



THE INFLUENCE OF ITALIAN ART AND DESIGN IN SIAM ORNAMENT AND
DECORATIVE ART IN A.D. 1876-1932 (A SYSTEMATIC ANALYSIS)



By
Mr. Piti Maneenetra

A Thesis Submitted in Partial Fulfillment of the Requirements for the Degree
Doctor of Philosophy Program in Design Arts
International Program
Graduate School, Silpakorn University
Academic Year 2015
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ANALYSIS). THESIS ADVISORS: PROF. EAKACHART JANEURAIRATANA, AND ASSOC.
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This research is a study about the signification of Siam ornaments and decorative arts between A.D. 1876-1932 on western buildings as a “cultural object study” by the structuralism semiotics approach. The criteria analytic to access the knowledge via the theory of an educational system from the essence contents of decorative arts structuralism in Thai society during the western influenced had important roles in setting and creating this change of modernity as civilization perception in term of aesthetic of decorative intellection.

This research is a qualitative research. The analysis, synthesis and discourse of the thought structural system was determined to study in the Siam western buildings that were built between A.D.1876-1932. It aims to study western buildings as a kind of material, not only creating beauty to the society, but also having the signification of a key reflection of the mindset, which helps illustrate the cognitive development of Siam decorative arts, and key variations to the definite Siamese elite’s characteristic decoration.

The semiotic approach that highlighted the value of mind set while growing up under the cognition process of the Siamese elite’s imprint for finding the motif and the criteria of the Siam elite decoration, which was the core of Thai decorative aesthetic fundamental in the period of the multicultural study. True denoted meaning originated from the design itself, not from the interpretation or connoted meaning by the human. Thus, the relationships of all the signifiers within the structure of the western buildings had a significance and reason; the design composition is explained in its own truth, which could be significantly understood through the semiotic structuralism discourse. Nevertheless, the outcome of the study is the body of knowledge of Neo-Siam decorative arts paradigm and the manual for decoding is signified in the Italian and elite’s ornaments and decorative arts.

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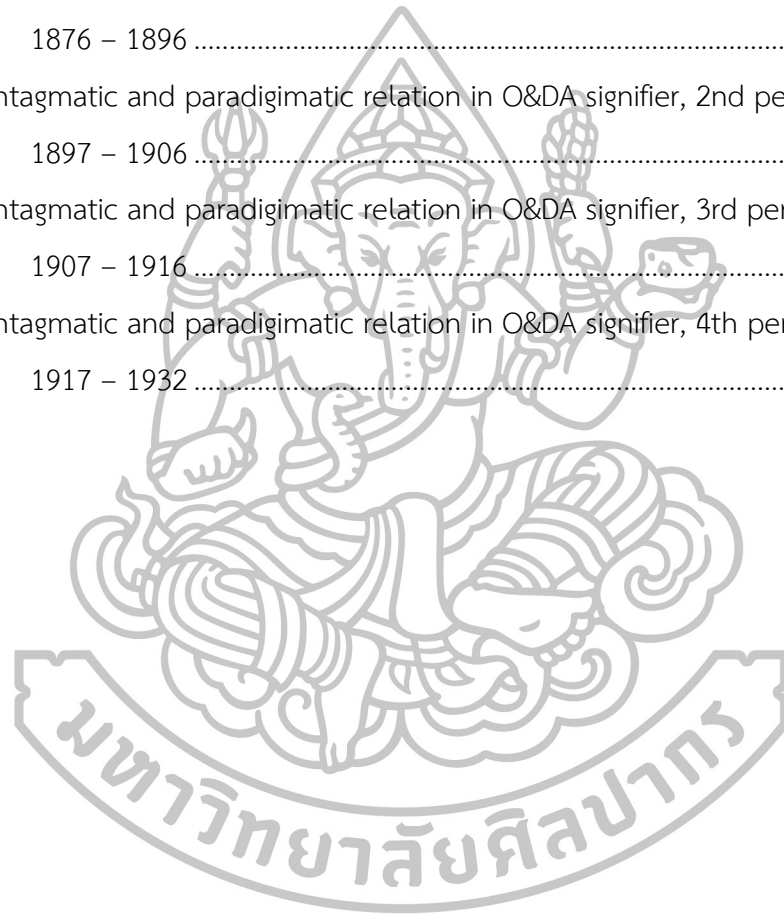
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Chapter 1

Introduction

1. Background of the study

“The Decorative Art as the emblem of Glory and Richness”

Thailand was one of South East Asian countries that survived western colonialism. In the past, Siam had been influenced with various sources of art, in particular, the constantly cultural art infiltration of the Idealism in Buddhism had been developed all the time. However, the Idealism in Buddhism has constantly dominated Siamese arts, and this paradigm has been developed all the time. It is very interesting how Siamese art aesthetics then were transformed to be like the present. The beginning of Siamese art evolution occurred in the early Rattanakosin era when the remain of art forms was transferred from those in the end of Ayutthaya Kingdom period to the construction of the Grand Palace, many important buildings, and Government Bureaus. Apparently, the kings had their own royal decision to use Ayutthaya’s art models to create the kingdom due to its art perfection in architecture, murals and fine arts. The assumption that art models of Rattanakosin era were influenced by those used at the end of Ayutthaya period, was evidenced by many skilled-craftsmen of the Ayutthaya and Thonburi Kingdoms. In the early Rattanakosin era, Siam was influenced by Chinese art through barque tradings. Chinese art clearly influenced the construction of the Grand Palace and many important buildings, too. Moreover, the western cultural influence was obviously dominant in King Mongkut’s reign, due to the western colonialism in South East Asia.

In this chapter, the significance of Siam decorative art revolution in the period of the study was described. During A.D. 1876-1932, the Siamese absolute monarchy fully steered the country to modernism; the new policy influenced by the West was the key factor that brought the revolution in many fields of art and design,

such as architecture, art, costume design, literature and decoration. However, nowadays, decoration arts still lack of knowledge base. Thus, this dissertation would study intensively how Siamese decorative arts revolution was from the evidence of the western buildings.

The dissertation topic is “The Paradigm shift of Siam ornament and decorative by Italian Art and Design influence in A.D.1876-1932”. The objective of the study was to explore the significant paradigm shift throughout the time that evidently showed the development of ornament works and decorative arts by Italian skilled-craftsmen. The changing procedure by Italian intellectuals was investigated in the learning procedure between Siamese and Italian workers from the construction of the Apisek Dusit Throne Hall, Anantasamakhom Throne Hall, Norasingha Villa, Narai Banthomsin Villa, the Ministry of Defence, Phaya-thai Palace, Marukkatayyawan Palace, etc. Assumed that the architecture was the representative of Italian influence or style in Siam, which was different from other countries under the control of the colonialism. The integration between Siamese and Italian arts had been processed through significant paradigm development of Italian culture, the center of Christianity, and Siamese culture, the center of Buddhism. All emphases on cultural difference and art identity for religious purposes were investigated. From these obvious differenced, the study then acknowledged the cultural art in ornament and decorative arts contexts existing in the architecture nowadays. The country development in the royal determination was obvious in King Chulalongkorn’s reign; the change was processed under the political condition that His Majesty had a foreign policy of inviting western specialists to make the modern kingdom. The western influential acceptance of Siamese elite within colonialism were represented by the King’s vision for negotiation with western countries. The acceptance of Italian arts were caused by: a) the King preferred Italian art and architecture from his royal visits to Italy twice, b) the companionship between Siam and Italy dynasty, c) Italy good relationship with Siam; it did not treat Siam like other western countries, and also the two countries had military cooperation initiated by General Jeremy to establish the foundation of Siamese military.

2. Statement of problems

Italian art culture clearly appeared in Siam in King Chulalongkorn's reign. The existing historical evidence of Siam architecture obviously showed Italian art had extreme influence over the construction of Siam; the evidence found in artworks, decorative art, influence and different sources of skilled-craftsmen, were all present in various artworks. All those constructions had decorative aesthetics both in contemporary (Art Nouveau) and Italian classic (Renaissance, Gothic, Venetian Gothic, Neo classic) and others. The influence could be explained by the Royal's art favorite that were various, and uncommitted to not only contemporary, but also to the classic from the royal visit to Italy.

The Italian art ideas, artworks and culture had influence on education by Professor Silpa Bhirasri, the Italian scholar who laid the foundation of Thailand's modern art, which emphasized Italian influence on the idea and aesthetics in Thailand as well. However, the question of the history of these aesthetics and Italian influence present in Thailand had come from the foundation and value of the Italian artworks. Thailand history about the relationship with Italian arts could be studied in many important topics: e.g., the change of the decorative arts paradigm, period of change, the beginning of the change. These topics could yield results that could explain the phenomenon of the way the decorative art aesthetics changed Thailand's contemporary perception.

