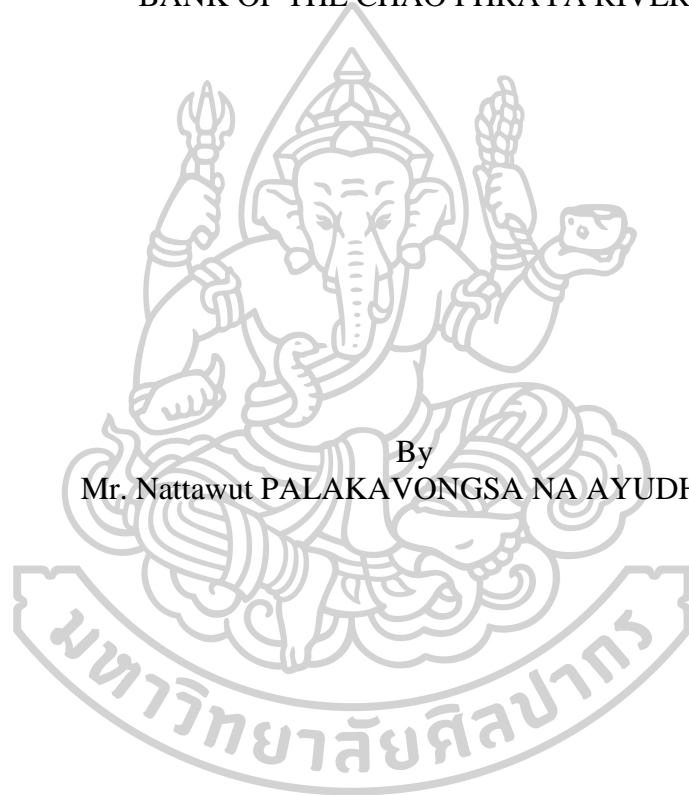




DEVELOPMENT CHALLENGES FOR RELIGIOUS ARTS ON THE THONBURI  
BANK OF THE CHAO PHRAYA RIVER



By  
Mr. Nattawut PALAKAVONGSA NA AYUDHYA

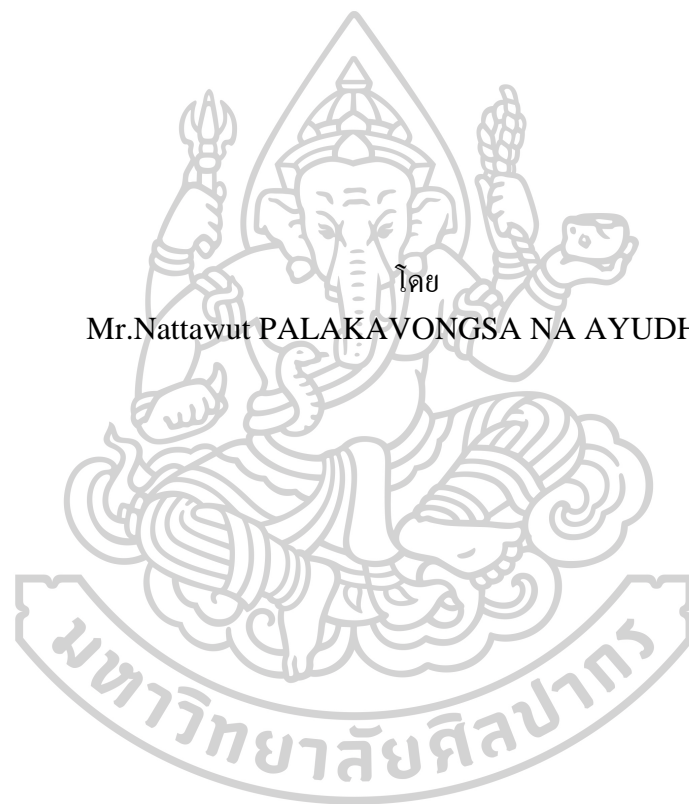
A Thesis Submitted in Partial Fulfillment of the Requirements  
for Doctor of Philosophy Architectural Heritage Management and Tourism  
(International Program)

Graduate School, Silpakorn University

Academic Year 2019

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โดย  
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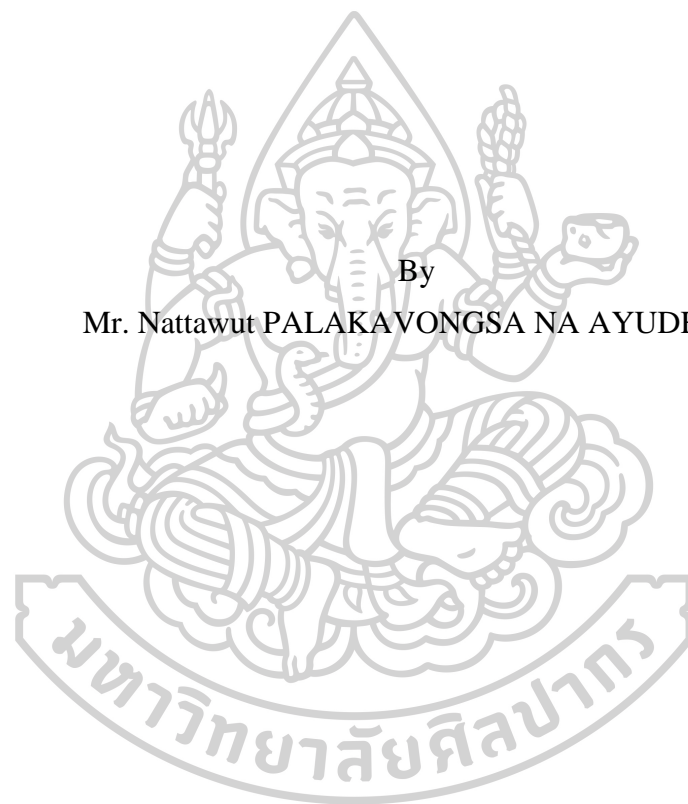
วิทยานิพนธ์นี้เป็นส่วนหนึ่งของการศึกษาตามหลักสูตรปริญญาตรีบัณฑิต  
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Field of Study       Architectural Heritage Management and Tourism (International  
Program)  
Advisor               Ross James KING

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Graduate School Silpakorn University in Partial Fulfillment of the  
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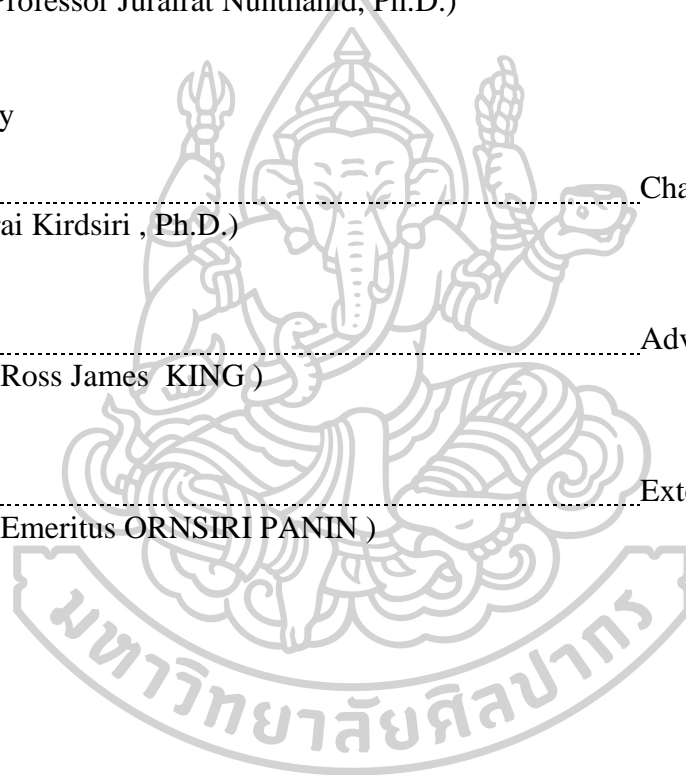
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MR. NATTAWUT PALAKAVONGSA NA AYUDHYA : DEVELOPMENT CHALLENGES FOR RELIGIOUS ARTS ON THE THONBURI BANK OF THE CHAO PHRAYA RIVER THESIS ADVISOR : PROFESSOR ROSS JAMES KING

From long-term observation of the riverfront communities of Thonburi and of their apparent success, the following research question was derived, both motivating and guiding the present project: Does the Thonburi community manifest significant key values that might explain its historical success in multi-ethnic, multicultural and multi-religious tolerance and co-habitation, and thence to reveal if there are lessons to be drawn from this success regarding ways of living together, also to become integrated into existing community structures? There has been a further, underlying question: do the lessons to be drawn from Thonburi's historic tolerance and community peace have potential for translation to other plateaus where conflict prevails in Thailand's society?

In pursuing this broad question, the following more specific objectives have been set: 1) To study cultural and social context influencing religious places on the Thonburi side of the Chao Phraya River, and 2) To study the features of artistic works in religious places of Buddhism, Christianity and Islam in the communities on the Thonburi side of the Chao Phraya River area in relation to cultural and social context. One set of questionnaires and interviews was developed and used as a research instrument. Experts and elderly people living in the community participated in the in-depth interviews. The on-site observations and data collections were classified by content analyses and verified by data triangulation techniques.

The results of the study can be presented in three parts: 1) Thonburi as emblem of Thai culture: tolerance, acceptance: a discussion on how Thonburi manifests a multicultural tolerance or sense of mutual accommodation running through the society, then 2) Thonburi as creativity: a similar discussion on the richness and diversity of artistic inventiveness and production revealed through the present displays of Thonburi, and 3) Thonburi as living museum and the tourist experience: finally consideration of how Thonburi's richness is to be 'managed'.

A final, concluding chapter returns the discussion to the broader question of key manifested values and to the project's transferability to other spheres of Thailand's life.

## ACKNOWLEDGEMENTS

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Finally, I would like to thank my mother and father who have supported and given me unconditional love and support. My success would not have been realised without my mother and I dedicate this work to her, my heroine. I LOVE YOU MOM.

Nattawut PALAKAVONGSA NA AYUDHYA



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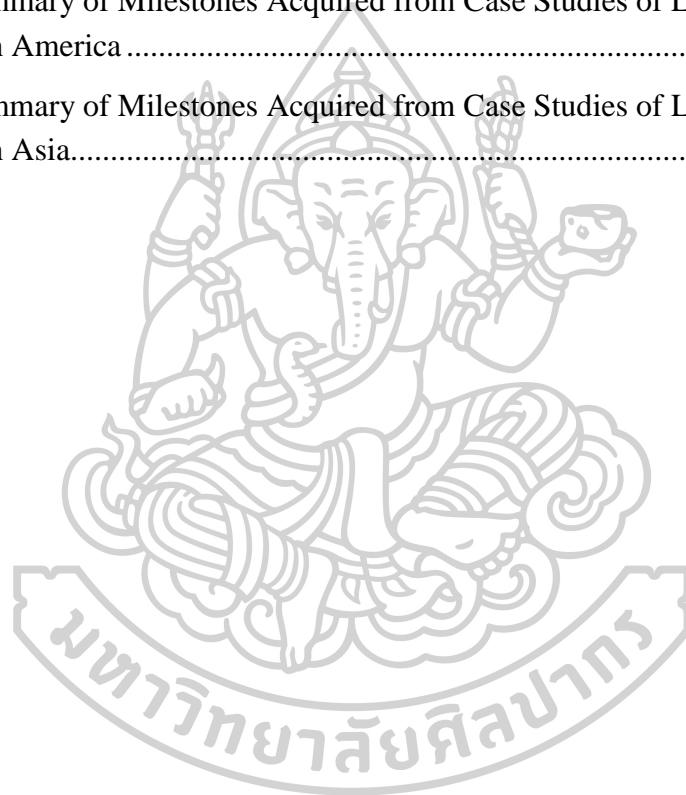
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## **Chapter 1**

### **Introduction**

#### **Statement and significance of the problem**

Amidst the current changes, Thai society has aimed for development in all its aspects. However, prosperity has mostly resulted from development according to capitalist norms, trends and practices without awareness of origins and identity such as local wisdom and history which have been the crucial basis of development in the past to lead to conditions of sustainability. Extensive development in accord with local wisdom and history has more recently been lacking and for some time the consequence has been a non-directional city development. Therefore, the architectural settings in Thailand have been full of “non-feature” buildings without identity or any attention to the contextual environment. Thus the Thonburi area, like others in the country, has been confronted with a diversity of problems: 1) The importance of Thonburi as a cultural heritage area and one of the consistent built expressions of the wisdom of Thai society has been currently overlooked by society and the area has been invaded by various new trends until the achievements of the past have tended to be forgotten; 2) Thonburi has been a cultural heritage area with a lack of systematic study based on the existing knowledge in the area and with a lack of conservationist developmental promotion; 3) Learning resources for the area or a learning center for historical content and cultural tradition have not been available in the Thonburi area.

Such problems have resulted from varying attitudes of people in both the local and the wider society. New generations of people have been less aware of their own ancestors and their achievements while they have admired foreign cultural trends more and more. At present, in contrast, the agencies relating to national development have adopted an educational promotion policy based on turning Thai people to give more priority to learning and to awareness of self-identity. The recent emphasis on cultural development can be seen reflected in the announcement of United Nations for B.E.



2531-2540 (A.D. 1988-1997) to be a "World Decade for Cultural Development." The Thai government announced B.E. 2531 (A.D. 1988) to be the "Year of Thai Culture Campaign" and additionally announced B.E. 2531-2540 (A.D. 1988-1997) to be the "Years of Thai Cultural Inheritance." The Thai government also announced the decade B.E. 2541-2550 (A.D. 1998-2007) to be the "Decade of Cultural Inheritance for Development." In addition to the National Economic and Social Development Plan Issue No. 9 on educational, religious and cultural policy, there was also the concept of educating people in society.

Even though today's Thai society will be aware of the value of learning and will attempt to carry themselves forward into a knowledge-based society, nevertheless society has still ignored to seriously apply historical knowledge and wisdom as a social development foundation. Such a situation has been consistent with the view of (Natthakarn Limsathaporn, 2003c) who said that "...it was conceivable that the government has already realized cultural significance but serious practice and promotion have still been deficient...". It could be seen from the effort in all aspects of technological knowledge development according to the knowledge base of foreign countries that Thai society is indeed learning; however, there is far less evidence of learning built on the wisdom base that Thai society itself used to have.

However, even though there have been various educational initiatives based on cultural or social wisdom issues, such education has turned out to be unable to connect into the modern context and into ideas of modernity as might have been expected. From study of the Thai cultural and social change movement, it was found that the previous process did not focus on folk culture, causing such cultural study to be far from real life since the studies neglected folk culture which was the component relating to real livelihoods and context-based education. Most previous cultural studies were with regard to architectural venues as well as goals to sustain 'state culture' since it was considered that these represented some eternal verities no matter how society might change over time or that in a different era there would be different ways of production and social formation. It effectively represented the perception of culture as motionless (Chatthip Natsupha, 2004). Such study implied cultural freezing and lack of any

understanding of culture as an integrated extension of the society, but rather as something to be relegated to a museum that has become an antiques warehouse.

Thonburi, a former capital city of Thailand (1767-1782), is commonly known as “Fang Thon” or the area on the west bank of the Choa Phraya River. For more than four hundred years, this area has been inhabited by people of different ethnicities; i.e. Mon, Laotian, Arab, Vietnamese, Indian, Malay and Chinese. Although Thonburi at present has become part of the larger Bangkok Metropolis, its core identity is based in the Thai way of life along the canals, the orchards, temples, churches, mosques and other architectural and historical attractions and remains substantially unchanged. Thonburi is decidedly different from Bangkok which is crowded with tall buildings, business centers and government buildings. The arts and culture of Thonburi provide a great sense of pride and identity for its inhabitants. Also, though mostly ignored by present day tourists, the present tourism plan includes promoting it to the public and making it a lively and well-known place once more.

Thonburi Community, the area chosen for this project, is an old community which dates back to the Ayutthaya period, long before the city of Thonburi was founded as the capital city by King Taksin the Great in 1767. This community is located along the west bank of the Chao Phraya River, between the Memorial Bridge (Saphan Phuttayodfa) and the mouth of Bangkok Yai Canal. During the Thonburi period (1767-1782), this area was effectively the city center. During the Ayutthaya period, it had been an old town named “Thonburi Srimahasamut”. Subsequently, due to its convenient location near the mouth of the Chao Phraya River permitting access to the sea, it was a customs port and a major trade centre as well as a location of the residences of the royal family and noblemen throughout the early Rattanakosin period.

As a community inhabited by people of different races for more than 400 years and also a foreign trade centre, inhabitants of different ethnicities and religions built their own religious sites for their religious ceremonies. Moreover, most people followed religious beliefs which had been handed down from generation to generation so that building a religious centre would bring great merit to its builders.

During the Thonburi and early Rattankosin periods, waterways were the major means of transportation because there were no roads; therefore, religious sites were mostly built along the riverside facing the river, alternatively along major khlong.

### **Statement of the Problem: the research question**

The reason that the Thonburi community was chosen for this project was because it has been home to different ethnic groups who have settled here even before Thonburi became the capital city of Siam. Unlike other parts of the world where religious conflicts lead to wars and violence, people in this area have lived together peacefully. Throughout the 400 years of settlement, despite the ethnic and religious diversity, there has been no evidence of any ethnic conflict among the inhabitants of this community.

Religious sites on the Thonburi riverbank of four major religions reflect the different faiths and beliefs of various ethnic groups in the Thonburi community. They have devoted their property, money and strength to build spiritual centers and sites for performing their religious ceremonies in accordance with their own beliefs. How the people over those four centuries have thus succeeded makes for an interesting case study. A study of social and cultural contexts that have influenced the construction of different religious sites may provide clarity as to how people in the past could show their faith freely and fully without disparaging others of different beliefs. Another point of this project is to find to what degree some religious beliefs and art styles might have affected the others.

Thus, the researcher has tried to develop an understanding of important places in terms of social values, for example, temples, communities, houses which lined the Choa Phraya River, in order to comprehend the ways of life of people in Thonburi community and to understand the Thonburi area which has been an “ex-metropolis,” rich in historical incidents since the Ayutthaya age, but also in lost local wisdom and variety of cultures.

The motivation for the present study therefore is to explore if Thonburi community manifests significant key values that might explain its historical success in multi-ethnic, multicultural and multi-religious tolerance and co-habitation, and thence to enquire if there are lessons to be drawn from this success regarding ways of living together, also to become integrated into existing community structures. This constitutes the guiding research question for the present study.

### **Research Sub-questions**

While the paragraph immediately above presents the ‘research question’ motivating the present study – the reason for conducting the research – it can be broken down into a number of more immediately amenable sub-questions.

1. What are the attractive historic places in Thonburi and what are their histories, cultural meanings and significance?
2. How should historic places in Thonburi be assessed in terms of social/cultural significance?
3. What key values, features or characteristics of Thonburi are important in accounting for the social/cultural success of the Thonburi community?
4. How might the key values of Thonburi indicate the capacity of Thonburi community as venue for cultural tourism (for example community, temple, local culture, inter-community communication)?
5. How could Thonburi community be developed and promoted for Cultural Tourism, reflecting both historical and cultural values?

### **Goals and Objectives**

To address these research questions, a series of goals, tasks or “jobs-of-work” can be defined.

**Goals:**

A first goal is to develop an understanding of the important places, valuable in terms of social values, such as temples, communities, houses which have lined the Choa Phraya River. More specifically this is to comprehend the ways of life of people in Thonburi community and the Thonburi area which has been an ex-metropolis rich in historical incidents since the Ayutthaya age, also rich in lost local wisdom and variety of cultures. The further goal will be to develop the idea of a cultural tourism route to be experienced or enjoyed as part of cultural tourism, integrated into the existing community context.

**Objectives:**

To address these questions and their consequent goals, a series of tasks can be defined.

1. To research the cultural key values, features or characteristics and traditions of people living in Thonburi community.
2. To study the history of Thonburi. The thesis aims to represent Thonburi as place, exploring its historical context in order to understand its heritage values and show how the various stakeholders might be encouraged to better appreciate and protect those values.
3. To study the architectural form of the buildings in order to provide background on the historic and architectural character of their precincts. The thesis aims to study the architectural materials, design and decorations of the key heritage structures on the sites and their surrounding areas. This will include explaining the history of each significant building, the architectural values of the buildings and the variety of uses to which the buildings might be put, to be retained and interpreted.
4. To study the living heritage context of the sample sites; that is, to analyse the relationships between the sites and their surrounding communities.

5. To study the influence of the social and cultural contexts of religious arts of the sites on the Chao Phraya riverbank of the Thonburi community. This will include: styles and characteristics of the religious arts of Buddhist, Catholic and Islamic sites on the Chao Phraya river of the Thonburi community, with respect to their social and cultural contexts and with a view to their interpretation to diverse publics.

6. To develop ways to explain the way of life (the Thonburi context) and to recommend a cultural tourism route in balance with the community and their values.

### **Scope of the study**

#### **Scope of geographical study area**

The study covers six religious sites on the Thonburi banks of the Chao Phraya River and Bangkok Yai canal that were selected for detailed study, as follows:

- Indraram Voraviharn and Kalayanamitr Voramahavivarn, two Theravada Buddhist temples
- Kian An Keng shrine, a Daoist/Mahayana shrine
- Santa Cruz Church, a Roman Catholic church
- Tonson and Bang Luang Mosques, two Sunni Islamic mosques

#### **Scope of study context**

The Thonburi banks of the Chao Phraya River area provide the context of the study which is to cover the influence of social and cultural factors on the evolution of religious arts of the six key sites. There are two further contexts in which the study must be seen:

- Political Contexts

- Roles of kings and noblemen
- Issues of political stability

The roles of the kings include King Taksin the Great of Thonburi and Kings Rama I – III of early Rattanakosin, and how they were seen as Devaraja and Dhammaraja.

- Social and Cultural Contexts. Thai social structure: ethnicities, values and beliefs

These two contexts greatly influenced the creation of the religious sites and their arts. Religious people strongly believe that building religious sites and making images to assist worship bring true merit. Therefore kings, noblemen and well-to-do people donated money to build religious sites and shrines. For noblemen in the past, having their own temples built next to their residences was proof of power and dignity.

The different religious sites situated close to one another along the riverside of the Chao Phraya are evidence that all Thai Kings, who were called Phra Chao Phan Din or the Lord of the Land, always distributed both land, money and religious freedom equally to people of every race and religion. This, it will be argued, is the cause of the successful integration of diversity.

- Religious arts and styles of sites on the riverside of the Thonburi community, classified by religion will be a focus of the study.

1. Religious art style of Theravada Buddhism sites

- Indraram Temple

This is an old temple of the Ayutthaya period reconstructed in the reigns of Kings Taksin the Great and Rama III of Rattanakosin.

- Its architecture is in the traditional Thai style of the late Ayutthaya and beginning of the Rattanakosin periods.
- Sculpture of Buddha images is in Ayutthaya and early Rattanakosin style.
- Mural painting is of early Rattanakosin.

- Kalayanamitra Temple

This was built in King Rama III's reign.

- Its architecture is traditional Thai style combined with Kings Rama I and II's favored Chinese-influenced architectural style. The Viharn or image hall housed a big Buddha image called Sam Poh Kong which is similar to Sam Poh Kong at the Phanan Chaeng Temple in Ayutthaya.

2. Religious Arts of Mahayana Buddhism, Kian An Keng Shrine

3. Religious Arts of a Roman Catholic Church, Santa Cruz

4. Religious Arts style of two Sunni Islamic Mosques

- Tonson Mosque

Building Islamic mosques focuses on the use, therefore the style is simple but elegant. The present day building of Tonson Mosque reflects this tendency towards elegance and simplicity. There is concrete evidence that there have been four mosques on this site or nearby, the first one built 500 years ago, during the Ayutthaya period.

The current mosque is a brick building focusing on Islamic identity. The architectural style imitates Islamic art from the Middle East.

- Bang Luang Mosque

This mosque was first built during the reigns of Kings Rama I and Rama II of Rattanakosin as a result of the expansion of the Muslim community in this area. This mosque is valued as a religious place for ceremonies that serve the Muslim people from birth to death.

### **Research Instrument and Procedures of the study**

This research studies the influence of social and cultural contexts on religious arts and sites on the Chao Phraya riverbank of the Thonburi Community, more specifically on the religious art styles of Buddhist, Roman Catholic and Islamic sites. As noted above, a sample of six religious institutions, Buddhist (Mahayana and



Theravada), Catholic and Islamic (Sunni) situated on the Chao Phraya River of the Thonburi Community, has been selected. Experts and elderly people living in the community will be interviewed in depth. The on-site observations and data collection will be subjected to content analysis, with verification by data triangulation techniques in order to examine current conditions supporting these heritage sites, including accessibility and other facilities serving the tourism audiences.

### **Research methodology**

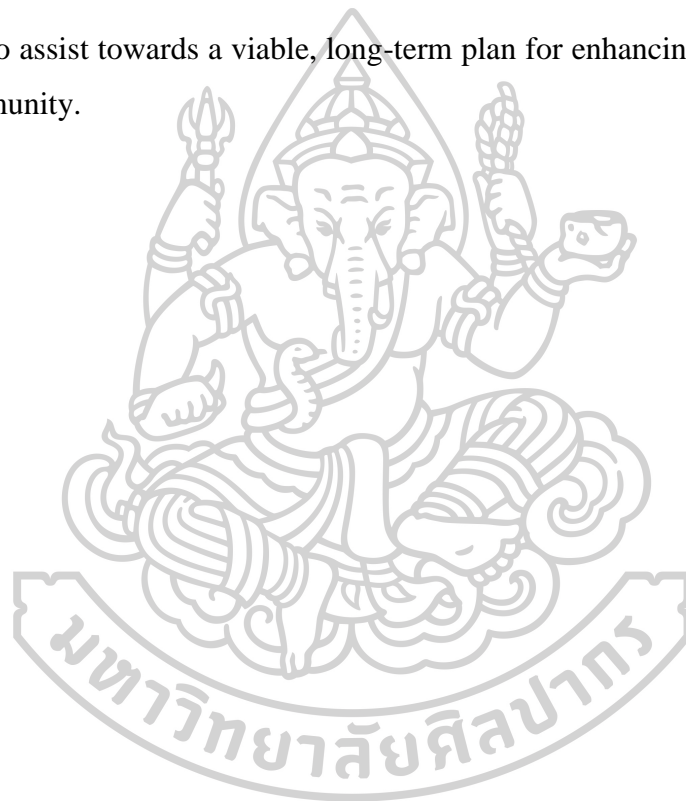
1. Undertake background study of secondary data such as existing literature, reports, media, and the Internet in order to project the scope of the investigation for the purpose of this research.
2. Gather all relevant data and information about Thai people living on the Chao Phraya riverbank of the Thonburi Community.
3. Field research
  - Site visits, physical surveys and photographic recording
  - Participant and non- participant observation
  - In-depth Interview with Key Informants such as stakeholders of the sites, local communities, and government officials.
  - Questionnaire design and collection for studying tourists' attitudes.
4. Assess the religious arts of sites on the Chao Phraya riverbank of the Thonburi Community, with a focus on architectural values.
5. Analyze raw data collected.
6. Develop an interpretation approach to explain the way of life with the aim of providing for appropriate cultural tourism.
7. Provide recommendations on a suitable cultural tourism approach in balance with the community and their cultural values.

**The expected benefits**

1. To increase community awareness of the importance of their cultural heritage which reflects the uniqueness, identity and characteristics of their locality. This, in return, should result in an increased willingness to cooperate in conserving this precious heritage.

2. Tourists will have more knowledge and understanding of the community's cultural and heritage sites.

3. To assist towards a viable, long-term plan for enhancing the unique identity of the community.



## **Chapter 2**

### **Literature Review**

There is a practical question underlying the discussion of the present chapter, namely what ideas would inform the form and design of a learning center that could variously research the culture(s) of Thonburi and present this richness for both local engagement and tourist information. It is the question of how to advance the cultural heritage of Thonburi, also how to draw out its sustaining values. This chapter accordingly reviews information and ideas that have been acquired from relevant literature on: 1) the design concept of a learning center, 2) understanding in cultural heritage, 2) concepts relating to design for preservation and development, and 3) case studies relating to learning centers and museums. The following sections follow this schema.

#### **Ways of learning and the idea of a learning centre**

##### **2.1.1 The concept of Cultural Learning**

Vinai Phurahong (Vinai Phurahong, 2000), in considering theory-related issues that stimulate interest in the social construction of nationality, has directed attention to the study of folklore or the commonly held tales of a community, suggesting that folklore could be classified into the following types.

1. A verbal type has included songs or folk songs, tales, proverbs or sayings, riddles, beliefs or superstitions, also dialect or speech and place-names.
2. A non-verbal type has included folklore or folk tales which were the people's actions and practices, consisting of art, handicraft, architecture, dressing and food.
3. Mixed types have included folklores or folk tales in mixed forms between sayings and acts. These have been expressed in dance, games, drama, festivals, and customs.

These could be classified into cultural heritage types. In addition, Nikhom Musighakhama (Nikhom Musighakhama, 2002) has also suggested two categories of culture, namely concrete and abstract cultures.

Cultural study ideas in this research will be useful in classifying types of knowledge content for its potential application in a learning center, also for the stipulation of content groups and analysis of technique, format, and presentation; and it will be beneficial for study in several fields of sciences and practice such as anthropology, ethnology, archaeology, sociology, history, geography, linguistics, literature, and architecture. In addition, writers with interest in culture and its utilization have divided cultural contents to be firstly creative culture, being the concept applicable for this research, and secondly productive culture. This section is mainly directed towards creative culture which is consistent with the concept of Siritwat Sanserm (Siritwat Sanserm, 2004), who has proposed that "the serious emphasis on creative culture [has] caused different development processes and it could be change with the times by applying creative culture concepts and influence with creative processes of different works."

### **2.1.2 Design Concept for a Cultural Content Learning Center**

Following Laura Hourston (Hourston, 2004), it is suggested here that a learning center appropriate to the study of Thonburi heritage might have the following characteristics.

1. Conceptual emphasis would be on the identity issue. According to Hourston, the "Identity and Difference Concept" dictated the emphasis in designing a learning center or museum, and was considered to be one of the major factors since this type of building was, at a crucial level, a public building that could typify a city or regional image. This concept has been widely popular in the architectural design of today's contemporary museums.
2. Emphasis should be placed on the relationship between context and architectural issues. This concept was deemed important in that the

learning center design required concern for the surrounding environment, such as the use of architecture to be involved in building design under the concept that the environment itself could be the learning medium.

3. This type of building was found to be valuable as cultural heritage in itself, and in the area promotion as a heritage milieu.
4. Interesting exhibition media need to utilize motion, to be dynamic, adaptable, augmentative and constantly improving the forms of knowledge so that they can remain modern and interesting.
5. Being a generator of knowledge is important.

The above suggests ideas leading to a successful learning center design, consistent with the way suggested by Nithi Eawsriwong (Nithi Eawsriwong, 2005) for the National Discovery Museum, and which could be summarized as follows.

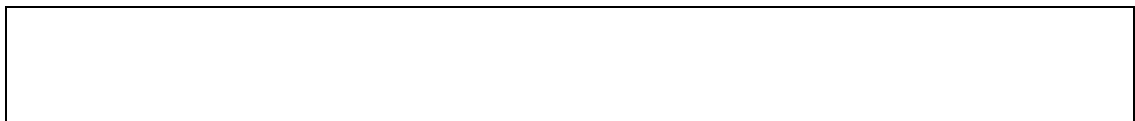
1. Popularization of Knowledge. This was divided into two parts namely (1) the museum and (2) the promotion of museology knowledge and media, and was focused on two aspects, namely configuration or production ability, and management ability to be in line with business principles.
2. Creation of Knowledge. This consisted of three main works for creation of knowledge, namely a search service center, a research center, and a linked research center network. The major focus was on learning for intellectual growth, resulting in creative intuitiveness and integration with “Thai-ness” consciousness. The exhibited displays did not just focus on the objects of the collection but they had to pass on the knowledge that could be mainly linked to people and, additionally, effective, flexible and modern management needed to be available. The essence of culture and education in a learning center could be concluded to be knowledge provision or education which did not depend on period of time or specific objects exhibited in the museum. The exhibits need to be

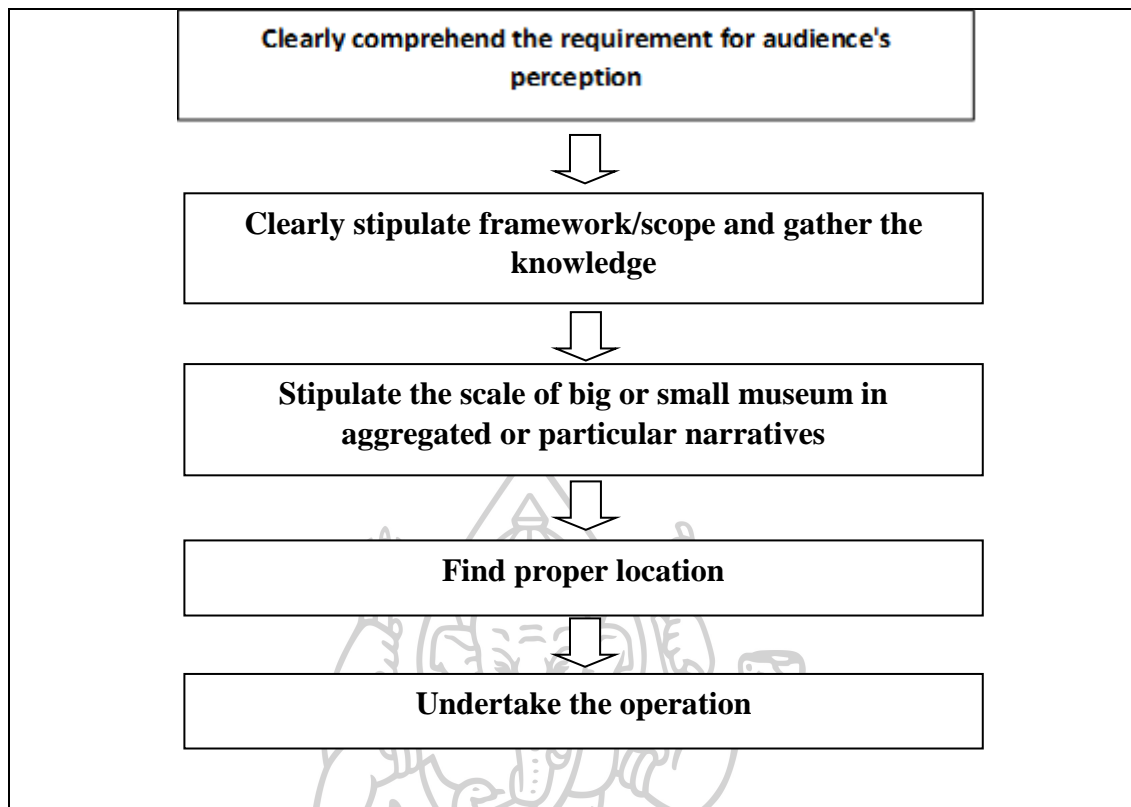
based on effective communication means and knowledge provision, with the following summary:

- 1) In part of the exhibition, there should be the use of specific media which are distinguished from other media for drawing attention.
- 2) Availability of an interactive approach.
- 3) Content presentation needs to be specific to the interested group of people.
- 4) The content specific to interested people also has to be consistent with the society and culture of those groups of people.
- 5) Knowledge provision must be different from education as conducted in the school.

In addition, the definition of "historical content exhibition" was given to be the view according to the stories of the exhibited objects, while the structured space creates the historical atmosphere and stories to be conveyed to the audiences. This was consistent with Van-Praët (Van-Praët, 1996) which can be summarised as follows.

- 1) Short and precise time was spent for presentation.
- 2) Location was used as medium to provide knowledge from study in a real place.
- 3) Exhibited objects could build integrity in narratives, indications and the ability to interact with the visitors.





**Figure 1** Operating Process of National Discovery Museum  
**Source:** Nithi Eawsriwong, (Nithi Eawsriwong, 2005)(p. 34).

### 2.1.3 Types of Exhibitions

Regarding the types and meanings of the exhibitions (Prasert Silrattana, 2006), it has been suggested that the exhibition should present displays with a variety of purposes, variously located and divided into two types.

1. A Permanent Exhibition is organized for a long period of time or even forever. This type of exhibition has been regarded as the collection and display particularly relating to historical stories, society, science, archaeology, and art, etc.
2. A Temporary Exhibition is arranged for a short period of time possibly measured in weeks, months and even a year but not forever. The temporary exhibition could be divided according to two types of organizing objectives.

- 1) Separate-displayed temporary exhibition has a program organized in a certain period of time in order to display anything not being related and connected with other types of exhibitions.
- 2) Temporary exhibition displayed for promoting a permanent exhibition is organized to promote the existing exhibition by using such stimuli as attractiveness, persuasion and publication for people to visit new material in the permanent exhibition area. Locales of this type of exhibitions are art galleries, cultural centers and museums in order to exhibit objects or newly collected things or the topics interesting to some groups of people or the things not being in the permanent exhibition. This has been to block the gaps of the exhibition itself or to reinforce the existing exhibition.

## **Comprehension in Cultural Heritage and Wisdom**

### **2.2.1 Importance of Culture and Cultural Heritage**

Culture relates to humans' way of life which has arisen from public or socially sophisticated processes by combining mental, material, wisdom, and emotional dimensions together until there are expressions of social identity, not just in the arts and literature but also in ways of life, ideas of fundamental human rights, value systems as well as customs, traditions and beliefs (Nikhom Musighakhama, 2002). From these combinations there appear concrete images of different aspects of culture that will also refer to the nature of the society's domicile such as topography, climate, resources and materials. Also important are community characteristics, displayed arts being based on perception and comprehension for transmission to new generations (Somporn Sukkasem, 2004: 10). Cultural comprehension is therefore an important issue, linking past, present and future altogether. The cultures in each place would reflect individual natures and means according to the origin of knowledge, comprehension, means or thinking method; therefore comprehension of the past becomes known as "history",



meaning the past assumes value as cultural artifact (Natthakarn Limsathaporn, 2003a). This human knowledge is separate from what arises in the scientific laboratory, even though it has arisen from real trials in the social laboratory that is the community.

### 2.2.2 Culture Theory and Meaning

#### 1. Wisdom and Technology Meaning

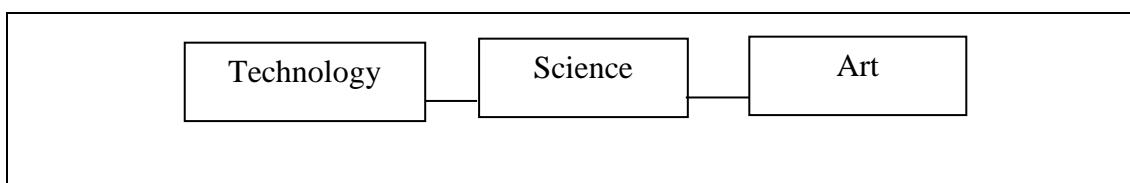
Wisdom means the inherited or descended means or capability of a community, used in environmental management for living and the concrete objects and artifacts of a group to assist that management (Suwilai Premsrirat, 2000); additionally wisdom means profundity, experience and techniques that have arisen from the accumulation of experience until becoming knowledge that will be inherited as means for addressing new problems, for example to solve the poverty problem of people in the past. It can be classified into three levels (Nikhom Musighakhama, 2002) namely a folk wisdom level, Thai wisdom level and national wisdom level.

