and cultural tourism. <p>The Art Centre will provide tourist information about the art development in the city. This pre-understanding or post-knowledge can enhance tourists' experience.</p>	
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So, although having costs in this changing, social and places get more benefits and values.

Although moving the office of the Department will be terminated the continuing of the initial place, the history and significance of place and the Department of Fine Arts still remains. Good interpretation management plan will conserve that information of places.

The Department of Fine Arts should be the main stakeholder who will be responsible for fund since occupies this place. However, due to this development will benefit to social as well as support to the national arts and cultural promotion. The government should support for some more fund from the national budget for conserving and promoting arts and culture, or for fund raising from private sectors, or for loan incentive programs such as low rate of loan interest from national banks.

Parking lot

According to limitation of the area in both Wang Tha Phra and Wang Klang, car park for visitors will not be available in these places, except small hidden area for officers and guests' vehicles in Wang Klang. Since this is the problem for the whole area, to solve the problem of parking area, the government should be responsible for finding suitable area for mass car parking and manage to transmit visitors by Tuk-Tuk¹ or shuttle bus. Nevertheless, this place is convenient to visit by public transportation.

Management team

At present, activities and management in Wang Tha Phra and Wang Klang have been managed by each committee or division, which are ;

- The Art Gallery of Silpakorn University's committee has been responsible for The Art Gallery of Silpakorn University in Wang Tha Phra.
- The Fine Arts Institute under The Department of Fine Arts has been responsible for Hall of Sculpture in Wang Klang.
- The Museum Division under the Department of Fine Arts has been responsible for National Museum Silpa Bhirasri Memorial in Wang Klang.

In the Contemporary Art Centre project, each committee or division will be still responsible for each building. However, to accomplish this project efficiently, the project committee should be appointed to coordinate activities and to consider a management plan for the whole places. The committee should be composed of representatives from the Art Gallery of Silpakorn University's committee and Silpakorn University, the Fine Arts Institute, the Museum Division and the Department of Fine Arts. Besides, representatives from the ministry of culture and Bangkok Metropolitan Administration should have been elected to this committee in order to coordinate with arts and culture encouragement in the city. The project's committees should be elected four years times in order to have enough time to plan, manage, and evaluate.

Furthermore, the Contemporary Art Centre should have a management team to arrange management plan and implementation. Owing to related two concepts in the management, art exhibition and heritage conservation, This team should be composed of the

¹ Three wheels vehicle, or Sam-Lor

officers from the Department of Fine Arts and related disciplinary professionals such as museum specialists from the museum division, architects from the architectural division, art curators, interpreters, marketing, etc. Museum specialists will provide ideas in art exhibition and museum management while architectures can suggest that which or how significant designs and buildings or place identity should be displayed. To succeed in communicating content of place or art to visitors, planning and techniques should be managed by professionals in interpretation, as well as the contents of art and artists should be arranged by art curators.

The Art Centre management team should be responsible for all the area of Wang Klang, include National Museum Silpa Bhirasri Memorial but except for Hall of Sculpture, in order to make unanimity in management and implementation.