Truly, the ornament and decoration could reflect personal aesthetics for a person or group of people in the society. Some studies of the sequence of Siamese ornament and decorative art development while western colonialism was becoming a big problem have been conducted. During the time between King Rama V's first visited to Europe in 1876 until the end of the Absolute Monarchy period in 1932, the scope of studies was about Italian decorative masterpieces in the royal court of the Jakri Dynasty, which had the highest authority in Siam kingdom. The samples were architecture, interior architecture, decorative art works directed by the royal court. At the time, the emerging of the Italian craftsmen invited by King Rama V was important to the modernization of the country and showed the civilization among the colonies of the Western countries that motivated the paradigm movement. Italy was different

from other western countries that aimed to take advantage from Siam; some Italians were employed to create New Siam. Those have permission to design and construct many important palaces, royal houses, monuments, temples and other public buildings. From the archaeological evidence showed beliefs in the quality of the Italian team employed by the King.

Today, lot of evidence still shows the Italian influence; the combination of Italian and Siamese aesthetics have been reflected in many designs, e.g. architecture, interior decoration, and art. In the early Rattanakosin period, most of the design mainly served the kings and the dynasty's needs. The dissertation intensively explored the core of Italian design through the interior decoration in the Thai context. The study focused on the first period Italian artworks and the integration with Siamese art and culture during the time. The demonstration, analyses, syntheses and discourse about the knowledge of the interior design paradigms between the old-fashioned and the modern western studies were examined parallely from the related documents, regarding political, social, architecture, graphic design, literature, art an other related context.

This research would make the observation, comprehension and estimation about all the factors in A.D. 1876-1932. Understanding the influence of the Italian design in Siam interior design paradigm could formulate them as knowledge to describe the designing phenomenon since Siam received western design culture until the change of the ruling administration in 1932, the important point for modern design. Additionally, the benefit of this research would explain the Italian design in Siamese context for the development of the knowledge more effectively and efficiently, and could support designers and enable them to improve stability and create awareness of Thai design paradigm and aesthetics.

3. Hypothesis

Siamese decorative arts were influenced by Italian art and design intellectuals among western colonialism phenomena in A.D. 1876-1932, which became the most important part of Siamese civilization process.

4. Objective and Aims

The western colonialism phenomenon in Siam was dominant in the political paradigm shift, traditional and cultural art which directly affected the Siamese decorative arts; the turning process, acceptance, selection and idea integration between Thai traditional and Western artworks in Italian decorative arts, were all significant in the composition to determine the architecture forms and Siamese significant buildings in the changing period. In the past, the King's volition was specified in some significant buildings' architecture and interior decoration. The decorative arts mostly found were in the Grand Palace and many Throne Halls from King Mongkut's reign to King Vajiravudh's reign. The acceptance and format selection of the Italian decorative arts showed the Italian influence in some architectures which were the symbols of Thailand's civilization and prosperity, and also represented political symbols as well, from the western criterion and the aim of territory expansion that created myth to the civilization of their countries, as necessity for the Christian and western culture. The basic ideas were the awareness of the Siamese elite, when it occurred, how it changed, and significant factors affected the paradigm shift phenomenon in Siamese decorative arts, and the way it rose - prosperous or hybrid. These questions could find reasons and sources of Italian decorative arts phenomenon, intensive questions to basic ideas of decorative arts, the beginning of decorative artworks between Siam and Italy and how they organized aesthetics or characteristics, which brought in the decorative arts globalization in Thailand, how it affected Thai designers, the beginning of the ideas that represented hybridity of the country completely differentiation in art tradition and culture which created decorative art aesthetics and the latter which could show the relationship of the research questions.

4.1 Research Questions

4.1.1 How did Siamese decorative arts paradigm change due to the western colonialism, the influence of the Italian decorative arts entering, in terms of styles, beauty, aesthetics, traditional living, cultural and design motifs ?

4.1.2 What were the principal factors of the Italian decorative arts foundation that created the influence of thought over Siamese ideography affecting the phenomenon of paradigm shift in Siam decorative arts in A.D. 1876-1932?

4.1.3 How was the body of knowledge / Siamese civilization decorative arts model constructed within the western colonialism and modernization policy in Siam?

4.2 Goals and Objectives

4.2.1 To study the important factors that affected Siamese ornament and decorative arts paradigm shift in A.D.1876 - 1932.

4.2.2 To analyze the transformation of Siamese ornament and decorative arts from Italian and Siam design cross-cultural study.

4.2.3 To address the civilization paradigm of Siamese monarchy ornament and decorative arts in A.D. 1876-1932.

5. Significance of study

For research: The paradigm shift phenomena of Siam civilization decorative art are related with others philosophies from the other fields, which are necessary to understand the basis and the components of the related notions such as designs, historical philosophies, religious philosophies and some relative theories. The process of data collection through literature review, field works and synthesis the received data will be conducted pararely. Comparison, analysis, synthesis and interpretation all the collected data into specification of the period (phenomena) and groups of the case studies in each period, are important to describe the relation between the phenomena and the case study within the scope of the study. The transformation of the phenomena in the Siamese civilisation decorative arts paradigm is crucial. The dissertation will study intensively of these fields as follows:

5.1 The information of the western colonialism in Siamese decorative arts revolution would be studied in term of phenomena that were complex and immense; the phenomena affecting Thai mind sets, the paradigm of the Siamese elite to current people, variables that could modernize the country by westernism as part of the policy pararell with the colonialism by the western countries, and what would be lost Siam substance / identity at the same time. The question was what we learned from this revolution in term of the decorative arts development, combination, and integration between the western and traditional Siam, what / how about things that we got from this change. The findings were truly crucial and powerful for explanation of the power of knowledge in Siam where the decoration arts were the base of aesthetics.

5.2 The information of history and development of decorative arts in The Rattanakosin period. The background of art, culture and religion is the strongest point of Siamese decorative arts history in the absolute difference between Siamese and Italian or the western wisdom, The revolution in the historical context showed that's Siam was a unique and dominant country with their own characteristics. Although Siam didn not have purity of mind from art creation, the practice of Siamese technician created their own style / outstanding identity of Siam. The art of Rattanakosin era, the important period of decorative arts development, the variation of art influence in the Jakri Dynastry, since King Rama 1 reign until A.D. 1932, the end of the Absolute Monarchy in Thailand, was fully driven by the Siamese elite with their own policy. The crucial conflict was the policy of each king in his reign, which controlled the decorative arts paradigm in the society of the 'god king,' was directly affected from the reign change. The research would explore the content in the range of the early Rattanakosin era development until the end of the Absolute Monarchy system, which we could conclude that, "Tt was the decorative arts of the Siam Absolute Monarchy development". Therefore, to access and understand the structure of historical data, the author had to clarify the policy of every historical reign. It was necessary to claim how a mind set in Siamese decorative arts movement, in the case, was important for declaration based on the policy of each

king in the range of study time; it would reflect how the paradigm was shifted in term of politics.

5.3 The information of Aesthetic thoughts between Siamese and Italian art. This issue was the study about the aesthetics between Siamese and Italian within the scope of the study, differences and likeness between the two artistic wisdom, perception, belief, faith, social, culture and tradition, acceptability and aesthetics of the change / revolution. The author would explore / expand these obscure issues to be understood intensively what and how the two different cultures join in the period of study. The unity of Siamese characteristic would be the fundamental backup of all the explanation about the paradigm shift of the decorative arts in the sequence of study, before the process of analyse of collecting the data.