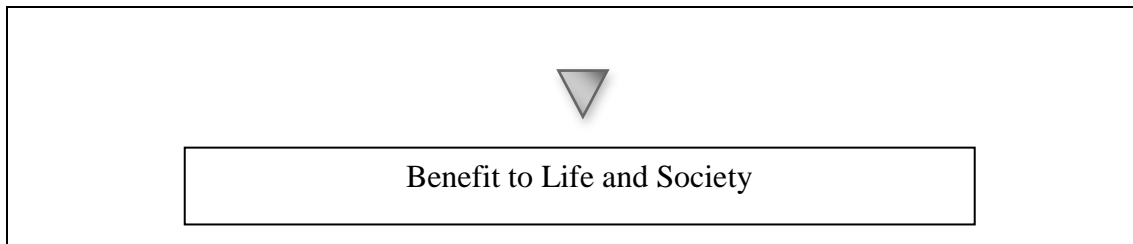
#### 2. Cultural Theory

The insight of culture and wisdom in application could be seen from different viewpoints, depending on ideology and epistemology. The following derives in part from Natthakarn Limsathaporn (Natthakarn Limsathaporn, 2003b), focused on the idea of culture in terms of cultural capital and of culture for selling.

##### 1) Economics of Culture

The perception problem of the human in the cultural dimension relates to the dissimilarity between science and technology. Most humans look on technology as just an instrument or tool. Technology, however, relates to the wisdom involved in applying scientific knowledge for integration with artistry as shown in Figure 2. There is thereby an “economics of culture”, in the mobilization of resources.



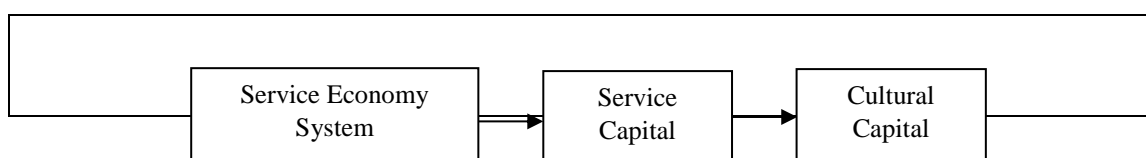


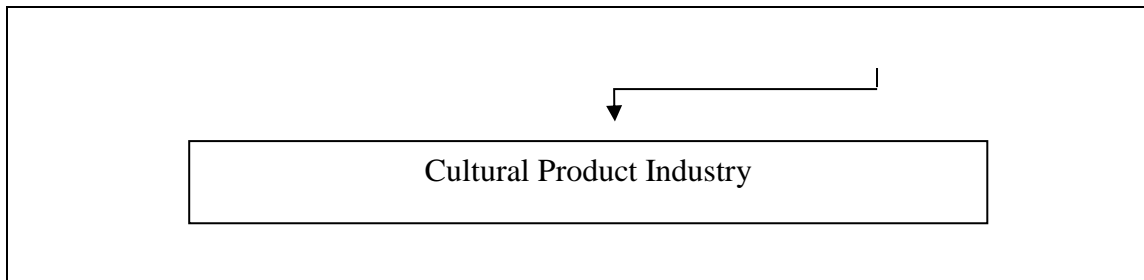
**Figure 2** Impact of Science, Technology, and Art

**Source:** Natthakarn Limsathaporn, (Natthakarn Limsathaporn, 2003d)(p. 55).

## 2) Cultural Capital

Cultural Capital relates to culture seen as resource, in contrast to economic capital and social capital. In the situation of Thailand it might be labeled as “Thai-ness”. In one sense the modern globalization trend did not completely damage Thai-ness since it enabled Thai-ness to be known globally, yet the process became a two-edged sword as noted in the remarks of Natthakarn Limsathaporn (Natthakarn Limsathaporn, 2003c), to the effect that “...*We have notoriously sold Thainess worldwide with the incapability to control Thainess at all...*”. For example, the head of the Statue of Buddha became decorations in houses, hotels, resorts, as well as Thai restaurants abroad owned by foreigners. In this case, Thai-ness then turned into being merely a commodity. Thai-ness, rather, should be utilized to promote the community culture and wisdom by the advancing of community products to be publicized so that the community could become sustainably self-sufficient. This has led to the creation of a constructive cultural product industry.





**Figure 3** Cultural Capital

**Source:** Natthakarn Limsathaporn, (Natthakarn Limsathaporn, 2003b)(p. 101).

### 3) Community Cultural Economy

The theory of community cultural economy provides a format of support for social cooperation as well as support for dependent network agglomeration in order to build economic bargaining power with high technological and economical power groups and to be the agglomeration for co-bargaining through a competitive system. This approach is consistent with the principle of "Sufficiency Economy," being the cultural foundation of a cultural economy as seen in a range of capitalist countries, where there has been a balance between social capital resources, the environment and cultural resources, all with an emphasis on management for knowledge creation.

#### 2.2.3 Problems of Education in the Application of Culture and Wisdom

The problems of education and application of culture and wisdom was analyzed by Chattip Natsupha (Chatthip Natsupha, 2004) analyzed as "*...nowadays, the change of era will affect the process of inheritance of understanding in cultural roots, it could damage and destroy the Roots of Culture by innocent inanity. Particularly, in previously existing cultural study there was no concern about folk culture that resulted in cultural study to be an issue faraway from real life. The previous cultural study underlined cultural study in an aesthetic perspective and a cultural sustaining ability, particularly regarding state culture since this culture was regarded as perpetual, existing irrespective of how time or the era changed. Thai society did not link the culture*

*with mode of production or society formation so it was rather considered to be the cultural perception of a motionless aspect..."*

The study of culture should not be solely and specifically focused on scientific development and technology but also on other fields of knowledge such as arts, culture, music, literature, religion, etc. If these were merely superficially viewed, it would seem to contradict the very claims of science itself.

However, today's rapid influx of western culture has influenced Thai society to directly accept the culture and thoughts of the West but without the refinement and sophisticated application as in the past. Such a condition has caused damage as Thai society forgot about the real nature of culture that was the critical selling point of Thai society as mentioned by Natthakarn Limsathaporn (Natthakarn Limsathaporn, 2003a): "*...Our country has not been based on our own technology that can be accepted all over the world. Our country has not been a country for cultural export though out the world. We then have had not a material culture for other countries to follow; while we have desired to export our culture, we have not had the ability of allocation or presentation, and thus we have missed our opportunity due to the weakness in cultural image creation...*"

## **Concept Relating to Development and Conservation Design**

### **2.3.1 Value and Value Estimation Concept**

#### **1. Estimation of Cultural Value**

The estimation of architectural resource value was one of the important processes leading to value determination that was the basis for various decision processes and planning processes and that helped influence the management of cultural heritage resources to be effective and appropriate.

The criteria used for primary estimation (Office of Natural Resources and Environmental Policy and Planning, 2003) included criteria internationally utilized for estimation by the United Nations Educational, Scientific and Cultural Organization (UNESCO). These are criteria that cover specific values such as

aesthetic value, historical value, archaeological value, artistic value, architectural value, disciplinary and educational value, and value in scale, structure and material. The significance ranking of relevant archaeological sites and cultural heritage sources before the operation of any conservation or development needs to consider a diversity of issues in relevant fields, value estimation, significance ranking, potential estimation, and management.

Fielden (Fielden & Jokilehto, 1996) has proposed that architectural conservation must be directed towards the preservation and promotion of different building values to be sustained. Before conservation, it is necessary to study those values first, to be utilized as the crucial instrument in decision making for whichever conservative method should be selected, and to rank the site's significance in conservation.

## **2. Significance Value Estimation**

The significance value estimation would refer to two crucial aspects in evaluation, namely value and authenticity.

Value will relate to either physical or mental utility to humans and it will depend on social context and will change with time and circumstances. Value can be classified into three groups as follows.

- 1) Cultural Value. This in turn can be classified into three categories, namely identity value, artistic and technical value, and rarity/scarcity value.
- 2) Economic or Society Value. This would exhibit five categories, namely economic value, functional value, information and knowledge or study value, social value and political value.
- 3) Values in other aspects included age and era value, important history-related value, archaeological evidence being seen as value, a holy place being seen as value, artistic and technical

work value, aesthetic and impression value, specific rarity value, contemporary socioeconomic value, local symbolization/typicality value, localization or environmental harmony value, locality engagement/being accepted value, and research value.

The authenticity might be assessed by dividing that idea into several aspects such as authenticity in materials, authenticity in workmanship, authenticity in design, and authenticity in setting. Besides the consideration on value and authenticity, there is also the criterion for conservation of Catanese and Snyder (Sitthiporn Phiromruen, 2004, referring to Catanese and Snyder, 1969) (Sitthiporn Phiromruen, 2004) which is consistent with the previously discussed issues in aesthetics, typicality, scarcity, historic role, enhancement of adjacent areas, superlatives and cultural significance.

### **2.3.2 Adaptive Re-use Concept for Old Buildings**

The adaptive reuse concept for buildings has been the means for assessing reuse potential of valuable buildings. The present research has aimed to study aspects of ancient and valued buildings and their potential for adaptive reuse to be a learning center as suggested by Carles Broto (Broto, 2005), with the following crucial aspects.

1. Methodology and process in old buildings
2. Operating scope for conservation and improvement: should the re-use and its adaptation be in imitation of the original or different from the original.
3. Proper and suitable technology or materials to be used in old building-related operation, to be appropriate to the original structure and the interior design of the original building.

In adaptive reuse of old buildings, it is necessary to determine values and work procedures appropriate to each context. There is a need to mobilize artistic and aesthetic knowledge, material use knowledge as well as knowledge of construction

methods. In addition, the people being involved in architectural adaptive reuse design need to embrace the following three issues.

1. Expression of the spirit and story of the locale requires the designer's understanding of the origin of the story and location background; and the design displaying the relationship between original and new work needs to find a balance without destroying authenticity or some sense of a primitive existence.

2. There is special significance in the selection of materials. The concrete or brick and other original architectural components should be emphasized without concealing or damaging those elements, although modern materials such as steel, aluminum and glass can be integrated into the composition through sensitive design and architectural detailing.

3. The constructed things should promote the value to the original building, producing a new identity and attractiveness on the former location or building.

### **2.3.3 Treatment Approach Theory**

#### **1. Primary Conservation Means Stipulation**

The concern here is with means for collecting information on the area and building significance value. The information acquired would be the evaluation means and suggest its usefulness for the outsider to the area. However, in this part of the evaluation procedure, it is adapted and referenced from the cultural environment conservation system of the Ministry of Natural Resources and Environment (Ministry of Natural Resources and Environment., 2005), as follows.

- 1) Restoration/Conservation
- 2) Preservation of former condition
- 3) Construction for re-interpretation
- 4) Promotion for building reconstruction to be coherent with the original
- 5) Building material specification

## 2. In-Depth Architectural Data Collection

The architectural data survey is to provide major decision making data for the adaptive reuse of the valued building through extensive study of the following issues:

- 1) Type of building
- 2) Former and present use
- 3) Era
- 4) Material
- 5) Roof form

## 3. Operating Technique in Architectural Conservation Work

In this research, the study has been oriented towards the idea of a valued historical building. The two issues of value and authenticity have been at the basis in the conservation work process. In "Definition of Treatment Approach for Conservation Work", Feilden (p.60-63) (Feilden & Jokilehto, 1996) has stressed the following.

- 1) Building deterioration prevention or indirect conservation has been linked to good maintenance and regular inspection. Prevention has been intended to include the humidity control inside the building, temperature and light as well as fire and burglary prevention, and cleaning care. In some cases, it has included the danger mitigation of air pollution, traffic vibration and landslide.

- 2) Maximum building preservation has been the maintenance of the objects to be preserved in their existing condition. Repair would be performed when required in order to continually prevent deterioration. Deterioration can occur in all forms, caused by chemical, insecticide, animal and microorganism effects.



3) Consolidation to building structure has included the addition of filling or binding agents or the strengthening of structure as required for building conservation. The consolidation should attempt to maintain the former system and structure without destroying any historical evidence. Local skills and local materials are significant although new technology might be allowed for assistance.

4) Restoration has been the repair and demolition of some parts so that the building would have the same features as in the past. It needs to be based on use of original materials and on historical and archaeological evidence although old materials or elements might be replaced.

5) Building re-habitation for suitability with current usability has been based on the repair, improvement and alteration of the old building in order to respond to present utility needs. The building might still maintain the existing utility or might be for a new use.

6) Reproduction of parts or compositions of a building has been the reproduction of important elements to replace ruined, lost or decayed components in order to maintain the previous appearance. The replication might often be performed in controlled museum conditions and then installed in the building.

7) Reconstruction/replication by a new building in the event that the building has been lost possibly due to a natural disaster. Reconstruction might attempt to replicate all aspects of the original building although issues of authenticity will thereby inevitably arise.

#### 4. Infill Design

Infill design is applied when the old building is unable to respond to the needs of new or expanded uses and it is accordingly necessary to expand the building or add a new section to it. Infill design, following Clara Greed and Marion Roberts (p.76-78)(Greed & Roberts, 1998), involves the addition of “in between” components

having a relationship with the existing building but with different features. The application of this principle, along with adaptive reuse, requires the study of historical conditions and a degree of acceptance of the appropriateness of the new design. Crucial elements of the original should not be destroyed and context and surrounding environment need to be respected. Scale and massing need to be considered. Several levels of infill design could be considered, depending on congruity conditions of each building as described in Table 1.



**Table 1 A suggested approach to infill decision-making (Greed & Roberts, 1998)(p. 77)**

<b>Infill Design Options</b>	<b>Characteristics</b>	<b>Context</b>	<b>Comment</b>
Facade Preservation	The interior was original and the building envelope was preserved	This option would be applied when building envelope expressed the	In order to produce the congruity to optimum area value, the

	but interior structure could be newly changed to be a new structure whereas the new structure had to be related and consistent with the height of each storey and related to the appearance of building envelope.	value as the most important part of the building or very crucial for city aesthetics.	conservative and modernist would highly emphasize the loss of value in perfection and the problems during changes that frequently occurred.
Imitation of Original or Counterfeit Adjustment	If it was not the re-construction of the old building on the vacancy, it would be the construction on the unstable building site by imitating an adjacent building such as in the issue of height between the building storeys, fenestration, openings, material, and decoration.	This option was mostly proper for the city with building characteristics in the city needing to be uniform where the original has been destroyed and now needs to be replaced.	The imitation of the original was the easy alternative but requiring great attention in the particulars and attendance as well as selection of a skilled engineer. In selecting of material use, the natural materials that might be very expensive should be selected for use.
Rational or Measurable Principle-Based Construction	According to the basis of the planning requirements relating to new building envelope making, the building figure and mass, building layout, scale, aesthetics, height, skyline, proportion, building contour, opening, and use of materials should be considered.	The proper option for overall building generally seen was the issue of height or proportion control that was the important issue but, for the style issue, the variety of styles could be designed.	The measuring approach in the issue of clear attractiveness is generally significant. A good solution and approach would generally depend on a good architect.

**Table 1 (Continued)**

**A suggested approach to infill decision-making (Greed & Roberts, 1998)(p. 77)**

<b>Infill Design Options</b>	<b>Characteristics</b>	<b>Context</b>	<b>Comment</b>
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Fair or Distinguished Construction	The requirement that was related to all building impacts such as the balance of proper opening proportions, relationship between walls, and harmonious coloration.	It was the approach to support the quality of change different from the surrounding environment.	Such approach could turn to be a very boring issue if unnecessarily applied, although it is a generally accepted approach in conservation design, for example in the over-use of Mansard style roofs.
Mainly Expression of Context	This kind of design method involves analysis and response using specific features. It is generally associated with so-called Postmodern styles.	The approach is based on selection of specific visual elements. Although mostly associated with high class architecture, it also has potential for adaptive reuse of the area.	It would be dependent on the selection of a good architect. It would be the worst possible approach if conducted with inaccuracy so that the building would be superannuated in the short period of time.
Explicit Differentiation and Structural Expression	A post-twentieth century approach would be rooted in the issue of technology and response on questions of utility and function.	It was proper with (1) the requirement of differentiation (2) for creating a sense of distinction to a deteriorated area.	It would be appropriate if the proportion or scale was correct, viewed as area-friendly based on the degree of transparency and easy access. On the other hand, there could be an issue of visual contradiction if done badly.

### Case Studies of Learning Centers and Museums

The aim following is to consider a range of cases where the goals of a learning center and of adoptive reuse have coincided. The immediate question is: do these cases suggest approaches that might be relevant to the situation of communicating Thonburi?

#### 2.4.1 Case Studies of Learning Centers and Museums in Europe

1) The British Museum, England. Norman Foster; Deyan Sudjic and Spencer de Grey (Foster, Sudjic, & De Grey, 2001),

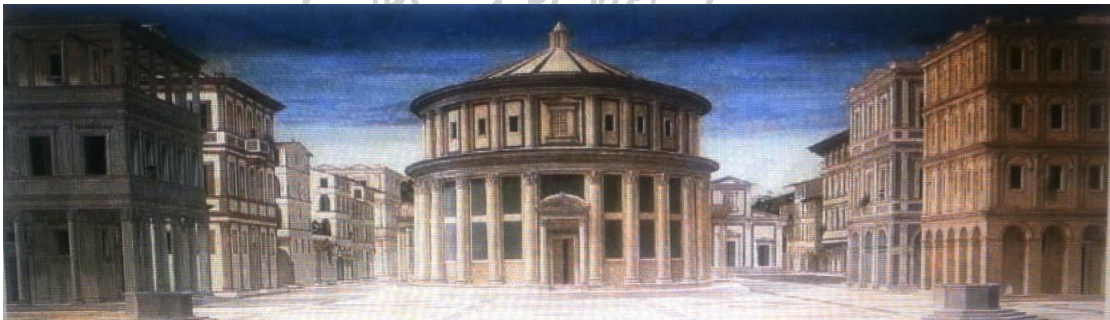
This case study is of the interior and utility arrangements, format of the uses and activity that happens inside. The important thing was the building with architectural design based in the principle of the integration of new parts in the architecture by the concept of reconciliation of the past to the future through the expression in creative design of public space that was the section called "The Great Court", using transparent material to make the roof (Figure 4), thereby to cover the vast area between the buildings to link the exhibition section to the library, forming the linkage at the central area and enabling it to be used as a multi-purpose activity area. Such a design approach was in part based on imagery reflecting back to the Roman era (Figure 5); however, it was also the reflection of the prosperity of the background of England and Europe in consideration of the history and linkage of the origin into creative design, enabling it to generate the feeling of the past articulated with the present. The content of this museum is directed towards learning from historical stories from various areas and regions with cultural dissimilarities, displayed together in this museum.

In light of the aim to create a dynamic atmosphere of motion and change, the displays are organized around an events calendar, to rotate and alter with new displays directed to "edutainment".

The kind of presenting used motionless media and mainly focused on the antique display. The kind of display was passive since those exhibited objects had self-values and stories with characteristics to be scarce objects or curios, being valuable in archaeology, antiquity and scarcity (Figure 6 and 7)



**Figure 4** The Vast Glazed Canopy Expressing Ancient Atmosphere in a Court Type in the Roman Era by Modernized Construction Technology  
**Source:** Norman Foster and partners, (Foster et al., 2001)



**Figure 5** Ideal City by Smirke (1470) Devoted to Piero Della Francesca, One of the Inspirations for "The Great Court" Design  
**Source:** Norman Foster and partners, (Foster et al., 2001), p. 11.



**Figure 6** A Typical Exhibit in the British Museum



**Figure 7** Exhibition in the British Museum:  
"The Display of The Museum's African Collection"

**Source:** Norman Foster and partners, (Foster et al., 2001)

The interesting characteristic for this museum was the construction of the large-sized public area inside the building called The Great Court, enabling all groups of people entering to use it for different activities (Figures 8 and 9). In addition, the forecourt of the museum was designed to be a public area, wide enough to serve as a recreational area for the public. To create a public area is considered one of the achievements for museum design.

The functional area of this museum was divided into three main parts. The first part was the displaying area, the second part was The Great Court and the third part was the library (Figure 10) and other functional areas such as for temporary exhibitions, shows for specific periods, general activities, lectures and associations, guided viewings by lecturers, learning activities from practice, important film and document room, and symposium room.



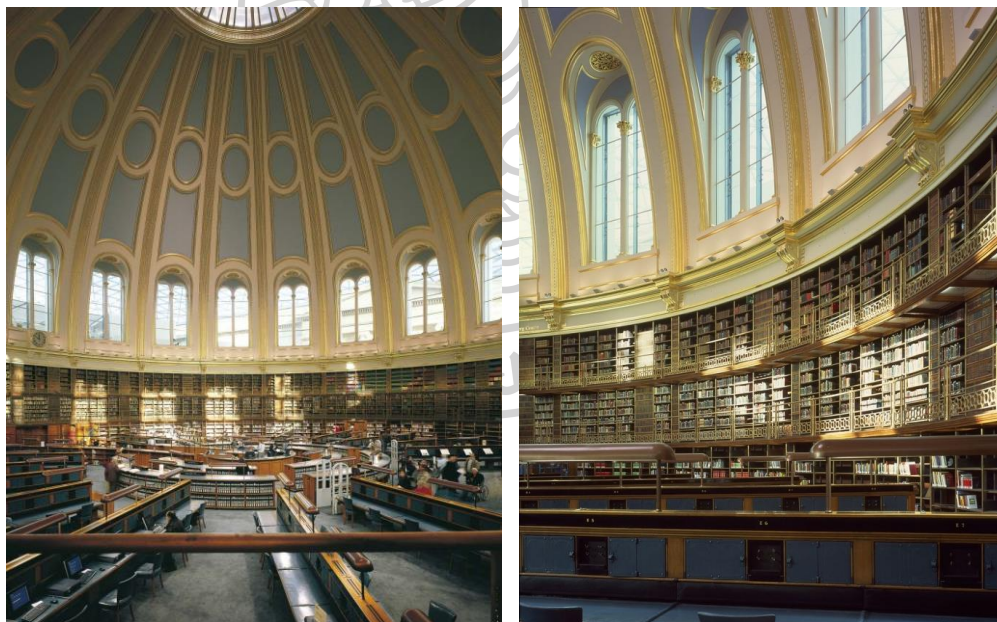
**Figure 8** Achievement of the public area of the museum in being capable for people to reserve an area for doing an activity according to their interest.

**Source:** Norman Foster and partners, (Foster et al., 2001).

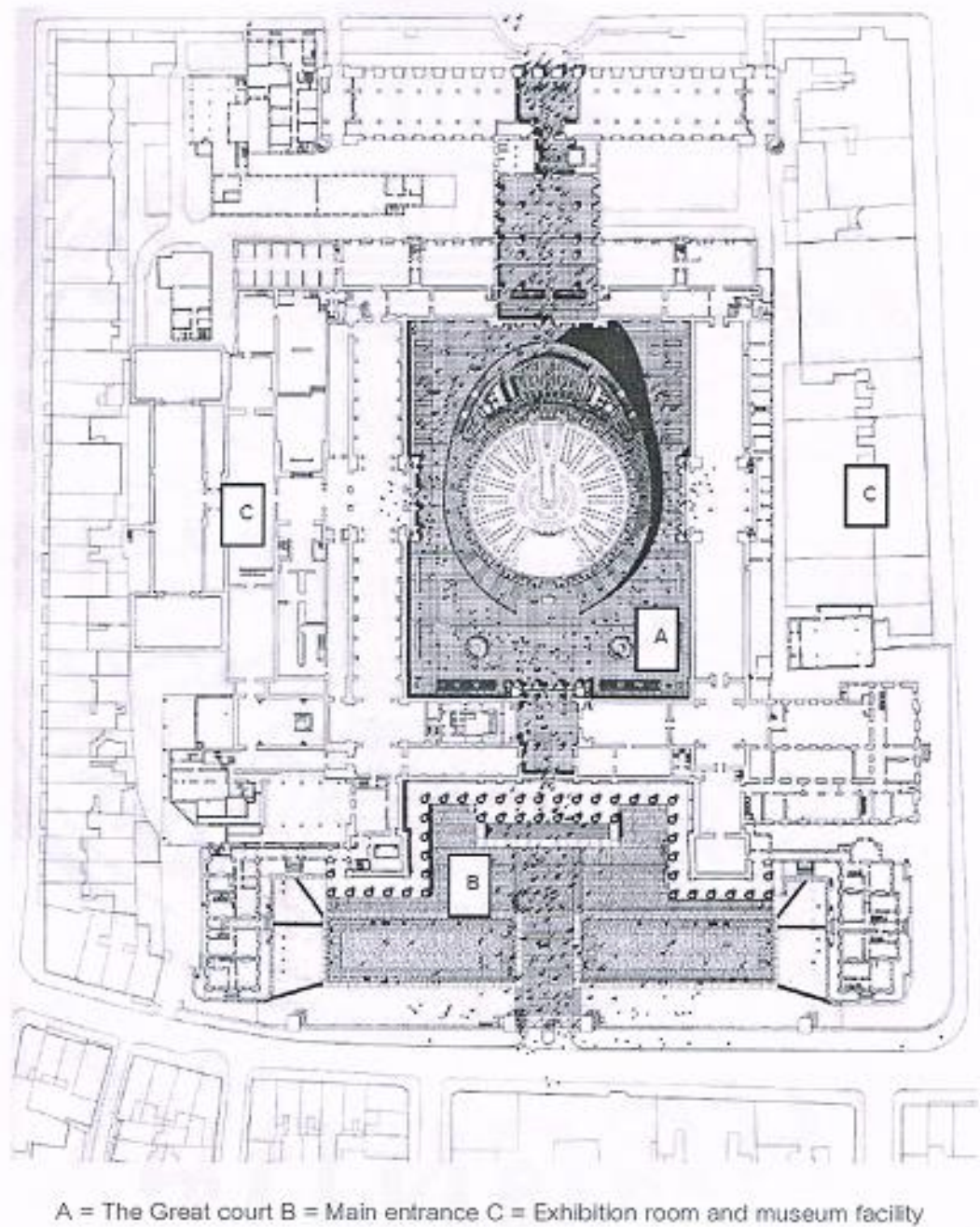




**Figure 9** Forecourt of Museum Enabling it to be a Public Area for Recreation  
**Source:** The British Museum, 2013



**Figure 10** Atmosphere within the Library of the British Museum  
**Source:** Norman Foster and partners, (Foster et al., 2001).



**Figure 11** Layout Illustrating Interior Areas of the British Museum  
**Source:** Norman Foster and partners, (Foster et al., 2001), pp. 35.

## 2) Museum of World Culture, Sweden, Sweden. Se (2007)

Even though this museum building came from constructing a new building (Figure 12), it is interesting in its interpretation of the link between museum and public. Aspects of the museum areas follow.

(1) Area of creativity. The project was located in an area of historical significance and with nearby educational resources. The building structure was designed to create a learning atmosphere and different experiences. The most important section was the public area called "The Stair Case" (Figure 13) which was the area for meeting, relaxing and conversing, but was adaptable according to the time and place.

(2) Opening of external view. This building was designed to create the idea of opening through the expression of materials such as glass material to be the walls in order to catch sight of the activities happening both inside and outside.

(3) Availability of public area. This referred to the availability of large and openly displayed areas with the use of sensitized transparent material called a "display window" in order to open the vision and perception, enabling one to view the displayed content or the activity happening inside.

The type of activity and presenting was open for all activities, having the area to support the organizing of conference events and training courses, the room for work presentations, and the dining and joyful party room. From the aforesaid, the area atmosphere in each room was appropriate for discussing, meeting or assembling in every format of activities with the following media and exhibition principles.

(1) Presenting the objects relating to anthropology and national cultural characteristics. The objects displayed were archaeological but the exhibits were not a permanent display but varied according to the theme of the time.

(2) Target groups would have diversities of ages, gender, education, and nationality.

(3) Different rules setting for exhibitions. Exhibitions are organized for different contents appropriate for different stories, also to avoid boredom associated

with type of presentation. New concepts in media include combining art, music performance and screening in the main exhibition area.

(4) Availability of functional area arrangement and educational activity. The educational activity area was available, with characteristics resembling those of a school. Presented contents include teaching of dance, movie and music.



**Figure 12** World Cultural Museum Building, being an entirely newly constructed museum building

Source: [www.e-architect.co.uk](http://www.e-architect.co.uk), (E-Architect., 2013).



**Figure 13** Public Area of "The Stair Case" Museum  
Source: [www.e-architect.co.uk](http://www.e-architect.co.uk), (E-Architect., 2013).

### 3) Rijksmuseum Twenthe, UN studio, Enschede, The Netherlands

This case study shows some courage in the integration of a new architectural component with an old building (Figure 14). It was one of the adaptive use approaches in its type of architectural integration, to improve utility and interior systems without variation inside the original building.

For the extension, the materials and design were distinctively different from the original, to be based on the transparency of glass for the walls and a modern looking steel structure. The explicit difference caused startling visual links between the original and the new. However, this difference was very carefully considered in light of the need to respect issues of height and form of the old original building (Figure 15).



**Figure 14** Old Building of Rijksmuseum Twenthe Museum  
**Source:** [www.asla.org](http://www.asla.org), (American Society of Landscape Architects., 2013).



**Figure 15** Newly expanded building being part of temporary exhibition area of Rijksmuseum Twente

**Source:** [www.asla.org](http://www.asla.org), (American Society of Landscape Architects., 2013).

## 2.4.2 Case Studies of Learning Centers and Museums in America

### 1) Mass MoCA, North Adams, Massachusetts

The outstanding feature of this museum was the preservation of the atmosphere and architectural components that this building used to have, including the antique brick color (Figure 16). When the audiences entered into the building, they would pass the removed section of the old building, of which only the columns remain as an expression of a disappearing “baseline” of columns and walls (Figure 17). This removed section became the outdoor exhibition area. The visitor would then pass into the industrial architecture of industry-related surfaces and materials that become part of the atmosphere of the museum.

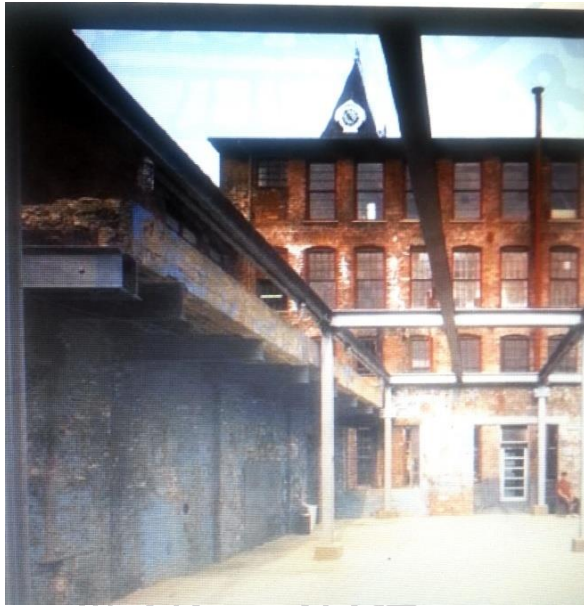
The interesting rooms include a performing arts theater in the form of a multi-function room with 650 seats capacity and a performing stage area and for organizing the association, performance and screening of material.

In its architectural aspect, the architect used an integration concept for a new section in a form of reproduction. This changed the space with the

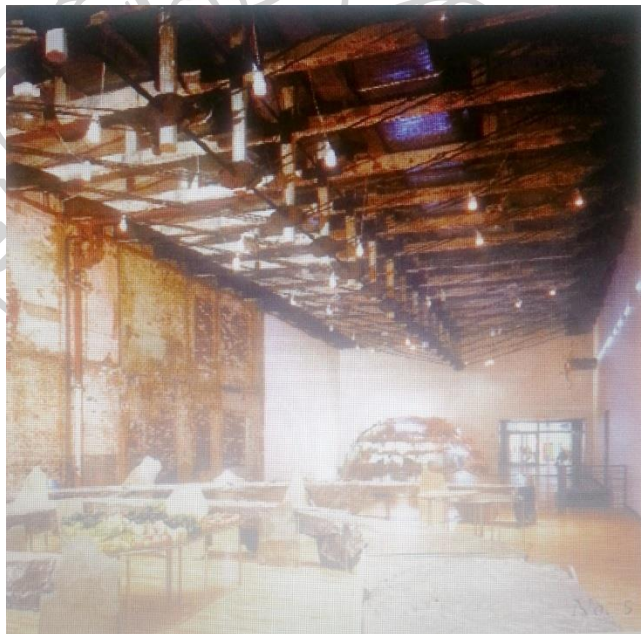
insertion of a new column and truss structure (Figure 18), resulting in wider space availability without the requirements of the barricade of the column structure, appropriate for the proper display area capacity. However, even though the architectural intervention was necessary, it was still possible to maintain the patina of the past. The principle in this section might be applied with all old building-related designs since that building was historical and architecturally valued.



**Figure 16** Mass MoCA: Still Preserved Antiquity is a Feature of the Place  
**Source:** James Grayson Trulove, (Trulove, 2000).



**Figure 17** Entrances at Facade of Mass MoCA and Original Columns of Old Building  
**Source:** James Grayson Trulove, (Trulove, 2000).



**Figure 18** Display Area being Demolished Section of Old Column Structure and Replaced with Truss Structure  
**Source:** James Grayson Trulove, (Trulove, 2000).





**Figure 19** Big Hall Area Used For Temporary Exhibition of Mass MoCA Museum  
**Source:** James Grayson Trulove, (Trulove, 2000).

## 2) The Mill City Museum, Minnesota, USA

This case study was chosen as an example of a museum that narrated an historical story of a place in the city. The concept of the museum construction was to build on the ruins of a big industrial mill (Figure 20) which was the symbol of Mill City as an industrial city of machine manufacturing. This city was previously an industrial city; however, its industry is now a thing of the past, though once its source of prosperity. The concept in constructing the museum then was focused on the application of such a concept to be the design basis in order to reflect the historical origin of the region's existence.

The displayed content expressed multi-sensation, dynamic communication, learning from the real environment of the museum structure itself, supplemented by the availability of the use of voice media for atmosphere creation supplemented with the story contained in an 8 storey-height building that was composed of the historical background of the machinery mill, reflecting deindustrialization processes both in USA and worldwide. This museum was also part

of a museum network relating to the history of industrial society, with the site located in an historical area of Minnesota State, USA.

The design concept was to execute a museum relevant to the valued old building, by the concept of adaptive reuse expressing the clear contrast between old and new materials. In contrasting old materials and new materials that distinguished the juxtapositions, the contrast between eras could also be displayed and considered. The old component of the exterior was still preserved to show the effects of a previous incident of a fire (Figure 21). The new interior was constructed in modern materials and forms dissimilar from the original and chosen to emphasize the contrast between eras (Figure 22).

The use of media focused on the communication from the surroundings of the museum structure itself such as the graphic designed glasses illustrating the work procedure of the machine system at the original and genuine scale (Figure 23). The atmospheric expression included the noise of machines during work while lifting, etc. The area arrangement of the outdoor display for activities emphasized dynamic use and motion such as concert shows (Figure 24), etc.

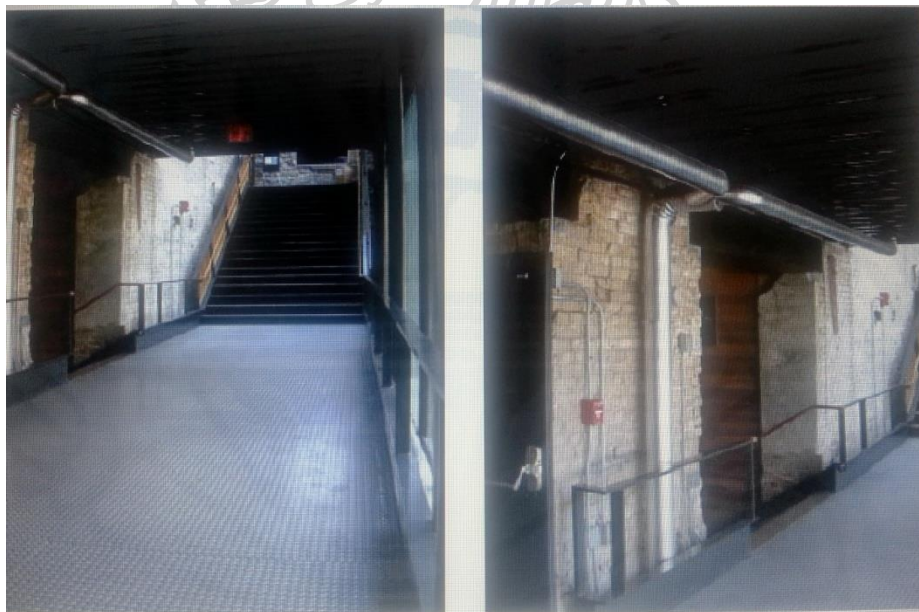


**Figure 20** Architectural Integration of New Section with Old into a Museum  
**Source:** <https://plus.google.com>, 2013.



**Figure 21** Old Structure Section damaged in a Fire Incident, Retained for Narrating the Place Story

**Source:** <https://plus.google.com>, 2013.



**Figure 22** Interior Design by Selection of New Materials Different from Original

**Source:** <https://plus.google.com>, 2013.



**Figure 23** Use of new Media in Mill Museum Using Graphic design Expressing Machine Work Processes by Drawing on Glazing  
**Source:** <https://plus.google.com>, 2013.



**Figure 24** Open Court Area of Mill Museum for Multi-Purpose Activity Arrangement: An Outdoor Concert Event  
**Source:** <https://plus.google.com>, 2013.

### 2.4.3 Case Studies of Learning Centers and Museums in Asia

#### 1) Museum in Hoi An

This case study is based on a survey of the Hoi An area. The attractiveness of Hoi An was that the city behaved as the museum by itself. There are elements of significant cultural heritage distributed throughout the city; further, traditional ways of life are still sustained and the atmosphere from the past is still maintained in many ways. For example, ancient houses continue in use in all corners of the city. The residential architecture is little different from that of the past while interiors remain as in former times.

As Vietnam is a socialist country, the policy of the government was that any houses with willingness to open to be museums would have their maintenance costs shared from the money earned from visitors, although the contribution from the government might be small. The program has not just included ancient houses but vihara and temples have also been opened to be museums as well as the Cultural and Historical Museum of Hoi An. The building of this museum included in part an ancient vihara of Mahayana Buddhists and its architectural characteristics indicated Chinese art influence. A part of the area was modified for the simple display of things inside, where contents were not too densely displayed with a focus on simple and plain display techniques and media. Other places were Cha Haween Cultural Museum and Vietnam Revolution Museum, based on cultural display. The downstairs displayed the culture of Cha Haween and the upstairs displayed the revolutionary history.

The museum building in Hoi An is small, based on re-use of an old building for display, where the building is attractive but not inferior to the indoor content.

#### 2) National Museum, Bangkok

National Museum, Bangkok is located in the area of Phra Rajawang Bovorn Sathan Mongkol or a part of the previous front palace (the area of Somdet Phra Bawornrajchao from the Rama I époque. It is located at Na Phra That

Road, Grand Palace Subdistrict, Phra Nakhon District, Bangkok Metropolitan, and is between Thammasat University and the National Theatre and opposite to Sanam Luang, and comprises a group of several throne-halls including the Shiva Mookhapiman Throne-Hall, Phutthaisawan Throne Hall, Isara Winitchai, the Castle group, Israres Rachanusorn Throne Hall, Praphas Musuem Building, and Mahasurasinghanat Building.