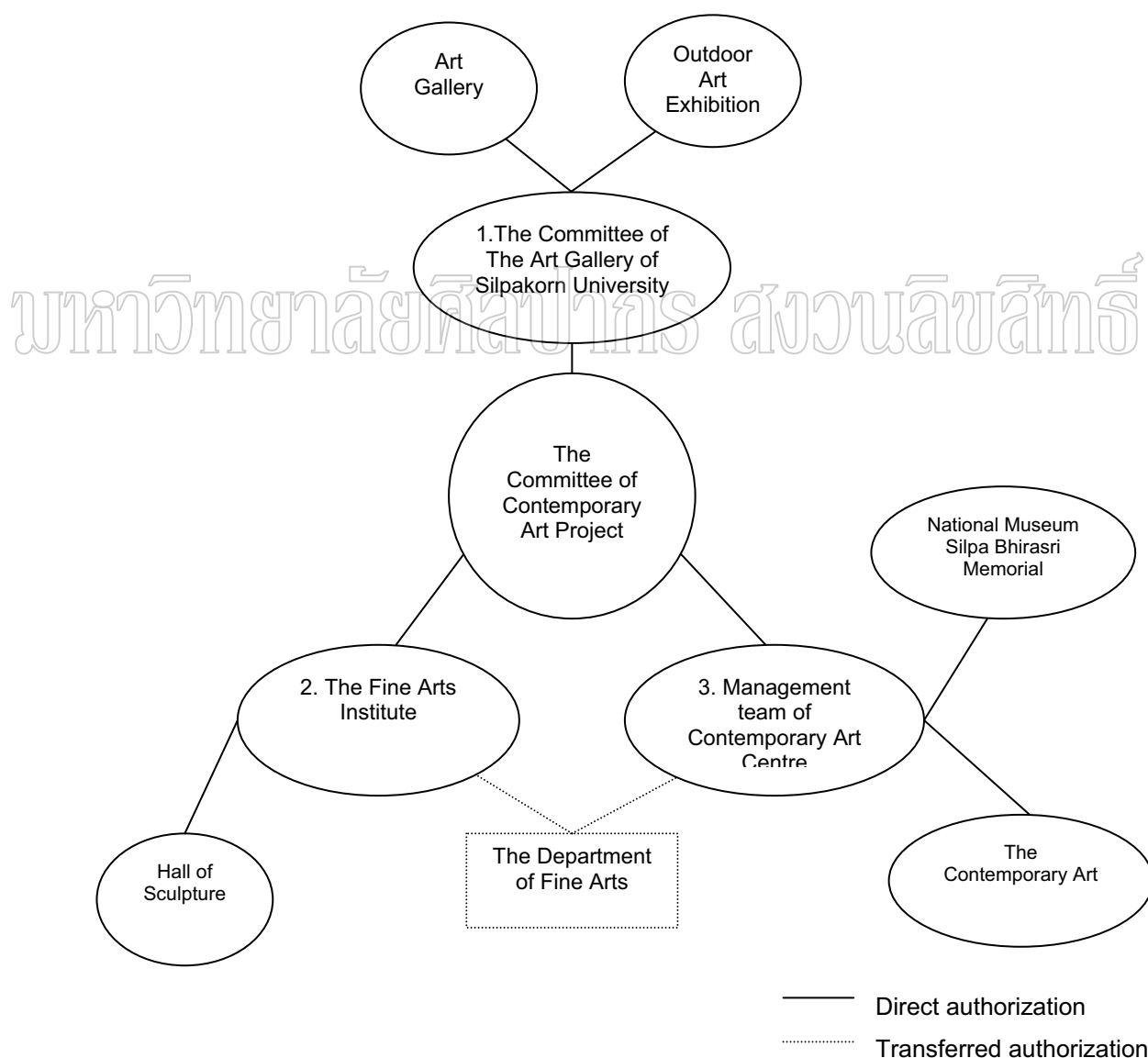


Figure 126 Diagram of Inter-relationship among groups of management.

Architectural heritage management plan

The project management plan should have some visions as :

Management policy

Goals

- To promote significance and value of heritage place
- To promote and support arts development

Objectives

- To generate public awareness and interest in National heritage.
- To encourage the appropriate process in conservation and appropriate adapted use in heritage place or building.
- To encourage local people to interest and acknowledge in arts and culture for generating appreciation and understanding in arts.

Policy

- Encourage in appropriate adapted use of heritage building or place
- Support and promote contemporary arts to be a part of national arts and culture promotion
- Support heritage place to one of tourist point

Management strategy

For conservation management

- Collecting all data about places, buildings and art objects in collections as well as conservation plans and implementation.

These records will be the information for making interpretation plans, and for further development.

- Support this heritage place to be an art informal education and tourism place to add values to heritage.
- Improving and creating interpretation techniques to fulfill knowledge and appreciation to visitors as well as to protect heritage places and for visitors safety.

For the contemporary Art Centre management

- Promote contemporary arts exhibition in both arts works and knowledge to enrich local people and visitors with understanding and appreciation in arts.
- Encourage and promote contemporary art and artists, native and non-native, by creating activities in the place.
- Cooperate with other organization, or neighbor area to create activities or special events to attract visitors

For visitor management

- Identify and define the target audiences for making appropriate programs and activities.
- Create visitors' circulation to lead visitors to all places in the arts program.

Because there are many arts exhibition buildings in the area and the art gallery of Silpakorn University locates far from the other. So, in order to lead visitors to all the buildings the manager should create visitation routes and guide visitors by maps or signs

- Create visitors' facilities to facilitate visitors

Some facilities such as an information centre, labels, signs, publication, relaxing area, etc., will effect to duration of visiting. Visitors will take more time or revisiting, if they feel comfortable or enjoyable.

- Using interpretation techniques to control visitor behaviour.

Controlling visitors by using signs does not guarantee the success but it likes the pre-guarding and it is better than have none.

Idea for designing a Contemporary Art Centre

Concept

Visiting heritage places for learning, understanding, and relishing in history, architecture, and art.

Themes

‘ Contemporary art exhibitions in heritage places and buildings ‘

All the old buildings will be restored and improved to have good condition, and then having interior decoration for exhibiting art objects. Less new materials will be added to the building, except facilities such as lighting, air condition and safety system. However, all the new added-materials must not damage design of the building.

Each building will have some different details of themes such as

- The Art Gallery in Silpakorn University should manage to have permanent art exhibition and present as there are in the art gallery :- less decoration but good lighting. Temporary art exhibition should present as the concept of guest artists.
- The main building in the Department area should present permanent art exhibition as those art object are decorating the building. Temporary art exhibition should present as the concept of guest artists.
- National Museum Silpa Bhirasri Memorial should exhibit place and art objects related to Professor Silpa Bhirasri, the important artist who had used this building for creating art works for nation.
- Hall of sculpture should exhibit related to process of sculpting and founding.