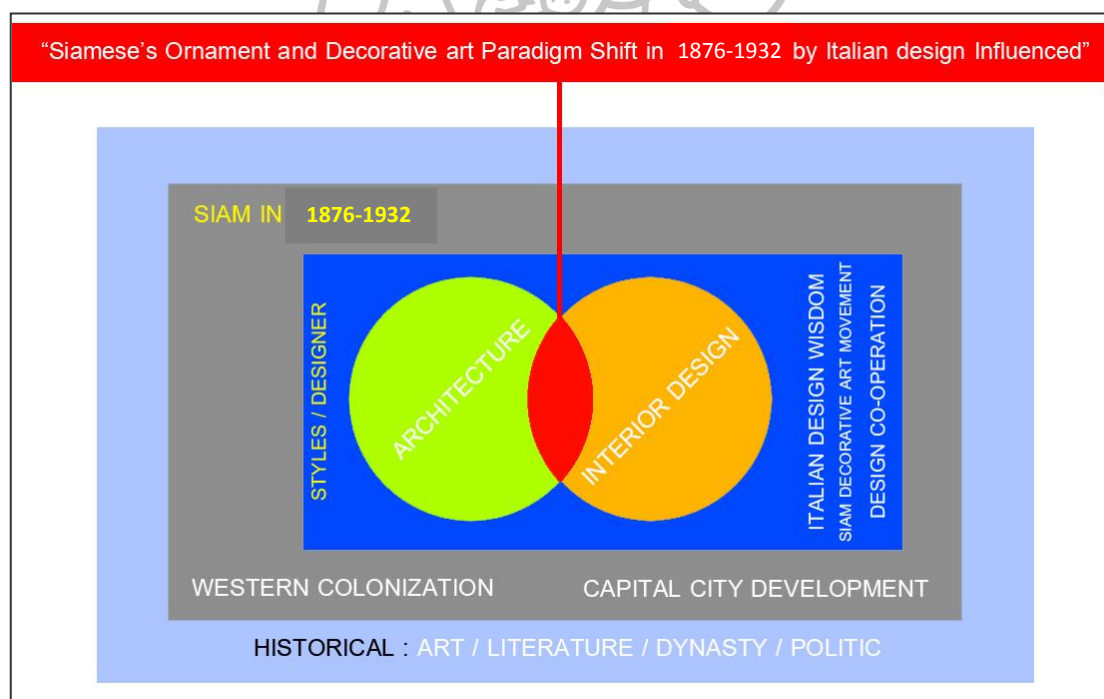


Figure 1 Scope of the study objective

6. Research Conceptualisation

The influence of Italian art was fully acknowledged in the Rattanakosin period, especially in King Chulalongkorn's (Rama V) reign. Although the colonialism was the big trouble of defense the Siamese elite faced, the revolution of decorative arts under the process of wisely selection by the elite for the best solution of western to be used in the Siamese context was continually on. The threat of the colonialism continually increased in the reign of King Mongkut had many Siamese original models in arts completely changed.

The adjustment with totally new face of the infrastructure from the western art to the representation of the iconic of the revolution was the success of the Siamese elite who created trust in the new world order at that time. From the result of the grand revolution in Siam country, lot of evidence appeared in palaces, throne halls, villas and official places constructed by western technicians such as Italian, British, German employed by the King of Siam. This case was the main stream of the study, and the group of Italian technicians serving the Siam monarchy was the core of the decorative art movement in the context of modernization of the country. With high potential, ability and good impression for King Chulalongkorn, the Italian group was much more outstanding than other groups of westerners in this field of art.

Despite the difference of Italian groups, they were trusted because of the politic condition which Italy was not the main conquerors of the colonialism that Siam confronted with, and the good relationship between the two dynasties - Siam and Italy, supported this policy until the Italian artistic became the main stream of Siamese decorative arts revolution. It was Italian art in Siamese context; there was minor change in both the new perception of beauty based on the Italian culture (physical) and the paradigm shift of Siamese decorative arts which were transformed at the level of human mind or mind sets while the international artistic movement was not mentioned. All the selected case studies were the most valuable objects in Thailand which described the "elite's thought," the prototype of Thai imprint in the world of Thai decorative arts today.

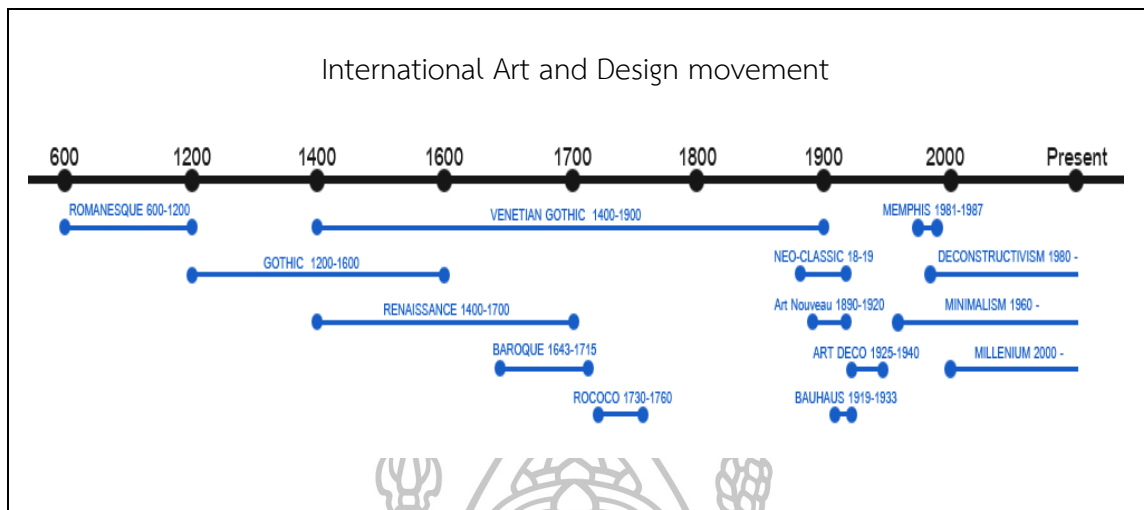


Figure 2 International Art and Design movement

7. Limitation of study

The study of the paradigm shift phenomenon through Siamese decorative arts created by the Italian groups of decorative technicians in some western buildings built in Siam during A.D. 1876- 1932. The author determined the scope of study by grouping some western buildings in which the Italian technicians had roles in design, decoration and construction throughout the 57 years of study, the beginning of the changing period led by the Italian groups and Siamese technicians as learners and supporters. However, all the architecture had to be approved by King Chulalongkorn and King Vajiravudh. The physical scopes of the study were mainly emphasized the decoration of the western buildings on the selection of exterior and interior decoration. The samples of these western buildings created by the Italian groups were considered as the change with several significant artworks of the period revealed by Siamese major incident analyses, and periods of architecture were grouped in 4 periods, in term of analysis, the sequence of the periods of study and all case studies would be individually referred to in chapter 4.

7.1 1st Period: Beginning of King Chulalongkorn's Reign (A.D. 1876-1896).

The beginning period of Italian decorative arts influenced many existing constructed buildings, e.g. the Grand Palace, palaces, religious placed which mostly are Gothic

architecture such as Wat Niwet Dhamma Prawat, Siant-Joseph Catholic Church, Immaculate Conception Church. And some Neo-Classic architectural buildings such as the Ministry of Defence, Tha Pra Palace, the Oriental Hotel, Siriraj Hospital, Sunanthalai building, Royal Thai Survey Department and Varosaphiman Throne Hall, would be studied. The outstanding and dominant architects during the time were Joachim Grassi and Stefano Cardu, who had their own company called “Grassi Brothers & Co.,” that caused trust and favor for the Royal court. Siamese artworks in the period were replaced by Western architectural buildings, and they would be developed clearly during King Mongkut’s period when most artworks were fully influenced by colonialism architecture.

The procedure of the study about the paradigm shift phenomenon through Siamese decorative arts by Italian groups was conducted in some of the western buildings built during A.D. 1876- 1932. The author determined the scope of study by use of some western completely or partly buildings by Italian groups, e.g. design, decoration and construction in the 57 years; the period of Siamese change by the Italian groups as the leader and Siamese as learners and supporters. However, all of the architectural buildings had mainly been approved by King Chulalongkorn and King Vajiravudh. The physical scope of study was mainly emphasized on the decoration of the western buildings from the selection exterior and interior decoration as cultural object. The samples of the studied western buildings constructed by the Italian groups were classified by change, artworks of the significant period analyzed by Siamese major incidents; the author could form groups and 4 significant periods. The analysis of the sequence of the periods in the study and all case studies would be individually referred in chapter 4.



Figure 3 Period 1st: Italian Influence in Siam western building in 1876-1896.

7.2 2nd Period: King Chulalongkorn first visit to Europe (A.D. 1897-1906).

The period when King Chulalongkorn first visited Europe to make companionship with some important countries, e.g. England, France, Italy, Netherlands, Sweden, etc. During the visit the king invited some Italian design professionals in architect and engineering from Piemonte and Liguria regions, and some artist and sculptors from Tuscany region in Italy to work in Siam. These artists could build finer and more attractive architectures than the ones built in the previous time. The samples of the new architecture were Apisek Dusit Throne Hall and Paruskavan Palace; they were decorated by Liberty Art (Art Nouveau) or Neo-Classic that had more aesthetic proportion than the previous ones, too.



Figure 4 Period 2nd: Italian Influence in Siam western building in 1897-1906.

7.3 3rd Period: Later time of King Chulalongkorn's reign (A.D. 1907-1916). Siamese architectural artworks at the time were extremely prosperous in the construction and decoration with luxurious art forms and excellent material use. Also, Italian Renaissance and Venetian Gothic design styles were found in the throne halls and palaces such as Anantasmakhom Throne Hall and Norasingha House. The Neo-Classic artworks had been continually popular and had more decorative details than the previous periods in term of wealth, such as Siam Commercial Bank, Talad Noi Branch, which has still been in a perfect condition nowadays.