The establishment history of the National Museum, Bangkok was consequential from the royal private museum in the reign of Phra Bat Somdet Phra Chom Klao Chao Yu Hua. Formerly, King Rama IV initiated the establishment of a museum at Rajarudi Throne Hall at the side of the Amarin Winitchai Throne-Hall, and moved to display the Praphas Throne Hall Museum in the Aphinaoniwet Throne Hall in the Grand Palace in order to display antiques and art objects that he had collected during his time as a monk. It was the first time that the word “museum” had appeared in Thailand. King Rama V cancelled the Wang Na (Vice King) position and improved the front palace zone by cutting off some parts of areas to be used in military service. Then, in the time of King Rama VI, a few royals remained in the front palace, whereupon the King allowed them to reside in the Grand Palace and conferred Phra Maha Montien at that time to be their barracks. King Rama VII moved the barracks to Wang Chankasem (at the area of Ministry of Education at present). The whole of Phra Ratcha Montien of the front palace was organized to be a museum for the metropolis and Hosamut Phra Wachirayan was also established to be a museum for the metropolis in B.E. 2469 and later was changed to be Bangkok National Museum in B.E. 2477. In B.E. 2510, two additional buildings were opened: the Mahasurasinghanat Building (displaying art objects, antiques of the prehistoric age and of the historical period since the Kingdoms of Dvaravati, Srivijaya and Lop Buri as well as the influence of Indian civilization in the period before the Buddhist Era 1800), and the Praphas Museum Building (with art objects from the Kingdoms of Lanna, Sukhothai, Ayutthaya, and Rattanakosin as well as cultural arts of Rattanakosin).

The exhibition has underlined the display of antiques and the learning atmosphere of the museum has been designed to complement that of the Grand Palace Group.

## 2.5 Summary from the Case Studies

Observations to be drawn from the case studies are summarized in terms of architectural design concept, area created and the use concept, type of activity, utility areas, use of media, presentation, and architectural technique (Tables 2, 3, and 4).



**Table 2 Summary of Milestones Acquired from Case Studies of Learning Centers and Museums in Europe**

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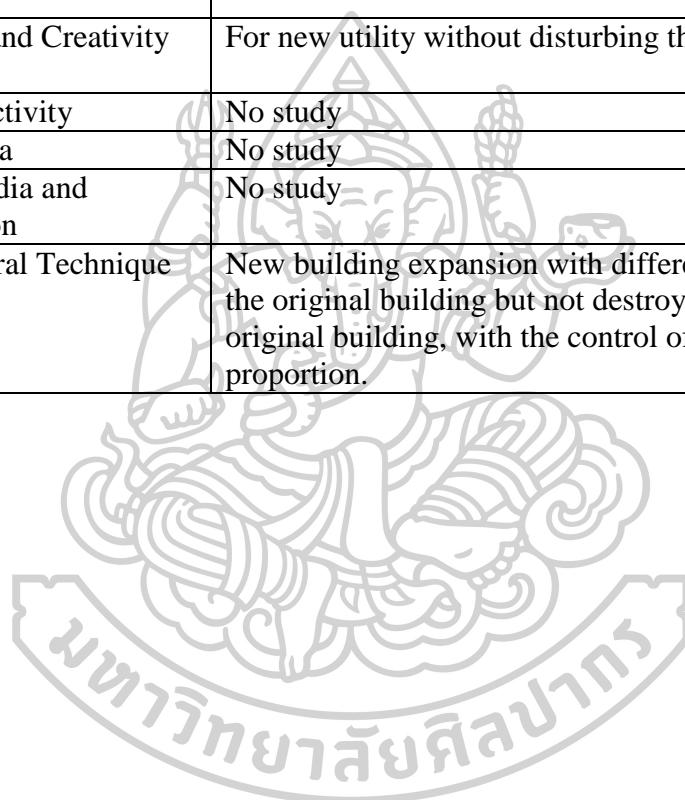
Case Study

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Europe Continent	
<b>1. The British Museum</b>	
Architectural Design Concept	<ol style="list-style-type: none"> <li>1. Infill design</li> <li>2. Reconciliation concept</li> </ol>
Area Use and Creativity Concept	Construction of big inner public space in the section called "The Great Court"
Type of Activity	<ol style="list-style-type: none"> <li>1. Sightseeing of exhibition</li> <li>2. Self-creativity activity according to interest in public area</li> <li>3. Event calendar arrangement</li> </ol>
Utility Areas	<ol style="list-style-type: none"> <li>1. Permanent exhibition area</li> <li>2. Temporary exhibition area</li> <li>3. Special exhibition area</li> <li>4. Library and reading room</li> <li>5. Others such as book store, canteen or restaurant, coffee and beverage house</li> </ol>
Use of Media and Presentation	Display of antiques, pictures and explanations; and more permanent exhibition than temporary exhibition
Architectural Technique	Construction of roof using transparent material to cover the open area between the buildings in order to act as the connection of display section into library, making the central area create the connection, enabling it to be used as multi-function activity area.
<b>2. Museum of World Culture</b>	
Architectural Design Concept	<ol style="list-style-type: none"> <li>1. Interpretation concept from abstract to concrete form of the building</li> <li>2. Place of Creativity</li> <li>3. Opening view point to external world</li> </ol>
Area Use and Creativity Concept	Construction of inner public area in the section called as "The Stair Case"
Type of Activity	<ol style="list-style-type: none"> <li>1. Walk for observing different anthropology and race-related objects</li> <li>2. Teaching of dance, screenings and music; and arrangements of training courses and seminars</li> </ol>
Utility Areas	Exhibition area, conference holding area, area for presenting the works, and banquet area
Use of Media and Presentation	<ol style="list-style-type: none"> <li>1. Display of archaeological objects and temporary exhibition by changing the exhibited objects according to the theme of content</li> <li>2. Intervention of artistic and musical performance stage, and screening in combination with the main displayed media</li> </ol>



Architectural Technique	<p>1. No emphasis on the availability of whichever means of architectural figures but use of interpretation of meaning and construction of an attractive space by the public stair area inside the building</p> <p>2. Glass area-based front building envelope for opening the view point and transparency</p>
<b>3. Rijksmuseum Twenthe</b>	
Architectural Design Concept	Infill design in type of expansion
Area Use and Creativity Concept	For new utility without disturbing the original building
Type of Activity	No study
Utility Area	No study
Use of Media and Presentation	No study
Architectural Technique	New building expansion with different features from the original building but not destroying the value of the original building, with the control of height and proportion.



**Table 3 Summary of Milestones Acquired from Case Studies of Learning Centers and Museums in America**

<b>Case Study</b>	
<b>America</b>	
<b>1. Mass MoCA</b>	
Architectural Design Concept	<ol style="list-style-type: none"> <li>1. Preservation of antiquity condition of the building, color and materials for creating the atmosphere of the area (patina of the past).</li> <li>2. Expression of architectural design by indicating signs and symbols as observable from displaying part of the existing original structural alignment of the knocked down building in order to construct the open court and the representation of the original building which had I-beam steel structure alignment (as Figure 19)</li> </ol>
Area Use and Creativity Concept	<ol style="list-style-type: none"> <li>1. Construction of public area replacing part of the knocked down building.</li> <li>2. Construction of big-sized exhibition area in the building bordered by the original structure by removing internal columns and using truss system to carry roof, causing functional area to be wider (Figure 18).</li> </ol>
Type of Activity	No study
Utility Areas	Theater (auditorium) and gallery
Use of Media and Presentation	Mainly use of motionless media and object display.
Architectural technique	<ol style="list-style-type: none"> <li>1. Construction of new building to be united with old building (reproduction).</li> <li>2. Improvement of new structural system by cutting the columns out and using truss system instead in order to broaden the functional area.</li> </ol>
<b>2. The Mill City Museum</b>	
Architectural Design Concept	The improvement of usability of the old mill building damaged from fire by preservation of the building ruins and then using infill design of new building in steel and glass envelope, expressing the significant difference between new and old (Figure 2.21) under the concept of transparency showing up parts of original structure and building ruins.
Area Use and Creativity Concept	Interior area uses display with voice and atmosphere from authenticity of building.
Type of Activity	<ol style="list-style-type: none"> <li>1. Seeing content inside the museum in type of self-learning.</li> <li>2. Context of surrounding building was the direct learning source by atmosphere of actual surroundings.</li> </ol>
Utility Area	Multi-purpose public activity court

Use of Media and Presentation	<ol style="list-style-type: none"> <li>1. Use of motionless media by using glass for graphic depiction in presenting the previous content at authentic scale,</li> <li>2. Use of voice to create the atmosphere.</li> <li>3. Part of building acted as learning media (architecture as media).</li> </ol>
Architectural technique	The construction of new architecture to be conciliated with old building without touching or creating any changes with the old building; the new building is simply seen as an intervention.



**Table 4 Summary of Milestones Acquired from Case Studies of Learning Centers and Museums in Asia**

<b>Case Study</b>	
<b>Asia Continent</b>	
<b>1. Hoi An Museum</b>	
Architectural Design Concept	1. Adaptive reuse of house, temple, and palace to be museum. 2. Emphasis on the primacy of local museum.
Area Use and Creativity Concept	The area of village life is also the exhibition area.
Type of Activity	1. Emphasis on walking for pleasure to connect between the museum network (museum connection). 2. Emphasis on actual site learning.
Utility Areas	Exhibition areas were workable house, temple, and palace.
Use of Media and Presentation	1. Mainly use of motionless media to display the objects. 2. The learning from seeing and real practice was the presentation of way of life, occupation and local products.
Architectural Technique	Use of atmosphere from actual site.
<b>2. National Museum, Bangkok</b>	
Architectural Design Concept	1. Use of building of front palace to be part of exhibition areas. 2. Construction of additional new building later to be harmonious but more rustic than the front palace building.
Type of Activity	Sightseeing of exhibition in the way of self-learning with availability of guide.
Utility Area	Use of the front palace area to be museum.
Use of Media and Presentation	Mainly display of antiques.
Architectural Technique	Adaptive reuse from palace to be museum.

From Tables 2, 3 and 4, one can summarize a small number of over-riding concepts as follows.

1) The use of old buildings for adaptive re-use can draw upon the ambient feeling or atmosphere and a sense of antiquity to be utilized in creating the atmosphere of a new learning center or museum.

2) The infill design concept can increase useable area.

3) The architectural form of the building can become part of the interpretation; it can also encourage specific visitor use through the types of spaces it provides and their sequencing in the complex.

Creative area use can be evoked by 1) the construction of indoor, big-sized public areas, 2) the construction of underground functional areas in order not to disturb the old building and its surroundings and context, 3) architecture located in or nearby an historical area, 4) construction of public area in replacement of a knocked down building, 5) the use of "sound" media to help build the atmosphere inside the display area, and 6) the area of village life can be managed to become a "living museum".

Various types of activities can be planned for each museum or learning center. From the aforementioned case studies, they could be summarized as including: 1) sightseeing of the museum, 2) self-creativity of users, 3) attendance at training courses or short-term learning, 4) direct experiential learning, and 5) other facility areas such as souvenir shops, restaurants, coffee and beverage houses, etc.

The use of media and presentation could be as follows: 1) temporary and permanent display of objects and motionless media, 2) demonstration displays and live concerts, 3) content presentation through boards or the use of building walls, for example the Mill City Museum using the graphic depiction on the glass envelope of the museum building, etc., and 4) uses of the reality of the place to be learning media.

The architectural techniques will always depend on the ideas of the architects. The architectural technique should support the initiating ideas in constructing the museum and the content displayed inside.

These various lessons now need to be considered for their applicability to the project of a Learning Center for the extension of wisdom for the Thonburi Area.

### **Chapter 3**

#### **Study Design and Methods**

The project on Development Challenges for Religious Arts on the Thonburi Banks of the Chao Phraya River is based in qualitative research and its objective is to study social and cultural contexts influencing religious arts in religious places of the community of Thonburi area, and to study features and styles of religious art in religious place of the community of Thonburi area. The present chapter addresses questions of the project's design and of methods adopted. The research methodology is based on a case study approach to a diversity of religious traditions and places in riverside Thonburi and has included study from documents, invitations of experts for lectures and discussion, interview and field observation.

## **Populations and Sample Groups**

### **1.1 Populations**

1.1.1 Populations needing to be considered for this research consisted of two groups of people namely (1) expert groups in religious arts and culture and community seniors and (2) community personnel who have been involved in overseeing and preserving the religious arts in six religious places of Buddhism, Christianity, and Islam, being located at the riverside in the community of the Thonburi area, and who have been able to well provide data about the cultural and social context influencing religious arts in religious places and the styles of religious arts.

1.1.2 Religious places of different religions on the Thonburi Banks of the Chao Phraya River community area include the following.

Buddhism religious places	Theravada sect	18 places
Buddhism religious place	Mahayana sect	1place
Christianity religious place	Catholic sect	1 place
Islam religious places		6 places

### **1.2 Sample Group**

1.2.1 Both sample groups of the populations according to Item 1.1 were derived by purposive sampling so that their qualifications have been determined by the researcher beforehand as follows.

**Group 1** The experts who were academics with expertise in artistic work and culture and the seniors in the community were as follows.

1. Asst. Prof. Jiraporn Matangkha, in the Faculty of Humanities and Social Sciences, Dhonburi Rajabhat University
2. Rev. Francis Xavier Suthos Pramualprom, Ex-Abbot of Santa Cruz Church
3. Father Wittaya Kuwirat , Abbot of Santa Cruz Church
4. Assoc. Prof. Saowanee Chitmuad, in the Faculty of Humanities and Social Sciences, Dhonburi Rajabhat University
5. Mr. Pattana Lungputae, Ex-Imam of Tonson Mosque
6. Teacher Somsook Chudhayothin (Mr. Louis Windsor's maternal grandchild), owner of Santa Cruz Kindergarten.

**Group 2** were participants in overseeing and preserving religious arts of three religions for the six selected religious places in the Thonburi community as following.

1. Dr. Phra Tham Chedi, Abbot of Wat *Kalayanamitr Varamahavihara*
2. Phra Kru Sophon Panyarat, Asst. Abbot of Wat Kalayanamitr Varamahavihara
3. Phra Maha Doarung Yancharee, Wat Kalayanamitr Varamahavihara
4. Khun Tham Niab Saengngern, Overseer of Tonson Mosque
5. Abbot of Wat *Intharam Worawihan*

6. Secretary of Abbot of Wat *Intharam* Worawihan
7. Khun Chai Chomsook, Overseer of Kudi Luang Mosque
8. Khun Bamnet Charoensook, Treasurer of Santa Cruz Church
9. Khun Pradab Tangcharoenphan, Overseer of Santa Cruz Church
10. Khun Boonyanith Simasathien, Overseer of Kian Un Keng Shrine
11. Khun Santi Suwannasri, Secretary of Kudi Jeen Community
12. Khun Naiyana Yamboonrueang, Former Dean of Faculty of Humanities and Social Sciences, Dhonburi Rajabhat University

1.2.2 The sample group of religious places was acquired by purposive selection by the researcher, based on subjective assessment of their significance to the wider Thonburi community and for diversity, with six sites of three religions as follows.

1. Wat Intharam Worawihan
2. Wat Kalayanamitr Varamahavihara
3. Kian Un Keng Shrine
4. Santa Cruz Church
5. Tonson Mosque
6. Bang Luang Mosque

### **Instruments Applied in the Research**

The instruments applied in research consisted of the following.

2.1 Interview Forms. These were prepared before going for collection of field data, being classified into three types as follows.



2.1.1 Non-Structured Interview Form. This was applied to address the conservation issue during informal interview.

2.1.2 Structured Interview Form. This was an interview form for informal data collection.

2.1.3 Structured Interview Form. This was for collection of two aspects of data, namely (1) cultural and social context influencing religious arts on the Thonburi bank monuments of the Chao Phraya River, and (2) features and styles of religious art of religious places in architecture, painting and sculpture.

## 2.2 Other instruments and equipment included

2.2.1 Recording vocal descriptions of important details from photos of artistic works in religious places.

2.2.2 Camera for taking photos of artistic works in religious arts for all six places and photos of interviewees.

2.2.3 Audiotape used for recording voices of the interviewees

2.2.4 Data were obtained by observation, interview and subsequent analysis.

## Data Collection

3.1 Data collection from data source. The researcher collected the following data.

3.1.1 Cultural and social context. The researcher studied cultural and social context of Thailand in the period of Krung Thonburi to the early period of Krung Rattanakosin which was the era of absolute monarchy, from books, documents, archives, researches relevant to promotion of religious arts in religious places of Buddhism, Christianity and Islam.

3.1.2 Study of features and styles of religious arts in religious places of Buddhism and Islam built, restored and renovated in the period of Krung Thonburi until the early period of Rattanakosin from documents and researches.

3.2 Interviews of experts, community seniors, participants overseeing and preserving the religious arts of the religious places in the community in Thonburi area as follows.

3.2.1 On January 23, 2014, the interview of Rev. Francis Xavier Suthos Pramualprom at Phra Mae Maree Church, Don Muang during 09.00-12.00 am., about Christian Art.

3.2.2 Interview of Abbot of Santa Cruz Church, Father Wittaya Kuwirat about the sculptures in Santa Cruz Church that were mostly obtained from France in the time of Father Kint Dacruz, the French initiator of the third building, and the background of stained glass in Santa Cruz Church including the study of the religious art style of Santa Cruz Church, on February 8, 2014 at 10.00-12.00 am.

3.2.3 On February 9, 2014, interview of Phra Kru Sophon Panyarat, Asst. Abbot of Wat Kalayanamitr Varamahavihara and Phra Kru Daorong Yanchari about the history of the monastery, during 09.00-11.00 am., and study on the religious style of Wat Kalayanamitr Varamahavihara.

3.2.4 On February 10, 2014 at 13.00-16.00 pm., interview of Mrs. Pradab Tangcharoenphan and Mr. Bamnet Charoensuk, the Overseer of Santa Cruz Church, about the background of the Church and the role of Kudi Jeen community people in overseeing the Church and study on the religious art style of Santa Cruz Church.

3.2.5 On February 14, 2014 at 09.00-12.00 am., interview with Mr. Santi Suwannasri, the Secretary of Kudi Jeen community and tour guide for viewing Santa Cruz Church, about the role of Kudi Jeen community people in overseeing the Church, and study on the religious art style in Santa Cruz Church by the researcher.

3.2.6 Mr. Pattana Langputeh, Tonson Mosque, interviewed on February 15, 2014 during 14.30-15.30 pm. about the history and background of Muslims in Thonburi at Tonson Mosque.

3.2.7 On February 15, 2014 at 16.00-17.00 pm., interview of Mr. Chai Chomsuk, the overseer of Bang Luang Mosque and Mr. Thamniab Saengngern, the overseer of Tonson Mosque at 17.00-18.00 pm., and the study on religious art style in Tonson Mosque.

3.2.8 On February 17, 2014 the interview of Mr. Boonyanith Simasathien, the overseer of Kian Un Keng Shrine, about history, background, beliefs and rites, and the study of the religious art style in Kian Un Keng Shrine.

3.2.9 On February 18, 2014, the interview with the Abbot of Wat Intharam Worawiharn and field study from 09.00 am.-11.00 pm. about the history of the monastery, and study and observation on the artistic work inside the monastery.

3.2.10 On February 19, 2014, the interview of Phra Maha Daorung, Wat Kalayanamitr about the benefaction of Buddhists.

3.2.11 On February 19, 2014, the interview of Ms. Somsook Chudhayothin, the niece of Mr. Louis Windsor, about the support of Santa Cruz Church by Mr. Louis Windsor, 15.00-17.00 pm.

3.2.12 On February 20, 2014, interview of Ms. Naiyana Yamboonrueang who has resided in Kudi Jeen community, about the religious activities of Kudi Jeen community people.

3.2.13 Interview of Assoc. Prof. Saowanee Chitmuad about cultural and social context of religious groups on the Thonburi Bank of the Chao Phraya River, on February 21, 2014 at 09.00-11.00 am. at Dhonburi Rajabhat University, about the role of Muslim noblemen in Mosque construction.

3.2.14 Interview of Asst. Prof. Jiraporn Matangkha about the cultural and social context of Thonburi community that affected the religious place of Buddhism in its Theravada sect, on February 21, 2014 at 13.00-15.00 am. at Dhonburi Rajabhat University, Bangkok.

## **Interview Guide**

The interview guide was applied to investigate cultural and social context in the period of Krung Thonburi to the early period of Krung Rattanakosin, and possibly link to the post-early period of Rattanakosin in relating to religious arts on the Thonburi side of the Chao Phraya River with the following important topics.

### 4.1 Government and political context

4.1.1 Role of the king and noblemen in promoting religious arts on the Thonburi side of the Chao Phraya River in the Thonburi community area.

4.1.2 Political stability was principally investigated via literature review.

### 4.2 Economic context

4.2.1 Economic status of Thonburi community influencing religious arts in Thonburi community areas

4.2.2 Commerce with foreigners

### 4.3 Cultural and social context

4.3.1 Values and religious beliefs

4.3.2 Ethnicities of people in Thonburi community

4.4 Religious art styles and features in religious places of Thonburi communities were investigated for Buddhism, Christianity, and Islam, especially relating to Wat Intharam Worawiharn, Wat Kalayanamitr Varamahavihara, Kian Un Keng Shrine, Santa Cruz Church, Ton Son Mosque and Kudi Luang Mosque, as cultural and social context of the community.

## **Guideline for Field Study and Observation**

The researcher determined the study and observation framework for six aspects of religious places as follows.

1. History and background of the religious place

2. Location and layout of the religious place
3. Architectural features
4. Sculptural features
5. Painting features
6. Influence of cultural and social context in the religious place.

### **Data Collection Duration**

The principal data collection was from January, 2014 to February, 2014.

### **Data Analysis**

Content analysis was applied to the following.

7.1 Documentary Data Analysis. As this research required to be based on historical documentary data as a component, historical analysis was applied to documentary data.

7.1.1 Source of Data Aspect. The reliability of the writer and texts in preliminary documents was analyzed.

7.1.2 Content Aspect. The data congruence apparent in each type of document was considered for analysis.

7.2 Analysis of Interview Data included the following procedures.

7.2.1 To create Working Hypotheses

7.2.2 To classify data

7.2.3 To analyze in terms of Induction and Deduction

7.3 Data Analysis from Observation. The following was the procedure.

7.3.1 Working hypothesis

7.3.2 Classifying type of data

### 7.3.3 Comparing different types of incidents

### 7.3.4 Analyzing in terms of Induction and Deduction

## Data Analysis and Results

Two objectives of the research on development challenges for religious arts on the Thonburi side of the Chao Phraya River have been as follows.

1. To study cultural and social context influencing religious places on the Thonburi side of the Chao Phraya River.
2. To study the features of artistic works in religious places of Buddhism, Christianity and Islam in the communities on the Thonburi side of the Chao Phraya River area community in relation to cultural and social context.

**The results can be classified into two sections as follows.**

### **8.1 Cultural and social context influencing religious places in the Thonburi area waterfront community.**

#### 8.1.1 Overview of cultural and social context.

8.1.2 Cultural and social context influences in relation to individual religious traditions as follows.

##### 8.1.2.1 Buddhism in Theravada and Mahayana sects

##### 8.1.2.2 Christianity

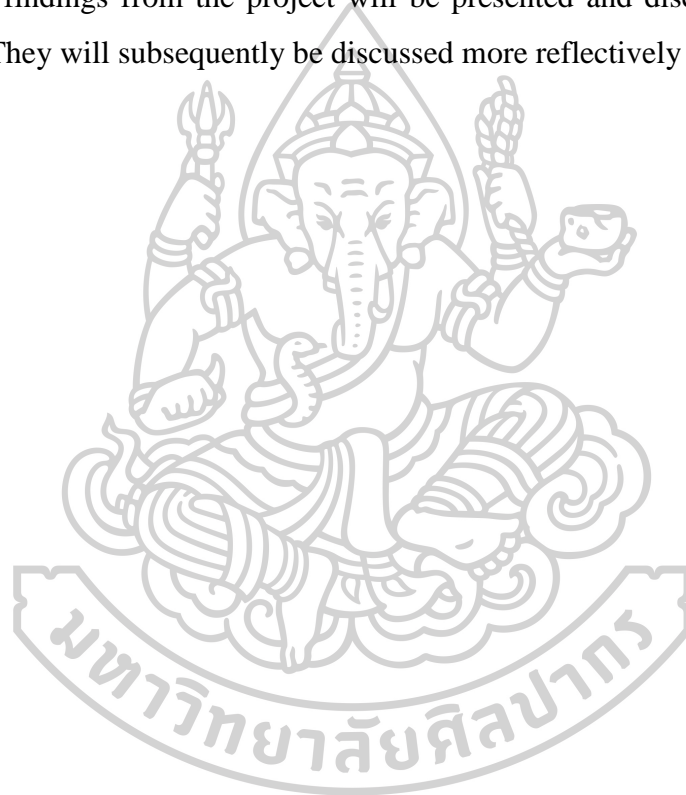
##### 8.1.2.3 Islam

**8.2 Features of religious art in religious place of Buddhism, Christianity and Islam in the Thonburi river bank communities, relating to cultural and social context.**

Features of artistic work in religious places of Theravada Buddhism (Wat Intharam Worawiharn and Wat Kalayanamitr *Varamahavihara*), Mahayana Buddhism (Kian Un Keng Shrine), Christianity (Santa Cruz Church) and Islam (Ton Son Mosque and Ban Luang Mosque).

## **Conclusion**

The findings from the project will be presented and discussed in Chapter 4, following. They will subsequently be discussed more reflectively in Chapter 5.



## **Chapter 4**

### **The influences on religious arts in sites of Thonburi community**

To repeat from previously, the two broad objectives of the research have been:

1. To study cultural and social context influencing religious places on the Thonburi side of the Chao Phraya River.
2. To study the features of artistic works in religious places of Buddhism, Christianity and Islam in the communities on the Thonburi side of the Chao Phraya River area community in relation to cultural and social context.

In pursuing these objectives, this chapter presents the results of the investigations outlined in Chapter 3 above. The first part sets out an overview of the area's history relevant to understanding the genealogy of its religious sites and their communities; subsequent parts then turn to each religion, its sites and its arts.

### **The findings in overview**

All religious places of Buddhism, Christianity, and Islam in the Thonburi area community that are located at the Chao Phraya riverside and on Khlong Bangkok Yai were entirely supported for construction, establishment, restoration and renovation by Thai kings in the period of Thonburi and the early period of Rattanakosin. In addition, noblemen with high influence and prosperous economic status in the early Rattanakosin era such as the Bunnag family, the Kalayanamitr family, and the Sripen family built, restored and renovated several monasteries in Thonburi community. The religious places of Buddhism, Christianity and Islam in Thonburi community for which the kings and the noblemen provided support for construction, establishment, restoration and renovation were as follows.

King Taksin Maharat renovated the monasteries in Thonburi community including Wat Bang Yi Ruea or Wat Rajkrueh Worawiharn, Wat Hong Awaw Wiharn or Wat Hong Rattanaram Ratchaworawiharn, Wat Chaeng or Wat Arun Ratchawaram Ratchawaramahawihan, and also conferred lands in the Thonburi community area to build Santa Cruz Church as the church of Roman Catholic Christianity in B.E. 2312 (A.D. 1769).



Somdet Phraphutthayotfa Chulalok, King Rama I, established and renovated ancient monasteries previously existent since Ayutthaya that were located in the Thonburi community area including Wat Tai Talad or Wat Molee Lokayaram, Wat Sala Sina or Wat Khuhasawan, Wat Chaeng or Wat Arun Ratchawararam Ratchawaramahawihan, and Wat Plab or Wat Ratchasittharam. Moreover, Phra Bat Somdet Phraphutthayotfa Chulalok also conferred 60 rais of lands near to Wangderm Palace to Luang Si Naowarat who was of the lineage of Tan Chek Ahmad (who later was Phraya Chula Ratchamontri No. 5), who socialized in this area and built a religious place for Shia Islam here called Kudi Luang (Kudi Luang was later moved to be situated in Soi Kudi Luang, Phran Nok Road, Ban Chang Lor Subdistrict since the Royal Thai Navy required this place and requested to exchange the area in 1947).

In addition, King Rama I also restored and renovated monasteries in Thonburi community such as Wat Sang Krajai, Wat Chinorasaram and Wat Hiran Ruchi.

In the period of Phra Phutthaloetla Naphalai, King Rama II, the king followed his father in renovating Wat Arun Ratchawararam Waramahawihan and Wat Hong Rattanaram in Thonburi.

In the period of Phra Bat Somdet Phra Nangklao Chao Yu Hua, King Rama III, Thailand was secure politically and in government and economy, with more foreign trade with the countries in the Asia region and also western merchants entering to secure trade agreements. The foreign trade generated considerable additional income to the country, resulting in availability of much money for preserving religious buildings; monasteries were restored, renovated and newly built. Those in Thonburi community restored and renovated by Somdet Phra Nangklao Chao Yu Hua, King Rama III included Wat Arun Ratchawararam Ratchawaramahawihan, Wat Molee Lokayaram, and Wat Kruawan Worawiharn.

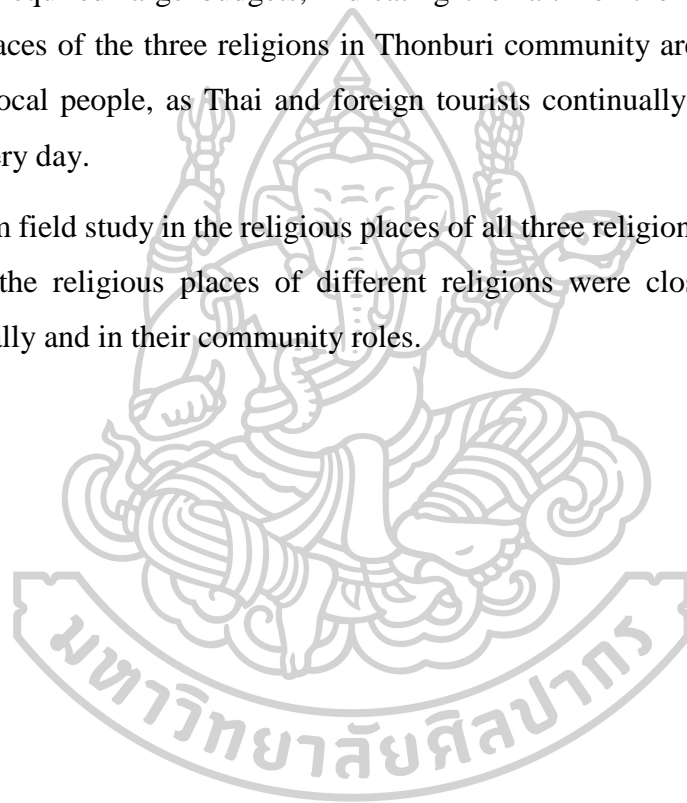
In the meantime, the noblemen in this period were also devout, turning to build, restore, and renovate the monasteries in Thonburi community area as follows.

The Bunnag family built Wat Buppharam, Wat Prayoon Wongsawas, Wat Phichai Yatikaram, Wat Anongkharam, Wat Nuannoradit, and Wat Pradoo Chimplee.

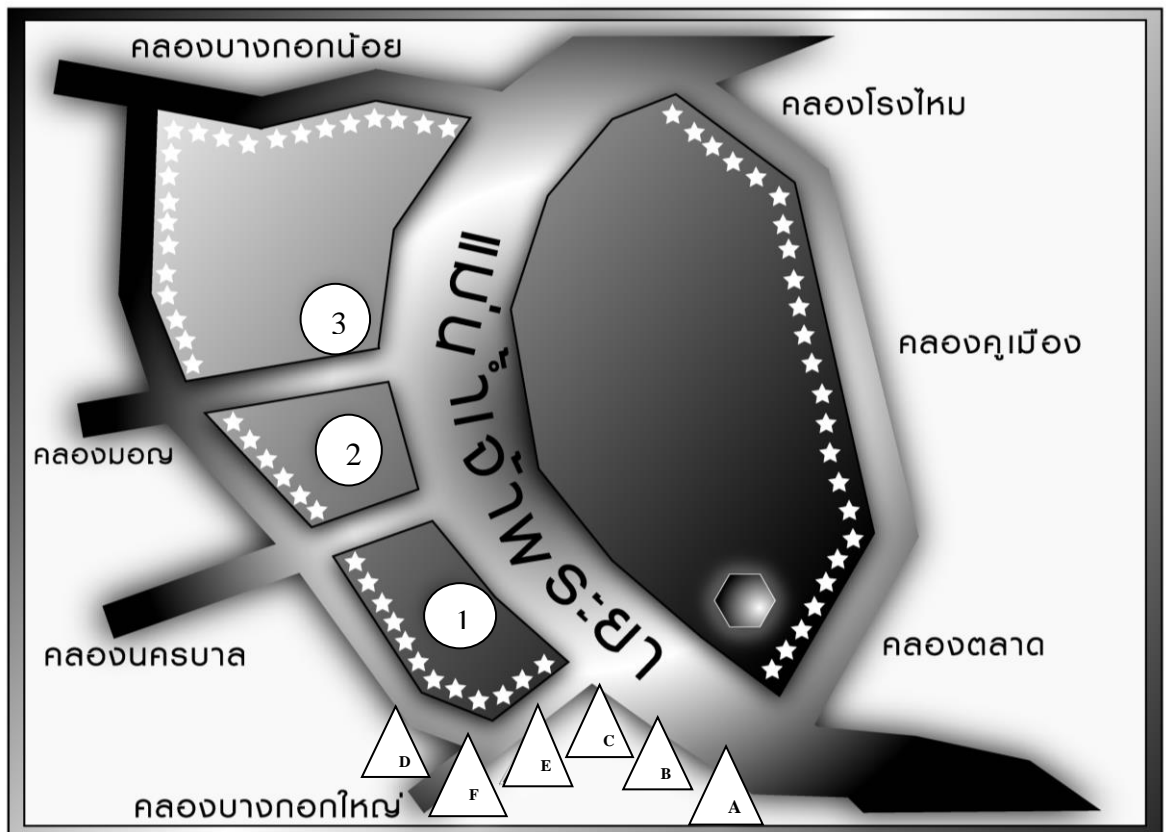
The Kalayanamitr family built Wat Kalayanamitr Varamahavihara, while the Sripen family restored and renovated Wat Intharam Worawiharn.

From field study in religious places of different religions in the Thonburi community area, in Buddhism, Christianity and Islam, it was found that the architecture, sculpture and painting for religious places of all three religions were delicately crafted. At present, the precious heritage of Thonburi people and Thai people of the entire nation shows that the construction and/or the restoration and renovation of such religious places had required large budgets, indicating the faith of their sponsors. Now the religious places of the three religions in Thonburi community are more than worship places for local people, as Thai and foreign tourists continually come for visits and worship every day.

From field study in the religious places of all three religions in Thonburi, it was found that the religious places of different religions were closely connected both geographically and in their community roles.



**Layout of Religious Places in Research Area Located Outside Thon Buri Ancient City Wall But Being Former Homes of Royalty and Noblemen**



1. Wang Derm Palace (Royal Thai Navy)

2. Royal Palace and Prison

3. Chao Phraya Chakri Homestead

A. Santa Cruz Church

B. Kian Un Keng Shrine

C. Wat Kalayanamitr Varamahavihara

D. Ton Son Mosque

E. Bang Luang Mosque

F. Wat Intharam Worawiharn

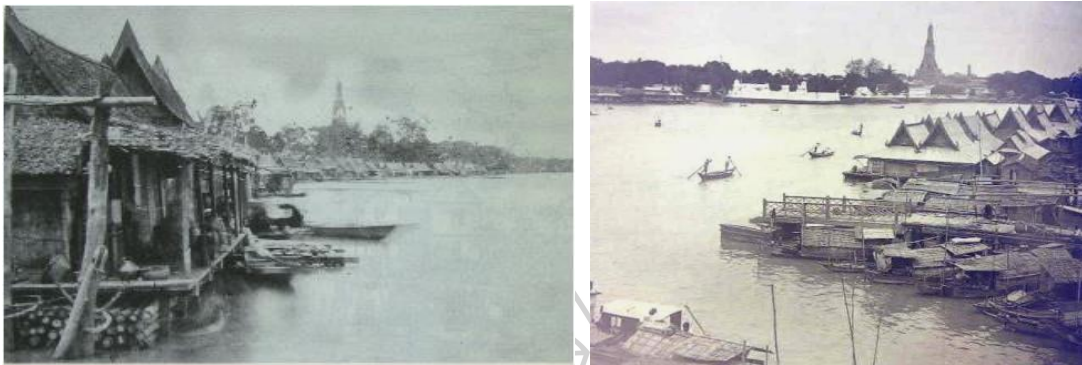
★ Range of City Wall of Thonburi    ⬡ Fortress

**Figure 25** Layout of palaces and religious places

**Source:** adapted from Religious Arts of Site on the Riverine

Thonburi community has been revealed as a focus for different ethnic groups of Thai, Chinese, Westerners, Portugese, and Muslims. These have lived together peacefully even though there would be dissimilar religions and beliefs, with their own different

religious places, for several hundred years. Thonburi community has thus come to display diversity and dissimilarity of cultural and social contexts unlike other Thai communities.



**Figure 26** Houseboats in former times.

**Source:** National Archives

From documentary study, the interviews of the experts and the elders in the community and from field study and observation of cultural and social contexts influencing religious arts of different religious places on the waterfront in the Thonburi area, the following sections set out the study's findings classified in terms of the individual religions.

### **Buddhism** (Theravada Sect)

The researcher studied the two monasteries of Wat Intharam Worawiharn and Wat Kalayanamitr Varamahavihara and found as follows, *inter alia*.

#### **2.1. Wat Intharam Worawiharn**

The former name of Wat Intharam Worawiharn was Wat Bang Yi Ruea Nuea or Bang Yi Ruea Nok. This monastery was an ancient monastery existent since the time of Ayutthaya. In the period of Thonburi and early Rattanakosin, two big renovations were done in the periods of Thonburi and King Rama III.

In the period of Thonburi, this was a small, deteriorated monastery and Somdet Phra Chao Taksin Maharat was devoted to restore and renovate Wat Bang Yi Ruea Nok

as well as to confer land for expansion. He excavated an irrigation canal, restored the hall of the temple, the Buddha image hall and stupa, and built a monk's dwelling and then established it to be in the special first rank of royal temples. The King also placed high importance on Wat Intharam Worawiharn. The Chronicle, Section 65 and the Chronicle of Thonburi, Phan Chanthanumas (Cherm) Version, showed the significance of Wat Intharam Worawiharn in the period of Somdet Phra Chao Taksin Maharat in a section as follows.

*"HM the King observed the precepts, fulfilled Buddhist doctrine and stayed at Phra Tamnak Wat Bang Yi Ruea Nok for five wen (transfer), instructed to build 120 monk's cells, restore and renovate [a] Buddha image and [a] couple of stupa and Buddha image hall, [and to] excavate by the side of the hall of [the] temple to plant sacred lotus, clean and clear to be wider than before; then invited the meditation [of] monk clergy to stay on the monks' houses built for offering; allowed the King's immediate followers to look after; and went to confer the royal instruction to the monks by explanation subject to the means in order to solicit and react for continuity of the religious conviction" (The Chronicle.).*

King Taksin Maharat gave priority to Wat Intharam and went to observe the precept, conduct the meditation and stay overnight at Phra Tamna in Wat Intharam in 1776; he conferred a Kamod boat with enamel, dense gilding, and repaired in white the roof to the temple; he invited meditation of monk clergy for affairs, limited in the monks' cells built by the King; and he enlisted the government officers to look after all the monks. Sometimes, the King went to confer his instructions to the monks in the temple. With strict royal faith in Buddhism due to the King's establishment and repair of Wat Intharam Worawiharn to be very large, he always performed the royal duties at this monastery such as the offer for cremation and performing religious practices of the ashes of the King, Millennium Royal Princess Mother, Krom Phra Tepa Ummart (The Chronicle.); the offer for cremation of Krom Khun Intrapituk and cremation of Phra Chao Narasuriwongse. Finally, when the King passed away in controversial circumstances in 1782, the royal remains were enshrined, cremated and the royal ashes contained at this monastery. Wat Intharam Worawiharn was a significant monastery of the reign of King Taksin Maharat.