Zoning, circulation

This area can be access from two main entrance, from the Department of Fine Arts on Thanon Na Phrathat and from Silpakorn University on Thanon Na Phra Lan. Main circulation between both areas should be the route that walk through Suan Kaew to the area in front of Hall of Sculpture. To direct the way to visitors, on site must have direction signs.

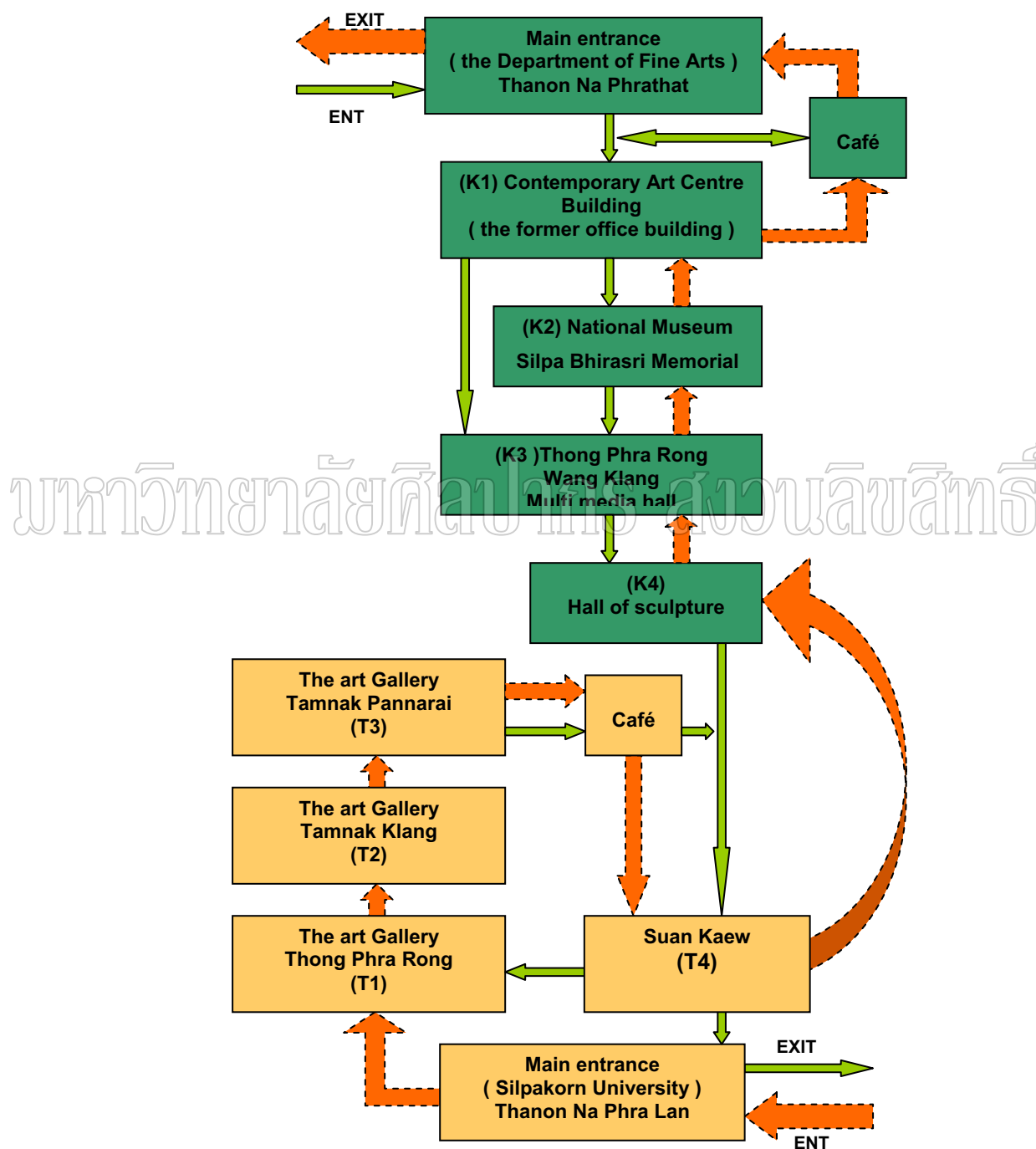
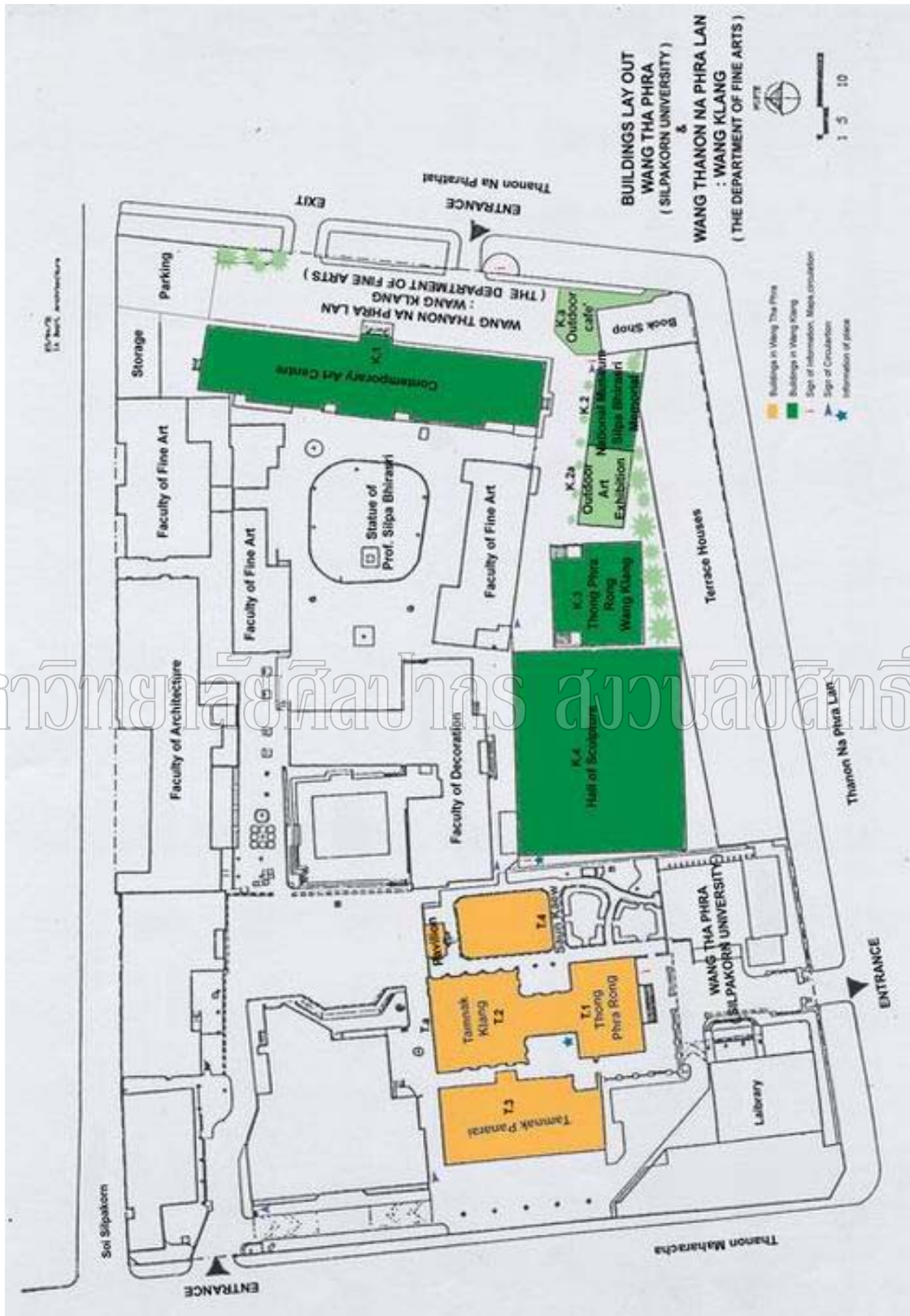