Figure 5 Period 3rd: Italian Influence in Siam western building in 1907-1916

7.4 4th Period: King Vajiravudh's reign to the end of the Absolute Monarchy in King Rama 7's reign (A.D. 1917-1932). Due to the economic recession during the period and the financial situation in Siam was sharply slumped, architecture and design artworks were directly affected and construction and decoration were decrease and changed into the other way; shorten of details, design of topography, functional use was more emphasized than Western aesthetics like ones in the previous time. The example was Marukkatayyawan Palace which King Vajiravudh designed in collaboration with an Italian artist (Ercole Manfredi), and it was unique and symbolic of King Rama 6's architecture which influenced construction of residence later.

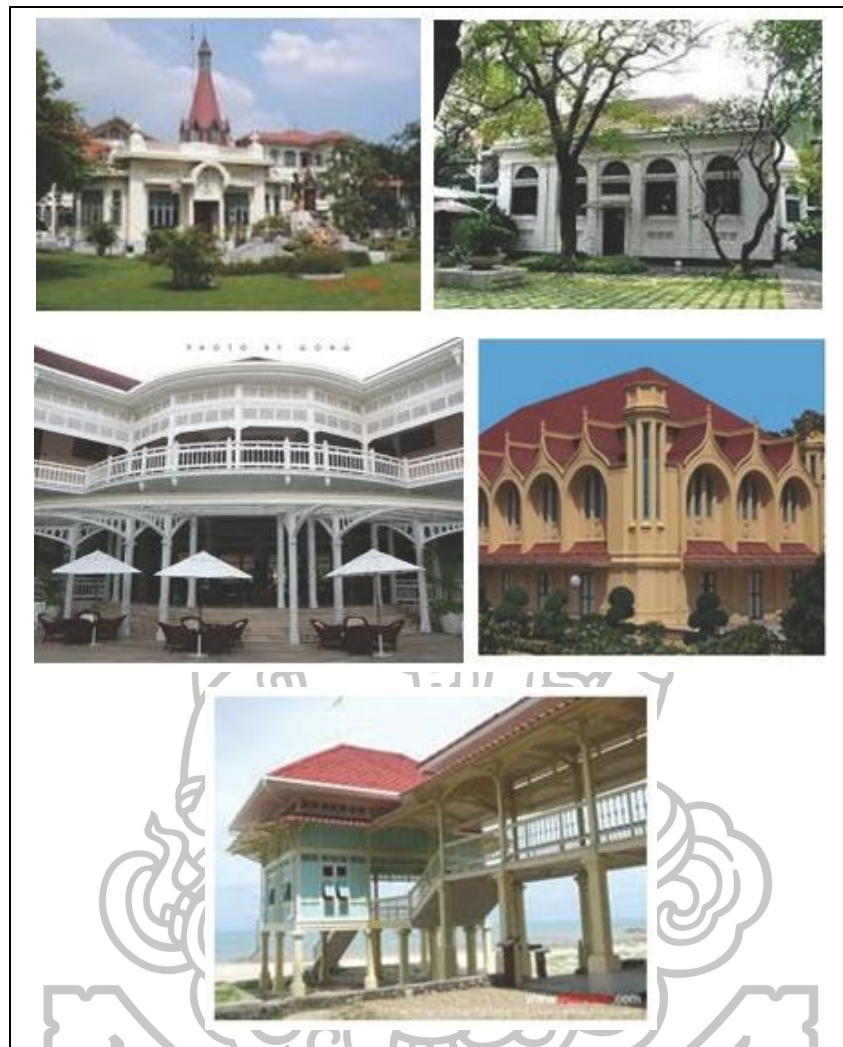


Figure 6 Period 4th: Italian Influence in Siam western building in 1917-1932

The western architectural classification determined by the time of construction was accompanied by the selection of some outstanding places represented the time of construction study period in order to select the place where making fieldwork study. The case study classifications were considered according to the significant combination of the following factors:

1. Place perfection. The chosen western building had to have regular maintenance or retain its original condition continually. One which had some change should have had as little effect as possible to its physical western building.

2. Complete of data references to the place. Construction information, historical evidence referred to design, academics' information, and stakeholders' information, such as the Grand Palace, palaces and building's design. It could be compared its reference with sources of design information and period of Siamese and Italian designing information.

3. Possibility of access. Since many places are significant government Bureaus in Thailand, they can be easily accessed to these places with some facilities.

4. Having continually analyses of the places and Italian design. The joint of each designer's transformation was his/ her related works. The collaboration between Italian and Siamese artists was significant to the selection of place, indication of the workers' idea was continually developed from their knowledge sharing in continually periods.

8. Research Outcome

8.1 Knowledge description of important factors in cross cultural studies, a paradigm shift about Siamese monarch ornament and decorative arts in A.D. 1897-1932.

8.2 Understanding the conditions of Siamese and Italian thoughts and definite characteristics of Siamese monarch ornament and decorative arts in A.D. 1897-1932.

8.3 Interpretation the value of ornament and decorative arts design, paradigm history in Thailand and Italy, construction of knowledge base to support designers and educators.

8.4 Creation the awareness of Siam monarch ornament and decorative arts paradigm, as well as the characteristics for conservation and development.

9. Research Organization

The classification of decorative arts data in A.D. 1876-1932, the crucial sampling represented how richness, value, aesthetic, system of thoughts of Thai decorative arts appeared in each sequence of case studies; the Siamese civilized decoration criticism analyzed for the motif, synthesized and criticized of structural

semiotic for demonstration, interpretation of how Siamese decoration paradigm shift while Siam was confronting western colonialism in term of decorative arts. The semiotic, as the tool to deconstruct and assimilate the body of knowledge of Siamese ornament and decorative arts, in the decorative arts composition and structure of decorative contents as the grammar structure, to discuss and criticize social discourse linked to Siamese civilization aesthetic, myth, mindset or policy.

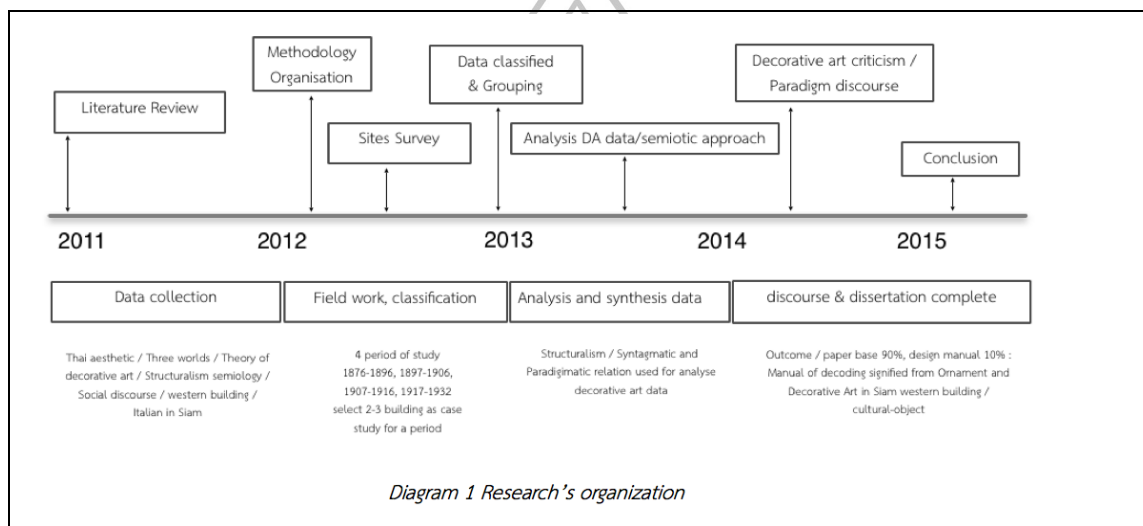


Figure 7 Research Organization

10. Conclusion

At the end of the chapter the final paragraph of the dissertation had to specify the scope of study, highlight of the phenomena of the colonialism in A.D. 1876-1932 that was significantly influenced the Thai paradigm of decorative arts. The focus was on the groups of Italian who worked and produced many western buildings with the evidence in the years of A.D. 1876-1932 because it was the most important reason about this research of Thailand at present, since Italian artistic was the prototype / model / civilised tradition of Thai art and related design. This period and this group of Italian people were crucial to understand the combination of “Thoughts” in the civilisation context and how it was transformed and what about the component of decorative arts in this scope of study. It was one of the strongest turning points of Siamese national paradigm in the history and had to be individually studied.

Chapter 2

Literature Review

1. Introduction / Definition of Decorative Art

The second chapter is about the meaning of “DECORATIVE ARTS”, literatures, and theories which are related with the analysis process of the dissertation. It is also about the structure of Siam society, mind set, and paradigm since the ancient time up to A.D. 1932. The purpose is for making a pave to understand the basement of the Siam’s thought, and Tri-Bhumi (three world existences). The colonialism and the modernization of the Siam elite had the role to drive the country to become the new world order. The condition of the paradigm shift from other related fields helps explore the structuralism and semiotic theory, and make tool for the analysis of all the decorative arts data.