Wat Intharam Worawiharn continued as a royal monastery but its condition had much declined. In the reign of King Rama III, Phraya Srisahathep (Thongpeng Sripen) restored, renovated and newly built permanent structures and monks' dwellings from Phra Ubosot (the hall of the temple), Phra Vihara (the Buddha image hall), sermon hall in the monastery, stupa, pagoda, Tripitaka hall, bell tower, and both small and large monks' houses, etc. After that, he presented it to Phra Bat Somdet Phra Nangklao Chao Yu Hua as the third-grade of royal monastery to be named as Wat Intharam Worawiharn until the present.

## **2.2. Wat Kalayanamitr Varamahavihara**

In the reign of Phra Bat Somdet Phra Nangklao Chao Yu Hua, King Rama III, there was Chao Phraya Nikorn Bodin (To), of the lineage of Kalayanamitr with Chinese name of Tao Sae-Eng, acting for Samuha Nayok and being the son of Phraya Phichai Waree (Mang Sae-Eng) in the time of serving as Phraya Rajasuphawadee Chao Krom Phra Suratsawadee Klang (the name of the department in ancient times with the duty relating to soldier registration as well as the enlistment of able-bodied men for weapons training and battle strategy to be the reserve forces when the nation faced wartime). He donated his house and bought additional nearby lands for construction. Formerly, the land area consisted of the village where Chinese monks resided and it was later called Kudi Chin village. The construction was started in the year of the cock, Sapta Pasok, Thai minor era 1187 corresponding to A.D. 1825 which was the second year of King Rama III's reign. It was completed and offered to be a royal monastery and Phra Bat Somdet Phra Nangklao Chao Yu Hua gave it the name as Wat Kalayanamitr.

Rama III accepted the name of the monastery to be Kalayanamitr meaning nice friend, good companion, and true friend due to his private relationship towards Chao Phraya Nikorn Bodinthorn who was the initiator of this monastery. Phraya Nikorn Bodinthorn was the trusted chancellor of Rama III and had been the king's former governor when he had occupied the position as Phra Chao Luk Ya Thoe (the son of the King) and resided at Wang Tha Phra in the period of King Rama II. He engaged in commerce by junk in cooperation with the king both before and after his ascending the throne (Ministry of Education., 2001)(pp.96).

In building Wat Kalyanamitr, Rama III assisted to provide very important permanent structures by giving help in various ways. In addition, other sovereigns also consistently gave royal patronage to Wat Kalayanamitr.

Primarily, when Chao Phraya Nikorn Bodinthorn built Wat Kalayanamitr, Rama III contributed a royal Buddha image hall and gave the aid to build “Phra Ruek and Phra To” on May 18, 1837 as the principle Buddha image in the temple. This Buddha image was in Maravichai posture, 11.75 m. long, in the posture of meditation and 15.44 m. height. The king’s intention was to simulate Ayutthaya so that Phra To was available outside the city wall like Wat Phananchong.

Later, the king built "Dhama Montien Thalerng Phra Kriet Hall" in order to glorify Phraborom Matamahaiyika Krom Phra Sri Sudarak (Kaew), the royal elder sister of Phra Bat Somdet Phra Buddha Yodfa Chulaloke and Phraborom Ratcha Matamahaiyikathibodi who was the husband of Krom Phra Si Sudarak (Krau Ngern) and the mother and the father of Somdet Krom Phra Si Suriyenthramat (Chao Fa Boon Rod), the queen of Phra Bat Somdet Phra Buddha Loetla Nabhalai and the queen mother of Phra Bat Somdet Phra Chomklao Chao Yu Hua. In addition, honor was also given to admire Chao Phraya Nikorn Bodinthorn and the name of the Buddha image enshrined in the royal Buddha image hall which changed from "Phra To" to be "Phra Buddha Trai Rattana Nayok".

When Rama V went to present the royal conferred robes of presentation at Wat Kalayanamitr in 1902, he recognized the idea of Praboromarajchanok (his father) in building Phra Montien Thalerng Phra Kriet Hall and instructed that if the Phra Monthien Chalermphrakriat Hall became dilapidated, he should be informed for repair by royal private money. Later Chao Phraya Rattana Bodinthorn informed the King about disrepair of the monastery and lack of capital for repair, when the king handed it to the Public Works Department for repair and management. In 1926, Rama VII conferred infantry cap insignia and Phra Buddha Rattanana Nayok which was 40 Baht weight in gold. When Phra Cho Borom Wong Thoe Krom Muen Prachin Kittibodi was the grantor of this monastery, the King also looked after its repairs.

These events show the close relationship between the kings of the Chakri Dynasty and the Kalayanamitr family, and the patronage of the Thai kings of

Rattanakosin towards Wat Kalayanamitr. Later in 1917 the king allowed Chao Phraya Surasihavisitsak to be the grantor of Wat Kalayanamitr.

Wat Kalayanamitr Varamahavihara has been a monastery displaying magnificence of artistic work from the early Rattanakosin period. The diversity of the artistic works inside the monastery has manifested the integration of Thai traditional artistic work inherited since Ayutthaya times including the application of Chinese arts for decoration within the monastery, resulting in the diversity of its artistic works.

### 2.3. Conclusion

The cultural and social context influencing religious art of religious places at the Thonburi banks of the Chao Phraya River of Theravada Buddhism includes the following.

1. The kings and noblemen in the period of Thonburi and early Rattanakosin played important roles in establishment, building, restoration and renovation.
2. The economic status of the country promoted the establishment, building, restoration and renovation of Buddhist monasteries, particularly in the period of King Rama III when the country had better economic conditions due to the availability of more foreign trade. Wat Intharam Worawiharn and Wat Kalayanamitr Varamahavihara have been magnificent monasteries and elements of the cultural heritage.
3. Earlier Ancient Tradition. For the kings, there were royal duties as the supporters of religion and artistic works as well as the religious belief of Buddhists that monastery construction is of great religious importance. In the period of Thonburi to early Rattanakosin, restoration and renovation of a monastery was very popular. Wat Intharam Worawiharn and Wat Kalayanamitr Varamahavihara are models of this activity in that era.

### **Buddhism (Mahayana Sect)**

**Kian Un Keng Shrine.** The present shrine was built by overseas Chinese from Hokkien province and of the lineage of Simasathien (Sae-Sim) and Tantivejkul (Sae-Tan). There was no evidence of the commencement year for construction. However the



crossbeam under the roof was inscribed in Chinese language to be completed for construction in spring, the 25<sup>th</sup> Year of the reign of Phra Cho Guāngxù (the Emperor Guangju of the Qing Dynasty who succeeded to the throne during A.D. 1875-1908, corresponding with 1902, in the reign of King Rama V of Rattanakosin



**Figure 27** Kian Un Keng Shrine

It might be said that economic context had a significant influence in building Kian Un Keng Shrine since the location area of the Shrine was at the harbor for the junks that came from China. It is assumed that the junk navigation to Thonburi was available since the period of this area being the barricade of tax collection in the Ayutthaya period before the excavation of the Chao Phraya river bypass in the period of Phra Chai Rachathirat.



**Figure 28** Junk in Chao Phraya River  
**Source:** National Archives



**Figure 29** Chinese Junk  
**Source :** National Archives

Somdet Krom Phraya Damrong Rachanuphap assumed that this Shrine was existent at that time since it faced to the Northeast, not directly to the river. This assumption appeared in royal writing to Somdet Chaofa Krom Phraya Narisaranuwattiwongse to the effect that in that time modern equipment for navigation was unavailable as at present. Chinese who sailed for commerce then invited their respected gods to embark together with them such as Ma Chow God, a Taoism God as the guardian of the navigator. When the boat parked for a long time, the shrine was built and they brought the respected gods to be enshrined. Previously, before the current

building of the shrine, there were two shrines enshrining Guan Yu God and Chao Phor Chow Sue Kong. With the passage of time, the shrines deteriorated and two wealthy families, Sae-Sim and Sae-Tan, built the current building for replacement.

The construction of the shrine and monastery of Mahayana Buddhism was by Chinese people who traveled for commerce and settled down in Thailand, without any formal support. However, as most of the initiators of monasteries and Chinese shrines were merchants, they had good enough status in having financial power to build or restore the shrines.

Today, this shrine has been the shrine enshrining Guan Yin, a Bodhisattva in Mahayana Buddhism, and it is located at 320 Thetsaban Sai 1 Road, Wat Kalaya Subdistrict, Thonburi District, Bangkok 10600, at the west of the Chao Phraya riverside, between Santa Cruz church and Wat Kalayanamitr Varamahavihara. The shrine building faces to northeast and turns its facade to the Chao Phraya River. Most of the Shrines in Thailand are worship places of Thai people with Chinese ethnicity and often are Taoist or are places enshrining gods, while the principal focus of the present shrine has been Guan Yin who is a Bodhisattva in Mahayana Buddhism, being enshrined together with the golden statues of 18 saints. Normally, both Guan Yin Bodhisattva and the 18 saints have been enshrined in Mahayana Buddhism temples. Moreover, Theravada Buddha images built in the reign of King Rama III of Rattanakosin have also been available to be enshrined in the exterior building that was used as monks' cells for Chinese monks who travelled from China to stay here since the start-up of the shrine construction. In the period of King Rama V, the Chinese secret societies arose and the government authorities listed every shrine including Kian Un Keng Shrine to belong to the government, resulting in very few monks. In the period of Kings Rama V and VI, the Chinese monks still travelled from China for staying here. The monks' cells where Chinese monks used to stay were located outside the shrine building and one can presume that these Chinese monk's cell were the origin of the word **Kudi Jeen**.

Today's shrines in Thailand, both existing ones and those newly permitted for construction, will be registered with the Ministry of Interior. There are now 19 such places in 17 districts (data from General Register Division of Department of Local Administration, Ministry of Interior on 27 October, B.E. 2549 (A.D. 2006). From a

survey in 1992, there were 163 shrines and Mahayana Buddhism monasteries including 150 shrines and 13 monasteries. Mr. Boonyanith Simasathien, the heir of the initiator of this shrine, provided the information that, formerly, his ancestor was the erector and the overseer of Kian Un Keng Shrine. Two Chinese monks travelled to dwell there each time and this was stopped in the period of King Rama VI since, previously, the Chinese secret society problem had occurred, causing the requirement of formal registration of the shrine and no further travel by monks for dwelling there. In the present, the Simasathien family has acted as the overseer (Boonyanith Simasathien, 2005, October 1). From the shrine register of the Department of Local Administration, Ministry of Interior, the overseer of this Shrine has been Mr. Phisitphol Simasathien and the inspector of the Shrine has been Mr. Ronnawit Simasathien (2014).

The investigation of the history and background of Kian Un Keng Shrine has been difficult due to the disappearance of the written data. Most data were collected from interview of Mr. Boonyanith Simasathien, the Overseer of the Shrine. According to Mr. Boonyanith Simasathien, although the written history of Kian Un Keng Shrine has disappeared, according to the stories from the elders, the shrine was built by Chinese people who followed Somdet Phra Chao Krung Thonburi to settle down at the east side of Pak Khlong Bang Luang or Khlong Bangkok Yai when the King established Thonburi to be the capital on the west side of the Chao Phraya river which is currently the location of Wang Derm Palace and Wat Arun Ratchawararam. In the reign Rama I the king moved the capital to be located at Phra Nakhon. These Chinese people then moved to settle down on the Phra Nakhon bank in the area of Talad Noi up to Sampheng. Two shrines built in that period were located nearby without the appearance of their names. Chao Phor Chow Sue Kong was enshrined in one shrine and Chao Phor Guan Yu in the other shrine. When Chinese people moved to settle at the bank of Phra Nakhon, both shrines were neglected and declined. The Chinese people from Hokkien province, Jiang Jiu and Juaw Jiu districts, who were the ancestors of the Tantivejkul family and the Simasathien family, went to worship at both shrines. They perceived the critical decline so they did not think about the repair but jointly demolished both former shrines and built new ones in the old place to be the single shrine. However, the places for enshrinement of Chao Phor Chow Sue Kong and Chao Phor Guan Yu disappeared. The

new shrine changed its principal Buddha image to be Chao Mae Guan Yin and the name of this shrine has been continuously used until the present, as San Chao Kian Un Keng.

The name Kian Un Keng is in the Hokkien language (Mandarin Chinese language is Jian Un Kong). Kian means creation, Un means peacefulness, and Keng means the residence or habitat. When combining these three words, its meaning is the place which is the peacefulness of Hokkien people in this land.

According to the principle for the construction of this shrine, Mr. Boonyanith narrated about the background of the shrine's construction, that this place was the frontier of Ayutthaya as the checkpoint for traders from abroad before sailing on to the capital. All carriers needed to park for more than 10 days in order to wait for checking. The Chinese people who were the navigators then built the shrine for worship, called Ma Chow or Thien How, Mother Goddess with Celestial Eyes, who inspired the navigators to foretell whether the sky would have cloud and rain or not. Two important followers of Thien How were Chian Li Yen with designation for seeing ten thousand li (celestial eyes) and Soon Peng Ur who can hear for ten thousand li (celestial ears). The overseas Chinese who were the navigators especially worshipped them. When sailing, the statues of Thien How and her two followers were always invited to embark as well. When building the shrine for worship, they were enshrined. The shrine worshipping Thien How would often be located at the riverside with junks sailing by.



**Figure 30** Ma Chow Spirit or Thian How and her two followers  
Left Follower with Celestial Ears and Right Follower with Clairvoyance

This Shrine is the same as the other five shrines researched here in that it faces to the river due to the former unavailability of roads. Now, fewer Chinese people have been dwelling in Kudi Jeen community since they moved to settle at the opposite bank in Yaowarat, Sampheng, Saphan Han, and Talad Noi zones. Most of the people going to worship Guan Yin have been from other places and they will congregate according to the festivals with activities such as Ghost or Spirit Festival, and Chinese Vegetarian Festival. This has been different from the communities in Sampheng and Yaowarat zones where there have been the associations among people coming from the same provinces, to form associations such as the Hokkien Association or the associations that have originated from the same family.

### **Dissimilarities between Shrine and Buddhist Monastery**

The shrine and Theravada Buddhist monastery have significantly dissimilar features as the shrine is a place to enshrine gods while the Theravada monastery enshrines Buddha images. For example, at Wat Kammalawat (Lengnoeyi) at Yaowarat, there have been three Buddha images including the middle one for Phra Sri Sakyamuni

Buddha, the left-hand one for Phra Amitabha Buddha and the right-hand one for Bhaisajyaguru enshrined at Kian Un Kong Shrine but this has not been the principle of the monastery.

According to Pornphan Chantharonanont (Pornphan Chanronanonth., 1996), there were five reasons for this shrine.

1. It was built for mental support since, in the former times, travel abroad by boat required a long journey. The mariners invited the gods respected by them to embark and, when harboring for a long time, the shrines were built in order to enshrine the respected gods.

2. It was built according to the belief and tradition for ritual performing.

3. It was built to be a family shrine, as the place to worship the ancestors.

4. It was built according to the popular idea that a market shrine would always be a small-sized shrine.

5. It was built for votive offering as the support for self-encouragement; when the wishes were successful, the shrine was then built for votive offering.

### **Rites in Kian Un Keng Shrine**

The rite performed in Kian Un Keng Shrine include four days of the important rites as follows.

1. Rites in Chinese New Year Festival

2. Rites in Ghost or Spirit Festival and Thing Krachad Day (the 7<sup>th</sup> Chinese Month) have been regarded as a crucial tradition with salutation of the ancestors at Kian Un Keng Shrine, with over 40 dwelling plates left for the ancestor souls of each family, where they will go to perform salutation ceremony in the Ghost or Spirit Festival. However, the soul dwelling plates of the Sae-Sim and Sae-Tan's ancestors, who were the erectors of the Shrine, are absent from this Shrine due to their cremation according to the way of Theravada Buddhism. The cause of the cremation ceremony was that the sons of both families went into priesthood in a Theravada Buddhism monastery, so the ceremony was then performed in the way of Theravada (Boonyanith Simasathien, 2014, Interview, February 17).

The Chinese Festival consists of three important days including Day for Door Opening of the World of the God of Death on the 1<sup>st</sup> day of the lunar calendar; the 15<sup>th</sup> day of the lunar calendar for Ghost or Spirit Festival; the 30<sup>th</sup> day of the lunar calendar for Door Closing of the World of the God of Death; and Birthday of Kasitigarbha Bohdisattva (Thavorn Sikkhakosol, 2006: 98). In addition, Thing Krachad Festival is held for the ghosts without relatives and each shrine will organize this festival on different days. For Kian Un Keng Shrine, it will be held in the 24<sup>th</sup> day of the lunar calendar.

3. Birthday of Guan Yin, the Principal of the Shrine, is held according to the lunar system day.

4. Chinese Vegetarian Festival starts from the 14<sup>th</sup> waning moon day of the 11<sup>th</sup> Month for 10 days. For Kian Un Keng Shrine, this festival includes two crucial rites where the Loy Krathong festival will be on the 6<sup>th</sup> and 7<sup>th</sup> day of the festival. The followers will dress in white clothing to worship the gods at the shrine and the procession will line up with lighting of firecrackers, waving flags, and launching the boat at the waterside in front of Wat Kalayanamitr Varamahavihara to Chow Sue Kong Shrine at Talad Noi. Upon arrival, the followers will light joss sticks and candles and perform Loy Krathong in the center of the river to invite the souls to receive merit in Thing Krachad Day which will be held for two days. After Loy Krathong Day, when finishing to perform the Loy Krathong ceremony, the followers will go to worship the gods at Chow Sue Kong Shrine. Chow Sue Kong Shrine is also the Hokkien shrine so the Loy Krathong ceremony will also be on the 8<sup>th</sup> day of Chinese Vegetarian Festival. Loy Krathong ceremony of the Hokkien will be performed every year.





**Figure 31** Cabinet for Spiritual Dwelling Plates

### **Beliefs revealed in Kian Un Keng Shrine**

The mixture of Taoism, Confucianism, local gods and Mahayana Buddhism were available for Chinese popular beliefs before more formal doctrine and religion entered into China. Most people who closely lived with nature believed that several natural phenomena such as earthquake, wind storm and flood occurred from spirits and angels. Then the god and the evil that were believed to exist were worshiped. Sathienkoset analyzed that this kind of worship was caused from the lack of education and knowledge without finding the rationale of facts (empirical science) and used the reliance on contemplation to find basic causes which then carried over into folklore (Sathienkoset., 1962) (pp.31-32). Therefore, the worship of local gods first occurred and later the Chinese accepted Confucianism (551-479 B.C.) and Taoism of which Lao Tzu was the initiator (in the same period as Confucius). Mahayana Buddhism entered into China in the period of Phra Chao Han Mong Di (B.E. 601-618) (Lo Sathiensut., 1986)(pp.87-88). The idols of different doctrines and religions were then enshrined in Kian Un Keng Shrine.

Before building the current Shrine, there were two shrines previously enshrining Chao Phor Chow Sue Kong, the god of the Hokkien Chinese and Guyan Yu God, the

god in Taoism and Bodhisattva in Mahayana Buddhism. However, now the Shrine has no Chao Phor Chow Sue Kong. Kian Un Keng Shrine and Chow Sue Kong Shrine have succeeded in retaining the traditions such as Loy Krathong during the Chinese Vegetarian Festival. The significant gods in Taoism have included Ma Chow Spirit (Thian How), the Clairvoyant Follower, the Clairaudient Follower and the Guyan Yu God.

Bodhisattva and Buddha images in Mahayana Buddhism have been the following:

1. Three Lord Buddhas such as Phra Sri Sakyamuni Buddha (middle), Amitabha Buddha (right) and Bhaisajyaguru (left)
2. Guan Yin Bodhisattva
3. Kasitigarbha Bohdisattva
4. 18 Saints

Moreover, inside a small building at the side that used to be monks' houses of the Chinese, there are six Theravada Buddha images including one statue of a standing Buddha image in Ham Phra Kaenchan posture, one statue in Ham Samutr posture, two statues in cross-legged posture and two statues of Phra Sangkrachai. The availability of Theravada Buddha images in this shrine was due to the shrine being located near to Wat Kalayanamitr Varamahavihara and to the overseer of the shrine in the past who, in the period of Kings Rama VI and VII of Rattanakosin, was Mr. Sin Simasathien (Simpomuai) who was also a committee member of Wat Kalayanamitr Varamahavihara. The name of Mr. Sin Simasathien also appeared in a big bell at Wat Kalayanamitr Varamahavihara that was cast in 1831 (Boonyanith Simasathien, 2014, Interview). These Buddha images are evidence indicating the transfer of beliefs among different sects of Buddhism. Every son of Mr. Sin Simasathien went into priesthood in Theravada Buddhism monasteries and Mr. Sin Simasathien's obsequy was performed at Wat Traimitr when he passed away.

### **Status of Gods in Kian Un Keng Shrine**

The status and significance of gods in this shrine has reflected beliefs and social conditions in each era. In ancient Chinese society, activities were mainly performed and the god of seedlings and cereals would be an important god. When Chinese changed their agricultural occupations to commerce, Guan Yu God image was popular for enshrining at the front of the shops since the Guan Yu god adhered in the truth according to Confucianism's teaching. Chinese believed that this god could expel the wicked person and evil man.

Moreover, in Chinese shops, the idol of Chai Sen Ye God, called Chai Sen, would often be enshrined. The status of gods respected by Chinese would always be unstable. If a principal god could inspire people to come to worship more, then that god would be esteemed to be thence the main god of the shrine. However, if that god could not make the shrine prosper, his status would be lowered to be an inferior god in the shrine (Pornphan Chanronanonth., 1996)(pp.43-44). Before building the present Kian Un Keng Shrine, the Ma Chow Sprite was enshrined as being the goddess of the navigator as this area was previously the harbor for Chinese junks. Later when the junk trade lessened in the King Rama IV era and Mahayana Buddhism started to enter Thailand in 1861 through Sok Heng, a Chinese monk (Wilairat Yangrot. & Thawatchai Ongwuthivage., 2005) (pp.64), Chinese people begun to worship Buddha images and Bodhisattva statues. This shrine then respectfully invited Guan Yin, the significant Bodhisattva in Mahayana Buddhism, to be enshrined as the principal statue of the Shrine together with 18 Saints and Phra Kasitikhana Bodhisattva.

### **Ritual Performing in Kian Un Keng Shrine**

Even though Bodhisattva Guan Yin has been enshrined in Kian Un Keng Shrine and there has been the belief of Mahayana Buddhism, nevertheless there has been no ritual performing by monks in this shrine due to no resident monks in a Buddhist monastery and no invitation to monks to perform Buddhism rituals. The religion followers who travel to worship will perform a ceremony of making a sacrifice to gods. Lighting of joss sticks to other gods will also be performed. The ancestor souls, with

45 plates of souls of the deceased, have been worshipped at this shrine; most were overseas Chinese who travelled from Hokkien province. Descendants will come to sacrifice to the spirits in a ceremony at the close of each year according to the tradition of this Shrine. Now this Shrine has been called San Chao Mae Guan Yin (Guan Yin Shrine) since many followers who respect Guan Yin go to worship there, specifically in the Chinese New Year Festival. Thais with Chinese ethnicity and Chinese like to go to worship Luang Phor Sam Por Kong (Phra Buddha Trai Rattana Nayok) at Wat Kalayanamitr Varamahavihara and also to worship Guan Yin. Many Guan Yin Shrines are available in Thailand for this kind of worship.

### **Auspicious Symbols in Kian Un Keng Shrine**

Chinese believe strongly in auspicious symbols and this belief appears in artistic works and paintings in animal, plant, fruit, sun, objects and flower themes as well as 14 gritudes and Fu Lu Shou.

**Apparent Animal Images** included the following.

**Couple of Dragons Raising Glass Marble** is on the roof. The dragon is one of four types of magical animals and regarded to be capable to expel evils.

**Couple of Swans Raising Peony Flower** is also on the roof of the Shrine. The swan is regarded as the bird which enlightens the jumble of the world. Swans will appear when the country is peaceful.

**Crane** is on the outer wall in a stucco sculpture and is the symbol of longevity.

**Lion** is represented in two pairs of fretwork lions. The first pair is at the shrine plate outside the shrine and the other pair is under the shrine plate. The word for lion is pronounced Sue Chue and the word Sue is read to be pronounced as the same word as Tai Sue meaning chancellor which refers to supreme eminence. The lion at the front of shrine is regarded as magic with power to expel evil.

**Bat** appears in the ventilator at the wall and is the symbol of longevity.

**Goldfish** has the Chinese word Chin Yu, meaning gold and jade.

**Mandarin Duck (Yuan Yang).** The male duck is called Yuan and female duck is called Yang and they will fly as a pair, meaning the amicably married couples.

**Engraved Images of Plant, Tree and Flower.** They are skirted along the edges of tables, cabinets, and backcloth fixed at the pillars such as the following.

**Peach Blossom and Peach Fruit** mean longevity.

**Lotus** consists of two kinds including those called Hoe Hwa. The word of Hoe is the homophone of Hoe that means Harmony. The other word is Lian Hwa and the word Lian is the homophone of the word for Forever.

**Peony Flower** is the symbol of grace and wealth.

**Chrysanthemum** is the flower of longevity.

**Mei Flower** is the fortune flower and the symbol of the flower and glass blade has the meaning of ten thousand year long life.

**Bottle Gourd** means ten thousand generations signifying many children and grandchildren available in the house.

**Persimmon** means fulfillment of every wish

**Shiitake Mushroom** means to be long-lived

**Bamboo and Lime Fruit** mean to be titular and long-lived

#### **Individual and Utensils**

**Vase for Flowers** means security and peace in four seasons

Eight Types of Magic and Poi-Sien objects mean eight types of Taoism fortunes and are regarded as the elimination of evil.

**Fu Lu Shou** means three gods as the symbols of fortune, honor and longevity. Fu is the god of fortune who wears the clothing and hat of the rich. Lu is the god of honor who wears a nobleman's clothing. Shou is the god of longevity and is the old man image holding a stick in one hand and peach in the other hand with a crane as his vehicle.

These fortune symbols all generally appear in Kian Un Keng Shrine. This kind of painting and sculpture also appears in the shrines and Chinese monasteries in general (Pornphan Chanronanonth., 2006)(pp.8-43).

### **Summary**

The cultural and social context influencing the art of a religious place in Mahayana Buddhism and Taoism was as follows.

1. Formerly, Thonburi community area was the harbor location of the junk trade from China and the navigators invited the Taoist gods such as Ma Chow, Guan Yu God, and Chow Sue Kong God to be embarked. The shrine was built for worship. Later when Mahayana Buddhism was further propagated in China, Chinese people settled down in Thailand and Buddhas and Bodhisattvas were accepted for respect. The principal god changed to be the god in Taoism, Bodhisattva Guan Yin, together with sculptures of sacred objects of 18 saints and other Bodhisattvas. Later, due to proximity to Theravada Buddhism, there was Theravada influence and the enshrinement of Buddha images.

2. The shrines were built by wealthy overseas Chinese who were close to the royal court and by several descendants who have served under the crown until the present.

3. The ceremony in the shrine is still performed as in other Chinese shrines, jointly with the Hokkien Chinese shrine at the Chao Phraya riverside, also Loy Krathong Festival together with Chow Sue Kong Shrine. However, the rites of the donors of both families have been performed according to Theravada since the male descendants went into priesthood in a Theravada Buddhism monastery.

## **Roman Catholic Christianity**

### **Santa Cruz Church**

Santa Cruz Church has been the only Roman Catholic Christian church and monastery in the Thonburi community area and was established in 1796. Politics and administration highly affected this monastery from its establishment in the Thonburi period to the early period of Rattanakosin.

### **Royal Giving of Land for Monastery Construction**

This Catholic Church at its initial establishment in the area gained royal favour from King Taksin who gave land to Father Jacques Corre, the first French Abbot, for church construction. Before Ayutthaya lost its freedom to Burma, several European nationalities travelled for commerce and settled down there and, when the war occurred, they migrated out of the Kingdom. The Portuguese still remained to dwell in the country and some were involved in battle with Phraya Tak's army. When the war was completed, Father Corre fled to dwell in Cambodia. On the morning of March 4, C.E. 1769, together with the Roman Catholics who included 3 Vietnamese and 1 Thai, Father Corre had the opportunity to have an audience with King Taksin and gained 20 coins and 1 boat. The king also promised to confer the land for church construction. Father Corre gathered around 400 Catholics, mostly of Portuguese ethnicity, and settled down in the Kudi Jeen zone. The land was given to Santa Cruz Church on September 14 1769 which was corresponding with the celebration day for the veneration of the Cross. Father Corre then established this church to be Santa Cruz which was Portuguese language and translated to be "Sacred Cross" corresponding with the English Holy Cross.

King Taksin was the patron for construction of the Catholic Church at Kudi Jeen. This appeared in the letter that Father Corre wrote to the dean of Missan dated June 7 1770, that "on May 25 this year, the King of Siam went to visit me by HM the King himself and that had never happened before. The elder noblemen dared not to talk with Bishop at the Father's house. This time the King of Siam went to take a look and found that our place was very narrow, HM the King then ordered to demolish a pavilion which

was in our place and then ordered to excavate the soil for filling and constructing the church wall that had been opened at all sides” (Santa Cruz Church., 1996c)(pp.12).

### **Belief Conflict and Impact**

In May 1771 the King gave more lands to Santa Cruz Church together with two additional boats conferred on Mgr. Le Bon who travelled from Pondicherry City. The patronage of King Taksin only enabled a poor and deficient church building. In the period of Father Corre, he was the only missionary who could speak Thai but he died on July 25 1773. Just one year after that, there was an incident that caused Somdet Phra Chao Krung Thonburi to be very dissatisfied with the Catholics, resulting from the discussions between Thai monks, Muslims and Roman Catholics. On October 13 1774, a royal decree prohibited Thais and Vietnamese to respect Christianity and Islam. Later in 1775 three American Catholics refused to participate in the ceremony for drinking an oath of allegiance by claiming that it was contrary to their dogma, whereupon they were arrested to be imprisoned on September 22, and on September 25 the King also ordered the arrest of Mgr. Le Bon, Father Coude and Father Garnault, to be imprisoned for seven months, as evidenced in the letter that Mgr. Le Bon wrote to Father Shteiner at Macao dated April 11 1776. Later, in 1778, there was an irritation again when the king ordered a parade in the river for three days but Catholics did not go to participate. Therefore, on November 1 1779), the king exiled Mgr. Le Bon and both Fathers out of the Kingdom. The three priests traveled to Malacca, Malaya. After that Mgr. Le Bon traveled to Goa City and died on October 27 1779 while Father Coude returned to stay at Thalang city (Phuket). Subsequently Rama I invited him to return to be the Abbot of Santa Cruz Church. However, Father Coude waited a further two years and then he returned to Bangkok. The administration thus caused Santa Cruz Church to lack a religious leader for five years during 1779 – 1784.

The role of the king in the early period of Rattanakosin affected the stability of the Catholic Church a lot since the land was regarded to belong to Taksin and the new King could confer it to anyone. Later the parishioners of Santa Cruz Church who were mostly Portuguese did not want to be under the administration of a French abbot, so they then separated to stay at Mae Phra Luk Prakham Church or Kalawar Church. Rama



I gave the land for church construction in 1786. The question of ownership of that piece of land arose in the period of King Rama II of Rattanakosin when the Portuguese embassy claimed that the land of Mae Phra Luk Prakhom camp was in the ownership of Portugal. However, Rama II issued a royal command that “this piece of land was not conferred to the Portugal Government but allowed Portuguese Roman Catholics to build the church and therefore this piece of land is in the ownership of the Catholic Mission for whichever nations that will be the leader.”

The conflict in the early period of Rattanakosin affected the administration of Santa Cruz Church for a long time into the reign of King Rama III of Rattanakosin in the period when the French Father Krang was Abbot of the Church and Mgr. Pallegoix was the Missionary Leader of Eastern Siam. Due to a cholera outbreak in 1849, affecting many Bangkokians, King Rama III then told Mgr. Pallegoix to offer some kinds of animals to the King, but as the missionaries considered this to be unconventional, they opposed the Mgr. following the royal intention. The king was very angry and ordered the arrest of all missionaries and entire destruction of the monastery as well as forcing the Roman Catholics to leave their religion. Mgr. Pallegoix then decided to bring 1 peacock, 2 goats and 2 geese for presentation. The King therefore cancelled the royal command but exiled eight missionaries as well as Father Krang, the Abbot of Santa Cruz Church. Though separated by some 69 years, both these events were very similar, enabling one to analyze that the influence of politics and administration highly affected the stability of Santa Cruz Church leading to lack of a religious leader in the period of King Taksin for two years. According to the second event, Father Krang was exiled and did not return to Thailand again, making Santa Cruz Church lack an Abbot again for two years. The situation became better when Rama IV was enthroned in 1851 since he had a good relationship with Mgr. Pallegoix. The king allowed all missionaries that were exiled to return to the country and all government officers who were Roman Catholics were also excepted from the requirement to drink consecrated water on July 28 1851. All missionaries except Father Krang then returned to Thailand (Santa Cruz Church., 1996b)(pp.42-47).

The good relationship between Rama IV and Mgr. Pallegoix had occurred since the period when King Rama IV was still ordained at Wat Samor Rai (Wat Rachathiwas).

Mgr. Pallegoix dwelled at Conception Church which was nearby and they were familiar with each other. Rama IV was a King who highly sought knowledge and was taught English and Latin by Mgr. Pallegoix while the King also taught Pali to the Mgr. This private relationship made Roman Catholic religion in Thailand stable since then.

From the time of King Rama IV of Rattanakosin, the influence of politics and the administration toward Santa Cruz Church has reduced very much, especially since the center of Roman Catholic Christianity in Thailand was moved to Assumption Cathedral since 1820, when Santa Cruz Church came under the supervision of Bangkok Archdiocese with a Pastoral Council performing supervision and Kudi Jeen community providing support.

The present building of Santa Cruz Church is the third church building on the site, built in 1913 by demolishing the old building of the church on April 8 and completing the construction offering mass there for the first time on July 28 1916 by Mgr. René Perros. The builder was Father Gulielmo Kinh Dacruz who was the Abbot at that time.

It might be said that the three buildings of Santa Cruz Church could reflect the economies for three eras of Thailand. The first building of the Church was in 1769 in the reign of King Taksin and the second in 1834 in the reign of King Rama III. The present Church was built in the reign of King Rama VI of Rattanakosin and is now 90 years old.

### **Construction of All Three Buildings of the Church**

The first building of the Church was in the period when the country had just recovered from war and also had continuous war dangers so the population could not do rice farming. It has appeared in the annals that “at that time, nobody could do rice farming with lack of food and the junks transported the rice from Banteay Meas City to be sold for 3, 4 or 5 Baht per Thang. HM the King was kind to buy the rice and distribute it to all people by royal endurance in fostering all living creatures and granting the lives without deploring on royal monies. The countless clothing and monies were distributed to the commoners” (Annals of National Library Version, Volume 2, Page 346). The

people took refuge from war and were separated. When King Taksin went to suppress the communities in the provinces, the children were brought from the provinces to stay in Thonburi thereby making the country deserted due to war but also saving the people. Father Corre's letter to Father Brigot dated November 1 1769 stated that "*when I arrived in Thailand and saw that the citizens and population who got free from Myanmar were extremely poor and were in trouble in this time. It looked like the climate would help in punishing us. The rain did not fall according to the season and the farmers sowed the rice three times and there were insects waiting for eating the roots of rice and all kinds of vegetables. The criminals also abounded everywhere. Therefore, the weapons had to be always taken along if desiring to go anywhere. On March 4, this year (1769), I went to Bangkok together with three students and a Thai who became a Christian at the canal bank near that fortress. I met 100 people who became Christians. I would not mention about the body troubles of those people and would mention just their soul troubles. Most of them did not often come for church and their performance was not different from those who did not become Christians. The young females who got free from Myanmar had fallen into staying with the Chinese group and scattered everywhere and their practices were like the rice masters. When I arrived in Bangkok, Phraya Tak, the new King, welcomed us well and allowed me to select the land according to my content. I chose a place of land above the village of those who became Christians. However, the Jesus affair will not be absolutely successful so I tried to further find several other places. When it reached September 14, A.D. 1768 corresponding to the 14<sup>th</sup> waxing moon day, 10<sup>th</sup> month, Phia Inta Vonisa came to measure and demarcate my land but Thai groups had still to be ejected. On September 17, Phia Inta Vonisa returned there again and measured and finished demarcating on that day. In order to be the remembrance of that day which was the good auspicious time for our religion in Thailand, I intended to pray for our Church but I am poor and will do nothing besides owing to others. However, in order not to be complained against by Thais, I then built a small house. I must highly plead for your help about your followers. I did everything for those who became Christians as much as I could since I have arrived in Thailand until September. I endured to abstain by not eating meats and eating just fishes a little every day. I did not buy any private stuff and just bought rice. The rice bought was insufficient. I called people to go to the school in order to*

*help move pillars and crossbeams which were not burnt from fire for keeping.”* (Santa Cruz Church., 1996c)(pp.85-86).

The statement in the letter showed the deficiencies in that era but it was the rule of Catholic Christendom that the church had to be available in conducting the religious rites. Father Corre then built the first Church without constructing the walls. There is no evidence or photographs of the first building of the Church since it was the era before photography and the first building was demolished for building the second one in 1834, in the reign of King Rama III. In that later era, the national economy had been stable and had junk commerce with foreign countries. The second building of the Church was by the Sainte Croix Club. At that time, Kudi Jeen community was rapidly growing with many Chinese. Some Portuguese moved to settle at Mae Phra Luk Prakham Church (Kalawar). Most Catholics, who were Chinese ethnics, desired a new church building, and Mgr. Jean-Paul-Hilaire-Michel Courvezzy therefore assigned Father Pallegoix to build the new Church. Father Pallegoix (later Mgr.) recorded the dilapidated condition of the old building of the Church and the construction of the new, that “Sainte Croix Club [is] an magnificent and wide church, that used the monies of these sympathetic Roman Catholics [which] were spent up to 20,000 franc. Moreover, previously, as the picture showed the religious ceremony ritualizing that was conducted inside the low roofed building which was on the wet lowland, becoming the cause for [the] altar becoming a hiding place of venomous snakes” (Santa Cruz Church., 1996a)(pp.94). From the photograph of the second building of the Church, even though it is unclear, there is evidence to confirm that it was a mixture of Western and Chinese styles, reflecting the money power of Catholics in Kudi Jeen community.



**Figure 32** The Second Building of Santa Cruz Church

The third building of Santa Cruz Church was built in 1916 in the reign of King Rama VI. Mgr. Rene Perros wrote the report to the Center of Missions Étrangères de Paris (M.E.P.), that “at Santa Cruz Church, Father Gulielmo (Gulielmo Kinh Dacruz), the person with impatient faith, built a new Church to replace the ruined old building to be a strong, new and beautiful church with graceful holy rite on September, 1916” (Santa Cruz Church., 1996a)(pp.42).