Figure 127 Diagram of zoning and circulation.



มหาวิทยาลัยศิลปากร ส่วนศิลปะ

Figure 128 Map show the Contemporary Art Centre in the area of Wang Tha Phra and Wang Klang. Adapted from a source from the building and area side of Silpakorn University.

Implementation

Building restoration and redecoration

The buildings in the project should have restoration and improvement in order to conserve tangible fabric and intangible values. In the case of redecoration or adaptation buildings for exhibiting art objects, the manager should be reminded that 'do as much as necessary but as less as possible'.² Causes of problem and damage of the buildings must have intensive observation and study before starting restoration program. To develop landscape and surrounding, the content of place must be considered. Any development must not damage to the heritage buildings and contexts. According to locating in the heritage conservation area and registering in the lists of heritage conservation, refurbishing the buildings must be perceived and approved by the Department of Fine Arts. When finished, the record of refurbishment must be provided.

Buildings in refurbishment program

Group of buildings in Wang Tha Phra

Overall condition of old building is satisfactory to good. The serious deterioration is damage of walls from the causes of water and humid. Each building should have restoration and redesign as follow : (range from degree of damages of each building)

Thong Phra Rong

- exterior walls treatment, including doors and windows;
- replacing baked clay roof tiles and repainting red clay color with procedure of wood protection;
- fixing the wooden bars of basement's ventilation voids;
- removing the attached gypsum board boxes of the interior wall to reveal design of the building;
- Suggest that, new materials such as gypsum board boxes should not be added to the building. Therefore, exhibiting art objects should be installed picture hooks or lighting figures with metal slings. (see Figure)

Tamnak Klang

- exterior wall treatment, particular back side of the building;
- repairing interior walls, require checking roof condition to search for leaking;
- repairing ceiling of the ground floor corridor(café);

² Lardner, H. adaptation from " article 15. Change " in The Burra Charter (The Australia ICOMOS Charter for Places of Culture Significance 1999), see in Paper instruction in course 265404 Architectural Conservation Practice, 2003. (Mimeographed)

- removing some parts of the attached gypsum board boxes of the interior wall to reveal design of the building;
- Suggest that, to design the art gallery, the manager should consult with museum designers. Adding gypsum board boxes for exhibiting art should concern to esthetic of the building. To exhibit art pieces, appropriate accessories should be introduced to install. At the back terrace of the building, all art props should be removed to store in appropriate place and open that area for using in art exhibition and connecting to Tamnak Pannarai.