In the world of beauty and aesthetic, humans have demonstrated their own divergence with their own culture, native, and tradition underneath independently, which the cosmology is base on reality that is linked to mind control and set motivation. To make a classification of the various intentions of decorative arts’ aesthetic of different cultures, they should be classified, separated, indicated, and understood individually. In term of decorative arts research study, specifically about the decorative arts movement progression, which are complex and have blurriness in the boundary of related fields, it should be studied separately. The researcher has intended to clarify all materials in the field of the decorative arts from the other fields. That must be a strong content to lead the science of decoration, distinguish and individual.

If we consider an object by the overall, we would miss important things, “things or the hidden”, that can bring us to the world of the perception of

creativities, which control the decorative, object in reality and physically. The world of intention, notion, and motif of the art or background of each society could be the meaning of the content that always hides inside something. In decorative arts, which are an important science that cover every field, it is hard to divide and classify, if we do not consider by the importance intentionally. From the base of science of decoration, we must understand what decoration is. Why decoration must be classified by individual analyst? And how decoration works with all things around, cover by the many things? To understand decoration science, consider as the phase:

“The decorative arts are arts or crafts concerned with the design and manufacture of beautiful objects that are also functional. It includes interior design, but not usually architecture. The decorative arts are often categorized in opposition to the "fine arts", namely, painting, drawing, photography, and large-scale sculpture, which generally have no function other than to be seen.”¹

Decoration is a science which infiltrate in the philosophy of aesthetic, psychology and sociology, etc. It is always one of a whole part of things, which works to satisfy the human need and aesthetic in each society. It also reflects the social being. It is spread out in various objects called “cultural objects or material culture” for composing all valued objects which become with important memorable things in a society. Absolutely, they are different from each other. The question is why they are different. True inspection depends on the mindset, intention, and paradigm of the people in those societies. We should be aware that the world today is flat. People can access data from all over the world, searching by the internet. So the worth of the different of places is destroyed by the imitation to termination of process of mind.

¹ Wikipedia, **Decorative Arts**, accessed May 14, 2014, available from https://en.wikipedia.org/wiki/Decorative_arts

At this point, to involve decoration as one of the dominated science, which worth for everything of the human livings, decorative arts must seriously be researched. We have to separate to understand and specify decoration or decorative arts as one of the national properties. For analysis or synthesis, firstly, critics must separate decoration form other sciences and go through the terms of decorative arts educationally.

“Ornament and decoration, when use to heal the city, has three interrelated functions. They are : to go beyond the individual building and to enrich the decorative theme of a locality; to enhance the physical, social and spiritual qualities of location, that is, to strengthen the genius loci, and thirdly to develop the “legibility” and “imageability” of the city”²

Accordingly, decorative arts or decoration is separated from the design works or objects. In between the different techniques used to create the material objects, the “decorative arts, also known as “minor arts”, “applied arts”, and “useful arts”, they describe functional and ornament objects, which traditionally include furniture, ceramics, glasses, metalwork, and textiles. In western art, it has typically been defined in contrast to the “fine art” of painting, drawing, and sculpture.³ They are close to word usually using refer. The separation of the blurriness boundary of decoration and design could be specified. “Design” can refer to the surface (structural) of decoration of a chair as well as to the physical characteristics of chair

² Cliff Moughtin, Taner Oc, and Steven Tiesdell, **Urban Design: Ornament and Decoration** (Great Britain: Architectural Press, 1999), 1.

³ Racheal Bernstein and Eunice Lee, **Defining Decorative, Examining Design**, accessed July 7, 2015, available from <http://lacma.org/eduprograms/evesforEds/DefiningDecorativeExaminingDesignEssay.PDF>

legs, seat, and back. Design can also refer to overall visual representation of an artwork, including both the composition and style.⁴

After the primary discussion about what decorative arts, decoration, or even the ornaments is, it is a clear thing that they are one of the most important part of idealism of human being. So we can say that decorative arts, as part of everything, make things complete within meaning; between functions was the design and between the aesthetic was the decoration. In fact they are ignored or non-intended for the present. It makes the confusion with the people in modernism era. When is the time to be different and when is the time to be united? Thus, if the difference is worthwhile, we must defy what decorative arts or decoration is.

“For the terminology, the terms “ornamentation” and “decoration” are frequently used interchangeably. Art historian James Trilling offers that all ornament is decoration, though not all decoration is ornament. Ornamentation fuses inseparably with a host—a wall, a pitcher, a gate, a rug, a book, an alphabet—any physical thing that claims some ostensible. Use and that otherwise would function sufficiently without so-called embellishment. Such integration presumes a kind of symbiosis: ornamentation relies upon the context and purpose established by the host, and the host relies on its ornamentation to claim its unique identity and cultural function. Ornamentation takes any form in any (>) material, limited only by the skills and imagination of the craftsman and the technology creating it. Historically, motifs abstracted from nature or constructed from geometry or styled into narratives connect through visual organization such as repetition (> Pattern) or compositional balance. Ornamentation’s formal and cultural roles have placed it

⁴ Racheal Bernstein and Eunice Lee, **Defining Decorative, Examining Design**, accessed July 7, 2015, available from <http://lacma.org/eduprograms/evesforEds/DefiningDecorativeExaminingDesignEssay.PDF>

therefore at the table of Art, under the rubric of “applied art,” alongside painting, sculpture, and architecture.”⁵

From the simply Oxford dictionary, the definition of decorative arts is “the arts concerned with the production of objects which are both useful and beautiful.”⁶ So we can understand more clearly about how decorative arts are different from the other related fields. If most people have a good sense of analysis, they should know that decorative arts are distinguished and have value in themselves, especially in term of aesthetic and craft works. Go deeply through the core of decorative arts, for studying the notion of decorative arts was two parts of significance, as Deborah L. Krohn said: “the history of furniture and furnishing has traditionally been the purview of decorative arts, [...] but also of academic study in art history departments as well as in more interdisciplinary programs that attempt to bridge traditional boundaries between things and ideas, or, in Kubler’s words, “to embrace the whole range of man-made thing”⁷

The definition of decorative arts in the Thai context is strange and alienating even though Thailand is considered the center of the civilization, and being distinctive in this kind of art works. Despite the long practice and succession, paying attention and analyses of the works have been scarce. The analysis has been focused only on the study of history, searching for the historical steps of the works, which were considered the key factors that affected Thai social trends in any era or

⁵ Micheal Erlhoff and Timothy Marshall, **Design Dictionary – Perspective on Design Terminology** (Germany: Birkhauser Verlag AG., 2008), 277-278.

⁶ Oxford Dictionaries, **Decorative arts**, accessed July 13, 2015, available from <http://www.oxforddictionaries.com/definition/english/decorative-arts?q=decorative+art>

⁷ Deborah L. Krohn, “**Beyond terminology, or, the limits of ‘decorative art’**,” accessed May 14, 2014, available from <http://www.arthistoriography.file.wordpress.com/2014/11/Krohn.pdf>

set of paradigms when conventional decorative arts are raised or proposed in specific events/ situations. Any work that lacks the pattern or convention would be overlooked and considered the work without integrity in the form, or the interest in its creative thinking would be distorted and the taste would be impaired. Thus, the analysis or criticism has been shallow and unfortunately lacked of clarity in the science of decorative arts. Even at modern times, it has not been particularly separated for research and development, but a new definition has been determined to organize the study, in which current social factors also affected understanding and interpretation of the decorative art. So, Thai people's real perception of the decorative arts has been changed through the transitional periods.



Figure 8 Monument of Coredo Feroci (alias Prof. Silpa Bhirasri) Thailand modern art iconic at Decorative art Faculty / Silpakorn University

Source: Wikipedia, **Silpakorn University**, accessed May 14, 2014, available from https://th.wikipedia.org/wiki/Silpa_Bhirasri

The emergence during the seam of the educational reforms of Thailand led by Prof. Coredo Feroci (alias Prof. Silpa Bhirasri) was teaching a decorative arts program, which Phraya Anuman Rajadhon (Sathien Koses) gave the then Thai name as the “Faculty of Decorative Arts (คณะมัณฑนศิลป์),” and later it was

changed to คณะมัณฑนศิลป์ in the written language in 1974; moreover, Prof. Silpa Bhirasri created a four-year course of Decorative Arts program, a three-year diploma program, and a four-year bachelor's degree program. Prof. Silpa was the dean of the faculty, and Luang Wichian Phaetthaya Khom (the Director General of the Department of Fine Arts at that time) was the Acting Director (equivalent to the chancellor) of Silpakorn University. The regulation at this time built standards and social awareness of the society in decorative art, not fine arts. Decorative arts are different from the fine arts based on the objectives; the decorative arts were mainly created to meet the taste, beauty and forms in daily life in each cultural difference. Decorative arts was differed from any artworks due to the mentioned reasons and a perusal of the decorative arts showed its clarity and clear separation from other similar disciplines, also its clear direction, time period, and history were also found. Thus, the definition or study has to be separated from other science.