Father Gulielmo Kinh Dacruz who was the Abbot of Santa Cruz Church from 1900 considered that the second building of the Church was in a ruined condition that was difficult for repair to be strong and beautiful as before. He then thought to gather the capital for rebuilding. Even though the economic situation of the country at that time would be prosperous, yet Santa Cruz Church did not gain budget support from the Government at all. Father Dacruz attempted to find the capital for economical construction. However, the third building of the Church was in a western style based in Renaissance and neoclassical types, with strength and durability until being restored and renovated when it was 80 years old in 1996 by Father Somsak Thirasak, the Abbot at that time.

The economic condition was the crucial factor for construction, restoration and renovation of all three buildings of Santa Cruz Church, which could be seen as good reflections of the economic status of Thon Buri community in each era.

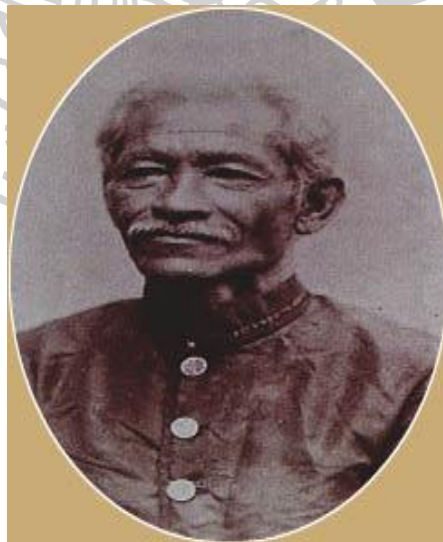
Of all six religious places of this research, Santa Cruz Catholic Church was counted as that with the greatest diversity of religious followers. In the past, Father Corre gathered Portuguese, Thais and Chinese to settle down around Santa Cruz Church but now people of many ethnicities reside there – Thais, Chinese, Portuguese, Vietnamese and Cambodians. The Santa Cruz Church built by Father Corre was the second Catholic Church in Bangkok city. The first church was Conception Church which was built in the Ayutthaya period on the Bangkok bank of the Chao Phraya river above Wat Samorrai or currently Wat Rachathiwas, opposite Pak Khlong Talad. Somdet Phra Narai Maharat gave the land to Mgr. Louis Laneau for building this church. In the period of Thonburi to early Rattanakosin, boats had still been used for traffic due to unavailability of paths (the first national road was Charoen Krung Road in the King Rama IV era). This area was considered to be the center of trade and, besides being the harbor of the junk trade from abroad, there was here the first department store in the country which was Morgan Hunter Department Store of Mr. Robert Hunter, an Englishman who entered Thailand 1814, the first year of Rama II's reign, by the carrier named Shannon. Mr. Hunter gathered the needed capital with Mr. Morgan to establish this department store at Kudi Jeen. However, the villagers called it "Hang Han Tae". Santa Cruz was also the site for the first photo shop in Siam which was that of Mr. Chitr Chitrakhani or Luang Akkani Narumitr. The photo shop of Mr. Chitr was on a raft at the front of Santa Cruz Church under the name of Francis Chit and Son and was advertised in the newspapers of that period such as Bangkok Recorder and Siam Samai Chronicle Book. Kudi Jeen area was the place for originating several of the first things in Thailand such as a Roman Catholic Teaching Book which was the first teaching book.



**Figure 33** Charoen Krung Road



**Figure 34** Houseboat in front of Santa Cruz Church



**Figure 35** Luang Akkani Narumitr (Francis Chit), the Owner of the Photography Shop

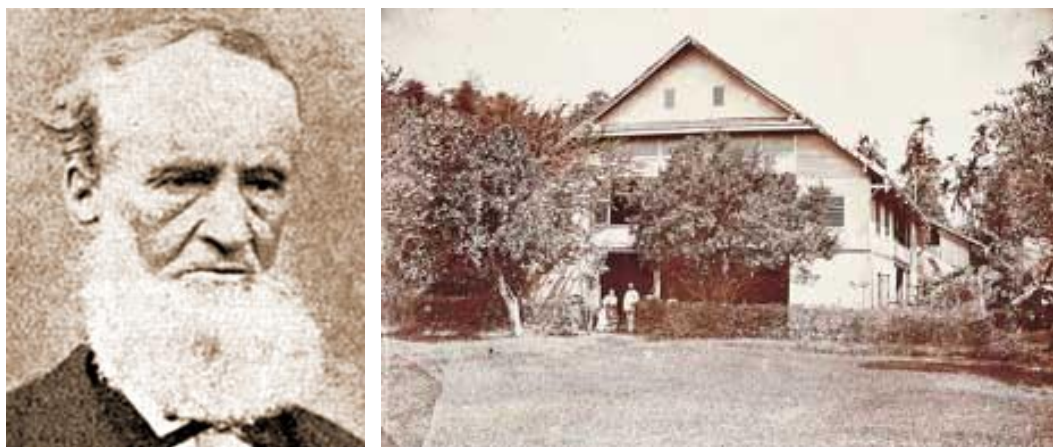
**Source :** National Archives



**Figure 36** Roman Catholic Teaching Book  
**Source :** Santa Cruz Church

This, the most ancient book in the country, was published by Mgr. Garnault in 1796. He established the printing house at the Church. The book was printed in Roman alphabet but it was read aloud in Thai language or “**Phasa Wat**” (**Romanized Siamese Language**). The cover of this book informs that it was a Roman Catholic Teaching Book. The last line of the page identified the printing place to be “In Santa Cruz Church at Bangkok” together with notification of the printing time to be “the Era Redeeming Human Life for 1796 Years.” The first operation by Dr. Bradley (Rev. Dan Beach Bradley, M.D.), the American missionary, occurred at Kudi Jeen in the time that the cannon was broken in the celebration of Wat Prayoon Wongsawat at the side of Phra Phuttha Yodfa Bridge. Dr. Bradley published an English language newspaper named Bangkok Recorder, being published in the Thai language by importing a printing press from Singapore. In addition, Dr. Bradley also published a Bangkok Recorder Book in an English Version and a Bangkok Calendar in an English version and Dictionary of the Siamese Language which was the first generation of a dictionary for Thai translation. Dr. Bradley entered Thailand in the period of King Rama III and lived in Thailand for 38 years, dying in the period of King Rama V. He established the printing house at Pak Khlong Bang Luang (Bangkok Yai) but previously he rented a house at Kudi Jeen for three years (Anek Navikamool., 2006)(pp.151 – 153).





**Figure 37** Dr. Bradley, House and Printing House

**Source :** National Archive

In the period of King Rama III until King Rama V, many Westerners entered for business and political negotiation but only Mr. Robert Hunter and Mr. Louis Windsor were actually related to Santa Cruz Church besides the priests. Mr. Louis Windsor entered in the reign of King Rama V to do business and became a benefactor of Santa Cruz Church. He previously settled down in the Si Phraya area but always went to make merit at Santa Cruz Church every day until the Abbot of the Church allowed him to construct a Western style house on the Church's land at the riverside. Louis Windsor married a Thai woman named Somboon and they had seven children and three adopted children. He built a sermon pulpit and a bell offered to the Church with inscribed name still existing at the Church until today. Windsor's house is currently dilapidated without people dwelling there, under the supervision of Ms. Somsook Chudhayothin, a niece from an adopted child of Mr. Louis Windsor (Somsook Chudhayothin, Interview on February 19, 2014). The livelihood of the villagers at Santa Cruz in the early period is difficult to know in the absence of records, although the Church seniors note that in the early 20<sup>th</sup> century the community at Santa Cruz was formerly a closed village having only Roman Catholics, resulting in close relationships, unity and harmony like relatives. The children respected the elders as the elders commanded justice and sincere respect. If the children did wrong, the elders could warn without mutual suspicion since all elders considered that those children were like their relatives. Someone had to lead their offspring by the hand to apologize at home with affection and harmony. Thus every

time of any activity arranged in the village, the villagers would be fully united in action and spirit, singing the song of the village which was “**Kudi Jeen’s Child**”, indicating the unity of the village, the way of life of the villagers, the availability of a simple livelihood and all homes were in the Thai pattern with high space under the house. It might be necessary to have a boat for travelling along the canal as a shortcut inside the village at that time (Santa Cruz Church., 1996c)(pp.18).

Santa Cruz Church was always considered to be a strong community and the community center until the present and has had regular activities for Catholics in the community associated with the Church. However, the important role of Santa Cruz Church as the center of Roman Catholic Christianity in Thailand and a center of prosperity declined after the King Rama IV period for two main reasons as follows.

**1. Change of Communication Characteristics.** In the period of King Rama IV, there were contacts with foreigners, particularly Westerners, also treaties made with the Westerners, and therefore a reduction of junk trade with China. The king also constructed Charoen Krung Road to be the first road. Later, in the period of King Rama V, more roads were cut and the prosperity then moved from Kudi Jeen community to the Bangkok bank for its better communications.

**2. Change of Catholic Missionary Center.** In the period of Thonburi, Santa Cruz Church was the missionary center where Father Corre gathered about 400 Portuguese, Chinese, Thai, and Vietnamese people. However, the political crisis caused Mgrs Garnault and Coude to be dislodged from the Kingdom in 1779 until the next reign. However, there were two big changes as King Rama I had a policy to recover relations with the West, particularly development of friendship with the Portuguese at Macao and, in the battle with Cambodia and Vietnam, Cambodians and Portuguese entered in 1785 and the king allowed them to stay at Conception Church, Samsen. Then there was a big group of Roman Catholics consisting of Portuguese and Cambodians dwelling there. At Santa Cruz, they were Portuguese and Chinese. In that period, Portuguese Roman Catholics did not accept French Fathers and asked to build a new church which was Mae Phra Luk Prakhom Church or Kalawar and the land was conferred by King Rama I in 1786. So this became the third Roman Catholic community. This Roman Catholic group requested the Archbishop at Goa to send

Portuguese priests to administer the church but Goa refused. Finally, this group of Roman Catholics accepted the administration of the French Bishop. When the Roman Catholic group separated to three churches, the role of Santa Cruz as Catholic Center started to reduce. However, it had still been the church where all Abbots/Bishops dwelt until 1801, such as Mgr. Le Bon, Mgr. Coude and Mgr. Garnault. In addition, in 1796 Mgr. Garnault established the printing house at Santa Cruz Church in order to publish the Roman Catholic Teaching Book. However later, at the end of the reign of King Rama III in 1841, the Siam Mission was separated into two. Pallegoix took a position as the Leader of the Eastern Siam Mission in 1845 and the Bishop's Residence called "Progue" was built at the Assumption Church. Moreover, in 1837, Mgr. Pallegoix moved the printing house from Santa Cruz to be newly established at Assumption which has used this printing house until the present. Also around 1820 Mgr. Esprit-Marie-Joseph Florens also moved novices out of Santa Cruz to dwell at Assumption, causing the transfer of the Missionary Center from Santa Cruz to Assumption from that time (Santa Cruz Church., 1996c) (pp.17).

### **Significance of Rites in the Church**

For Christians, the significant rites ritualizing birth until death are considered to be necessary practices starting from Baptism at birth, Matrimony, and Mass or going to perform religious activities required for weekly performance. All must be performed in the Church. Therefore, when Father Corre gathered people to establish "Santa Cruz Camp" in 1769, even though it was in a deficient situation, it was considered to be very essential. The Catholic rite had very strict commandments observed in the Christian era since the birth of Christ.

As the religious commandments were strict, no heretical beliefs had influence in terms of artistic works. This was different from both Theravada and Mahayana Buddhist monasteries and Chinese Shrines where artistic works of other religions or the expression of ways of life of people in each era will appear in mural painting images of Thai monasteries.

The third building of Santa Cruz Church was in western architectural style. From the administrative history of Santa Cruz Church, it can be seen that of the 28 abbots since Father Corre (1800-1942) all were Westerners, mostly French. Father Kinh Dacruz after being ordained as a novice in 1872 at Assumption Church, was ordained with Jean Louis Vey (French), when Mgr. Perraux was the existing Bishop, also French, and used to take the position of the Abbot of Santa Cruz Church. The third building of Santa Cruz Church was when Father Dacruz was the Abbot for 13 years. He recorded information about the church construction in Roman alphabet but being possibly pronounced in the Thai language (Santa Cruz Church, 1996: 60). The name of the architects who was the designers were Italians Annibale Rigotti and Mario Tamagno, although some church seniors assumed that Father Dacruz gained the design from other churches where he used to regularly dwell and also consulted with Mgr. Perraux. It was observed that the interior design of Santa Cruz Church had features very similar to the interior design of Assumption Cathedral which was built by Mgr. Perraux.

Sculptures in the Church included the statue of the Madonna (Our Lady), a statue of Jesus Christ and several saints, entirely imported from France.

In the big restoration and renovation of the Church in 1996, the cave of the Madonna and statues of the Crucifixion of Jesus, Mother Teresa and the Good Shepherd were added as well as the stained glasses were remade. However, all these statues were made in Thailand.

The architecture of today's structure of Santa Cruz Church has reflected the western cultural influence particularly French and Italian architectural styles flowing from the French shepherds of the Siam Church.

From the analysis of cultural and social contexts influencing Santa Cruz Church, we can note that other western missionaries were entering Thailand since the early period of Rattanakosin such as Dr. Bradley, Dr. Smith, but they were the missionaries of different sects so there was no influence from them on Santa Cruz Church.



**Figure 38** Father Gulielmo Kinh Da Cruz  
**Source :** Santa Cruz Church

### **Conclusion**

The cultural and social contexts influencing religious art of Roman Catholic Christianity (Santa Cruz Church) included the following.

1. The King played a very important role in being the patron since giving the land and money for church construction (in the Thonburi period). Later when the Catholic community expanded, the King in the early period of Rattanakosin conferred additional lands on the Bangkok riverbank but two big conflicts on belief and practice occurred in the periods of Thonburi and King Rama III, resulting in the exile of Fathers out of the country.

2. Religious art at Santa Cruz Church was completely influenced by western styles since the Abbots and Catholic Bishops in the era for construction of all three buildings of the Church were Europeans.

3. Since the period of Thonburi to the early period of Rattanakosin, Kudi Chin area and Santa Cruz Church played a very important role in the national economy since they were the commercial regions of the westerners. However when the missionary center was transferred from this Church to Assumption Cathedral with the construction of Charoen Krung Road, the role of Santa Cruz Church lessened.

## Islam

### Political and Administrative Context

Tonson Mosque, Kudi Yai or Bangkok Yai Mosque, was the first important mosque of Thonburi community, built by the Muslim community who travelled to Thonburi following the Ayutthaya period. The political and administrative contexts in different periods then played crucial roles in ways of livelihood, mutual activities, particularly for Muslims of Sunni and Shia lineage. Tonson Mosque became a center. The religious activities performed at Tonson Mosque developed in different periods along with community prosperity. Tonson Mosque has been very important for the history, settlement, and significance of Muslim ethnic groups in Thonburi.

### Tonson Mosque in the Ayutthaya Period

Tonson Mosque was the first mosque in Thonburi. Although there is no clear evidence when it was established, one can assume that it would be simultaneous with the Muslim community entering into Bangkok for settlement. In the Ayutthaya period, Thonburi was the customs house frontier. In 1557, according to hearsay, Tonson Mosque started in the reign of Phra Chaeng Song Tham (succeeded to the throne in 1656-1688). The first building might have been as a Baray feature by constructing it to be a small-sized wooden house raised high above the ground with partitions of woven bamboo strips, thatch roofing, with a terrace in front of the house. It looked like the monk's cells more than anything else (Forum Organizing Committee, 2001: 5). Later, in the regime of King Narai (1656-1688), several government officers in key positions were Muslims. *Phraya Ratcha Wang San* (Mahamood) was officially approved to be chancellor for navy supervision with duty to supervise 200 French soldiers and to protect Wichaiyen Fortress. Phraya Ratcha Wang San served under the crown to be the protector of Bangkok City Fortress and he moved his family and joined with the Muslim army to build Tonson Mosque here in 1688 (Forum Organizing Committee, 2001: 8). The old mosque was probably demolished and a new building was built, expanding the mosque to be wider and changing the building to be teak with baked clay tile and sand tile roofing. Tonson Mosque or Kudi Yai was formally built by Phraya Ratcha Wang

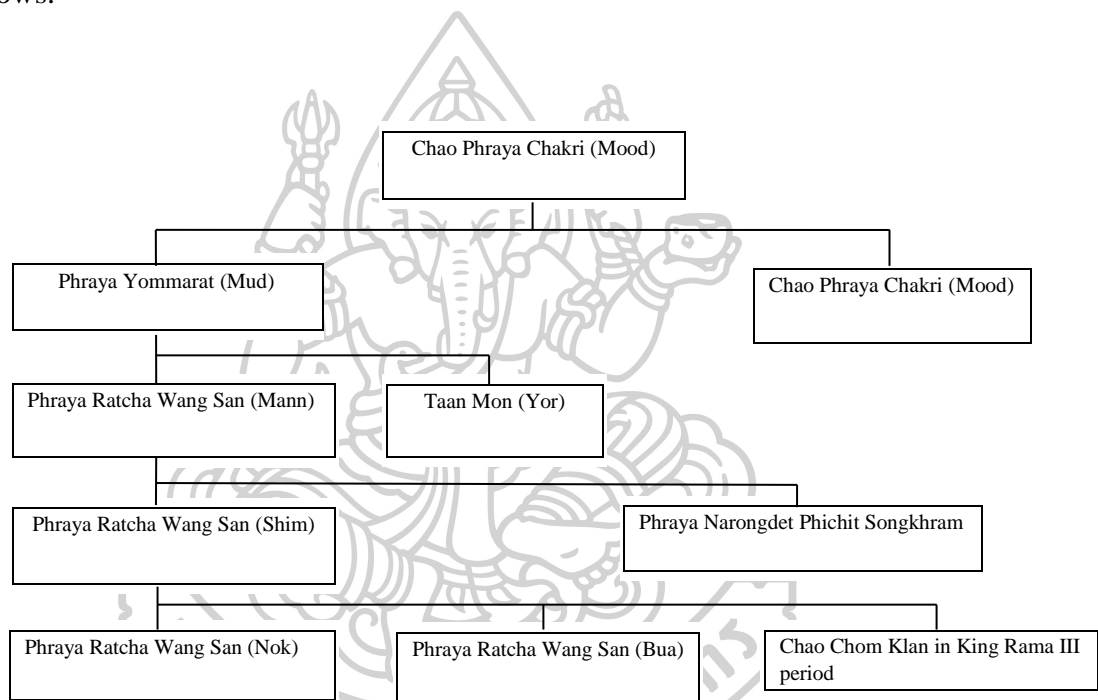
San in order to be the place to continuously perform religious activity of Muslims in Thonburi community until the Thonburi period.

### **Tonson Mosque in the Thonburi Period**

In 1766, Burma moved its troops to attack Ayutthaya in the period of Phra Chao Ekkathat and Ayutthaya was sacked. Phraya Wachira Prakarn broke out in order to move the troops to liberate and unite the provinces, reassert independence and establish Thonburi to be the capital to replace Ayutthaya. In 1767 there was the big Muslim migration from Ayutthaya passing down the Chao Phraya watercourse. This group called "Kak Phae" settled down at the riverside and canal side in order to carry on commerce along the Chao Phraya riverside to the mouth of the canal variously called Bangkok Yai or Khlong Bang Luang and Khlong Bangkok Noi which were the lively ancient community areas of Muslims in Thonburi by having Tonson Mosque or Kudi Yai as center of religious activity for Muslims of Sunni and Shia lineage. In the period of Thonburi, Phra Chao Chakri (Mood), descended from the Sultan Sulaiman (Sah) Family of Mueang Songkhla, played a significant political and administrative role. Tonson Mosque then became the center of a lot of noblemen and Muslims, causing the expansion of the Mosque to be 10 meters wide and 15 meters long. King Taksin conferred the Quran engraved wooden board. This got stuck at the waterfront pavilion of the Mosque, however. The military commander of a unit of the old-style army took it for presenting to King Taksin who thought that it was a good omen to give it to Tonson Mosque and then confer it and small and big lanterns or kettle lanterns for decoration in the Mosque. In addition, when Chao Phraya Chakri (Mood) died in 1774, King Taksin himself proceeded to join the funeral and conferred additional land at the back of the Kubo (cemetery) to Tonson Mosque (Forum Organizing Committee, 2001: 20). In this period, Tonson Mosque or Kudi Yai or Bangkok Yai Mosque was the center of religious activity for Muslims in both Sunni and Shia lineages. The large Muslim community in Thonburi has coexisted peacefully and continuously from the Ayutthaya period till the Rattanakosin period.

### Tonson Mosque in the Rattanakosin Period

In the early Rattanakosin period of King Rama I to King Rama III, the Muslim liege who played the political and administrative roles were appointed to be Chao Phraya descending from Chao Phraya Chakri (Mood), the lineage of Sultan Sulaiman Sah, then from Chao Phraya Chakri (Mood) till Phraya Ratcha Wang San (Bua). Tonson Mosque was the crucial place of religious activity of the Chao Phraya and included all Muslims who resided in this community as a classless society. The bloodline was as follows.



(Forum Organizing Committee, 2001: 25)

Increasing population in the Muslim community in the early Rattanakosin period inhibited the performance of religious activity. The wooden building of Tonson Mosque was damaged and some Muslim groups had to expand their residences. The big merchants and the wealthy men descending from Ayutthaya and Thonburi of Toe Yi lineage built another Mosque at Khlong Bangkok Luang opposite to but not far from Tonson Mosque to be called Kudi Khao or Bang Luang Kudi Yai Mosque. The wooden building was continuously restored and renovated. In 1815 in the King Rama II period, the wooden building of Tonson Mosque was demolished by Taan Luang Kocha Issahak



(Nakhoda-Ali) collaborating with Taan Ket, the son of Phraya Wang San (Wang), and Taan Son, the son of Taan Phuek, to rebuild Tonson Mosque as a brick and mortar building of 7 wah height, two layers of roof of 6 wah width and 8 wah cubits length, and in a Thai architectural style. The gable-roofed building with pediment was completed in 1816. The building style was similar to the throne hall in Bovornsathanmongkol Palace with big doorpost, gable, gable apex, toothlike ridges on the sloping edges of a gable, also similar to a Buddhist monastery. The engraved stained glasses were built in and covered with lacquer and gold leaves. Its interior was beautifully decorated. Rama III passing through Khlong Bangkok Yai saw the new Kudi, raised his hands to pay obeisance and asked what was the monastery? Upon recognizing that it was not a monastery, the King told Luang Kocha Issahak (Nakhoda-Ali), a Muslim royal page, to remove a lifting gable apex in order to prevent any further misunderstanding. Later, a big wall enclosing Kudi Yai was built, thick as in the Thai style. Luang Kocha Issahak asked to graft pine trees from the Royal Palace for plantation at both sides of the doorposts. When the pine trees grew to be tall and slender, the place was called "Tonson Mosque" and this name has been formally used to the present (Ministry of Education., 2001)(pp.145-146). The third building of the Mosque is an elegant brickwork building, showing the prosperity of the Muslim community. Tonson Mosque was renovated and improved by additional construction in the period of King Rama IV and King Rama V with the integration of Thai architectural style and western style continuously developed over the Rama III, Rama IV and Rama V periods. Tonson Mosque played a crucial role for Muslims who came to perform religious activities. It was important that Tonson Mosque also gained the royal assistance from the kings of the Chakri Dynasty, with visits from the kings themselves. On April 26 1946, King Rama VIII and his brother Prince Bhumibol Adulyadej proceeded to listen to a lecture about the history and background, also signed a visitors' book and spoke with Muslims of Tonson Mosque, to the delight of Tonson Mosque's people (Forum Organizing Committee, 2001: 28).

The third building of Tonson Mosque dates from 1816 and has been significant as the center for religious activity of Muslims for 136 years. The Mosque deteriorated and the Committee then built a new Mosque in December 1952 by constructing on the

original building walls in an Egyptian-Muslim architectural style. This was built on the original square shaped plan to be a masonry building with gable roof, as a single-storey building with high platform about 8 metres and facade with balcony and tower projected from the structure to mark the entrance. The tower is square in plan, of masonry, higher than the main building and separated into two parts. The lower part carries a "Tonson Mosque" nameplate. Above the nameplate there is a cylindrical dome feature decorated with moon and star symbols. The construction of the building was completed and submitted on January 2 1954. It is an elegant building and continues as the center for religious activity of Muslims until today.

Tonson Mosque has been a significant place continually in three ages as the center and expression of Muslim livelihood, prosperity and peaceful coexistence in Thonburi.

### **Social Context**

In Thonburi community, the diversity of nationalities coming for settlement included Thai, Lao, Cambodian, Vietnamese, Mon, Portuguese, and Chinese. Muslims in each community would have a religious center for worship. There have been religious places for Buddhism, Christianity, Islam, and Taoism (Shrines). The six religious places studied here played significant roles in historic continuity, settlement, and Thai national history. The social diversity of nationalities and religions was not an obstacle toward conduct of life in the society. Peaceful coexistence led to high prosperity for Thonburi.

**Social Context of Tonson Mosque.** The Mosque has been very significant for Thonburi Muslims from birth until the point of death. Muslims not just utilize the Mosque for religious activity, as it is also significant as the vehicle for relationships and connections of Muslims. The utilization of the Mosque expresses coexistence in the society of Muslims. Everyone must give the priority and adhere to the mutual way of morality with consciously held norms.

**Significant Role of Tonson Mosque.** Tonson Mosque is located at the community center and its environs have been the habitation of Muslims dwelling in the

nearby area. Every square meter of the space has been worthily utilized and has supported true benefits to Muslims. The Mosque is open for visitors all the time. Muslims see the Mosque as a part of their livelihood with social norms and ways of practice according to Muslim principles. The religious practice or religious rite will be clearly divided between male and female areas. Tonson Mosque has divided its space into four main sections as follows.

Section I: Space inside the Mosque building has been divided into two sections. The major section of the Minbar or Mihrab is the place where the imam introduces the ritual, inside the hall. These rituals will be performed by men only and ladies are not allowed to be involved during ritualizing or worship of Allah's kindness.

Section II: The building area connecting to the Mosque building is the place for worship of Allah's kindness or the catering space for ladies.

Section III: Upper storey area of the Mosque building and the surroundings of this area is a place reserved for ladies.

Section IV: The surrounding area of the Mosque building is divided into two sections. The front consists of a pavilion for religious rites, a building of the Islamic Joint Association, octagon pavilion, and a body cleaning place. The area at the back is the Kubo which is the cemetery located near to the Mosque building, with parts to the sides and back. Both male and female Muslims are allowed to use this space.

According to the Muslims' principles for mutual utilization, acceptance and continual worship and practice, Muslims will strictly not discriminate or adhere to castes and classes. Tonson Mosque reveals a society with peaceful coexistence and mutual civility. Tonson Mosque has supported two lineages of Muslims, Shia lineage and Sunni lineage.

### **Economic Context**

According to the surrounding condition of the Muslim community, the living conditions have developed since the Ayutthaya period and through three ages of Rattanakosin. Tonson Mosque has been the center reflecting well the economic

condition of the community. Particularly, the leaders of Tonson Mosque constructed the second Mosque building to be a teak building with tile roof. Chao Phraya Ratcha Wang San (Mahamood) was the initiator. It has been the center for religious activity of Muslims without sect discrimination or caste and class stratification. Muslims coexisted peacefully in an environment of different nationalities travelling for settlement in the same community. In the Thon Buri period, Thonburi community at Tonson Mosque area comprised several nationalities of immigrant people. It was always intimately linked to water, including the raft Indians who emigrated from Ayutthaya and had commercial occupations. The commercial economy then was prosperous both onshore and in the watercourses. The economic context in this period was in one of prosperity and the Muslim community expanded with increasing population. The community leaders provided patronage and continuously participated in implementation of religious activities.

In the Rattanakosin period, the economic context of the community at Tonson Mosque area again had high prosperity and was counted to be critical for change. There was now a larger population of Muslims and so Tonson Mosque could not support them all. Some groups of Muslims then built several other mosque buildings. Several places of mosques for Muslims, both Sunni and Shia, were built in areas not far from Tonson Mosque. Some mosques did not have a Kubo. All Muslims give high priority to the deceased and respect the corpse of the deceased even though they are not their relatives. Tonson Mosque also emphasizes the corpse of the deceased. Today's Kubo of Tonson Mosque has been the place to support the corpses of the deceased Muslims of both Sunni and Shia lineages for funerals.

### **Cultural Context**

Mosques have played a crucial role in Islamic culture and in the lives of Muslims. The Mosque is the actual center of a Muslim community. Muslims will be taught to have commitment to their Mosque from birth till death with mutual ways of practice according to Islamic dogma. It is a prohibited place for people who are apart from Islam or heretical. The five significant functions of the Mosque, from the interview of Assoc. Prof. Saowanee Chitmuad, are the following.

1. Religious Activity Center
2. Tradition, Belief, and Cultural Center
3. Political Center
4. Political, Economic and Social Center
5. Medical Center in the Muslim Community

The crucial role of the Mosque in space utilization for religious activity has been divided into three main sections.

1. Altar, Mihrabor Mihrok which is the section for the imam to introduce the ritual.
2. Big hall space area for religious activity of Muslim men.
3. The surrounding area is used for women's worship and for catering for the religious ceremony on significant days.

Islam is a religion revealed to mankind with the intention of presenting a peaceful life where the infinite compassion and mercy of God manifests on earth. God calls all people to live by the moral values He sets so that compassion, mercy, peace and love can be experienced all over the world.

### **Bang Luang Mosque**

#### **Administrative and Political Context**

The religious place for Kudi Khao Muslims is located at the waterside of Khlong Bang Luang or Bang Luang Village. The book of "physical composition" of Rattanakosin identified that Bang Luang Mosque was built in the period of King Rama I's succeeding to the throne, during 1782-1799. A Muslim millionaire merchant descending from the Ayutthaya and Thonburi periods named Toe Yi gathered the Muslims to construct a Mosque in the village (Ministry of Education., 2001)(pp.151-152), as the result of higher density of Muslims at the Tonson Mosque area or Kudi Yai community. Tonson Mosque could not support the religious activity of all the Muslims who then broadened and established a new community on the opposite area of Khlong

Bang Luang towards Wat Hong. The administrative and political context of Bang Luang Mosque was not as outstanding as Tonson Mosque since it was an extension from Tonson Mosque. There is no obvious evidence for construction of the Mosque but it might have been at the end of the King Rama I period. There might have been a temporary building around 1815 with the demolition of Tonson Mosque, when Muslims needed to find a place for religious activity. The clear evidence for the construction of today's Bang Luang Mosque building has disappeared. From the research on the background of Muslim settlement in Thonburi from Ayutthaya to Rattanakosin and the evidence of Muslim settlement in Kudi Yai community area, it seems that Kudi Khao community was an extension of Kudi Yai community for Muslims who were a part of Kudi Yai community as a kindred community. It seems that there were two Mosques, which was impossible as it would suggest that the present building would be around 190 years old. Moreover, Tonson Mosque itself has had four buildings with today's Mosque the fourth building. Incidentally, this building of Bang Luang Mosque is not in any architectural style of the period of King Rama I or King Rama II but in that of the period of King Rama III.

### **Political and Administrative Context Affecting the Construction of Bang Luang Mosque**

**The First Building of Bang Luang Mosque** occurred with the migration from Kudi Yai community to establish the new community by Toe Yi, the initiator of the community's establishment in the period of King Rama I to King Rama II. The Mosque was likely built for community support in the same period that Tonson Mosque was demolished for new construction in 1815, when no mosque would have been available. The first Mosque building might have been temporarily built and possibly similar to the wooden habitation constructions of Muslims who had just entered for settlement. Meanwhile, Bang Luang Mosque community might not yet have been called Kudi Khao community as it had only a small population and a modest mosque.

**The Second Building of Bang Luang Mosque** or today's Bang Luang Mosque was built after the completion of the third building of Tonson Mosque. Chao Sua Phook, of the family of Phookkapinyo, a Chinese merchant whose wife was Muslim, was involved in this building in the period of King Rama III. Bang Luang Mosque was built according to the style of the third building of Tonson Mosque which was built in 1815 and completed in 1816 in a Thai architectural style of brick and mortar. The builder who was a Chinese millionaire applied the contemporary shrine style. The popularity toward a Chinese hybridized architectural style in the period of King Rama III was a crucial trend. Furthermore, Bang Luang Mosque resembles a Phra Ubosot (Hall of Temple) Phra Vihara (Buddha Image Hall) design. It is doubtful whether Tonson Mosque was also built in similar style to a Phra Ubosot or Phra Vihara and was thereby the original of Bang Luang Mosque which was built to be a Thai style masonry building with white painting, becoming the origin for Kudi Khao or Kudi Khao community according to the symbol of an outstanding white building mosque of Kudi Khao community at the waterside of Khlong Bang Luang, becoming the origin of Bang Luang Mosque or Kudi Khao, the community that was separated from Kudi Yai. Bang Luang Mosque then has the features of a monastery. The interior decoration of the Mosque was inserted with porcelain inscriptions in the walls and having windows showing incantations of Muslim truth and the Mihrab in the form of an arched entrance with molded design covered with lacquer and gold leaves and decorated with Thai Kanok style stained glass. The designer was Chao Sua Phook who sought to imitate the design from the arched entrance of Wat Anongkharam as the model (Forum Committee, 2001: 96).

The political and administrative context more or less affected Bang Luang Mosque and the leader's role was not apparent. Bang Luang Mosque is a mosque of the Sunni Muslim sect and located among Muslim habitations which have been situated next to the Mosque. Its area is about 2 rais including the Kubo space. The Kubo is located in front of the Mosque. Bang Luang Mosque has a belfry building at the north serving as both a symbol and the place for calling the muslims to prayer, most notably for the Friday worship. Bang Luang Mosque then has been a center for religious activity, with close proximity to Muslim habitations.

### **Social Context**

Bang Luang Mosque or Kudi Khao community emerged due to the expansion of Muslims of Kudi Yai community or Tonson Mosque. Bang Luang Mosque was the mosque of a Muslim community who emigrated from Ayutthaya after being defeated and destroyed by Burma (Phiphit Phesat Luang., 1949)(pp.27). Muslims who had depended on selling goods from rafts at Tambon Hua Laem, Hua Lor, and Khlong Ta Khian, and who accounted for hundreds of habitations, evacuated and withdrew their rafts and floated downstream to escape and dwell at Tambon Bang Luang from Tambon Bangkok Yai to Wat Weru Rachin on both sides. When all of these Muslims congregated in Thonburi, Bangkok Yai Mosque was insufficient for their religious needs. Taan Toe Yi and his group accordingly built another Mosque at Tambon Khlong Bang Luang, opposite to Bangkok Yai Mosque (Forum Committee, 2001: 96). One part of the raft Indians were eminent merchants who were the patrons of Bang Luang Mosque. Kudi Khao community was subsequently highly developed and prosperous. It was overcrowded, dense and tightly inhabited with all parts of the community area well used. There was generosity with mutual assistance and local peace. The community of Bang Luang Mosque had a good economic situation and life in the community, both on land and in the canals, and was mostly a commercial community including Thais, Chinese and Muslims trading peacefully.

### **Cultural Context**

Bang Luang Mosque played a role and had practices similar to those of Tonson Mosque. However the utilization of interior space of the Mosque was slightly different, possibly owing to the features, style and space inside the building which was smaller than that of Tonson Mosque. Bang Luang Mosque has divided its interior space as follows.

1. Altar, Mihrab or Miah Rob are the section where the imam introduces the ritual.
2. The interior area is divided into two sections, the larger for men and a smaller curtained area for women.



3. An exterior balcony area at the facade of Mosque is the place for meeting and association of Muslims who travel to the Mosque.

The proximity of Bang Luang Mosque to Muslim habitations is close, and the Mosque has become a part of Muslims' living according to the mode of Islamic culture.

### **Characteristics of Religious Places at the Thonburi River Banks**

As Thonburi community has been the assembling place of different ethnicities for several nationalities, there have been religious places of Theravada and Mahayana Buddhism, Christianity and Islam in this community. The researcher conducted purposive sampling of six places as outlined above, namely two Theravada Buddhism monasteries which are Wat Intharam Worawiharn and Wat Kalayanamitr Varamahavihara, a place of Mahayana Buddhism which is Kian Un Keng Shrine, Santa Cruz Church as a Christian Church and two Islamic Mosques, notably Tonson Mosque and Kudi Luang Mosque.

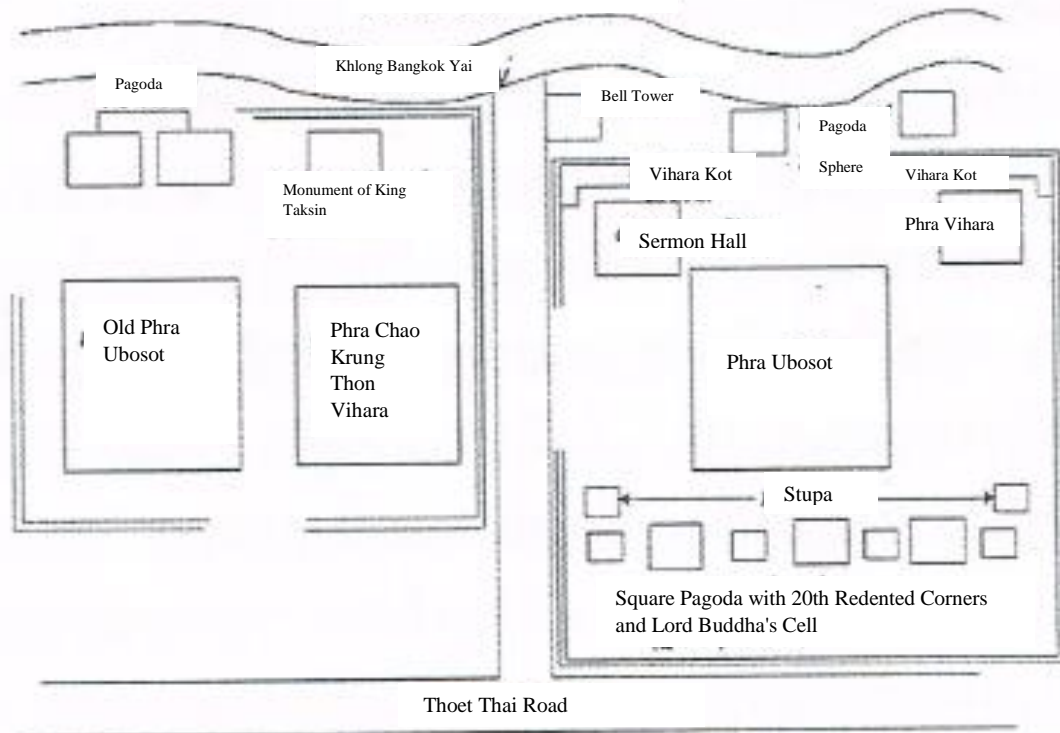
#### **6.1 Artistic Work Featured in Religious Places of Theravada Buddhism**

On the basis of the case studies of Wat Intharam Worawiharn and Wat Kalayanamitr Varamahavihara, the findings could be classified into the four following aspects.