Photo by Kreangkrai Keadsiri

Figure 129 Accessory for exhibiting art pieces; picture hooks or lighting figures with metal slings; using in Asian Civilisations Museum, Singapore

Tamnak Pannarai and a outdoor wall dividing area

- exterior wall treatment, including terrace columns and balcony balustrade;
- repairing interior walls, particular office room on ground floor;
- installing electrical wires for adequate usage on the upper floor;
- removing some parts of the attached gypsum board boxes of the interior wall to reveal original design of the building;
- Suggest that, the upper floor of this building should be re-improved to display permanent art exhibition. To design the art gallery, the manager should consult with museum designers. Adding gypsum board boxes for exhibiting art should concern to esthetic of the building.

A Music pavilion

- replacing baked clay roof tiles, repairing wood construction and having wood wall treatment with procedure of wood protection, repairing marble stair.
- Suggest that, the Art Gallery manager should use the pavilion in some outdoor activities. For example, using to be a stage in art seminar or for

playing Thai traditional musical in some festivals. The condition of fabrics of the pavilion will decline at any rate by its ages or nature, therefore it should be used for place or social in an appropriate way.

Suan Kaew

- improving environment such as providing appropriate garden benches and trash bin.

Group of buildings in Wang Klang

Conditions of the buildings are quite bad in both exterior and interior. It should have restoration program before redecorate to be the art centre. Significant decoration should be restored to maintain esthetic value of the building. Each building should have restoration and redesign as follow : (range from degree of damages of each building)

The Department's office building

According to having some added-rooms, original design of the building should have been researched before restoration. This building will be used as the main building of the Contemporary Art Centre. Therefore, inside of the building will be redesigned to serve new functions. However, all the original designs of the building will be conserved and presented to visitors. Besides, the exterior design will be restored as the original design of the building.

The building will be done as follow

- Repairing exterior walls, including doors and windows, and sunshades.
- Restoring building's ornaments.
- Repairing interior walls and pulling down added-rooms and new added-materials, except the rooms or materials that can be used in new design. The rooms that should be pulled down are the added rooms at the ex-terrace on upper floor.
- Considering which designs of existing windows are appropriate then replacing all the rest with that chosen design.
- Install new facilities for adequate usage with having electrical design as well as setting equipment in suitable places such as hiding air condensing behind the building, etc.

To adaptive use to be the art centre, the building should have new layout design as follow.

– Ground floor layout plan

Ground floor will be designed to be visitors centre. Having information desks, direction signs, cloak room and art centre shop. The existing lady toilet will be renovated to reuse. The art centre's office will locate near the main entrance. A large room, will be used for

temporary art exhibition from guest artists (room no G.4 in layout plan), and a small one will be used for exhibiting history of place and the Department of Fine Arts (room no. G.1 in layout plan).

– Upper floor layout plan

Upper floor will be designed to be permanent art exhibition rooms. Room no. G.2 will be exhibiting contemporary, art in Thai traditional influence and room no. G.3 will be exhibiting contemporary art in European influence. (figure 126) This floor will have library and multi media service. The existing gentleman toilet will be renovated to reuse.

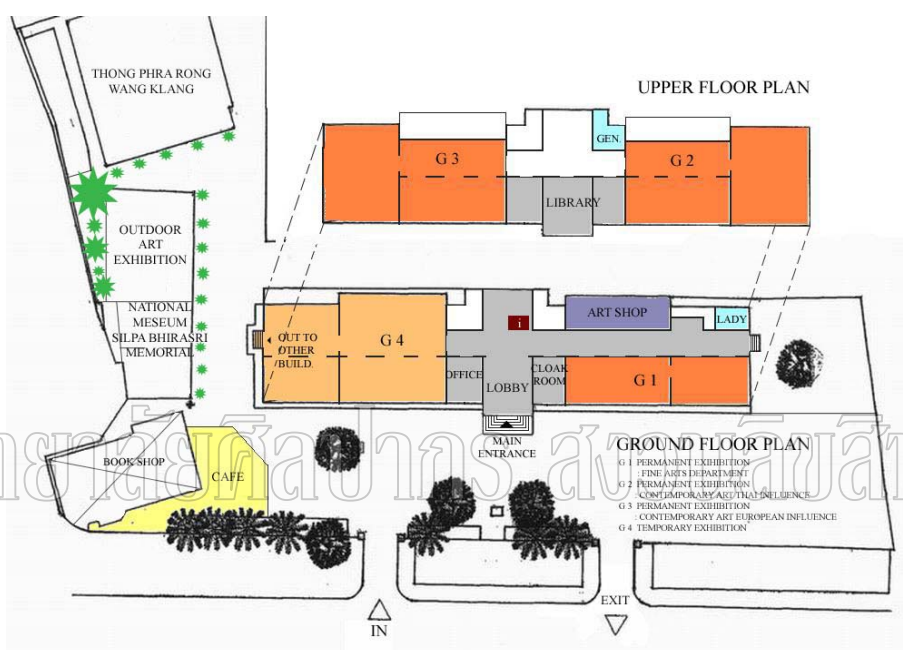


Figure 130 Map show the Contemporary Art Centre in the area of Wang Tha Phra and Wang Klang¹