Differences of the awareness time of the Thai society also affected the awareness of decorative art that was alien to the universal world. The main factor came from the establishment of educational institutes in Thailand that overlapped between the times of the restructure of the western society where the industrial revolution in England took a major role which directly affected the development of decorative arts or art and craft came to a standstill and changed the direction to become a minor cultural trend after the development of the major trend of the industrial system. This issue was important and led to understanding of the decorative arts, the science of beauty relating to human beings' way of live.

2. Definition of Paradigm, Movement and Mind Set

A typical example or pattern of something; a pattern or model⁸ or a world view underlying the theories and methodology of a particular scientific subject⁹

⁸ Oxford Dictionaries, **Paradigm**, accessed July 13, 2015, available from <http://www.oxforddictionaries.com/definition/english/paradigm>

⁹ Ibid.

Thomus Khun, The American scientist who explain how important about the paradigm shift in “The structure of Scientific Revolution...”

Decorative arts are a progress of social civilization in degree of mind set. The progress of Siam cultural was established from intention by Siam elite. Abstract artistic influence can be understood from the art and design with concrete physically. Audience can realize from direct experience and can have the pleasure for the evidence at the places or objects directly. But if consider in form or phenomena that often refer as “design or decorative influenced” need to understand in the social sciences inescapably. The diversion to the social structure and work of decorative arts is contributing and always affect to changing of decorative arts in physical and conceptualization.

We would see that the needs of the people in Barcelona society were influenced by the Japanese to make the social purpose, and change some conventional ideas and skip the old to the modernism. The important thing frequently referred to was modernism which was the key motivation to change the paradigm. Barcelona “a fascination for all things Japanese arrived in Barcelona (Spain) influencing much of the artistic work in the city. Japanese art brought a new manner of understanding esthetic beauty that played an outstanding role in the process of the development of new forms of expression that attained a high degree of creativity in the epoch of modernism”¹⁰ We would see that the needs of the people in Barcelona society was influenced by the Japanese to make the social purpose, change some conventional ideas and skip the old to the modernism. The important thing frequently referred to was modernism which was the key motivation to change the paradigm. “It is clear that Japanese designs offered a new world to be discovered to the Catalan Artists. The first knowledge of Japanese art arrived in Barcelona at the beginning of the 1870’s. Richard Riskey’s (1814-1874) Japanese acrobatic group visited Barcelona in 1868, the same year as the Meiji restoration. After that event, Barcelona began to open its eyes to the Japanese trend. This fact is even recognized by the

¹⁰ Richard Bru Turull, “Japanese influence on decorative arts in Barcelona,” *Design Discourse* IV, 1 (July 2008): 1.

newspapers of that period. Frequent acrobatic exhibitions, Japanese art exhibitions, collectionism, customs, carnival's parades, private parties, living room decorated using Japanese style, etc, all being signs of the increasing influence of Japanese style on the city."¹¹ the emergence of the art of designing phenomenon showed multi-cultural changes from major selection in the social structure.

If we compare aesthetic decorations created by artists from Barcelona in such very different domains such as furniture, bookbinding, ceramics or crystals, with designs created in the early Meiji era, one can easily realize that there are many similar stylistic elements. This desire of Barcelona, to find its way in what had initially appeared to be an unfruitful search of a style, began to produce some results. These were namely designs where Nature showed itself as streamlined and free, where man's hand did not appear, and where the old thigh rectangular compositions were overthrown by a new concept of space and emptiness.¹²

Siam's social structure from the past to present always has been influenced by foreigners' ideal as a part of Siam's history. The existing of culture, behavior, or value in each period is represented to the elite's behavior which has reaction with the perception, screening, and is also selective appropriately with each social. That is to say, the Siamese had adapted to idea and were ready to welcome changes into new things. Thus, they still maintain the Siam's idealism, refuse to replace by any of cultural colonial. All of the Siamese's idea fundament has been related to Buddhism as of the national religion. The important things that can make us understand the Siamese perception; we need to learn the core paradigm in term of Buddhism science.

From speeches and royal texts of King Chulalongkorn make Siam country changed with the westernize policy as the model of civilization and modernism that Siam kings were the people who influenced the Siam people, "the king popularity

¹¹ Richard Bru Turull, "Japanese influence on decorative arts in Barcelona," **Design Discourse** IV, 1 (July 2008): 2.

¹² Ibid, 4

has high impact to change art and culture in his reign”.¹³ Although the changing mind set of the Siam elite was not similar like other countries where colony of the Westerns influence. But Thailand was not colony of the western, In the other hand “Westernism or Modernism has status and the complex **background in Siam society**. The issue is it not brought to Siam by the Western colonialism but they were import by owns Siam elite”¹⁴ Siam can faced with modern science from the western by Siam know how to choose which notion and technology but deny the power of Christianity.¹⁵

The issue about denied the existence of Christianity is to replace the Buddhist religion of Siam elite proved buddhism was awareness of the nation. Because of religion is the anchor of mind. Buddhism is also a source of intelligence as a basis for the creation of a national art for a long time and can not be replaced by any other philosophy. Emphasis on this issue has shown the vision of the ruling elite of Siam as Siam society is more open but still use Buddhism religion as the core idea. To drive new ideas will be internal changed caused by the influence of Western that’s elites have brought their own. “Changes or important move to make the transition from Old Siam to Neo Siam have two factors : 1) Modern History at Siam invention created from interaction with the knowledge and Western influences was the history of the nation-state conducted on the demand of the state as important. 2) The Siam maintain independence from western colonialism crisis necessary need a leader who is capable and good vision. The ability to coordinate knowledge into practice for create Nation State / Neo Siam / Independence / modern with accept of western notion.”¹⁶

¹³ Piriya Kraireuk, **Various of King Chulalongkorn in Art and Cultural Changing** (Bangkok: Thai Study Institute Thammasart University, 2004), 1-16.

¹⁴ Thanet Arpornsuwan, **Tianwan and the elocutionary politics in Siam** (Bangkok: Thai Study Institute Thammasart University, 2004), 2.

¹⁵ Ibid., 3.

¹⁶ Thanet Arpornsuwan, **Tianwan and the elocutionary politics in Siam**, 3.

3. Tri-Phum, The Basis of Thai Artistic Motif

Buddhism in Thailand has co-structure idealism with Brahmanism indistinguishable. As mentioned to these Thailand's Structural are have been support by professor's archaeological evidence, and also the ancestor's religious beliefs that action continuously to nowadays. The beliefs of "Tri-Phum Katha" is the part of Elite's idealism in all ages which writing by The King of Li Thai; son of King's Sukhothai as of Ruang dynasty. Main idea of this literature that is basis to Thai's ideal before Rattanakosin's period, from now will call as "The Old Siam Age". Which the age of thinking had related to Tri-Phum's Beliefs.

Tri-Phum had been respected since the old times, with the evidence of paintings on the walls of the temples and written stories in inscriptions. Tri-Phum meant three worlds or planes, namely sensuous plane, form plane, and formless plane, where all creatures were circularly born into.¹⁷

"All living creatures have cycle of birth and death within three worlds. What are the three worlds? " The first one called as "Sensuous Planes", the second one called as "Form Planes", the third one called as "Formless Planes". In the Sensuous Planes also separate to eleven planes; four Abiyaphumi and seven Sukhatiphumi. Four Abaiyaphumi as Woeful State, Animal Kingdom, Ghost Sphere, Host of Demons. Seven Sukhatiphumi as Human Realm, The Four Great King Realm, The Traystrim Realm, The Yama God Realm, The Satisfied God Realm, The Creation God Realm, The God who creations of other Realm.

¹⁷ Sathien Koses, **Stories in Tri-Phum, the monument for the crematorium of Phra Dhammanartmuni (Sai Thawaro dhamma level 6)** (Bangkok: Department of Art, 1971), 1.

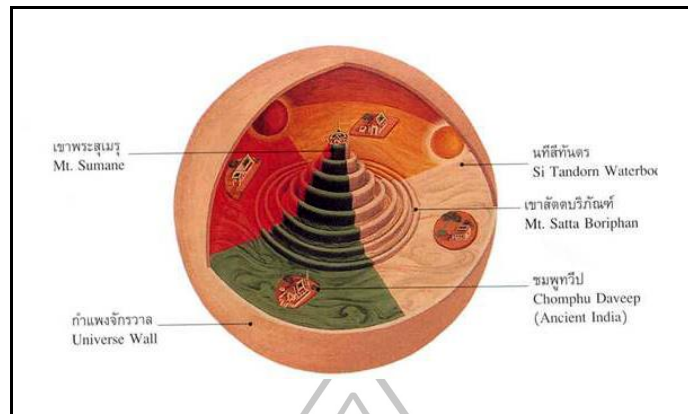


Figure 9 Conceptual of Traiphum, Basis of Thai creativity.