##### **Site**

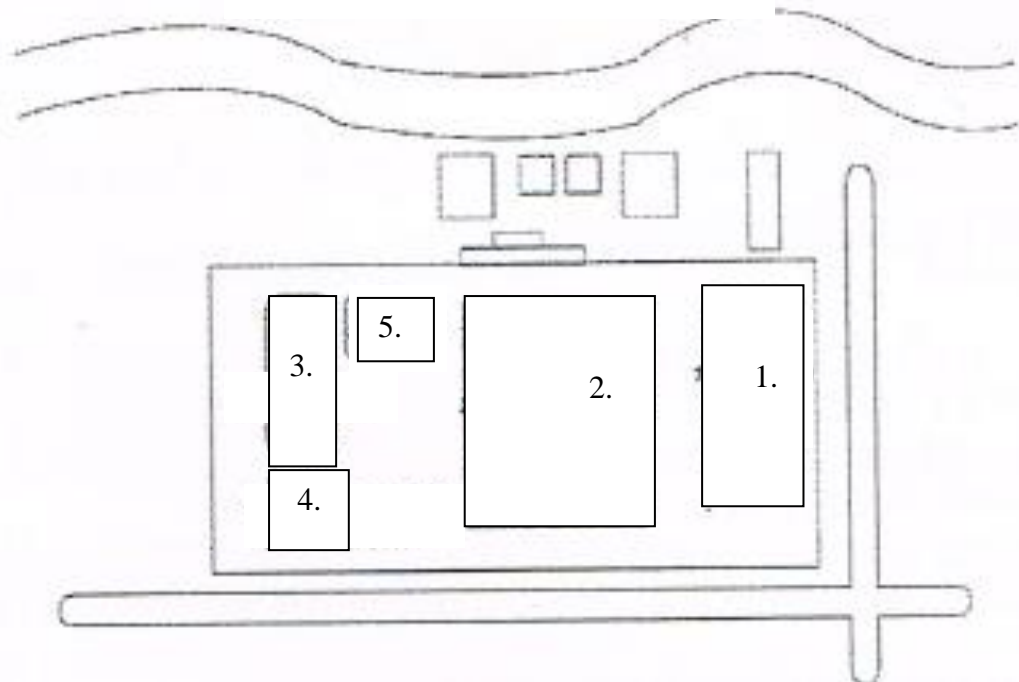
Wat Intharam Worawiharn and Wat Kalayanamitr Varamahavihara are located at the waterside of Khlong Bangkok Yai, which previously was the main channel of the Chao Phraya River, and the current Chao Phraya riverside. They face the waterfront, reflecting the convention of Buddhism monastery construction in facing to a transportation route. In the past periods of Ayutthaya, Thonburi and Rattanakosin, the river and canal had been the important transportation routes. Road construction in Thonburi only occurred in the post-national reform period. The royal land area conferred to the monks for construction of the Ubosot of Wat Intharam is that of the

current building of Phra Ubosot with 17.90 m. width and 28.60 m. length. The front of the monastery is at the waterside of Khlong Bangkok Yai in the west, the north is next to the community, the south is also next to the community and waterside, and the back (east) fronts Thoet Thai Road that was constructed later.



**Figure 39** Layout of Wat Intharam Worawiharn

Wat Kalayanamitr Varamahavihara was located at the mouth of Khlong Bangkok Yai facing the Chao Phraya river and opposite Rachinee School. The land area conferred by the King to the monks for building the Ubosot and the area surrounding is 13.75 m. width and 41.53 m. length. The surrounding of monastery area is 262 m. long at the east and 266 m. at the west with a dike alongside the monastery to be the border to the Chao Phraya river. The north is 206 m. long with a dike alongside the monastery as border to the Chao Phraya river, the west is 216 m. long with a gutter alongside the monastery as border to the residential area and some parts of the monastery land.



1. Ubosot (Hall of the Temple)
2. Royal Buddha Image Hall
3. Small Buddha Image Hall
4. Bell Tower
5. Hor Dhama Montien Thalerng Phra Kriet

**Figure 40** Layout of Wat Kalayanamitr Varamahavihara

### **Architectural Aspect**

The architecture of Wat Intharam Worawiharn and Wat Kalayanamitr Varamahavihara distinguishes two zones, the shrine zone and the monastery zone. The shrine zone enshrines sacred places and sacred objects that relate to the Buddha in some buildings in the area. The monastery zone is the place where the monks, who are the heirs of the Buddha and the Buddhists, dwell.

Inside the Buddhavas area is the most significant part of a Buddhist monastery since it represents the dwelling place of Lord Buddha. For permanent durability, the interior Buddhavas area of Wat Intharam has been divided into two parts. The first,

including the former boundary which was built by King Taksin, comprises the old Phra Ubosot of Phra Chao Krung Thon that was previously Phra Vihara, and the pair of stupas. The other area is that from the time of the big renovation by Phraya Sri Sahathep (Thongpheng Sripen), consisting of Phra Ubosot, Phra Vihara, the sermon hall in the monastery, the pair of stupas, three redented pagodas, and four monks' dwellings of Lord Buddha. In the Buddhavas area of Wat Intharam Worawiharn there is Phra Ubosot as the monastery's main element.

Inside the Buddhavas area of Wat Kalayanamitr Varamahavihara are important buildings including Phra Vihara Luang, Phra Ubosot, Phra Vihara Noi, Hor Phra Dharma Montien Thalerng Phra Kriet, bell tower, sermon hall of the monastery, pavilions with Chinese style roof, and a pavilion with three balconies. For Wat Kalayanamitr Varamahavihara, Phra Vihara Luang is the principal element of the monastery.

The architectural features inside the Buddhavas area of Wat Intharam Worawiharn and Wat Kalayanamitr Varamahavihara follow the conventional style and artistic work popular with King Rama III that could be classified into the following.

### **Conventional Architecture**

**Wat Intharam Worawiharn.** Inside Wat Intharam Worawiharn, the buildings with conventional architecture of the Rattanakosin period are as follows.

**1. New Building of Phra Ubosot.** Phraya Sri Sahathep (Thongpheng Sripen) built this in the area to enshrine the corpse of King Taksin with 17.90 m. width and 28.60 m. length. Phra Ubosot is big and its design is similar to the Phra Ubosot of Wat Hong Rattanaram, consisting of a high raised floor with balconies at front and back and bearing pillars to cover both sides of the terrace, three sides of two storey roof sheets decorated with gable apex (head of the garuda), toothlike ridges on the sloping edges of a gable (fin of the naga), swan tail (head of the naga) and pediments decorated with floral pattern being full in the top area, and the space decorated with two sets of small window panels in Thonburi period style. The wall of Phra Ubosot was perforated with five side window openings on each side decorated with arched windows in small stucco

gables placed in front of the main one. The gold appliqué on black lacquer covered with gilding was drawn with god images on the inside of all ten window panels. Each chiseled side consists of two sets of doors decorated with arch and small gable placed in front of the main one, being similar to the windows. The back of the door has a door-keeper image at all four openings. The building of Phra Ubosot is enclosed with a low wall featured with eight directions of arched Sema (boundary markers of a temple) in the figure of a palace with redented pinnacle in a lotus design consisting of the vines of three rows upon rows of lotus petals to support the pinnacle of the crest like the Sema feature in the low wall area at Wat Phra Si Rattana Satsadaram. The principal Buddha image in Phra Ubosot is a Maravichai posture Buddha image in Sukhothai period style, 10 feet- 3.5 inches long in the posture of meditation, named Phra Buddha Chinnaworn.



**Figure 41** Pediment and New Building, Phra Ubosot (Hall of Temple)

**2. Former Phra Vihara (Buddha Image Hall).** It was located at the front of the new Phra Ubosot (hall of the temple) to the right-hand side and was built by Phraya Sri Sahathep. The original building, according the evidence, consisted of two layers of walls, the outer with doors and windows like a normal vihara (Buddha image hall) and the inner of two sides with side gates and the front door with gold appliqué on black lacquer in an incomplete image of a tree bearing fruits in the shape of girls that has partly vanished but with the patterns still visible. A platform was constructed inside Phra Vihara and Tripitaka cabinets are at two sides. The principal Buddha image in the temple is in Maravichai Posture with two cubits and over for the long measure of the

Buddha statue in the posture of meditation. On the left-hand side is a Ham Yat Posture Buddha image and on the right a Ham Samutr Posture Buddha image. Along the walls inside and outside the Buddha image hall are 221 openings of Sema (boundary markers) of the temple to contain Buddha images. Today, the original Phra Vihara (Buddha image hall) is very dilapidated, untidy and deserted with trees growing in it. It was closed by the monastery due to its disrepair and registered to be an antiquity.



**Figure 42** Original Phra Vihara with two layers of wall

**3. Old Sermon Hall in the Monastery.** This is located at the left of the new Phra Ubosot and built by Phraya Sri Sahathep for enshrinement of the principal Buddha image in Mara Vichai posture of a Sukhothai style, of three cubits width, consisting of the group of Buddha images, two in Ham Yat posture and another three in Mara Vichai posture. The wall of the Vihara has 148 Sema openings on all four sides for enshrinement of Buddha images. The monastery has already been restored and repaired since it was registered as an antiquity. The masonry building has very high walls and two rows of overlapping roofs similar to the current Phra Vihara and is used as a place for Buddhists to make merit, observe the precepts, listen to sermons and meditate on important Buddhist religious days.



**Figure 43** Old Sermon Hall of the Monastery

**4. Cloister at the Left and Right.** This is at the front of Phra Ubosot and was built by Phraya Sri Sahathep together with the new Phra Ubosot in Thai style with pediment decorated with flower pattern, ordered one by one along the whole pediment. The cloister is the place for enshrinement of the Buddha images.



**Figure 44** Cloister at the Left and the Right

**5. Square Pagoda with Twenty Wooden Redented Corners in Rattanakosin Style.** The three masonry pagodas with twenty wooden redented corners is in the original early Rattanakosin period style. The stucco sculpture of Giant King and King of Monkeys figures was built at the base of the middle stupa between three pagodas

built alternating with four buildings of Thai-style Vihara called Lord Buddha's Cell, located at the back of the new Phra Ubosot.



**Figure 45** Pagodas with Twenty Wooden Redented Corners



**Figure 46** Base of Demon King and King of Monkeys Carrying the Middle Pagoda

**6. Spherical Stupa.** The two white masonry pagodas are erected on hexagon bases in the front of the outer layer of the low wall for the new Phra Ubosot. The pagoda base is enclosed with the decoration of bunches of flowery festoons in a stucco pattern.





**Figure 47** Spherical Stupa at the Front of Phra Ubosot

**7. Four Buildings of the Lord Buddha's Cells.** These alternate with the stupas at the back of the new Ubosot. The reclining Buddha posture image of 4.84 m. length is enshrined in the exterior frame of the cells. The other two buildings consist of a Buddha Bat Platform, and a coffin of Lord Buddha stretching his feet in the cremating posture to Phra Maha Kassapa for worship. Within all four Lord Buddha's Cells, the mural painting were decorated with an incoherent posies pattern on the walls.



**Figure 48** Lord Buddha's Cells Located between Square Pagodas with Twenty-Redented Corners.

**8. Couple of Stupas to the Left and the Right at the Back of the Ubosot.**

The stupas were built on high bases in the corn-cob shape to be stupas with twelve-redented corners and decorated with antique glazed tiles and stained glasses. The bases have arched directions for enshrinement of standing Buddha images, decorated with stucco pattern of garuda restraining naga. The two stupas were built together with the new Phra Ubosot.



**Figure 49** Couple of Stupas to the Left and the Right at the Back of Phra Ubosot

**9. Two Liberating Pagodas.** The pagodas are located in front of the old Phra Ubosot and built for carrying-on the tradition. However, the principle for the construction and its meaning has been changed since both pagodas were built for containing the royal cremated relics of King Taksin and his Queen for commemoration of their virtue and previous historical significance, and hence their meaning was different from the religious. It is assumed that the Liberating Pagodas were built in the year of great snake 1784, which was the year that Rama I allowed for cremating King Taksin's corpse at Wat Bang Yi Ruea; alternatively they may have been built earlier, with the old building of Phra Ubosot at the end of the Ayutthaya period. The royal chronicle did not mention this stupa and later its significance was changed. In the pagoda design, the big bell-shaped part has a height almost equal to the base

(Chainarong Dee-in., 1992)(pp.87). The pagoda containing the royal relic of King Taksin is located at the right hand side facing to Khlong Bangkok Yai. It was built with twelve-wooden redented corners and its total height including base is around 13.20 m. The base part is not too high. The lion base level is lifted up with the sharp-angled area outreaching in each angle of the lion's shin slightly uplifting and bending. The redented portion is large, almost half the length of the front of the pagoda part but each side has two levels of lion base which was the custom of the Ayutthaya period. Although three levels of lion base are available before reaching the frieze level supporting the bell part, this was seen to be in order. Beyond this is the lotus design consisting of row upon row of stucco lotus petals to support the bell part and of small upturning petals of lotus blossoms overlapped in 12 layers. This type of the lotus design consisting of row upon row of lotus petals to support this bell part could be found in several pagodas also with redented corners in the King Rama I period such as at Wat Phra Chettuphon, Wat Phra Sri RattanaSatsadaram, Wat Mahathat, etc. The design of the bell part or topmost relic-containing part of the pagoda has a facing frieze and above is the Lord Buddha's stone seat, with twelve-wooden redented corners, Kaan Chat, architrave and Bau Thala based on the upper level, and seven layers of vines of lotus design consisting of row upon row of lotus petals, and above is the Banana Blossom-like Apex decorated with picked grain of frost.

The pagoda containing the relic of the Queen has a style like that containing the relic of King Taksin. However, it is different in its details including no layers of the lotus design supporting the bell part. Also the lotus base to support the bell part and the upper part of the pagoda has none of the vine of the lotus design but it has 13 Plong Chanai instead. In addition, the contour line of the bell part and the pagoda is closer to a dropping and hanging tractrix line than the pagoda of King Taksin (Chainarong Dee-in., 1992)(pp.87).



**Figure 50** Photo of the Two Liberating Pagodas

**Wat Kalayanamitr Varamahavihara** buildings are mostly in Rattanakosin period style, as follows.

### **1. Phra Vihara Luang**

This is the tallest Phra Vihara in the monastery, very finely proportioned and in the middle of Wat Kalayanamitr between Phra Ubosot and Phra Vihara Noi, facing northeast to the Chao Phraya River. It was built in 1837 under Rama III, as the enshrinement place of "Phra Buddha Trai Rattana Nayok" (Phra Toh) that Chinese called "Sam Por Hud Kong" or "Sam Por Kong." The monastery organizes the annual worship festival at the end of the ninth month of each year. The foundation for construction of Phra Vihara Luang was laid without piling by using the method of ground excavation into a wide square-shape base and 2-3 overlapping layers of whole logs of timber. The size of Phra Vihara Luang is 31.42 m. width and 35.84 m. length (36.85 m.). The construction is in Thai architectural style, masonry, roof with tiles, decoration with gable apex, tooth-like ridges on the sloping edges of a gable, swan tail, and eaves. The pediments were in lacquer and gilding covering flowery pattern fretworks, with glass inlay. Doors and window are of single Rak wood with gold appliqué on black lacquer pattern and gold while the port or image at the arched gate and windows is in flowery molding pattern of gilding and glass decoration. The interior

pillars and walls are decorated with flowery design from the floor to the ceiling, painted in 1896.

## **2. Hor Phra Dharma Montien Thalerng Phra Kriet**

This is located at the southwest of Phra Vihara Luang and south of Phra Vihara Noi. King Rama IV built it in 1865 for replacement of the original tripitaka hall built at a place that used to be the raft mooring of Krom Somdet Phra Si Sudarak in the front of the monastery. Hor Phra Dharma Monthien Thaleng Phrakiat is the place to keep the Tripitaka and scriptures and is a two-storey masonry building consisting of enclosing terrace and roof decorated with gable apex, toothlike ridges on the sloping gable edges, swan tail, craven pediment in gilded flame and glass decoration with carved crown jewel image at the middle, flowery pattern stucco arched gate and window with the carved crown image in the middle above an ornate tray which is the symbol of King Rama IV, and engraved window and door panel in glass decoration and gilded flowery pattern.

## **3. Sermon Hall in the Monastery**

The sermon hall in the monastery is located at the northeast corner of the monastery. Previously, it was built in wood and consisted of four rooms. King Rama III was kind enough to build it in order to help Chao Phraya Nikornbodin. It was subsequently rebuilt at the original place to be a two storey, masonry and Thai style building.



**Figure 51** Wat Kalayanamitr Varamahavihara



**Figure 52** Phra Vihara Luang



**Figure 53** Hor Phra Dharma Monthien Thaleng Phrakiat



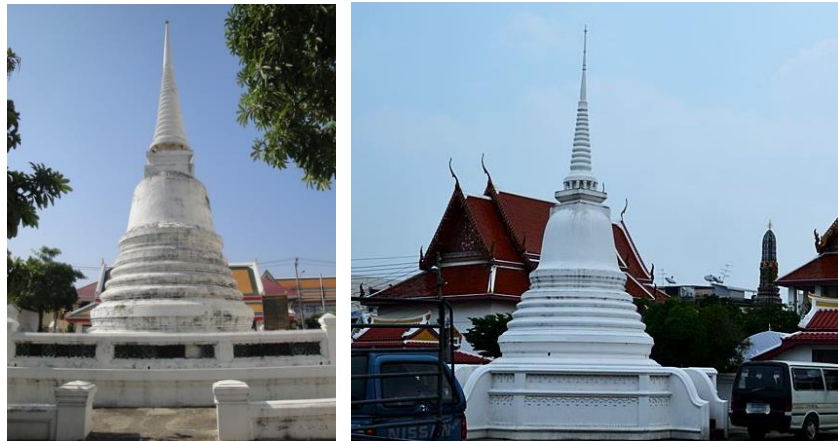
**Figure 54** Three Balconies Pavilion in the Front of Phra Vihara

#### **4. Three Balconies Pavilion**

The Three Balconies pavilion is in front of Phra Vihara Luang abutting a low wall and is a masonry and Thai style pavilion with pediment carved in male deity image holding a booklet and standing in a glass dwelling.

#### **5. Pagoda for Relic of Chao Phraya Rattanabodin (Rod or Boonrod)**

He was the son of Chao Phraya Nikombodin. The Pagoda is white and bell-shaped, located at Phra Vihara Luang. It is assumed to have been built in 1898.



**Figure 55** Pagoda Containing Relic of Chao Phraya Rattanabodin

## 6. Bell Tower

The Bell Tower is located at the north of Phra Vihara Luang and Hor Dharma Montien Thalerng Phra Kriet. It was built by Phra Soonthorn Samacharn (Phrom) in 1933 in the King Rama VII period on a square base with 9 m. width and 30 m. height. Phra Buddha in Ham Yat Posture has been enshrined at the upstairs of the bell tower with the biggest bell in Thailand with 192 cm. diameter, cast by a Japanese caster named Fuyiwara.



**Figure 56** Bell Tower



### **Architecture in King Rama III style**

The architecture appearing in Wat Intharam Worawiharn and Wat Kalayanamitr Varamahavihara is especially interesting as it exhibits a period of Chinese-Thai hybridity that reflects what might be seen variously as reflecting Rama III's Chinese predilections but also both a flexibility and an uncertainty running through elite society more generally. There are three features of this stylistic cacophony that are especially exhibited, as follows.

**Feature 1** relates to the royal favoured style as follows.

#### **1. Phra Ubosot, Wat Kalayanamitr Varamahavihara**

The location of Phra Ubosot was previously Chao Phraya Nikornbodin's house. It was built in 1827 as a masonry building with 20.88 m. width and 30.90 m. length in that Chinese architectural style that has been called the 'royal popular' style without gable apex, toothlike ridges on the sloping edges of a gable, and swan tail, and with pediment decorated with flowery stucco, multicolored glazed tile in a Chinese pattern, and arched doors and windows in flowery stucco decorated with glass. Inside Phra Ubosot, there are mural paintings about the life of the Lord Buddha and a set of altar tables in a Thai and Chinese mixed style painted according to the wall design of Phra Ubosot of Wat Ratcha-orot, and pillars painted in a kind of rice-grain-shaped design. The Buddha image in Pa Lelai posture has been enshrined as the principle Buddha image in Phra Ubosot. It was reported that previously Chao Phraya Nikornbodin (To) thought to build other postures of the Buddha image as the principal Buddha image, but as construction had not yet been managed, Rama III helped build this Principle Buddha image in Pa Lelai posture first.

Later, Phra Ubali Khunapamacharn (Pia) expressed his concern with Chao Phraya Rattanabodin that this principal Buddha image in Pa Lelai posture was seen to be available only at this monastery but unavailable in other monasteries. He saw it as proper to build another image of the Buddha in another posture to be the other principal Buddha image and this was consented to by Chao Phraya Rattanabodin. This other

Buddha image in meditation posture with 57 cm. width in the posture of meditation has appeared continuously until today.

At the front of Phra Ubosot, there are arched Sema and carved stone from China for decoration at intervals called the south pillar. The arched Sema enclosing Phra Ubosot has been made from stone carved with a beautiful pattern and stone dolls from China.



**Figure 57** Phra Ubosot and Phra Vihara Noi

## **2. Phra Vihara Noi**

Phra Vihara Noi was built in 1827, approximately concurrently with Phra Ubosot of 1835. It is located at the northwest of Phra Vihara Luang. The size and shape is the same as Phra Ubosot, to be the enshrinement place of many Buddha images in different postures. The principal Buddha image in Phra Vihara Noi is in Maravichai posture. The painting of the life of the Buddha on the wall inside has been significant for art history, and is in the King Rama III style and is the artistic masterpiece of the monastery. Phra Vihara Noi is in the Chinese style popular in the period of King Rama III and the same as Phra Ubosot.

**Feature 2** is the mixed architectural style between tradition and royal popularity in the King Rama III era as follows.

### **1. Old Building of Phra Ubosot of Wat Intharam Worawiharn**

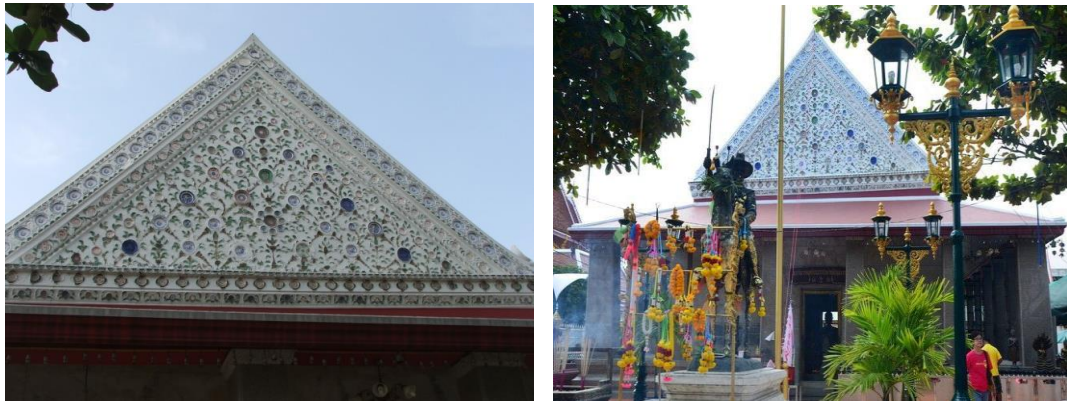
The old building of Phra Ubosot (currently Phra Vihara Dharma Sawana) is located at the waterside of Khlong Bangkok Yai. King Taksin built it at the time of its restoration and renovation. The architectural style is Thai according to the tradition in the period of King Rama V. Phra Taksin Khanisorn, the Abbot, restored and renovated it by replacing the roof and pediment to conform with the royal popular style. The masonry building is 10.28 m. width and 26.83 m. length. The size of the Ubosot room is 10.28 m. width and 19.04 m. length without pillar or veranda, and it has no side pillars. However, Phra Taksin Khanisorn (Sai), the Abbot of the monastery in the period 1905-1939, perforated the wall to open it and make windows of around 1.80 x 2.00 m. for six openings at each long wall and without any patterned decorations. The front and back terraces have wing roofs and pillars to support the weight of the roof. There are five square pillars with chamfers. There is a two-level roof and two rows of masonry pediments decorated with colorful tiles and painted potteries. The base of Phra Ubosot consists of lion leg bases bent and curved in the type of sagging rope or like the arch of a junk. The Phra Ubosot was built according to the design of a Phra Ubosot of the Ayutthaya period. Now, it is the Vihara for enshrinement of the Buddha image in royal clothing of King Taksin in meditation posture with 4 feet and 8.5 inches in length. Under the Buddha image is the relic mixed with small pieces of bones of the cremated corpse of King Taksin. In addition, the old Phra Ubosot has been the place for collecting 31 Buddha images that the ex-abbot gathered from different places. Under the altar are the ashes of people in the Intharayothin and the Pichayenyothin families. A Sword Bearing and Equestrian Statue of King Taksin has been enshrined in front of old Phra Ubosot.



**Figure 58** Old Building of Phra Ubosot, now Phra Vihara Dharma Sawana

## 2. Phra Vihara Noi

The Phra Vihara of Phra Chao Krung Thon Buri or the Vihara of King Taksin, Wat Intharam Worawiharn, is located at the side of the Old Phra Ubosot, facing to the waterside of Khlong Bangkok Yai, similar to the old Phra Ubosot in Thai style. When it was restored in the King Rama V period, the roof was changed to the royal style. The site plan of the building is almost rectangular, consisting of Great Hall with gallery porch surrounding, masonry wall (now covered with granite), a front door and back door entrance at one panel on each side, and a side window of two panels on each side. The interior area is about 7.78 x 7.87 m. However, when the Phra Vihara including wall was measured, it has been about 9.86 x 9.85, showing the thickness of the wall of Phra Vihara to be up to one metre, possibly due to the very high building (more than 6.5 m.) and with having to support the weight from the superstructure. The surrounding terrace area is about 1.50-1.80 m. wide and the pillars supporting the roof covering the terrace are about 0.65 x 0.65 m. The roof is in two overlaps and two rows, with a large brick pediment decorated with colored tile and pottery. The terrace roof is at lower level and connected at the level of a tie at the top of the posts of the principal roof, and surrounding four sides (Chainarong Dee-in., 1992)(pp.86). Inside Phra Vihara, there has been placed the royal bed and effigy of the king in meditation posture. This royal bed was used by the king as an overnight residence for sermon attendance and meditation. The royal bed had been placed earlier and the statue later, in 1966. The monastery made a new enshrining place for the statue of the king to be placed with the royal bed in the same Phra Vihara. Inside, the principal Buddha image is in Maravichai posture of the Ayutthaya period, 4 feet and 20.5 inches long in the posture of meditation.



**Figure 59** Phra Vihara Noi or Phra Vihara Phra Chao Krung Thon

### **3. Pagoda Containing Relic of Chao Phraya Nikornbodin (Chao Sua Toh), Wat Kalayanamitr Varamahavihara**

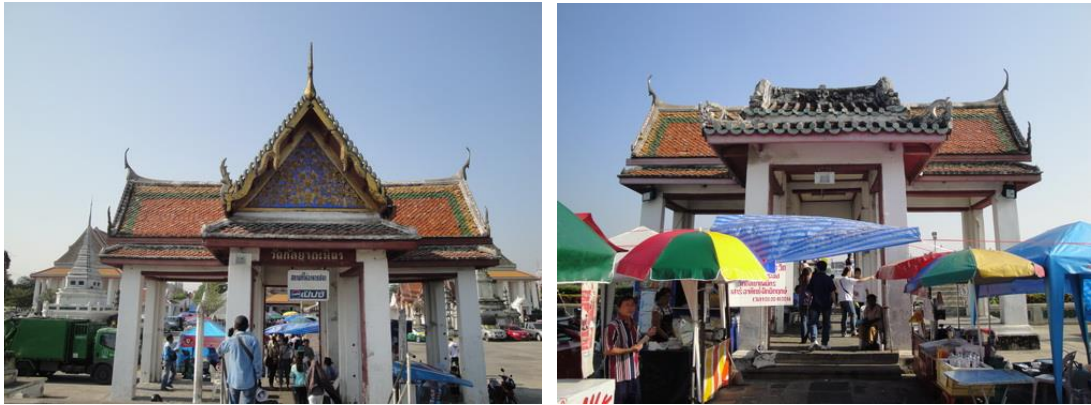
This was built in 1864. It is a square pagoda with twelve-wooden redented corners on a hexagon base decorated with marble, consisting of a low wall enclosing two sides of up and down stairs and Chinese style stone stupa erected at the four corners of the wall. These stupa are called Tha, and located at the northeast of the three balconies pavilion.

### **4. Square Pagoda, Wat Kalayanamitr Varamahavihara**

The superstructure is Thai. The pinnacle was made to be stupa with Thai decoration at all four corners. It is the container of the ashes of corpses excavated and found in the monastery. It is located at the northwest of the three balconies pavilion in a couple of pagodas containing the relic of Chao Phraya Nikornbodin (Toh).

### **5. Waterside Pavilion, Wat Kalayanamitr Varamahavihara**

There is a group of three pavilions facing the Chao Phraya river, in Thai style with the back in the form of a Chinese style pavilion.



**Figure 60** Photos of Waterside Pavilion

**Feature 3** covers Chinese artistic work, construction and decoration, as follows.

1. Chinese arched gate in front of Phra Vihara Luang, Wat Kalayanamitr Varamahavihara.
2. Couple of Chinese patterned small houses, Wat Kalayanamitr Varamahavihara in a Chinese architectural style.
3. Chinese Overlapping Layer Shaped Pagoda, Wat Kalayanamitr Varamahavihara, at Phra Vihara Luang.

#### **Sculptural Aspect**

The sculptures inside Wat Intharam Worawiharn and Wat Kalayanamitr Varamahavihara have mostly been Buddha images enshrined inside Phra Ubosot, Phra Vihara and the sermon hall in the monastery. The royal monument of King Taksin at Wat Intharam Worawiharn is there because that *wat* was regarded as the monastery for the reign of King Taksin. The royal ashes mixed with cremated small pieces of bones have been enshrined at Wat Intharam Worawiharn. The Buddha images inside both monasteries have included some that were newly made and some from the Ayutthaya period. The Buddha images have variously been from U Thong, Ayutthaya, Sukhothai, and also Chinese arts.

### 1. U Thong Art

The Buddha image is from the end of U Thong art and was built in the early period of Rattanakosin, called Phra Buddha Trai Rattana Nayok, the principal Buddha image in Phra Vihara Luang of Wat Kalayanamitr Varamahavihara. It is a stucco Buddha image covered with lacquer and gold leaves in Mahavihara posture, 11.75 m. length in the posture of meditation and 15.44 m. height. This Buddha image was made by King Rama III for enshrinement in Phra Vihara Luang. The King proceeded to start the auspices on May 18, 1837, due to the similar appearance of Luang Phor Toh, Wat Phananchoen, Phra Nakhon Si Ayutthaya Province, which was the original. When completed, the King conferred the name "Luang Phor Toh" synonymous with the primary name of Chao Phraya Nikornbodin whose name was Toh. Later, Rama IV conferred a new name. "Phra Buddha Trai Rattana Nayok", called by Chinese "Sam Por Kong" or "Sam Por Huk Kong." Phra Buddha Trai Rattana Nayok is the biggest sitting Buddha image of Bangkok. Today it is auspicious for both Thais and Chinese, in the belief that when worshipping Luang Phor Toh, it will bring benefit to their life and into their homes.

Phra Buddha Trai Rattana Nayok was built to imitate Luang Phor Toh, Wat Phananchoen which is a Buddha image from before Ayutthaya and from the end of U Thong. The significant feature is the halo on Phra Ket Mala (corona hair), ablaze with oval moon facial feature and hairlines. The strands of hairs are like jackfruit spines and the posture is Maravichai in cross-legged sitting and the substratum is bent and turned inwards.



**Figure 61** Phra Buddha Trai Rattana Nayok

## 2. Ayutthaya Art

The Buddha images according to Ayutthaya art appearing in Wat Intharam Worawiharn and Wat Kalayanamitr Varamahavihara are as follows.

2.1 Buddha image attired with royal apparel of King Taksin and the group of Buddha images inside the old building of Phra Ubosot. The Buddha image attired with Taksin's royal apparel is a Buddha image in meditation posture with 4 feet and 8.5 inches width in the posture of meditation. Under the Buddha image are ashes mixed with small pieces of bones of cremated corpses and ancient Buddha images. The principal Buddha image in Maravichai posture accompanies decorated Buddha images in Maravichai posture and in Ayutthaya style. There are 31 Buddha images in different postures.



**Figure 62** Group of 31 Buddha Images





**Figure 63** Buddha Images Attired with Apparel of Somdet Phra Chao Taksin Maharat

2.2 Buddha Images inside Phra Vihara Noi or Phra Vihara of Phra Chao Krung Thonburi. The principal Buddha image is in Maravichai posture and Ayutthaya style, 4 feet and 20.5 inches in width in long measure of the Buddha statue in the posture of meditation, enshrined together with two Buddha images in Ham Yat posture and three in Maravichai posture in front of the principal Buddha image, making six in total.



**Figure 64** The principal Buddha images in Maravichai posture and Buddha images in a group

2.3 Buddha Image in Pa Lelai Posture. This is the principal Buddha image in Phra Ubosot of Wat Kalayanamitr Varamahavihara and is 60 cm. width at the shoulders, 3.70 m. high from base to hair, and 5.65 m. in height from feet to hair. It was narrated that Chao Phraya Nikornbodin (To) had thought to build Buddha images in other gestures to be principal Buddha images but it was not managed as Rama III helped build this principal Buddha image in Lelai posture first.



**Figure 65** Buddha Image in Pa Lelai Posture

2.4 Phra Buddha Dilok Lokachet. The principal Buddha image in Phra Vihara Noi, Wat Kalayanamitr Varamahavihara is a stucco Buddha image in Maravichai posture.



**Figure 66** Phra Buddha Dilok Lokachet

### **3. Sukhothai Period Art**

3.1 Phra Buddha Shinnaworn. The principal Buddha image in the current Phra Ubosot of Wat Intharam Worawiharn is in Maravichai posture of Sukhothai style with 10 feet and 3.5 inches width, in the posture of meditation. It was built by Phraya Sri Sahathep (Thongpheng Sripen) in the King Rama III period.

3.2 The principal Buddha image inside the old sermon hall in the monastery or Phra Vihara is in Sukhothai style, having size of about 1.5 meters width and of beautiful appearance. In addition, there are two Buddha images in Ham Yat posture, a Buddha image in Um Bat posture, and a Buddha image in Ram Pueng posture. All four sides of Phra Vihara's walls were perforated into 148 openings and small-sized Buddha images have been enshrined in each.

3.3 The Buddha images enshrined inside the original Phra Vihara have included the principal Buddha image of about 1.5 meters in Sukhothai period art, accompanied by Buddha images in Ham Yat posture and Ham Samutr posture. All four sides of Phra Vihara's wall are perforated into 221 openings to both inner and outer wall. Small-sized Buddha images have been enshrined in each opening.

#### **4. Chinese Art**

The interior of the Buddhavas area of Wat Kalayanamitr Varamahavihara has been decorated with mandarins around Phra Vihara Luang, Phra Ubosot, and Phra Vihara Noi. These mandarins were imported from China on a Thai merchant ship that returned from doing business in China.

#### **Painting Perspective**

Wat Intharam Worawiharn and Wat Kalayanamitr Varamahavihara have mural painting inside Phra Ubosot and Phra Vihara for Wat Intharam Worawihara and inside the Buddha's cell as well. The paintings inside both monasteries accord with Thai traditional style. The paintings of both monasteries have outstanding features as follows.

#### **Mural Painting Inside Wat Kalayanamitr Varamahavihara Phra Ubosot**

The mural painting inside Phra Ubosot has a picture of the life of the Buddha with a kind of rice-grain-shaped design painting. The gold appliqué on black lacquer and golden design and the porter image were painted at the door panel of Phra Ubosot. The different images for the life of the Buddha were on the top of all four walls. The wall behind the principal Buddha image proceeds to show the clemency to Phra Nang Phimpha when going down from heaven to the second heaven where Indra dwells. The top of the separating wall in the front of the principal Buddha image shows the sharing of the relic of the Buddha and scene of the waterside in front of the city gate where there was displayed the way of life of different religious groups of people and foreigners in the period of King Rama III.

#### **Phra Vihara Luang**

Mural painting inside Phra Vihara Luang is in a flowery pattern, also on the interior pillars, stretching to the ceiling. The door panel is a single piece of the thick teak painted with the porter image in a gold appliqué on black lacquer and gilded design.

### Phra Vihara Noi

Mural painting inside Phra Vihara Noi is on the area above the apertures of windows and doors, narrating the previous times of the Buddha. Down to the door-window level, it was painted for narrating the ten fables by inserting details in the scene to be interesting representations of a raft of a Muslim from the past who sold potteries and had a Thai wife – there are pictures of Chinese, a Chinese style building with Chinese women inside the building, then also the picture of the westerners who stayed in that region.

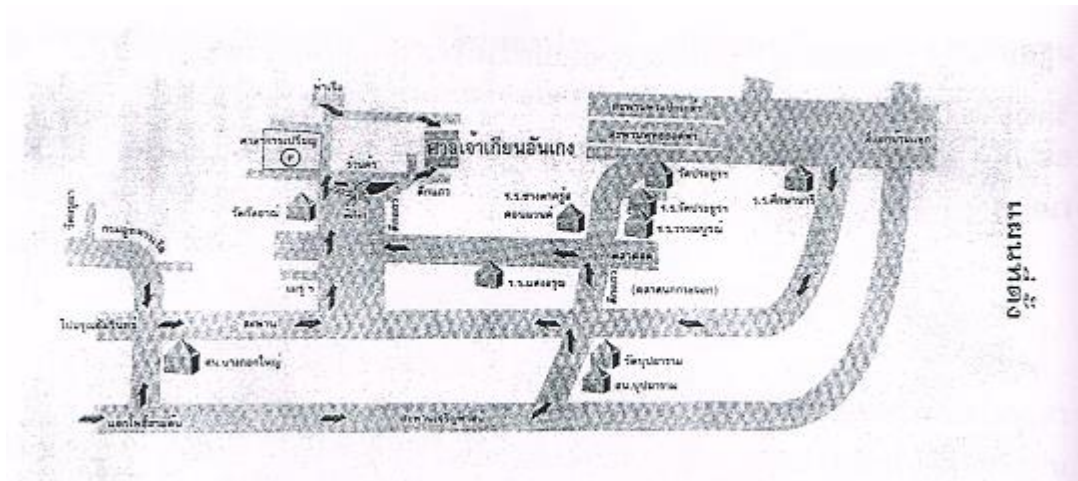
### 6.3 Features of Artistic Work of Mahayana Buddhism: Kian Un Keng Shrine



**Figure 67** Kian Un Keng Shrine

Kian Un Keng Shrine is located at 320, Thetsaban Sai 1 Road, Wat Kalaya Subdistrict, Thonburi District, Bangkok 10600 at the west of the Chao Phraya riverside between Santa Cruz Church and Wat Kalayanamitr. The shrine building faces to the northeast (see the supplementary map). The frontage of the Shrine is the concrete bridge running down to the Chao Phraya river, with the nameplate of Guan Yin Shrine. At the side of the Shrine, the original plate in Chinese language reads "Kian Un Keng" (according to the Hokkien; if Mandarin, it will be **Chian Un Kong**). The Shrine's name as **Kuan Un Keng** was written on the signboard of the Bangkok Metropolitan

Administration at the facade, with brief data on the Shrine in Thai and English. The habitations of Kudi Jeen community people and Santa Cruz Church are to the left side of the Shrine, and Wat Kalayanamitr Varamahavihara to the right side.