Thong Phra Ropng Wang Klang

This Thai style building will be redesigned to be a conference room for the art centre and indoor activities hall. The original design of the building should be conserved. The condition of building should be restored as follow.

- Replacing some lost ornament of architectural design such as Cho Fa on the east gable roof. And repairing roof condition.
- Repairing exterior walls, doors and windows.
- Repairing interior walls, fixing build-in cabinets and reusing for storage space.
- Renovating existing office rooms and using for multi media controlling room and staffs' room. The deputy general director's room should be renovated to be a museum room exhibited history of Wang Klang and Somdej Chao Fa Maha Mala Krom Phraya Bamrabporapaksa and his eldest son.
- Renovating the existing toilets, concerning on the water leaking problem.

- Improving surrounding area such as pull down metal wires fence attached to the building and clear unused things around the building after that decorate with potted plants.
- Removing air condensing in front of the building to an appropriate area, may be the narrow area between the building and Hall of Sculpture.
- Renovate the basement room to be a storage room.

National Museum Silpa Bhirasri Memorial building

This building can be separated into two parts, the ex-studio of Professor Bhirasri and office rooms that added later. The parts of added rooms should be demolished because that part has not had any significance or esthetic design either. Besides, existing condition of building has destroyed esthetic view of the attached Museum building. This building should be restored as follow.

- Demolishing the part of office rooms. Beware to protect the attached part of Museum. After that renovating this part to be an outdoor art exhibition and outdoor activity area. Decorating this new open area and surrounding with varied size of potted trees
- Repairing exterior wall and restoring significant design of building.
- Repairing interior walls.
- The Museum exhibition should be redesigned.

Hall of Sculpture

The existing condition of building is good since it was improved a few years ago. Some damages that might be repaired are broken tiles on upper floor and wall cracked in some parts building. The area between back of the building and the old wall of Wang Tha Phra should be improved to be a resting area as in the planning. In improvement, the old wall



Layout plan that present in brochure. Showing the rest area in the improvement planning.



The area between building and the old Wall of Wang Tha Phra, view from the area to a building of Faculty of decoration.

Figure 131 Existing condition of Hall of Sculpture that should be improved.

should be preserved its fabric, but cleaned parasitic plants, fungus and lichen. To improve atmosphere, row of potted plants might be set along the old wall.

Surrounding area in the Department

The big old trees must be preserved. Creating café space in the area between the fence and back of the bookshop to be the rest area and to attract tourists or people outside the area. To improve the area and atmosphere, suitable size of potted plants should be provided to decorate as well as lighting. Some area might be decorated with suitable art sculptures designing as the place's decorating. Those potted plants should be used for controlling visitors' route direction and guarding some prohibit areas.

Art Exhibitions

The Art Gallery of Silpakorn University (Wang Tha Phra)

The Art Gallery should present both temporary and permanent art exhibition.

Temporary art exhibition will be presented as the concept of guest artists while permanent art exhibition should present art pieces in contemporary style as using modern art exhibition equipment in the old building atmosphere. The area that should be selected to display permanent art exhibition are the rooms on upper floor of Tamnak Pannarai, due to vacancy and rarely been used. The route to visit this area should be directed to walk passing the back terrace of Tamnak Klang in order to induce visitors absorbing beautiful design of buildings.

Due to the Art Gallery has collected art works since 1949³, the art pieces that may be selected to exhibit should be the art works in the Gallery's collection. However, because of limited area, to present in permanent art exhibition, those more than 600 art pieces should be selected from events, content of art work or winning competition national art works, and chosen to exhibit by there period of time. One period may be in the range of ten years. This permanent exhibition should have duration of exhibiting that may be a year per each showing. Furthermore, the art pieces in collection should be rotated to exhibit in the other campus of university and foreign country.

According to having more art pieces in collection every year, the Art Gallery should prepare for the suitable art works storage and have plan to manage these art works. The Art Gallery should cooperate with the other campus such as Phra Racha Wang Sanamchandra campus, where have large area of the art and culture centre building, to create art exhibition of some in the collection and ask for suitable art storage room in that building.

The contemporary art centre in the Fine Art Department (Wang Klang)

National Museum Silpa Bhirasri Memorial and Hall of sculpture should keep on their theme of existing exhibition. However, both of

³ Art Centre of Silpakorn University, EXHIBITION – ART NEWS, leaflet

those Museums should be redesigned art objects presentation and develop interpretation techniques.