Source: Tawachai Oagwuthiwet, Vilairat Yangrod, **Travel-Learning Ayutthaya** (Bangkok: Museum Press, B.E.2550), 80.

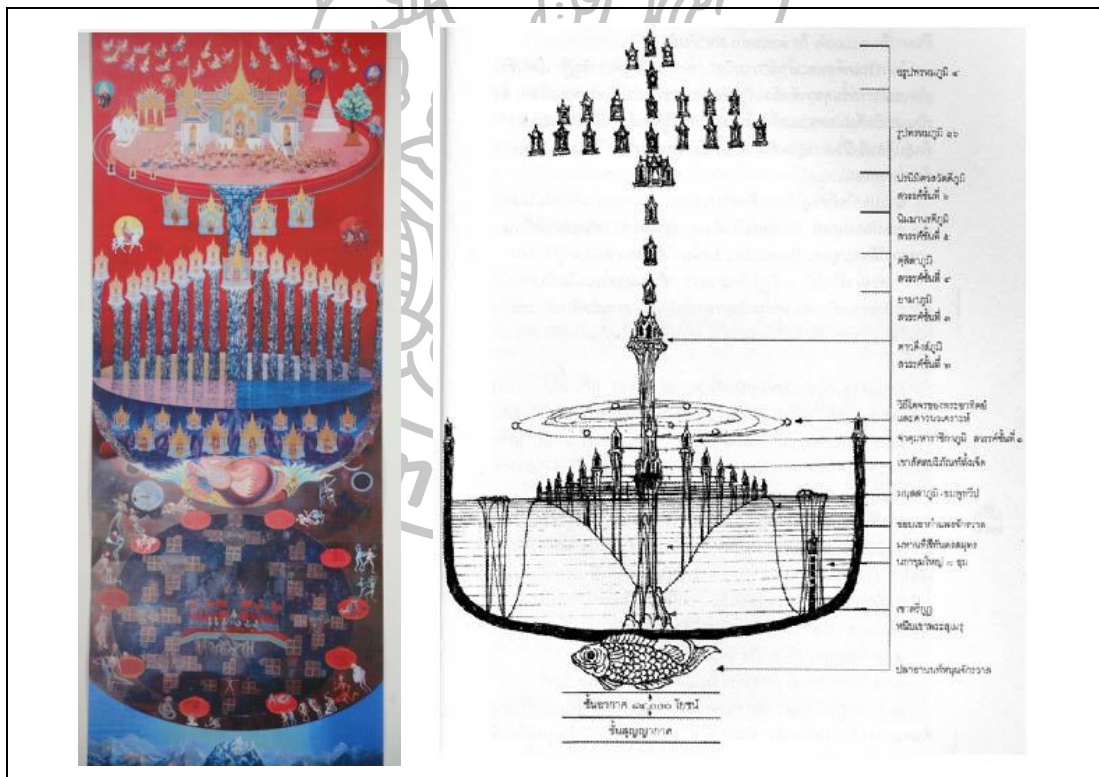


Figure 10 Tri-Phum by Preecha Thowthong (National Artist) and group

Source: Reurn Thai, **Traibhum**, accessed May 14, 2014, available from <http://www.reurnthai.com/index.php?PHPSESSID=49afef61d28244d1d2157e62e01a3e89&action=dattach;topic=5126.0;attach=32431;image>

In the Form Planes also separate to sixteen planes as followings; Three of First-Jhana Planes, Three of Second-Jhana Planes, Three of Third-Jhana Planes, Seven of Fourth-Jhana Planes. Three of First-Jhana Planes as Phromparisaccha Planes, Phromparohita Planes, Mahaphromma Planes. Three of Second-Jhana Planes as Phromparittapha Planes, Phromappamana Planes, Phromapassara Planes. Three of Third-Jhana Planes as Phromparittasupha Planes, Phromappanasupha Planes, Suphakinnaha Planes. Seven of Fourth-Jhana Planes as Phromvehappla Planes, Phrom a-sanyeesatta Planes, Phrom Aviha Planes, Phrom Apatta Planes, Phromsuttassa Planes, Phromsutassea Planes, Phrom a-ganittha Planes. From the Phrom Aviha Planes to Phrom a-ganittha Planes are all call as “Panja Sutthavas.”

The Formless Planes are also separate to four planes as Infinite Space Realm, Infinite Consciousness Realm, Nothingless Realm, and Neither Perception Realm. All of the thirty-one Planes called as Tri-Phum.¹⁸

Which in the Sensuous Planes are consist of four continents i.e. Puphavitchavipa, Amarakoyaniva, Uttaraguruvida and Jambudvipa, Which Jambudvipa are human residence. The world’s beliefs is the center of the world from Tri-Phum’s Idealism had significant to the King Holiness as of the justice god were influenced from co-ideal between Buddhism and Brahmanism. This had created legitimacy to the Royal Institution become more extra than people. Bring on the Royal Prerogative and legitimate to reign over Siam’s Traditional so far. This belief represented to class differentiation and political influenced that empower to social movement by the Royal Institution, including the Religion Institution that encouraged the reign. Powers of Religion are the significant factor to support image and also create the Royal Institution’s Holiness more powerful. Which this ideal had been affected to decorative art’s form obviously.

Sathien Koses, one of those in the first group who gave importance and seriously studied Tri- Phum aimed to find the influence of the book on Thai literature and art.¹⁹

¹⁸ Lithai KING, **Trai Phum Kha-Tha** (Bangkok: Bannakarn Printing, 2000), 2.

“Most of Tri-Phum had the basis of thinking and inspiration to artist applied to the writing, drawing or sculpts, including words which are the comparative idioms from Tri-Phum so much. If anyone lack of Tri-Phum are hardly to understand the poems aesthetics and Thai’s artworks. Likewise, in term of the England literature’s readers, if they lacks of the Greek and Roman’s Godliness stories and Christianity they cannot understand the poet writing on Western’s artworks, and also cannot appreciate the value of its too.”²⁰

Any artworks that existed in Thai’s Traditional period (from ancient in early of Rattanakosin in the King of Rama III) are all represent to Socialism’s beliefs of Tri-Phum intensively. That is to say, most of fundamental or methods to creative artworks are influence from Tri-Phum Concept. The understanding core of Siamese’s beliefs need to access the ideal procedure in literature, because of Tri-Phum’s contexts had many contents and complicated relate to imagination of Religion’s literature. When we consider the creativity within contents that related to Holiness’s signification system and the spirit’s signification replacement. The artworks creation that deals with Tri-Phum’s Concept are having contents or contexts relate as mentioned above. From artworks physical that called as “Thai-Art Traditionalism” is the topic to Thai artwork’s determination which had basis from thinking of Tri-Phum’s Concept. Represented to the Eilte’s acceptance that Tri-Phum is the root of art, cultural, tradition and also as of nation’s root significant, have valued and they also proudly in these artworks. Tri-Phum Concept is not only existed in art science, but also existed details into other Siam’s Knowledge science. Which Author’s research is emphasizing to contents and Tri-Phum’s Concept significant in term of decorative art, by also mentioned to other contexts that have minor significant respectively. The traditional decorative art are scared things in term of valuation and spirit’s

¹⁹ Somkiat Wantana, Phra Ratchworamuni, and Tri-Phum Phra Ruang, **The influence on Thai society** (Bangkok: Saengrung Publishing, 1983), 75.

²⁰ Sathien Koses, **Stories in Tri-Phum, the monument for the crematorium of Phra Dhammanartmuni (Sai Thawaro dhamma level 6)**, 5-6.

signification to decorative ornament. Which most of Siam Traditional decorative had created for Religion Institution and Royal Institution, and ordinary people had less proprietary rights subsequently by scope of benefaction were belongs to Elite only. For these reason we can specify scope of study and make understanding clearly to decorative's contents, also the decorative art's significant existence. Bring on the understanding of Multi-Cultural Tri-Phum's decorative art contents. Comprehensions of Siam Traditional decorative art are need to understand all contexts clearly to appreciate the Philisophy of Siam Tri-Phum's decorative art, which are the significant roots of Siam's artworks completely.