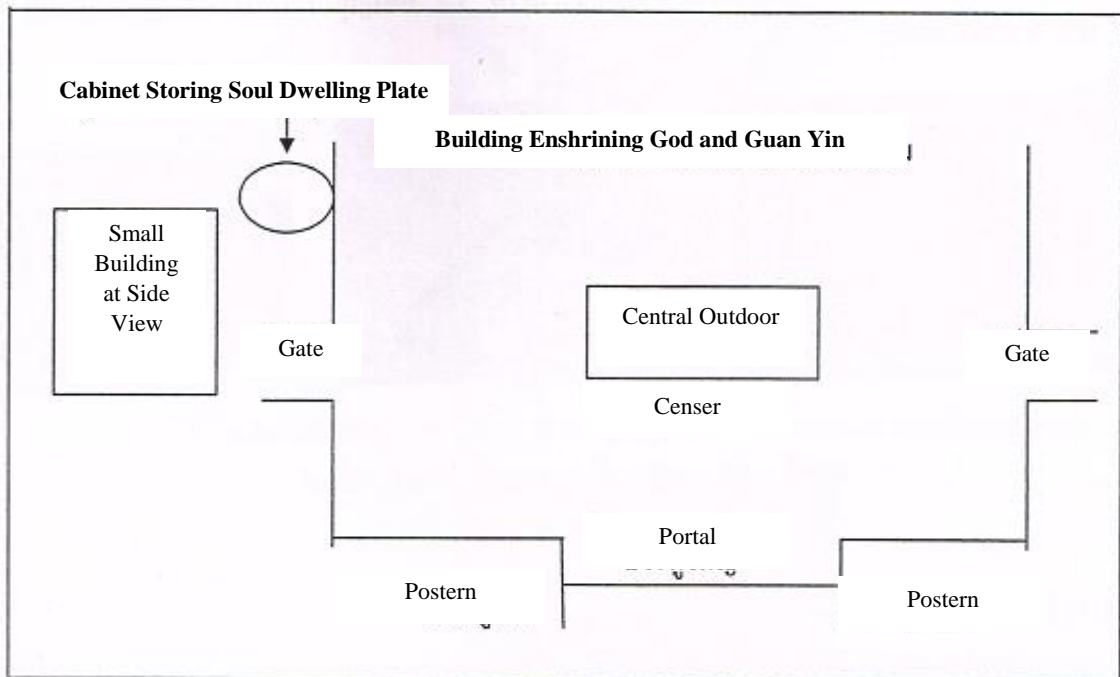


**Figure 68** Site Map of Kian Un Keng Shrine

Source : Kian Un Keng Shrine

### Architectural Style

Kian Un Keng Shrine was built by overseas Chinese from Hokkien province. There are two buildings; the larger is the shrine having San Her Ian (3 appurtenant buildings) that is a linear expansion (Pornphan Chanronanonth., 1996)(pp.97). The roofs are in two sections with a space left at the middle as the sanctum of the god and Bodhisattava. The original smaller building was used as a cell for monks of the Mahayana sect from China. However, at present it is the enshrining place of six Buddha images of the Theravada sect.



**Figure 69** Layout of Kian Un Keng Shrine

The two shrine buildings are of brick and mortar, using big bricks. Its threshold at the front is wooden with the same at both side gates. The walls are load-bearing and the wood used for construction is teak. The roof was covered with Chinese style tiles in cleaving cylinder form. The interior roof structure has consisted of purlin and laying latch which were made of teak.

The roof of Kian Un Keng Shrine is in **San Mhen Ting** style which had been the popular style in general use in the south of China. The roof ridge was decorated with a couple of dragons in marble and a variety of flora. Both ends of the roof ridge were decorated with mandarins to be warlords and demigods for the elimination of evil, and the end of the small roof was made in the image of a variety of flora to be expressed as pleasant, bent and pliable bunches (Pornphan Chanronanonth., 1996) (pp.98). That roof feature was very similar to the roof of Chow Sue Kong Shrine at Talad Noi that was almost completely demolished. However, at Kian Un Keng it is still complete though partly ruined. The decoration at the facade is in the form of very beautiful bas-relief sculptures for the images of 14 Gracitudes, flowers, and fortune animals.



**Figure 70** Side View of Building and its Roof

### **Sculpture**

There have been significant round relief sculptures, both in Chinese and Thai styles inside Kian Un Keng Shrine including at the wall in front of the entrance of the Shrine, for an image in stucco bas relief sculpture of Chinese craftsmanship. According to the opinion of Prof. Ornsiri Panin, these bas-relief stucco images showed the belief of Chinese people in the aspects of wealth, rank and many descendants which is the belief of Taoism. In addition, the bas-relief sculpture at this Kian Un Keng Shrine is an element that has disappeared at other shrines.

The artistic work classified as the masterpiece distinguishing this from other shrines is its decorated fretwork. From the hearsay of Mr. Boonyanith Simasathien, Lawyer 8, Revenue Department, whose ancestor was the builder of this shrine, the fantastic craftsmanship is that of the woodcraftsmen from Chiang Chew Region and Chau Chew Region in Hokkien Province. Most of the interior decoration of the shrine building displays outstanding fretwork including the following.

1. Fretworks at both sides of the front wall have been circular and, when carefully observed, can be seen to represent two dragons with altar at the centre. The images in two panels of square fretwork have been lotus and vines.





**Figure 71** Fretwork Image of Two Dragons and Altar

2. The splat was engraved for the story from the Three Kingdoms along the top of the crossbeam before reaching the Shrine's nameplate.



**Figure 72** Fretwork Image About the Three Kingdoms

3. The frame of the shrine's name plate is fretwork in a very beautiful dragon design with two carved dragons, two dragons at the bottom of the side of the plate and one dragon in straight face form at the top.



**Figure 73** Couple of Lions in Fretwork



**Figure 74** Name Plate of Kian Un Keng in very beautiful Fretwork

### **Guan Yu God**

There have been two Guan Yu Gods at Kian Un Keng Shrine. The original one is in fretwork sitting on a wooden chair. The present Guan Yu was newly offered and is porcelain, also in sitting posture. Guan Yu God is the God that is highly respected by Chinese people in general. Guan Yu God has been enshrined in almost all shrines. Besides being the loyalty symbol, it has also been regarded as the god of fortune. Guan Yu God has two characteristics, to be both the military and the civil arm of the government. At this shrine, Guan Yu God has been in the military characteristic. For the civil arm of the government, Guan Yu God is in the gesture of standing and holding of halberd.



**Figure 75** Guan Yu God

#### **Ma Chow Sprite (Thien How)**

Previously, Ma Chow Spirit or Thien How used to be the principal spirit of the Shrine since the ancient time, when navigators would often invite this god into their vessels for protection of their overseas voyages, because Ma Chow has two followers with clairaudience and clairvoyance and can divine whether or not the wind and waves will be an obstacle for navigation. Two Ma Chow Sprites in fretwork at this Shrine have been enshrined at the back of Guan Yin Bodhisattava at the left side. The two Ma Chow Sprites were enshrined at two different times. The clairvoyant and clairaudient followers are now reduced to just a single follower which is the follower with clairaudience. Those presently enshrined are in porcelain, newly made to replace the stolen ones though made as a couple.



**Figure 76** Ma Chow Sprite and Disciples

**Ksitigarbha Bodhisattva** is in fretwork, about 50 cm. high and sitting in elephant posture.



**Figure 77** Ksitigarbha Bodhisattva

### 18 Saints

Statues of 18 Saints, each about 40 cm. high, have been enshrined with nine at each side. They are 15 Saints in ancient fretworks and three newly made to replace stolen ones.

### Bell

At this Shrine, a big bell was made from brass and inscribed that it was built to offer to Guan Yin in the reign of Daoguang Emperor 1823-1853, but clear evidence of the casting place has disappeared.



**Figure 78** Big Bell

In the building located outside the Shrine, three standing Buddha images and two sitting Buddha images built in the Rama III period, and a Phra Sangkachai which was newly built, have been enshrined.

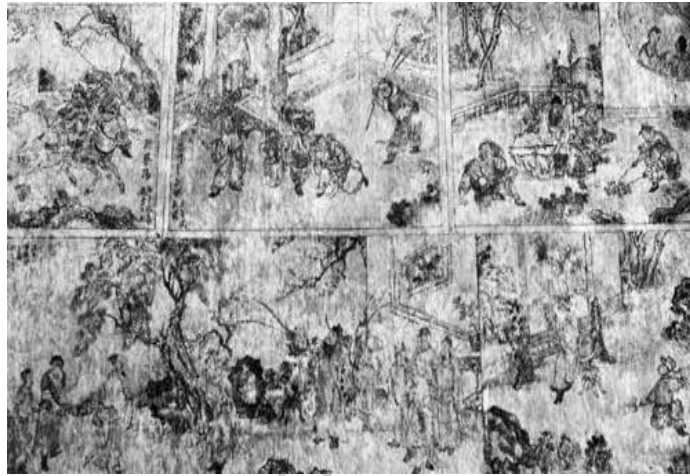


**Figure 79** Theravada Buddha Image at the side of the building

### **Painting Perspective**

### **Mural Painting**

The mural painting of KianUnKeng Shrine has been of The Three Kingdoms story painted on the wall at the back of the building. However, it has badly faded until it is now just white-back color, as the Shrine is located at the riverside with high humidity.



**Figure 80** Mural Painting of The Three Kingdoms Image

### **Porter Image**

Two wooden panels of the portals are very old and beautiful, with paintings of two porters. At the postern is the painting of Chinese soldiers.



**Figure 81** Porter Image

### **Four Keepers of the World Image**

On the side wall of the Shrine, entering at the right, is the image of Thao Thataros holding a lute as the Guardian King of the East, and on the other is Thao Virupak as the Guardian King of the South holding a sword; at the left hand side is the painting of

ThaoVeruhok as the Guardian King of the West holding snake and ThaoKuwenas the Guardian King of the North holding a pagoda. These have been newly restored in the past 10 years.



ThaoThataros, ThaoVirunhok

ThaoKuwen, ThaoVirupak

**Figure 82** Four Keepers of the World

### **Five Gods of Fortune**

This is a painting that the overseer of the Shrine had re-painted at the time of restoration of the Shrine, 10 years or more ago.



**Figure 83** Image of Five Gods of Fortune of Taiwan

### **Use of Colors in Artistic Work at KianUnKong Shrine**

Chinese people have beliefs relating to color. Pornphan Chantharonanont (Pornphan Chanronanonth., 1996), from a study of Chinese architecture in Bangkok in a total of 227 places comprising 13 Chinese monasteries, 163 shrines, and 51 vegetarian almshouses, concluded that the colors in Chinese architecture for all places indicate the strict rule for use of colors since different colors receive different interpretations. This belief has been existent for thousands of years until the use of colors in architecture has become the tradition to the present.

The colors in Chinese belief cover red, blue (green), white, black and yellow. When all five colors are combined, there will be great power, evil and demons eliminated, freedom from suffering, and powerful luck. However, the color which is the great auspicious color is red (Pornphan Chanronanonth., 1996)(pp.72).

At Kian Un Keng Shrine, the bright red would not be used in the building since most of the artistic works have been very fine fretworks – colour would have devalued the beauty. Most of the building would be brown colored, being the symbol color of fire showing abundance, fortune and rank. In its overall image, this shrine did not highlight the prominent red, except in mural paintings which utilise all the auspicious colors.

The artistic work in Kian Un Keng Shrine reflected the mixture of beliefs in Taoism, Confucianism, and both Mahayana and Theravada Buddhist sects. The exploration of different auspicious meanings has included over 100 symbols as the beliefs which have been the identity of Chinese people. Understanding the meanings of different symbols requires detailed study.

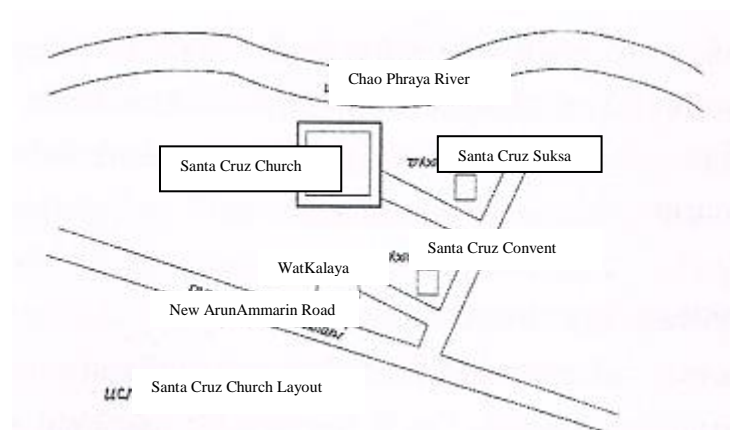


#### 6.4 Features of Artistic Work of Roman Catholic Christianity: Santa Cruz Church



**Figure 84** Santa Cruz Church

Santa Cruz Church has been the ancient monastery for Roman Catholic Christianity with age similar to that of Thon Buri. It is located at 112, Thetsaban Sai 1 Road, Wat Kalaya Subdistrict, Thon Buri District, Bangkok 10600. The site of this religious place is at the riverside, and was conferred by King Taksin and transferred on September 14, C.E. 1769.



**Figure 85** Santa Cruz Church Layout

### **Religious Art in Santa Cruz Church**

Today's religious art inside Santa Cruz Church has been in western styles, as has the building's architecture. For Roman Catholic Christianity, Santa Cruz Church has represented a precious heritage of artistic work of the Thonburi community.

The second building of Santa Cruz Church was a Chinese-patterned small house decorated with tiles from China and similar to the Ubosot of Buddhist monasteries that were built in the King Rama III period. Its roof was in a gable figure decorated with Chinese tiles in flowery pattern. It was built in B.E. 2455 (A.D. 1912).



**Figure 86** Picture of the Second Building of the Church

The current building of Santa Cruz Church is over 100 years old. Some of its art and architecture is different from other Catholic Churches built in later periods but similar to some abroad. The building's interior is very graceful and remarkable.

### **Architecture of Santa Cruz Church**

Kasama Kaosaiyanont wrote about the architectural style of the current building of Santa Cruz Church in detail in the book "80 Years of Santa Cruz Church" (1996), as follows.

The current building of Santa Cruz Church which has been the third building was influenced from Neo Classic style and Neo Renaissance style architecture. It is a masonry building with cross-wise rectangular walls, facing to the north to the Chao Phraya river. Due to its architectural splendour finely created and the wonder in its stucco design decoration for window and door panels made in "Cross" figure at crossbeams of the Church, besides it has maintained significant meanings, it has also helped enhance more beauty to the building, causing Santa Cruz Church to become a beautiful architectural building in Christianity in Thailand.

The building structure of Santa Cruz Church has been to an ancient design by using both sides of the building to be the supporters of the roof's weight, and suspended pillar to support the ceiling's weight consisting of transom to the wall for separate splaying prevention. The ceiling was utilized to be both building structure and decoration in itself by being curved cast concrete along the ceiling form. The apertures of Dao Pedaan were cast into apertures and then taken for fixing with reinforced concrete crossbeams to be fitted into the arch.

No piling was made for building foundations but a spread footing system was applied at both sides of the building wall, the concrete platform was connected to the groundwork of suspended pillars by having reinforced concrete crossbeams to be the binder.

According to the foundation of the dome, it was assumed from the hearsay of the elders that it should be supported by timbers or wooden columns. However, this could not be confirmed due to no excavation for proof of the foundation inside the Sacristia room for keeping of priests' supplies. It was found that the spread footing was made and the base for all sides of the building walls were reinforced cement according to the building structure. The room wall was placed with concrete. Several layers of ground fillings were made including the top layer for mixture of soils and rubbles and scraps and next layers for rice hull ashes with the assumption for bearing of building according to a traditional method.

The building of Santa Cruz Church consists of three main parts as follows.

**1. Facade or Dome Component.** It is divided into two sub-parts including the bottom part for the arched entrance at the frontage and at three sides to be 5 entrances. The central entrance at the frontage is the largest and most important entrance. The interior ceiling is decorated with Dao Peda animated pattern and separated into 3 openings. Each opening is divided into big-sized square frames surrounded by small square frames. Inside the square frame at the middle, it is decorated with stucco flowery pattern. Next to that above, it is the mezzanine consisting of the exterior made to be ventilators and cement louvers to separate each opening of louvers by small-sized columns with Corinthian style capitals.

Higher up is the part of the porch with cement placed banisters to be bars. At all four corners, the capitals are decorated with torch figures. The floor of this storey of the porch bears a square shaped belfry perforated to be round ventilators at all three sides, except the side adjacent to the roof of the hall downstairs. Inside this floor, it is the place to keep the bells which are a **carillon** consisting of 16 bells in a bell set. When playing music with this bell set, the hands will be used to press the key to play according to the note like playing a piano. Next is a square shaped tower with wooden shutters at each side for a panel at each aperture and the exterior is decorated with stucco pattern at the shutter bevel. The topmost part is the dome which is airy inside and the dome apex is made to be a small tower installed with the cast of the cross at its apex.

**2. Building.** The nave is the most important part of the church for ritual and is a rectangular shaped building under a gable roof and connected with the building at the front (Bell Tower) and Sacristia room at the back. The exterior of the building is perforated into seven window apertures and each aperture consists of wall pillars as the separators of window apertures to be apertures according to the numbers of the arches inside. The arched window at each aperture is made to be the arch, decorated with molding line and stucco pattern. Above the window panel inside the arched frame is the semi-circular shaped aperture covered in by stained glass.

When entering inside the church, the first thing seen is the arched altar at the innermost part of the church and the statue of the Crucifixion of Jesus Christ is enshrined at the middle of the arch. The style of the arch is made by imitating the Greek style of building gable by making two wall pillars that are decorated with a gilded

stucco pattern and bear the imitated gable. Inside the gable, the stucco pattern in the image of the God's sheep sleeping inside the trough enclosed with the vine of grapes and the ears of wheat as decoration. The strut under each gable is separated with flowery stucco pattern and the stucco is in the palm leaf pattern at the lower portion of the wall. Inside the arched altar, the wall at the back and ceiling is made into a semi-circle shaped arch with pillars to bear both sides of the arch. Inside the arch, it is separated into three parts including the top part that is covered with lacquer and gilding as the symbol of the sky; the center part that is in the IHS sign, being derived from the words of "Iesus Hominis Salyator" which is meant to be "Jesus Christ, the Saviour of Humankind," surrounded with crown of thorns and aura; the lower part is drawn as a sky picture, and the upper part is stucco in gilded garland pattern, thereupon the curtain-like image is printed with the alternating pattern of flowers and fruits similar to pomegranate. Inside the arch are six columns with Corinthian style capitals. The curtain is separated into intervals and the upper part is plain lotus base down to the floor. The fretwork image of the Crucifixion of Jesus Christis enshrined at the middle of the arch.

The entrance to the Sacristia room is at the side of the arch and above the door panel is stained glass of the pictures in the Bible of Moses raising a brass snake and then Emperor Constantine seeing the cross image. These stained glass pictures above both panels of the entrance of the Sacristia room and the stained glass of the Crucifixion of Jesus Christ above the arched altar are the stained glass pictures that Father Gulielmo specially ordered from France and have remained until today. Above the door panel is the small-sized arch enshrining the statues of a saint at each side namely Saint Francis Xavier and Saint Anthony.

Next to the end of the edge near to the window panel, a wall suspended arch is made for an arch at each side: at the east, the image of the Immaculate Conception of Mary is enshrined and, at the west, Saint Joseph nestling the Baby Jesus image is enshrined. Both stucco arches are beautifully painted and gilded. The background of the arch is made to imitate the sky, the same as the arched altar.

Inside the building hall, the ceiling is made to be archiform like the tilt of a vessel. The ceiling is separated into 189 apertures of square frames and, at the middle, blue color is painted and fixed with golden Dao Pedaan (name of a fixed star). Seven

arches are at each side. The end of the ceiling and arch converges at the side to a suspended pillar bearing the ceiling. The suspended pillar is a column with golden painted stucco capitals in Corinthian style. The side ceiling consists of seven apertures of the arched ceiling and the sky is imitated for the upper part of the ceiling decorated with gold painted Dao Pedaan at the middle, for a star in each aperture. Both side ceilings are perforated for seven big wooden window panels at each side. Each panel is separated by the wall pillar into spans to be the window in dome shape and the upper part in semi-circular figure is a skylight decorated with different stained glasses. Above, the window panel is decorated with the stucco shield in leaf and flowery patterns with the church's symbol which is the cross at the center. The upper part of the wall is perforated to be a circular skylight glazed with stained glass to be the cross image in all 14 apertures which were newly made in the period of Father Anselm Sangiem Ruamsamuh after the original stained glasses were damaged. However, from the latest church restoration, to mark some 80 years since the church's completion, the stained glasses have been newly replaced to be more beautiful by changing the circular stained glass of the Cross image to be an image of soliloquy on the holy rosary and changing the semi-circular stained glass to be the stained glass in the image of the events in some passages in the Bible. Fronting to the altar, the images at the left-hand side are of events in The Old Testament part and the right hand side presents images for the events in The New Testament. These were executed by Assoc. Prof. Taweerak Charoensuk, the Deputy Dean of the Faculty of Fine and Applied Arts, Chulalongkorn University. These stained glasses were made in B.E. 2545 (A.D. 2002) and Father Joseph Wichitr Likhitham additionally built eight glasses, at the frontage of the Church for four glasses and at the back of Sacristia room for four glasses.

The floor inside original church is covered with colorful pressed cement tile called cecrete. During the restoration in B.E. 2539 (A.D. 1996), the original floor was smashed up in order to reinforce the building's groundwork to be secure and to provide an entirely new floor covering by granite.

3. **Sacristia Room** is at the porch at the back, connected with the church building. The Sacristia room consists of an angled building and roof. On the second half of the roof, the small-sized roof is made in porch style and decorated. The wall is

cast with concrete. No decorations are available inside as it is the place for keeping religious supplies for rituals including mass. The Sacristia has two entrances at the east and the west in connection with the entrance at the gateway. Two windows are available to be arched windows the same as the window panels inside the church building. The ceiling is separated into apertures according to the range of the beams. Dao Pedaan is decorated at the center for a star in flowery designed stucco decoration.

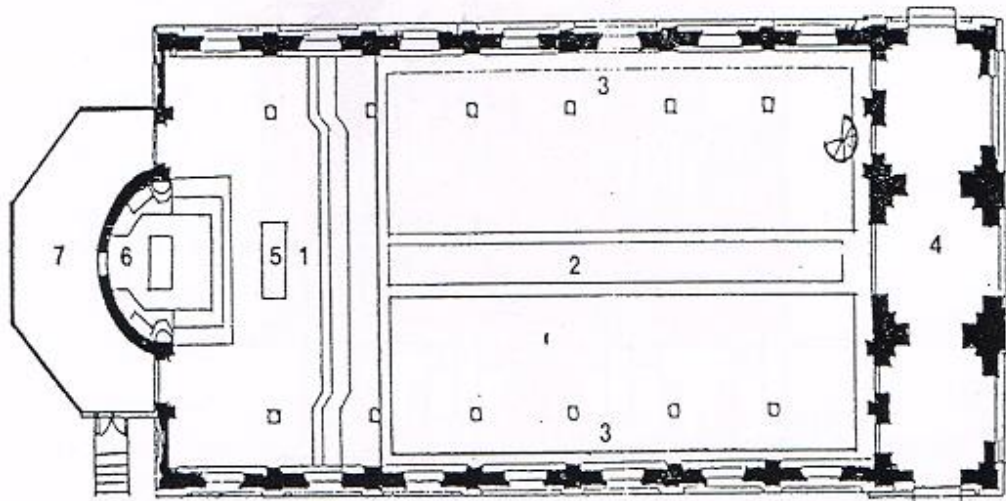
At the end of the rear side outside the Church, the mortuary is made for containing the corpses of priests and missionaries from the past. In the middle, it is the mortuary for containing the corpse of Father Gulielmo Kinh Dacruz, the erector of the third building of the Church. The statue of his half body was built by the villagers on the occasion of the 60th anniversary of his priesthood for enshrinement at the mortuary.

The fence around the Church is a concrete block fence, made into apertures with pillars to be the separators. The capital is the apex decorated with mullions shaped in cement. The fence panel is divided into two parts including the upper part to be a clear fence cast in reinforced concrete to be made for banisters consisting of lily images at the top and bottom for solid bricklaying, decorated with mullions. There is no decoration at the back of the fence and plastering is with a smooth surface (Santa Cruz Church., 1996b) (pp.69-71).

It must be recognized that there are flaws in the above very long quotation (which I have attempted in part to address editorially). These problems and confusions will in part derive from the poor command of English writing, whether attributable to Kasama's work or to the Santa Cruz Church's editing and publishing. However, the quotation has considerable value in its thoroughness and in its linking of architectural elements to the shifting agenda of the church.

In restoring the Church in 1996, there had also been the improvement of the landscape around the Church by building the big cave of Our Lady and the symbol of the Church which is the Cross or Santa Cruz in the front area of the Church. At the back of the Church is the arch for enshrinement of Saint Teresa and the Good Shepherd (Pastor) pictures.

The interior plan of the congregation section (nave) for ritual is separated into two sections including the Holy of Holies at the altar area which is at the sixth row of pillars, consisting of altar, Eucharist cabinet, lectern for reading, lectern for Bible (Liturgy of the Word), seat for Celebrant, table for holy utensil preparation, small altar for saint's picture. The second section is the congregation section and includes the old pulpit, seating area, central aisle, seat of good person ritualistic, and circular stairs to the bell tower. In the separation, the floor elevation is used, where the more important area is higher. This church building is used for ritual and daily mass every day as well as the Stations of the Cross before Easter. The adoration of the Cross, Our Lady, and the Jesus Christ image will be performed around the church building.



**Figure 87** Lay out Of the Third Building of Santa Cruz Church at Kudi Jeen  
From the Research of Vipawal Saenglismuwan

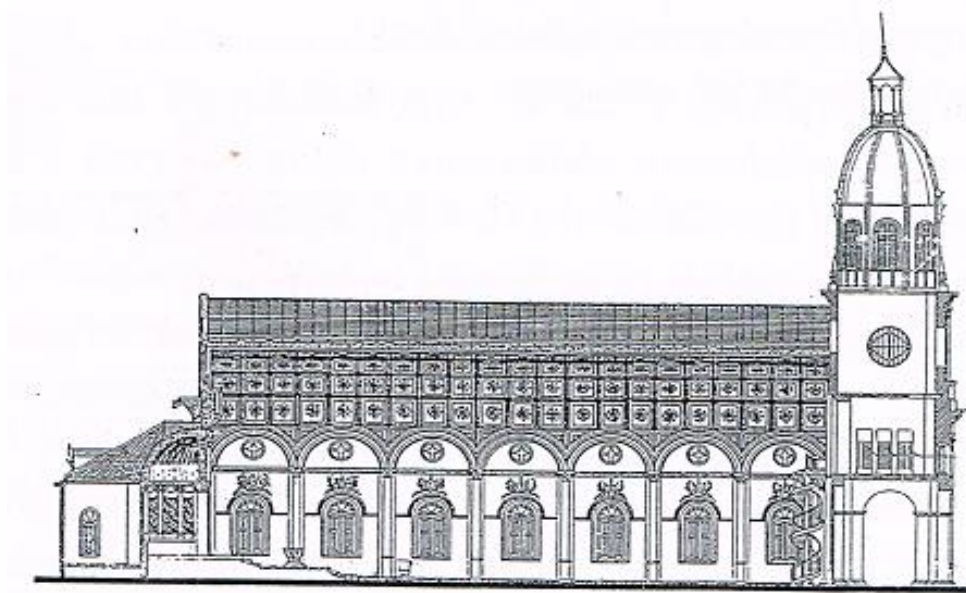
1	HOLY OF HOLY
2	NAVE



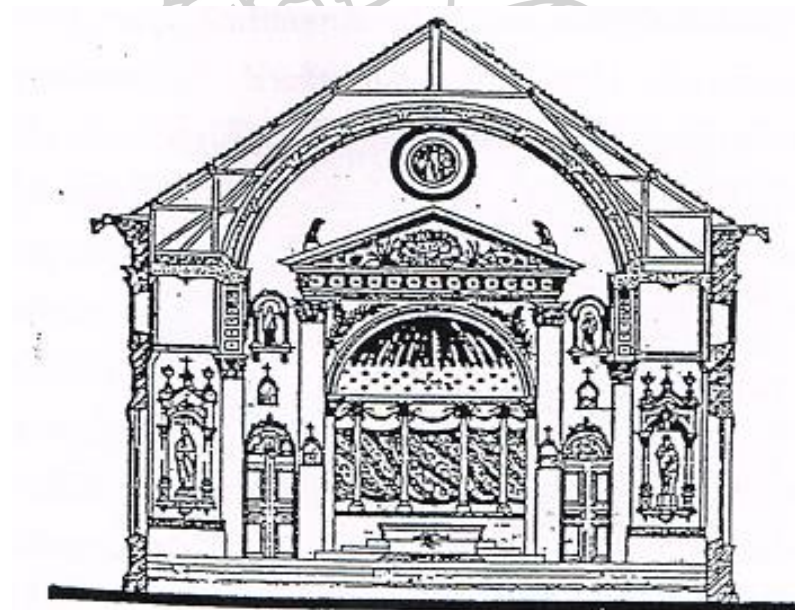
3	AISLE
4	NARTHEX
5	ALTAR
6	APSE
7	SACRISTIA



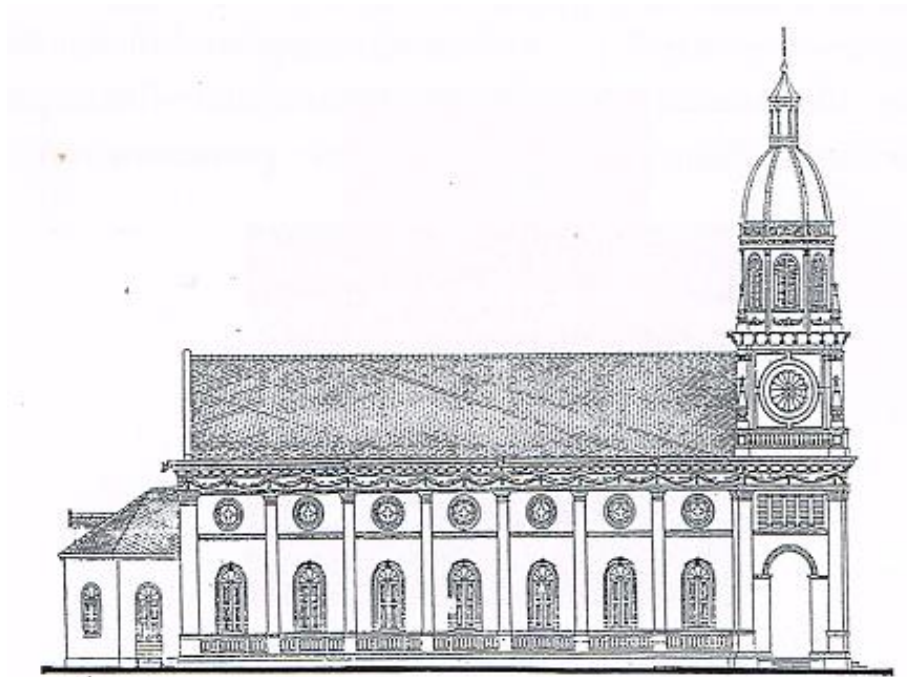
**Figure 88** Front elevation of the Third Building of Santa Cruz Church at Kudi Jeen  
From the Research of Vipawal Saenglimsuwan



**Figure 89** Long section of the Third Building of Santa Cruz Church at Kudi Jeen  
From the Research of Vipawal Saenglimsuwan



**Figure 90** Cross Section of the Third Building of Santa Cruz Church at Kudi Jeen  
From the Research of Vipawal Saenglimsuwan



**Figure 91** Side elevation of the Third Building of Santa Cruz Church at Kudi Jeen  
From the Research of Vipawal Saenglimsuwan

### Sculpture of Santa Cruz Church



**Figure 92** Sculpture of Sheep Image

The sculpture inside a Catholic Church will mostly reflect the beliefs of the religion. There is a statue in bas-relief sculpture for a couchant lamb. Father Wichitr Likhittham, the ex-Abbot of Santa Cruz Church, explained that in the ancient times,

Jews killed sheep for worship of god. However, since the period of Jesus Christ up to now, none of this kind of act had been done since Jesus Christ devoted himself for redemption of human beings. He conceded like a lamb. Jesus Christ was then called **the Lamb of God**.



**Figure 93** Statue of Jesus Christ in Glass Coffin



**Figure 94** Statue of Mater Dolorosa

This Mater Dolorosa statue came from France in the time of Father Dacruz, the French Abbot who was builder of the third church. Her face and hands are made of ivory but some of them have been damaged. In 2005, Rev. Suthos requested the Fine Arts Department to find a craftsman to repair the ivory. The statue that was varnished by metallic pearl will be repaired to be preserved as original. Her apparel had been

formerly violet and dark blue, indicating melancholy, but it is also the color of anticipation.

Now, the statue of Mater Dolorosa is enshrined in the Sacristia room which is at the back of the altar. Around both sides of the church wall, there are bas-relief graven pictures. The top of each of 14 pictures is the Cross, with the pictures remembering Jesus Christ and marking the rite of the Stations of the Cross for 14 times every day for a 6 weeks period before Easter\* (Suthos Pramualprom, 23 January 2014, Interview).

### **Significant Idols and Images**

#### **Inside the Church**

1. Statue of Jesus Christ in accepting Baptism from Saint John the Baptist at the entrance at the left hand side
2. Drawing of Our Lady of Perpetual Help in front of the altar
3. Saint Anthony of Padua
4. Saint Francis Xavier
5. Our Lady of the Holy Rosary
6. Saint Joseph and Baby Jesus

(Idols and Images No. 3-6 are at the wall behind the altar)

7. Statue of Jesus Christ in Resurrection is enshrined on the fretwork pulpit which used to be the place for priest to sermonize in the time of no amplifier. This pulpit was donated by Louis Windsor and his wife

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\*Easter is the analogous day of the resurrection of Jesus Christ days after his death counted from the lunar calendar of every year, which is Sunday of the first week after the full moon following the March 23 equinox.

#### **Front of Church**

1. Statue of Crucifixion of Jesus Christ
2. Our Lady at the Cave in Lourdes

### **Back of Church**

1. Saint Teresa of Baby Jesus
2. Saint Francis of Assisi

### **Side View of the Church**

1. Good Shepherd (Pastor)

### **Painting of Santa Cruz Church**

The painting in Santa Cruz Church has been mostly stained glass or colored glasses with circular features on the upper part of both sides of the church walls. These accompany the prayer of the rosary of Our Lady which recalls stories relating to Jesus Christ and recollections that Christians regularly commemorate. The semi-circular stained glass on the left side of the Church (facing the altar) is a picture of The Old Testament and the story in the time of Moses, before Christ. At the right side, they are events about Jesus Christ. All of these were built in the period of the big restoration of Santa Cruz Church for its 80th anniversary in 1996. The picture above the window panel at the back of the Church is of Moses holding a snake encircling a stick to help an Israelite who was bitten by snake. It was the belief that if any Israelite who was bitten by a snake sees this stick, he would survive. It was a past event but, after Christ, the Cross is the symbol of survival. Anyone who sees the Cross and believes in Jesus Christ will be immortal.

Above the door at the right side is the image of Roman Emperor Constantine (A.D. 280-337) who combated the barbarians. At the time that he was nearly despairing, the Cross sign appeared with a voice telling him that under this sign he would triumph and be able to preserve Rome. Both these stained glass images were saved from the bombing in the second world war period (Suthos Pramualprom, 23 January 2014, Interview).



**Figure 95** Stained Glass

**Conclusion.** The development of construction, architecture and artistic work for the third Santa Cruz Church has given posterity evidence of styles from 90 years ago. However, the artistic work that is still existent and appears now as graceful and fine, indicates the strong faith of the creators of this artistic work at the Chao Phraya riverside as well as the high sense of responsibility of all abbots including today's abbot and the Christians in Kudi Chin community who have jointly preserved this valued artistic heritage for nearly a century while the waterfront pavilion in ancient ginger bread style has also been well renovated and preserved.



**Figure 96** Santa Cruz Church



**Figure 97** Ceiling in Beautiful Stucco

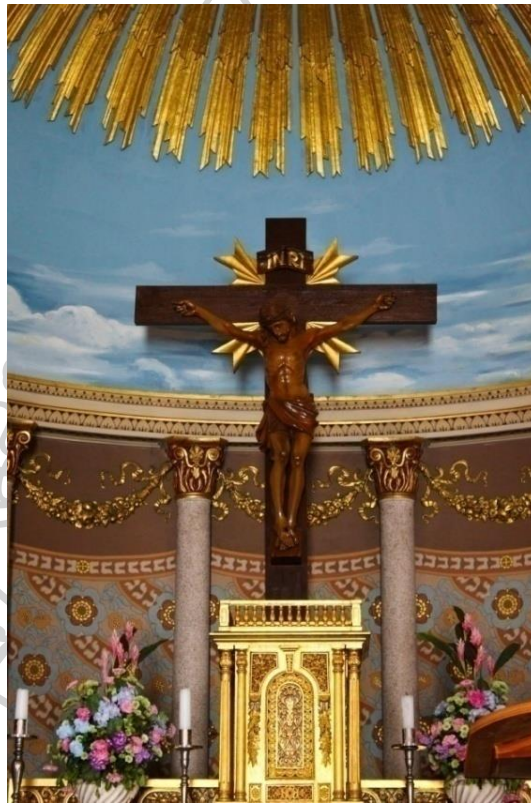


**Figure 98** Ancient Style Pulpit for Priest for Preaching  
Donated by Mr. Louis Windsor





**Figure 99** Church Building Built Like Vessel or Belly of Whale



**Figure 100** Statue of Jesus Christ on The Cross, being the Principal Statue of the Church



**Figure 101** Mae Phra Luk Prakham



**Figure 102** Stained Glass Images from Old Testament at Left Side of the Church



**Figure 103** Statue of Saint John Baptist in Expiating Sin to Jesus Christ



**Figure 104** Saint Joseph and Baby Jesus



**Figure 105** Aerial Photograph of Santa Cruz Church  
**Source :** Royal Thai Survey Department

## **6.5 Features of Religious Art in Islam**

### **Tonson Mosque**

#### **Architecture of Tonson Mosque**

The current building of Tonson Mosque was from local craftsmen who consorted in designing and creating the appropriate architecture on a limited area. The original schema was from a Mosque in Iran (from the interview of Khun Thamniab Saengngern). The building is elegant in its architectural style and the vicinity includes appurtenant buildings of architectural value such as the Islamic Joint Association Building, Octagon Pavilion, Body Cleaning Place before conducting the worship of Allah's kindness.



**Figure 106** Tonson Mosque



**Figure 107** Tonson Mosque Area



**Figure 108** Building of Islamic Joint Association

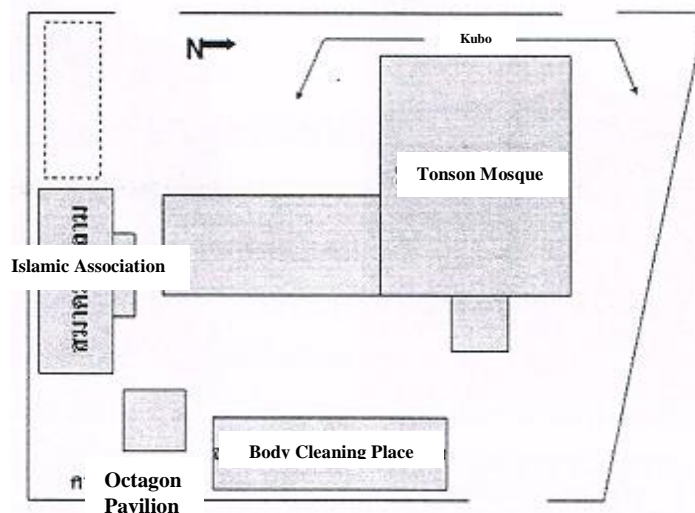


**Figure 109** Octagon Pavilion



**Figure 110** Cleaning Place

**Building Plan of Tonson Mosque.** The building is rectangular, facing east, while the south façade was added as an open building with rectangular plan assembled with the main building. At the side of the building and the back is the Kubo, the Muslim cemetery.