National Museum Silpa Bhirasri Memorial presents plentiful art objects in the collection of Professor Silpa Bhirasri. In spite of tiny space of the Museum, art objects have been set too close to each other. Therefore, each art objects has inadequate space to express its esthetic value. The art objects should be selected to present in the imitation atmosphere of Professor Silpa's studio. Rotation period of each series in exhibiting might be one year. The un-exhibiting art objects should be rotated to exhibit in the main building of the Art Centre.

Hall of sculpture should be improved area inside the building to present procedure or knowledge in sculpting. The presentation may be demonstrated sculpture of each process.

Art exhibition in the main building should be designed as these following ideas

Permanent exhibition

- Room no G.1 will be exhibited history of place and the Department of Fine Arts. The way to present should be thematic and contemplative, including interactive. In the room might be presented boards of large old pictures displaying with sculptures, statues or any art objects and accessories in each period of time. Interactive computers might be added to the exhibition area.
- Room no. G.2 will be exhibited contemporary art pieces from national artists and famous artists. The style of contemporary art in Thailand has two major styles. In this room will present Thai Traditional influence style.
- Room no. G.3 will be exhibited contemporary art pieces in European influence style

The way to present art objects in room no G.2 and room no. G.3 should be contemplative. To display art objects, suitable space of each art pieces should be considered, and ambience of exhibition should be like decorating room with art objects. New accessories such as hooks with cable slings should be used for exhibiting paintings. Adequate spot lighting and atmosphere light should be provided.

Temporary exhibition

- Room no. G.4 will be presented contemporary art exhibition from interesting artists or special events related to contemporary art. The way to present should be contemplative. Theme of exhibition will depend on the artists concept, but setting exhibition must not damage to fabrics of building and should have protection preparing.

Interpretation

To design interpretation plan, manager and staffs have to understand and perceive what do we want to interpret. Have visitor management and evaluation.

- Sign sand labels

The Contemporary Art Centre should have interpretation plan for achieving sufficiency communication. Some interpretation tools such as signs, labels, publication, and interactive should be provided. On the footpath near to or in front of the Department of Fine Arts and Silpakonn University should have label identifying place's name and direction. To do this task should cooperate with Bangkok Metropolitan Administration, since the city has typical design of place's name direction. In front of the Department of Fine Arts should set metal label of place name (Contemporary Art Centre and Wang Thanon Na Phra Lan : Wang Klang) and suitable size of graphic map with information of circulation. However, although changing used of the department area, The old cement wall with label name of the Department of Fine Arts must be preserved.

In the area of the department should have map and direction signs to guide visitors to all the building in the Art Centre project. Those signs should be set in easy visible area such as near café area, at connection area, for instance.

The main building should be the initially visiting place. Visitors will get some information about place and activities in these areas before visiting the other parts. Therefore in the main building should have information desk and an officer, information signs, direction signs, and publication. Publication such as brochures, leaflets, posters or post cards should include information from near by tourism places, receiving by exchanging.

In each Museum or Art Gallery should have maps and sign to inform places' information and activities. The history of places and buildings should be informed also. The information signs of history and building of each building should be presented in a precise content on the metal plate setting in appropriate outdoor space near each building, or in the building if the space is available. For example, the information sign of Wang Tha Phra should be set in the inner court among three building. Information signs should be the stainless material and set all the signs in front of the air condensing location to cover the offensive view, anyway it should be consulted architects or technician before doing.

All the signs and labels should have appropriate design of size, text, setting place, and should have at lease two languages, Thai and English.

– Publications

The Art Centre should provide information about the museum collections, services and research in publication. Simple publishing such as brochures, leaflets, post card, posters and prints of art pieces in collection, should be prior published. Some of them for free to promote place and activities, but art prints for sell to benefit funding of place and project. Further that, the Art Centre should have plan to publish books or hard publishing such as catalogues, guidebooks, children's books, jigsaws, and games.

- Internet and cd-rom.

The Art Centre should provide information via Internet and cd-rom. Internet will be the way to promote place to wide public. Visitors will have some knowledge and understanding before visiting. Cd-rom will be the tool of place promotion as well as providing knowledge. And interesting cd-rom could generate revenue to place.

- Activities

The Art Centre should create activities to attract people to visit site. Some activities related to place such as meet and talk with a well-known artist who exhibit art works in that period; artists square in week end :- having informal seminar, art works selling, little shops of art book and art accessory, sketch cartoon by artists and courses work of painting. To create artists square should cooperate with other organizations and related private sectors such as Bangkok Metropolitan Administration, Tourism Authority of Thailand, University, stationary production, etc. and ask for cooperation with artists. The Art Centre should create courses for informal art education. Courses should have practice courses, and art and culture study courses. Cooperating with Silpakorn University in providing instructors or asking for cooperation with artists who interesting in. To creating inspiration in each course, the class might be led to near by places such as Wat Phra Kaew, the Grand Palace, and etc. However, these activities should have carefully consideration about age of students and size of groups.