**Figure 111** Layout of Tonson Mosque Building

### **Architectural Composition of Tonson Mosque**

Tonson Mosque is a single-storey masonry building with gable roof; with its elevated floor it is at about 80 meters high. The balcony protruding from the facade of the building is built to be the entrance; it is square-shaped and its wall is masonry to be higher than the building roof and separated into two parts. The bottom part in the building level is the entrance to the building facade with arched doors at both sides. At the bottom part, at the level of the eaves, is the nameplate of "**Tonson Mosque**" and, above the nameplate, the dome in green circular cylinder form is built. All four sides have arches for decoration with gold painting inside the arch, and the sphere available inside is decorated with stained glass inscribed in the alphabets of the Noble Al-Quran in green frame inside the sphere. The outstanding element of Tonson Mosque has been the tall, distinctively shaped dome. Above the dome apex is the star and crescent symbol. Tonson Mosque is decorated with symbols that differ from other mosques in the skill of local craftsmen who solved the problem for properly and appropriately constructing a tall dome on a square base and for the star and crescent symbol decoration by a type of Abstract Art inside the building, the space is open and the floor level is evenly plain with emphasis on cleanliness. All four walls are high and open and decorated with arched windows and gate. The window panel and the door panel are wooden and the top of the arc area was decorated with obscured glass being separated into three parts.

Above the arched gate and window for about 1 m., it was perforated for a rectangular ventilator. Each aperture is separated into two parts and glazed with obscured glass for filtering light from the exterior, resulting in an airy internal atmosphere. The ceiling is decorated with electrolier. Inside the building at the innermost area, the platform is built to be elevated high from the floor, with two sides of a ladder way, as the ritual place for the imam. The teak splats fixed on the wall are in an engraved pattern (formerly gilded and coated by cinnabar but later renovated), in the Kaaba Sacred House image of the past and in accordance with the sacred command raised from The Noble Qur'an for decorations. This was assumed to be from some ancient mosques in Ayudhya in the time of the 1767 destruction and to have been floated down along the Chao Phraya. Traces of fire are still in evidence (Public Relations Department of Tonson Mosque, n.p.). The Noble Qur'an was engraved on the splats to be the sacred symbol. Inside the Mosque, there is the small architectural element called "**Mihrab**" in the style of the end of Ayudhya. The pediments are engraved Krachang Kankhot, big bunches of Kanok Hang Toh raising the bunch of toothlike ridges on the sloping edges of a gable gracefully and are covered with lacquer and gold leaf; and the "**Minbar**" or sermonizing pulpit is in a mixed Java style and gracefully covered with lacquer and gold leaf; it well represents the integration of Thai culture in the society. Today, there has been a new restoration and renovation (Public Relations Department of Tonson Mosque, n.d.). At the side of the building there is the beautiful arched door, also the arched door at the side of the skywalk connecting to the assembly building, with two panels. With each door panel, the upper part is decorated in 'international' stained glass pattern and its central part is integrated with a circle image decorated with Al-Quran alphabet. It is the most aesthetically charged door of Tonson Mosque. The connected building was built to be airy without walls. The columns bearing the roof support arches connected to the capital while the base is stucco applied with Cyma Recta and Cyma Reversa. The upper part of each capital is connected and curved to each column and decorated in five layers up to the ceiling in an alternating gold and white painted pattern matching with the flowery pattern on the area between the arch connected with the capital. The top is the level of the square roof with stairs going up to the roof area which is a deck encircled by a banister. The connected building area is the section for women to perform worship or for the activity of preparing food and meals for donation.





**Figure 112** Tall Dome and Tonson Mosque Plate (Circle inside golden arch is Star and Crescent symbol decorated at the dome apex and inscribed The Noble Al-Quran), Abstract Art



**Figure 113** Arched Doors and Windows

### **Sculpture Inside Tonson Mosque**

As Islamic dogma prohibits idols and images, Tonson Mosque has no idols and images or statues. Most of the sculpture has been for architectural decoration. The Mosque has very little decoration. The decoration has been done in simple features to emphasize arched doors and windows. The significant sculpture is the plate engraving in the Kaaba from The Noble Al-Quran, being regarded as the symbol of sanctity. There has also been the architectural decoration of the Mihrab and Minbar. The connected

building is decorated with modern sculpture patterns to the base and capital frieze, and a flowery pattern at the area connected with the capital, painted in gold. There is integration of sculpture and painting.

### **Painting Inside Tonson Mosque**

This has been restricted to plain wall painting and to line painting of Quranic writing.



**Figure 114** Area for Ritualizing by Imam



**Figure 115** Engraved Kaaba Sacred House from The Noble Al-Quran



**Figure 116** Mihrab, the End of Ayutthaya Art



**Figure 117** Minbar, Java Style Mixed Period Art

### Summary

Today, Tonson Mosque is valued for its architecture and for indicating the creative craftsmanship and wisdom of Muslims who created a grand Mosque to be the significant symbol and the Islamic center in the community, having relationships with nearby Muslim and Buddhist communities. Nearby, Wat Hong Rattanaram is elegantly located at the waterside of Khlong Bangkok Yai, adjoining Tonson Mosque, with the connecting concrete Noramee Uszani Bridge. The bridge has been newly and continuously restored and renovated, showing the prosperity and peaceful way of life and livelihood in this community.

There is symbolic elegance in the notion of a bridge connecting wat and mosque – in an important sense the Thonburi waterside communities could be conceptualized as a landscape of “bridges” across differences, variously ethnic and religious but also across different times. This theme will be taken up further following.

### Bang Luang Mosque

### Architecture of Bang Luang Mosque

Bang Luang Mosque is the only Mosque in the world having a Thai style building – another symbolic bridge, albeit across architectures; it is from the period of King Rama III. The building is elegantly placed at the center of Kudi Khao Muslim community. South of the Mosque is a tower building or belfry. In general a tower or a dome will be built higher than the Mosque building. The tower is significant for calling to prayer or as the place for hanging a drum for notifying when there are important events or a death in order for Muslims to join in worship. The significant role of the tower will be lessened due to its deterioration or to greater convenience from use of amplifiers. Therefore, towers take a lesser role in ‘next generation’ Mosques.

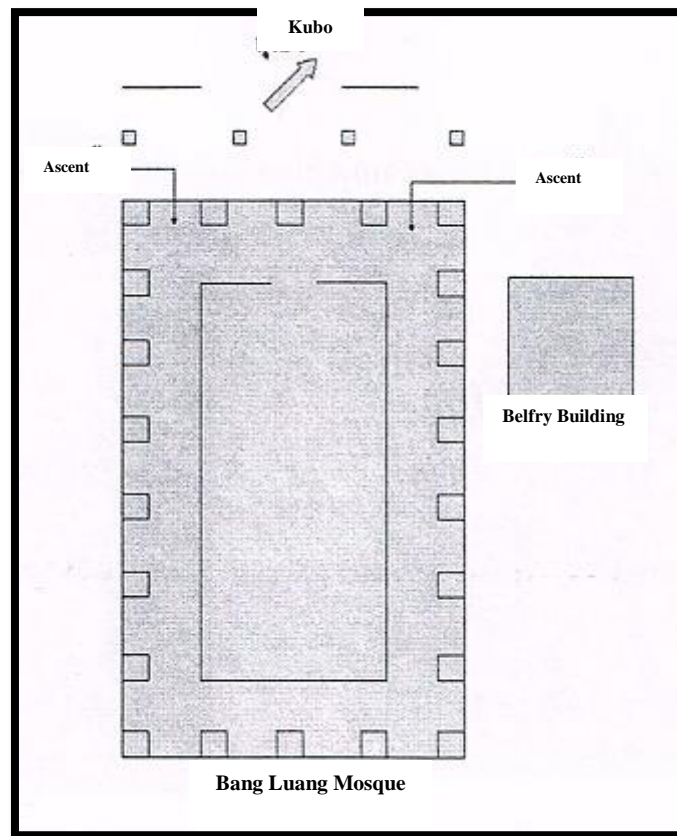


**Figure 118** Bang Luang Mosque



**Figure 119** Tower or Belfry (Bang Luang Mosque)

**Building Plan.** Bang Luang Mosque is a rectangular building facing to the east. At the front is the Kubo in a wide space. The building consists of enclosing veranda pillars, six at the front and eight to each side; there are steps at the front and sides and a single door as entrance into the building. The feature of the Mosque is its Thai style resembling a Phra Ubosot or Phra Vihara building but here for Islamic religious activities. Also significant is the addition of the veranda out reaching from the walls and utilized for body cleaning before performing worship, and the single door of the building as the entrance.



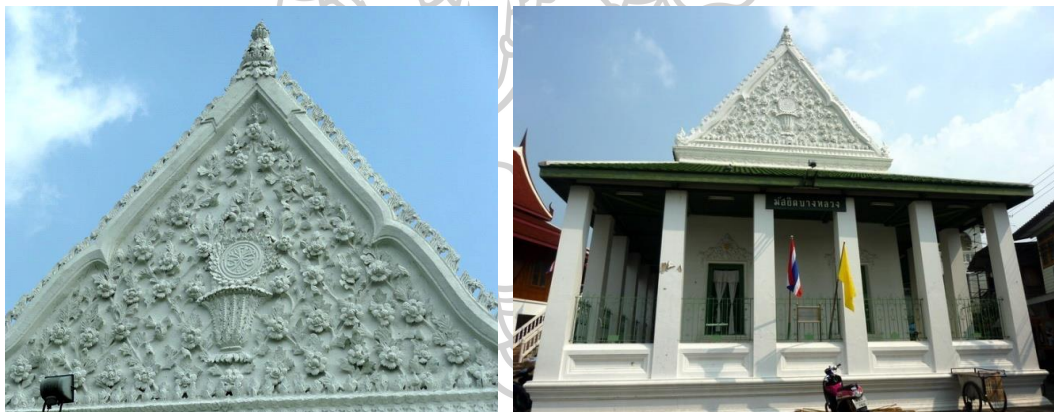
**Figure 120** Plan of Bang Luang Mosque

### **Architectural Composition of Bang Luang Mosque**

Bang Luang Mosque is a Thai style building encircled with veranda pillars. The pillar and beam system is applied for roof bearing and walls are of masonry. The pillars create a verandah which conceals the walls and provides the place for body cleaning before performing worship. The gable pediment has tooth like ridges on the sloping edges and is decorated with stucco patterning filling the pediment area. A flowery frame is at the center of the pediment and Quranic writing is used inside. This flowery frame has a base like a bouquet feature and the pediment frame is decorated with stucco Kreang Lamyong (leaf-like carvings along the edges of the roofs of Buddhist temple buildings) and decorated with Haam Chaai on the apex (Ministry of Education., 2001)(pp.142). The decoration on the pediments is the same both at front and back. The building is painted with decorated eaves, while door and window frames are green. There is a single entrance also eight windows on side walls and two at the back permanently closed as this wall is the site of the Minbar and Mihrab.

The interior is divided into two sections, with the larger area reserved for men and a curtained area for women. The innermost wall is the site of Minbar and Mihrab, built with a Thai-style celestial castle arch affixed to the inner wall of the Mihrab. The lower part is affixed to the floor being divided into two parts including the place where the imam ritualizes and the ascent stair. The interior area is clean and proper for a holy place. The wall is decorated with glazed tiles inscribed with Quranic writing as decoration at intervals between window frames.

Importance has been given to the west direction for indoor utilization as it indicates the holy direction of Mecca, the site of the Kaaba. Muslims who perform their worship to Allah will go towards the west in order to recall and salute the holy place. All mosques will practice in the same way.



**Figure 121** Pediment and Building of Bang Luang Mosque



**Figure 122** Veranda Pillars and Wall for Roof Bearing System



### **Sculpture of Bang Luang Mosque**

Bang Luang Mosque has no idols and images because Islam does not allow worship of idols and images. Its decoration is of two types.

1. Exterior Decorative Sculpture. The pediment area displays a flowery pattern according to the Thai style of a Phra Ubosot or Phra Vihara influenced from Chinese art.

2. Interior Decoration Sculpture of Mosque Building. The interior walls are white; between the windows, decoration is by discoid glazed tiles encircled with flowery pattern and inscribed Quranic writing inside. The upper part of the window above the window frame is decorated with fretwork frame covered with lacquer and gold leaf, and inside the ellipse frame is inscribed with Quranic writing decorated with blue, white and gold glasses. The fretwork frame is similar to the glass popular for decoration above window frames and to the Chinese style in King Rama III art which has been the technique for integration of painting and sculpture. The significant sculpture work of this Mosque is the Minbar and Mihrab, built to be a masonry celestial castle arch decorated in stucco pattern integrated with Thai painting, flowery and leaf pattern in mixed Western and Chinese designs, and Rose of Sharon flower. The patterns are appropriately and beautifully creative. The arch consists of lower base with two layers overlapping and redented corners; the capital frieze is veneered with surface decoration; decoration of alien leaf and Rose of Sharon flower covered with lacquer and gold leaf and decorated with white and blue glasses; the middle of the pillars is decorated with Pracham Yaam design, the capital decorated with circlet, a small gable placed in front of the main pediment, and net profile. The arch feature is in celestial castle form or three crown shaped apexes, masonry and decorated with stucco pattern mixing a Thai pattern of alien leaf and Rose of Sharon flower. The celestial castle apex is covered with gold leaf decorated with green, red, yellow, blue and white glasses while inside the arch is decorated with fretwork. The teak splat is inscribed with Arabic Quranic readings, covered with lacquer and gold leaf and decorated with stained glass. The ceiling is decorated with ancient pendant lantern and square lantern.



**Figure 123** Stucco Pattern Decoration at the Pediment



**Figure 124** Inside Bang Luang Mosque



**Figure 125** Sculpture Decorated with Crown Shaped Arched Door



**Figure 126** Pattern of Lacquer and Gold Leaf Covering and Glass Decoration at Arched Crown



**Figure 127** Inscription of Al-Quran Alphabet



**Figure 128** Glazed Tile Inscribed with The Noble Al-Quran for Wall Decoration

### Summary

Tonson Mosque and Bang Luang Mosque are different in form and appearance but their space utilizations have been similar by placing importance on the west direction. In addition, the nearby area of the mosques includes the Kubo area. The culture of Muslims according to dogma will emphasize the life style of each individual. Death is determined by God and all lives will return to God's place. Islamic religious art is creative in its abstract expression of these realities.

### Conclusion

The following chapter turns to the lessons to be drawn from this long excursion through the history, architecture and artistic expressions of the six cases explored here. These lessons will mostly relate to three themes: (1) Thonburi as demonstration of the cultural diversity, tolerance and accommodation that seemingly runs through Thai society, both of the past and present; (2) the richness and diversity of culture, arts and crafts manifested in the places of Thonburi and the genius of creativity that this would seem to manifest; and (3) the challenges that all this presents to the present – how to protect the culture of Thonburi and to conserve (or otherwise) its physical heritage, and whether or not to 'market' it as either cultural display or tourist park.

It is worth commenting that the six cases addressed here are *only* six of many. There are numerous other wat, each with its own history and memories; there is also the Shi'a Phradungtham Islam Mosque expressing a very different image of Islam; there are survival ethnic communities – Portuguese also various Muslim from a variety of places and times. Thonburi can be seen as essentially a milieu for the bridging of multiple levels of difference. So there is always the question: how is this to be represented and thence presented to multiple audiences – the local Thonburi dweller, the gazing tourist, both the indigenous and the international scholar of Thonburi and of Thailand's genius of reconciling differences.

## Chapter 5

### Discussion: Lessons from Thonburi

To repeat, the two broad objectives of the research have been:

1. To study cultural and social context influencing religious places on the Thonburi side of the Chao Phraya River.
2. To study the features of artistic works in religious places of Buddhism, Christianity and Islam in the communities on the Thonburi side of the Chao Phraya River area community in relation to cultural and social context.

In a general sense these objectives have been met in the long excursus of the previous chapter. The task of the present chapter, however, is to consider what this extended travel through a few places of Thonburi can tell us about the cultures and arts of Thailand more generally and about the tasks presently before the society. What does it all really tell us? The chapter is in three parts: a discussion on how Thonburi manifests a multicultural tolerance or accommodation running through the society, then a similar discussion on the richness and diversity of artistic inventiveness and production revealed through the present displays of Thonburi, and finally consideration of how Thonburi's richness is to be 'managed'. This last theme turns the discussion to the always-vexed question of the intrusion of global tourism and media into local community and culture.

#### **Thonburi as emblem of Thai culture: tolerance, acceptance**

Ayutthaya, on the historical evidence, was mostly a society of the tolerance of diversity, seemingly unique in Asia (c.f. China, Japan in that era). There were Muslim communities; the French, Portuguese and Dutch had their trading communities and religious practices; relics of their settlements attest to their significance in the city and its empire.

Something of this Siamese tolerance and accommodation of diversity was lost, however, in the paranoia of Thonburi. King Taksin, it would seem, was initially tolerant, especially of the Portuguese Christian community that had fled Ayutthaya following the 1767 destruction, permitting them to settle in Kudi Jeen immediately adjoining the new royal capital; however, in an era of the constant threat of Burmese re-invasion and annihilation, the attitude turned reactionary. There was subsequently a level of tolerance with the early Chakri monarchs, although the real transformation came with the polymath Mongkut – his interaction with Monseigneur Pallegoix is an extraordinary incident in the intersections of cultures, though not unique in the context of nineteenth century Siam. There were similar intersections of Siamese monarchy with its Muslim collaborators, dating from the Ayutthaya monarchy's dependence on the Persian-Shia family of Bunnag (subsequently Buddhist). There was also always the Chinese intersection, dating from the Tai insertion into the previous Mon-Khmer world and expressed in the hybridity of Si Satchanali, subsequently Sukhothai and thence Ayutthaya. With the early Chakri monarchs, the Chinese insertion came to effectively define both economy and society, perhaps most notably in the era of Rama III and his entanglement in the Chinese junk trade.

An earlier study of Thonburi (Nana Srithammasak., 2011) has observed the diverse communities of Kudi Jeen, with special attention to the Portuguese-Eurasian settlement around Santa Cruz. Nana's focus was on the lifestyles and built fabrics of the Portuguese, Siamese, Chinese and Muslim communities, on the clear evidence of their peaceful co-existence and mutual accommodation, to the present, also on the social processes that might seem to have enabled this benign outcome. The present study, by contrast, has focused on how this tolerance might be seen as reflected in the emblematic religious architecture and artistic representations of the communities.

The intersections and hybridities of diverse communities are brilliantly expressed in the built fabric of Thonburi, at both macro and micro scales. At the macro level, there is especially the evidence of juxtapositions: Theravada *wat* with Islamic *masjid*, then the seeming anomalies of the Mahayana Kian Un Keng Shrine and the Catholic Santa Cruz church. These instances of juxtaposition of the incongruous are not unique, however – there are other cases. In Dusit, just beyond the ancient city's third

moat, there is St Francis Xavier church adjoining Wat Rachathiwas (also, not far beyond, the Dusit palace complex). Attention should also be drawn to Chiang Mai's Wat Ket community and its intersecting communities of Buddhists, Christians, Muslims and Sikhs, as well as a multi-ethnic population of Chinese, Thai, Indian, Westerners and aborigines. Here, however, real interest must focus on the political processes of negotiation that have underlain the Wat Ket reconciling of mutual interests that have brought the diverse communities together (Em Ungjitpisal., 2017). (On similar processes of reconciliation in Thonburi, there is the work of Nana Srithammasak 2011.)

It is, however, at Thonburi's micro level that the extraordinary genius of Thai accommodation and hybridity seems to explode. As example, there are the intersecting threads of Khmer form, Thai-Theravada themes and symbolism, also Chinese porcelain decoration of Wat Arun, reflecting the eclecticism of Rama III's reign. At a smaller scale, there is the story from the description board of Wat Hongrattanam Ratchaworawihan: "In 'Ubosot' there are the combination of Chinese and European style stucco reliefs adjoining the door and window arches of the Ubosot – some of the finest of their kind." Note also the synthesizing practices manifested in the Mahayana (Taoist) Kian Un Keng Shrine – bits of everything seem to be assembled, including Buddha images from Theravada. More widely, there is the infusion of Brahmin-Hindu ritual and practices into Theravada Buddhism, though this is certainly not exclusive to Thonburi but more of the culture itself.

The block to these flows of belief, ritual, practice and artistic expression, however, comes with the "religions of the book" – both Christianity and Islam are exclusive religions, excluding "alien" elements that might derive from other beliefs and faiths. Yet, in Thonburi, neither can escape the hybridizing power of the wider culture. So we note the extraordinary Bang Luang Mosque, a Theravada *wat* in all but its ritualistic accouterments; even the decoration to the Mihrab is distinctively Theravada and would not be out-of-place in Wat Phra Kaeo. One can also observe the distinctive decoration on the old, Ayutthaya era Mihrab that is now in Tonson Mosque – also reflective of an older Theravada.

The exclusivity of Islam's practice in Thonburi may have been far from complete, however. Thonson Mosque in earlier times catered for both Sunni and Shi'a

sects, effectively giving the lie to the great dividing rift of Islam. Subsequently, however, there was the building of the Shi'a Phradungtham Islam Mosque – its present building, dating from 1979, is distinctive in its styling, with references to Shi'a mosques in Baghdad. Although the divisions of the Muslim world can be read from the *soi* of Thonburi, all live in harmony (King, 2011)(pp.17-18).

Though explicit Buddhist representation will not be permitted to intrude into the spaces of Islam, the reverse will certainly occur. So there are the representations of raft Muslims from the past in the murals of PhraVihara Noi of Wat Kalayanamitr – scarcely exceptional, however, as the murals of Thai temples are so often outstanding for their depictions of everyday life of the past.

Whereas the Islamic mosques will look to the long traditions of Sunni Egypt or Shi'a Baghdad, the Catholic churches of Thailand will turn to Europe, to some extent to Portugal but more notably to France. That said, the location of the Catholic community being in Siam was the inescapable reality, so the second building of Santa Cruz church was a curious blending of Chinese and Ubosot style, though also with its Western allusions. Subsequently, however, the Catholic churches in Siam turned unequivocally to European models, and accordingly the present Santa Cruz makes no reference to its Thonburi context – while distinctively Catholic, it could be anywhere. While Theravada, Mahayana and Islamic references are absent from Santa Cruz, there is evidence of a Thai aesthetic surfacing in the church complex. A Thai episteme can be characterized (caricatured?) as one of relatively indiscriminate collecting – the uncritical assembling of the often incongruous. A Theravada aesthetic can be characterized somewhat similarly – collecting, assembling but scarcely assimilating. It might be seen as a klepto-culture, on which more anon.

An aesthetic of collection and display also runs through Catholicism – statues of saints, relics, emblems and symbols abound. The Theravada and Catholic aesthetics would seem especially to collide in the wonderfully agglomerative grounds of Santa Cruz. Diverse groupings of sculptures depict beliefs and ideas from Catholic Christianity – the aesthetic could well be Theravada, though the images are Christian.





**Figure 129** A group of assembled images in the grounds of Santa Cruz, with clear referencing to Theravada image collectives.

**Source:** Ross King

### **Thonburi as creativity**

Mention has been made above of Theravada culture – more properly Siamese culture more widely – as one of collecting and agglomeration. There is an aesthetic that wavers between simple juxtaposition, assimilation and synthesizing – the bringing together of the dissimilar to enable the production of new forms.

A revealing case of this accumulation and juxtaposition of the diverse and different is the assemblage of Buddha images in the old Phra Ubosot of Wat Intharam Worawiharn (Figures 75, 76). Assimilation manifests in the somewhat incongruous Buddha images in the royal attire of King Taksin – such a merging of identities (Buddha and king) might be unsurprising in Thai Theravada Buddhism (witness the fluidity of Hindu-Brahmin-Theravada running through the culture!); to Christianity or Islam, however, it would be anathema. Indeed, blasphemy. The point of this observation is that these images highlight the different ontologies underlying the cultural displays of

Thonburi-Kudi Jeen, surely the most fundamental dimension of difference. Here is the real, philosophical richness of Thonburi. Similar lessons are far less clear from the monuments of Rattanakosin.

The images of the old Phra Ubosot of Wat Intharam also highlight something simpler, however. The old Phra Ubosot's display is effectively a museum of Ayutthaya style Buddha images, albeit unexplained and un-interpreted. To this could be added the even more extraordinary assemblage of the Mahayana Kian Un Keng Shrine, although this is also unexplained and un-interpreted – to what do these traces and elements refer, what ontologies might they suggest? Here, the task of interpretation would confront the question of how to present philosophical (ontological) difference.

As well as lessons in fine arts and underlying aesthetic-ontologies, the extraordinary richness of Thonburi also presents lessons in architecture and its differences. Thonburi can be seen as a museum of architectural differences and their underlying epistemologies-ontologies. An example arises with the relatively unique feature of Wat Kalayanamitr in its *parti* (ground-plan schema) for the Phra Vihara, with the symmetry of the Three Balconies Pavilion maintained in the flanking Chinese style pavilions and the approach path. The symmetry has the effect of highlighting its more common opposite, whereby the elements of a temple complex will each maintain a symmetry in itself, though those elements will then be distributed randomly over the site – the classic case would be the Grand Palace complex, also within that complex the *parti* of the Wat Phra Kaeo. However, this disordered distribution is equally manifested in the two Theravada complexes examined here (the symmetry of Wat Kalayanamitr's Phra Vihara notwithstanding).

There is also a history lesson derivable from the European leanings of Santa Cruz. It is interesting to observe the early Catholic churches of Thonburi-Bangkok. In addition to Santa Cruz there is Saint Francis Xavier church on Soi 11 of Thanon Samsen, also Kalawa church (Holy Rosary church) off Charoen Krung. While there are clear derivations from European architectural thought of the nineteenth century, specific models are elusive – simply, these priests and bishops and their architectural helpers were clearly of limited competence and one could say that their ventures into the architecture of the metropole lost something in translation. Simply, this is not “great

architecture” – nor, for that matter, is most of the Western, Neo-classical architecture of the Rama V endeavors to signify a Siamese entry into the realm of (Western, imperialist) civilization. Again, much is lost in translation. However, there is both a positive and a negative spin to be placed on this appropriation of Europe into Siam. The positive is that Siamese culture was sufficiently open to ideas, cross-currents, diversity and “otherness” represented in these traces from European – there is the revelation that the openness and tolerance of Siamese minds and culture persisted. It is worth noting that this openness first really blossomed in the era of Mongkut, subsequently with his son Chulalongkorn. The negative spin relates to the manifest failure to seek any architectural synthesis of Europe and Siam. Certainly there is the bizarre architectural ambiguity and layered symbolism of the Chakri Maha Prasat Throne Hall in the Grand Palace complex (1876-1882) of the English architect John Chinitz. More creative is the Ananta Samakhom Throne Hall (1907-1915) of Italian architects Annibale Rigotti and Mario Temagno, bringing neo-classical elements, each symmetrical in its own terms but assembled in the discordant, anti-symmetrical aesthetic of a Theravada temple complex (King, 2011) (pp.24-26). A more open approach to conflicting architectural visions had to await the architecture of the post-1933 Peoples’ Party.

While Thonburi did not become central to the architectural and wider cultural experimentation of the post-1933 era, it nevertheless presents as an extraordinarily rich display of the nineteenth century and its unresolved dilemmas. Again, however, we lack both discursive engagement and critical interpretation.

### **Thonburi as living museum and the tourist experience**

Passengers on the Chao Phraya river tourist boats assiduously photograph the architectural sites on the Thonburi riverbank; they might also alight to visit Wat Arun, while some will take boat tours through the Thonburi *khlongs*. However, they are more likely to visit places on the opposite, Bangkok bank: River City, Wat Pho, the Grand Palace and Sanam Luang, Khaosan, despite Thonburi’s richer displays of diverse communities and lifestyles, similarly its diverse architectures and its artistic riches.

Thonburi can be viewed as lacking information-based marketing for cultural tourism – there is no over-arching, integrated, Internet-accessible source of information, nor an effective learning centre where one can find detailed information, guidance and ideas for walking tours of the area. This could be seen as a general complaint as the Rattanakosin bank is also lacking systematically presented and accessible information. One could reasonably suggest that the location for a learning centre could be Wat Arun, as the most visible, recognizable and presently accessible monument on the river's banks. There is the question of how the area might be presented. It might first be seen as a *tourist district*, in the sense of the historic centres of European cities – of places like Florence, Dresden or Toulouse. The difficulty for Thonburi, however, is in its lack of local tourist accommodation and hence of tourist facilities – hotels, backpacker hostels, restaurants, souvenir shops. These things may be nearby, with the facilities of Khaosan Road, also hotels lining the river; however, these are not *in* the putative tourist district nor readily accessible to it – one cannot simply take a stroll to the places of cultural interest.

There is also the model of the *accidental theme park*. The historic centre of Rattanakosin, comprising Wat Pho, the Grand Palace and nearby markets might be seen as such. King (King, 2017) has identified the lower Sukhumvit area from around Soi 3 to Soi 11 as an accidental theme park where the “theme” relates to cultural and ethnic diversity and to the same issues of diversity and tolerance that have been identified as defining characteristics of the Thonburi-Kudi Jeen district. So, if the Kudi Jeen district is to be marketed as an accidental theme park, what might be the “themes”? At one level it might be seen as an architectural theme park – the issue of section 5.1 above. It might also be promoted as a great, albeit informal art gallery, as explored in 5.2, where it presents the advantage of the diverse art being presented in situ – context is uncompromised. At the deeply anthropological level, there is the issue of ethnic, religious and community diversity, also the history of the tolerance and mutual accommodation that has enabled the peaceful coexistence that so characterizes Thonburi. At an even deeper level, there is the more philosophical question of a Siamese (or is it Theravada?) ontology – world view – that has enabled this acceptance of difference. (It is interesting that present Thai culture can accommodate differences

in beliefs, ideas and religion, also in ethnicity, but not in political aspirations and underlying material interests. Kudi Jeen offers no insights on this dilemma, nor does lower Sukhumvit.)

A third model is that of a *living museum* – that is, a place and its community that invites the visitor to enter, to observe the community’s ongoing life and to contemplate the lessons that the visitor might draw from their experience. It is a dangerous model, with its tendency to veer into a sort of anthropological Disneyland. It is also hard to find exemplars in the context of Siam-Thailand, though there are rural villages that lead to insights. King and Sairoong (2014) recount the case of Ubon Ratchathani province’s Ban Pa-Ao village and its successful promotion as a craft tourism village; this, however, is able to thrive on the commercial benefits of its brass and silk crafts but also on its isolation – its tourist numbers are sufficient to advance its reputation but not enough to swamp it.

The living museum model does not sit well with the present Bangkok authorities and their national government. There has been the long-running saga of the Pom Mahakan community’s resistance to the city’s dream to evict this community nestled against the city’s ancient wall and the Pom (fort) Mahakan in order to clear away an informal (disordered, arguably illegal) community to make way for a landscaped park as expression of the city authority’s idea of a well ordered, Western-style park to attract some imagined tourists, albeit with no evidence of what such tourists might seek. The Pom Mahakan debacle has simply revealed the inability of government in Thailand to comprehend both the cultural conservation task, the linked task of tourism promotion, and the wider issue of the city’s advancement and development (Herzfeld, 2016).

It is unfortunate that the living museum idea would seem to offer the most appropriate approach for the presentation of Thonburi-Kudi Jeen to a wider audience of both passing-by and scholarly tourists, yet it clearly stands against the agendas of both city and national governments.

To return to themes of Chapter 2 above, the interrogation of Thonburi sites has revealed no task of architectural conservation, nor of preservation or restoration or rebuilding. These ideas are alien to Thai culture – temples are “ongoing”, surviving,

evolving, constantly being re-made. Extraordinarily, as the case of such a place as Si Satchanalai reveals, its evolution can even encompass a fluidity between religions and world views – from Khmer to Mon (or is it Tai?) to Theravada Buddhist. As Thonburi reveals so clearly, if a temple (or church) becomes decrepit, it will simply be replaced. Memories of the past might persist, perhaps in some written form, and a (Buddhist) image might be treasured (or else simply remembered and replicated), but the built fabric will simply pass away – there will be no sentiment and very little memory. The Thai urban world simply evolves – moves on.

### **Conclusion**

This chapter has drawn out the lessons that emerge from the long data presentation of Chapter 4, relating first to the role of Kudi Jeen’s architectural diversity in signifying the mutual accommodations and diverse religio-ethnic communities and a seeming Thai genius for tolerance and conciliation, second to the brilliant expressions of those diverse communities and their creativity in the arts of the district’s religious places. The third part of the chapter has addressed the difficult question of how Thonburi-Kudi Jeen is to be presented both to the domestic visitors and pilgrims to the district and its communities and religious places, and to the cohorts of its international cultural tourists.

However, this discussion has not yet addressed the guiding questions that have motivated this research. The following Chapter 6 will now turn to this final issue – have those questions been answered?

## **Chapter 6**

### **Conclusion**

From the introductory discussion of Chapter 1, the following research question was derived, both motivating and guiding the present project: does the Thonburi community manifest significant key values that might explain its historical success in multi-ethnic, multicultural and multi-religious tolerance and co-habitation, and thence to reveal if there are lessons to be drawn from this success regarding ways of living together, also to become integrated into existing community structures?

At a more operational level for the project, two broad objectives for the present research were developed from the discussion of Chapter 3:

1. To study cultural and social context influencing religious places on the Thonburi side of the Chao Phraya River.
2. To study the features of artistic works in religious places of Buddhism, Christianity and Islam in the communities on the Thonburi side of the Chao Phraya River area community in relation to cultural and social context.

It would seem reasonable to assert that these objectives have been met in the long discussions of Chapter 4, subsequently reflected upon in the discussion of Chapter 5. Far more difficult, however, is the project's underlying research question, with its interrogation of underlying values and of their potential for translation to other plateaus where conflict prevails in Thailand's society.

### **Values**

The encouraging message from the present study is that there would seem to be a value of acceptance and tolerance of difference underlying the peaceful coexistence evidenced in the Thonburi-Kudi Jeen communities. An initial suspicion might be that this is linked in some way with the meditative, contemplative nature of Theravada Buddhism, although this may be a somewhat romantic delusion as a predominance of Theravada has not ensured similar cultures of tolerance in either Myanmar or Sri Lanka. One factor may have been the pathway for Theravada's entry into Siam: whereas the religion came to Myanmar and Sri Lanka in part through missionary conversion, in Siam it was more through infiltration via Mon, Tai (via Chiang Saen) and Khmer, which

may in part have accounted for the assimilating character of Thai Theravada. This argument, however, could reasonably be seen as simplistic and drawing a very long bow. Certainly Thai Theravada has been assimilating, as well revealed in the fluidity of the arts of Thonburi, although this could have much to do with the region's pre-Buddhist animism.

A more likely factor might be political. Sri Satchanalai-Sukhothai was not a great religious polity of an agrarian empire in the manner of China or Angkor, the centre of its world. Rather it was an entrepôt, on regional trade routes; Ayutthaya was even more a cosmopolitan centre of trade and a port city, then Bangkok even more so again. To be tolerant of different races and their religions made good commercial sense. It is also worth noting the roles of key political leaders: Narai in Ayutthaya's great age of international contact, also Mongkut and Chulalongkorn in a similar era of Bangkok. Also significant is a relative absence of cases where political leaders have invoked religion to press claims against rivals or external enemies – certainly both Taksin and Rama I turned to religion for dynastic legitimation, as neither could mount any claim of *royal* descent or legitimacy nor legitimately muster religious argument against adversaries or to gather support against external threats.

These various arguments may have a slight claim to feasibility; however, they are also tenuous. Simply, Thonburi highlights characteristics in a Thai ontology or worldview that is significantly at variance from the cultures of other societies, including other Theravada Buddhist societies, so that it can reasonably be seen as a defining cultural value. To further speculate on the origins of this difference can be seen as a task for cultural anthropology.

### **Translation to other social plateaus**

If we accept, as something of a working hypothesis, that there is some value of tolerance and the acceptance of difference running through a Thai worldview, then we might move to the second part of the present project's research question: is there any potential for the translation of the insights from Thonburi to other plains or plateaus of social life? To state the question differently: why do we have Thailand's modern history



of bitter political contestation, violence and state-sanctioned murder and massacre, most notably in the post-1945 period – the violence variously of 1973, 1976, 1992, 2006, 2008, 2010, 2014 ...?

In one sense the answer to this question must be obvious: the modern contestations and their violence relate to issues of material interests and political power. The answer can be simplified: the battles of the 1970s, 1980s and 1990s were in some measure inter-generational (students and workers against a royalist-military elite – who is to “own” the state?) while those of more recent decades have been overwhelmingly about the material interests of the Bangkok elite against those of the regional provinces.

One can, for a moment, take an analytical framework from dialectical materialism, whereby the societal base is seen as the economy (material interests of rival classes in society), with the political and cultural realms (with religion located in the latter) as super-structural to the economic “structure”. In such a view, the economic determines the political and the cultural (the religious); further, in that view the cultural cannot determine the economic. It is, however, a view that is open to challenge (King, 1996)– the realm of beliefs (values, religion) can undermine the base as so forcefully demonstrated in the troubles in Thailand’s deep South.

Indeed, the troubles of Thailand’s deep South draw attention to another lesson from Thonburi. In the southern provinces, the coexistence of Muslims and Buddhists is deeply troubled and marked by violence over decades; yet Thonburi is the exemplar for Muslim-Buddhist mutual accommodation in a culture of tolerance and respect. While the South may not manifest the determinative role of the economic sphere, it clearly reveals the political – the more recent deterioration of the South can reasonably be linked to the post-2002 campaign against the Muslim South under the Thaksin Shinawatra regime, using the religion-dissidence argument to reinforce that regime’s claimed championship of the Bangkok elite (contra its actual dependence on the provinces of the North and Northeast). So, again, it may be the economic that is ultimately determinative.

To return to the question: does the Thonburi revelation of the role of the cultural sphere suggest a pathway to addressing the rifts at deeper levels (plateaus) of present

Thai society? It is instructive to return to the observation from Chapter 4 that the mutual acceptances and accommodations noted in Chapter 4 were widely seen as “good for business” – beneficial in the economic sphere. The task in modern Thailand might therefore be to weave the sphere of cultural values into those of the economic and the political-as-violence. This cannot be a short-term project, but rather must proceed through both the formal (school and university) education systems – a need for substantial reform – but also through that more informal system of education that occurs through “theme parks” and the observation of real lives – “living museums” in the sense advocated in Chapter 5 above.

One must ultimately place some hope on the tourism system, for both domestic and international “intruders” into the dilemmas and instabilities of Thailand. A constant complaint in Chapter 5 (also to a lesser extent Chapter 4) relates to the absence of discursive engagement in the tensions that Thonburi-Kudi Jeen reveals and in their manifest resolution. The task of the tourism enterprise can be seen as reflection on the brilliance of Kudi Jeen (and elsewhere Chiang Mai’s Wat Ket) as revelatory of a nobler realm of Thai values and their expression.

An important task for future research is to extend the approach adopted in the present study into a deeper, comparative study of other communities and situations in Thailand, variously of tolerance and intolerance. What are the histories of such situations, and how is one to characterize the underlying values?

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