Moreover, the Art Centre should cooperate with Silpakorn University to create activities in memorable day of important persons related to these both areas such as Professor Silpa Bhirasri, Somdej Krom Phraya Narisaranuwadtiwongsa, King Rama III. The activities should be inter-related between both areas. For example, Professor Silpa Bhirasri's memorable day, September, 15th (his birthday), the Art Centre should create activity such as ' Grand Tour Contemporary Art Exhibition in Professor Silpa Bhirasri's Period '. The activity should have related art exhibition, multi media of Professor Silpa's life and works exhibiting in Thong Phra Rong Wang Klang , and outdoor activities such as informal seminar about art criticism, selling books of his works or translated from Professor Silpa's works. the Art Centre should display temporary exhibition of art works of Professor Silpa and his disciples while the Art Gallery should display temporary exhibit of art works in the period that Professor Silpa conducting. The National Museum Silpa Bhirasri Memorial and Hall of sculpture where normally exhibiting art objects related to Professor Silpa should design some outstanding exhibition about Professor Silpa's works. Duration of exhibition might be one week. The final day of exhibition should be September 15th.

- Visitors management

Using interpretation techniques such as signs, labels to direct and control visitors. In the case of visiting in large groups from schools, mostly are secondary or high school

students, coordination must be done before date to prepare place and staffs. Due to small space of area, the number of students must not exceed 100 person in visiting trip. The Art Centre should provide information about place and activities to the visiting schools before the visiting date. This pre-knowledge can create base of site understanding to visitors. At least, students will know where are toilets, what rooms they interest to visit. Large groups of students should be divided into small groups. Each group rotates to visit each building.

Work time

At present, opening time of government service museums in this site is unsuitable for visitor behavior. The museums open on Monday to Friday, 9.00am. to 4.00 pm. This opening time is not available for general working people or families leisure time.

The museum should be opened overlap to the general work-hour, for example, may be opened from 9.00 am. to 6.00 pm., so that available time for student or working people visiting in the afternoon, or should be opened in weekend. To not overload work time per week, the museum may be closed Monday or (and) Tuesday.

Safety

For safety of visitors, the Art Centre should have safety guards survey around the area. In the case that budgets available, in each exhibition rooms should have inspector cameras.

For safety of art objects, the Art Centre should install robbery sensor alarming and appropriate place lighting. In the exhibition rooms should install fire alarm and tubes of chemical fire distinguish.

Marketing

Due to being the government service and aim to provide art appreciation to people, the Art Centre should open for free admission. To promote place to public in the beginning period, the Art Gallery should receive members with free admission for local people. The promotion will have duration one year. To apply membership, visitors have to fill questionnaires for place and activity evaluation. After one year, members might have to pay member fee 100 bath per year. Members will receive privilege for membership such as news from the Art Centre, discount for course fees, discount percent for the art shop or bookshop.

However, the Art Centre should have some plans for finding funds. The service areas such as art shop and café should be rented area to private sectors. Products in shop should be related to arts and culture, souvenir products should interpret about the art centre. Any art product which printing or imitating the art objects in the art centre's collections should be divided for copy-right fee. In the reverse, benefit to the art shop rental should be opportunity to open art shops in the other museum under the Department of Fine Arts. The certainly benefit

of the rental will be no competitor. As well as the café area, the rental will has good opportunity in business from good location and further shops in other museum under the Department of Fine Arts.

Human resource

For strengthening staffs' experience, the Art Centre should cooperate with Silpakorn University, and other divisions in the Fine Arts Department to create training programs in art and architecture. The Art Centre should have volunteer training program in order to solve problem of inadequate number of staffs.

Evaluation

Should have evaluate program to check feed back of work and visitor. The Art Centre should have monitoring and evaluation programs for updating the project. The result from evaluation will help to considerate the further project of the Department of Fine Arts.

To check feed back of art exhibition and visitor, The Art Centre and the Art Gallery might use questionnaires and visiting book. Heads or managers in each Museum or art gallery should take some time talking to visitors for checking exactly feed back information from visitors.

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Chapter 7

Conclusion

To preserve architectural heritage last long to the future, places or buildings should be managed in both conservation and development. By conservation, fabric of building and values will remain. By development, the heritage will be in the way of people life and not be left for nothing and deterioration.

To manage the heritage conservation and development, the contents that must be considered are fabric of buildings and places, their significance and values, context and environment, as well as social condition and communities.

From considering those following contents, the management plan for Wang Tha Phra and Wang Thanon Na Phra Lan that proposed in this research is aim to conserve original architectural designs as well as to develop these places to be the Contemporary Art Centre. Beneficial to places and social are also concerned in this consideration such as encouraging cultural significance and values of places, stimulating people awareness and understanding in cultural heritage, as well as providing knowledge of art and opportunity to artists, etc. However, to perform this proposed management planning, intensive site studying and disciplinary related professionals are required. The Contemporary Art Centre should have further planning to create cultural studying and tourism activities related to the other places in the district. Moreover, if it is possible, facilities for disable people should be added to the old buildings and place.

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