In every society either the past or presents, the social structural had been restricted and also created methods to develop the social's ornament by beliefs, faith or religion. We cannot deny that religions were significant to develop or changing the thinking's structural among social's faith over science. The Royal Institution or Elite are all difference in Beliefs, but they have same point is praise their prophet by creation the rites, icon or artworks for express the faithful. Siam's beliefs in Buddhism with Tri-Phum's Concept were basis of Thai's thinking which closely related and hard to classify. And also explain beliefs and methods to Cosmology's system thinking; methods or signification to explain the all living creatures that arise or change over environment. Lifestyle, affect, all living creatures existence and also methods to create art, objects, the Buddhism's decorative and Royal Institution in Siam as of the Buddhist way. Are all the major factor to specify the people lifestyles within social elements in term of Siamese's structural that have complicate. Changing in Siam bring on the "changing for adjust", explain that Siam had changed ideal by Elite's propulsion every time even if occurred from internal or external factor. These mentioned factor are all relate to Siam Social's significant that whenever changing are impact directly to Siamese's elements, that is the Religion structural by Buddhism as center. Although Buddhism is the Siam's core religious, but not maintain to original method. Represented the Religious contents in Siam that give precedence to the rites and Buddhism ways equally. Siam had been combined belief's influence between Brahmanism and Buddhism together indistinguishable. The rite's performing makes the icon, building decorative or religion place such as

Cathedral, Temple, Monastery even The Palace and other places that had these beliefs were represented the powerful of Social's Idealism in the same way. From previous method that had mentioned were influenced to Siam's ideal directly, which also were related to Tri-Phum that link to all livings in Rattanakosin miraculously. The religious beliefs with decorative art are represent to process together in each nation's individualism period, are not relate to technology communication as presents. The ideal's independent made the decorative art creative that indicate to knowledge of art, cultural and workers ability of each region.

Siam's Idealism always changes, mostly occurred together with significant changing from politics and social in each period. The foreign influence whatever Asia or Western are always make changing of Siam's Idealism. Cause of the independent nation that can either accept or deny "Freedom" which is the key is significant factor to explain the Idealism's phenomenon in Siamese. Although merger of art cultural had begun at any period in social phenomenon, was all originated new idealism that sometimes we ignore. Siam is the social combination and also variety of cultural, the several of people whatever the races, religious are indicate to mention above. Communication, pass on cultural of Siam were influenced subsequently from India, China and Western. Similarities of geography in Asia are influence to art's development step over or proceed gradually. And have same basis of religious is the Buddhism are clearly indicate to scope of decorative art in that period which proceed for maintain religious and create for praise the Royal Institution.

The admission of Western's art influence into Siam are seems to have strongly ideology conflict from mentioned period, and also difference both physical art and idealism. Although the origin of Western's art influence had occurred with the necessary from Politics and Administration were significant to country development, but also step over the art knowledge. The acceptance and leaning from Europe visiting of The King's Chulalongkorn period (A.D.1897) had been changed the decorative art idealism in Siam completely thereafter.

The laggard accumulations of elemental improvement related with decorative art from previous period were replaced by "selective for made the prototype". The extremely difference of art civilization are originate thinking

procedure from people who admired the Westernism which that phenomena had been influenced to Siamese's Attitude nowadays. We might found these valued from advertisement, declaration of product guarantee, by Italianism had the most mentioned in order to represented good image, standard quality and another reasons which actually may be contrary. How thinking phenomenon did was occurred? When? And what we can learn it's by through the art culture's movement for long times which idealism were remaining.

Looking back to the origin period that had significant transition were the method to find truths of Westernism with Siam contexts, which had created big changing of decorative art paradigm by Western influence that expanded into Siam with various form. The major history changing of artwork ideal as for reason to affect with Siamese's Ideal in presents is The King of Mongkut's period. Although "Tri-Phum's Concept" as of the traditional thinking were not destructed completely from above mentioned. But the new thinking system that were became to Siam Elite's standard might called as "Anti Tri-Phum"; was the major force to Siamese believed in passion more than religious imagination. From reasons above are correspond appropriately to the originated of Dhammyuttika. The basis creation of justice into the various social that is nothing more than created anti-traditional idealism for made new idealism valued which were joint to significant idealism. Transition from traditional idealism hereafter we called as "Tri-Phum's Concept" and the Neo-Siam idealism hereafter called as "Dhammyuttika". While the Westerner had come influenced in Siam, The King's Individualism all had more outstanding and clearly subsequently. Which the reference to individualism, monarchism or Royal Styles are all significant to make understanding of Elite's thinking system, or might call as the National's Thinking that have complicate changing into Social's contexts. The understanding to elements can create theory for explain the Siam's paradigm shift that Influence to ornament and decorative art's development in Absolute Monarchy's period. Explanations for these phenomenons are have make understanding to Tri-Phum's Concept paradigm, Dhammyuttika paradigm and Siam civilization paradigm.

Professors and Expertise are study the significant social paradigm shift and all agree that inseparable of Siam's social elements such as The Royal Institution and Religious Institution are significant factor to explain the paradigm signification from "Tri-Phum's Concept" basis or Siam Traditional that affected to decorative art as the commitment inherit from Sukhothai to Rattanakosin. These strong thinking basis that had been inherited were inseparable from Siamese's Thinking although whatever changing. That is this group elements have been infiltrated in Siam's thinking system everything. The decorative also have been developed by Tri-Phum's Concept directly either the Royal Institution Building's decorative contents or Architecture decorative all area. Also symbolic usage, significant representation or other decorative that had related to Tri-Phum's Concept.

Making understanding of Siam's contexts through contemporary idealism as "Tri-Phum's Concept" has three major component; Tri-Phum with Religious, Tri-Phum with Siam's artwork and Tri-Phum with Elite's thinking system. These components can explain to aesthetic perception's philosophy and Siam artwork's significance in term of profundity and complicate as followings:

1. Tri-Phum with Religious: although Siam had strong of Buddhism center, but the regulation of Buddhist's Idealism from the past were adapted and became to Buddhism mutation. These mention above are not judge that Buddhism had been transformed until be unclear in term of doctrine or regulation.

2. Tri-Phum with Siam's artworks: art, the architect decorative, literature. "SONE SIMATRANG" explain about the Basic concept in creating works of art is

There are two basic in creating work of art as thus: Perception Reality; the artist in this school shall respect the natural laws of reality and the letter called Conceptual Reality: The artists or this school shall not follow the Laws of nature but are trying to create designs symbolically to represent the nature.

Although the first concept emphasise on reality of nature, its drawback is that the means of communication which is surreal cannot be expressed such as belief, dream and imagination because of its abstract nature, while the later concept can achieve the abstract expression without having to rely on the reality of nature.

It is the freedom for any artist to choose their school of thought, and yet depend upon the context or the subject one would like to create. In creating the work of arts for the concept of Tribhumi and Universe, the second school is the only method to transfer its abstract views to its effective simplicity as well as the optimum expression on such artwork.²¹

3. Tri-Phum with Elite's thinking system: polity, beliefs system, rite's structural related to beliefs.

“Phraya Lithai himself was a strict Buddhist king; however, he used Buddhism as a political tool, too. During his thirty-year reign, he was highly successful with the relationships with the neighboring countries, and building his kingdom as the center of Buddhist activities The article “Tri-Phum Phra Ruang: Foundation of Thai political ideology” (by Cholticha Kladyoo) stated about the significantly hidden power in Tri-Phum that it was a political literary work as well as a Buddhist literature of Thailand.”²²

Besides, Cholticha viewed the literature had 4 important roles, namely 1) law since Tri-Phum Phra Ruang had rather severe mental punishment such as the horror images of the hell plane; 2) royal power enhancement following Brahman ideas, Tri-Phum Phra Ruang played an important part in enhancing the prerogative to hold on Brahmin belief beyond doubt or argument, and it was harmoniously added to Buddhist belief in “destiny,” whereas other kingdoms still had gods, and Sukhothai was more advanced with the first dhamma raja in southeast Asia; 3) enhance the policy for expanding the country, especially, the story of the “glass machine” which was the co-symbol of the emperor and when it appeared anywhere it meant that

²¹ Sone Simatrang, **Representations of the Tri-Phum and Cosmological Beliefs in Thai Mural Painting** (Bangkok: Plan Printing, 2556).

²² Somkiat Wantana, Phra Ratchworamuni, and Tri-Phum Phra Ruang, **The influence on Thai society**, 78-79.

the land was defeated, and; 4) the role in cultivating political ideology (which had influence across the eras until present), following the ideologies in religion and morality, such as teaching the five precepts to people to make the society become peaceful, teaching them to do good things, making merits and giving to others to encourage the reciprocal distribution to each other in the society.²³

Reynolds proposed that “The way that the universe, hell and heaven in Buddhism could well harmonize with the fruitful land since it could gather ghost and soul beliefs into the universe, and the universe could raise the local belief of the society in the land with the contribution of religions in India, and the thoughts in this matters became a part of the society in the area, too.²⁴

The belief in a god-to-be king was the complete assumption of power made up by the religion, and the power absolute authority mentioned here was laid up neatly and completely on the belief about justice of the power. The belief base developed from the ideas in Tri-Phum and when connected to the assumption of god-to-be king used with the absolute monarchy, was important and had significant, complex and profound implication. Certainly, the power of god-to-be king was connected and closely directed the development of decorative art. Son Srimatrang stated impressively about Indra, a god, who had divine incarnation as a king.

Besides Narayana In Three topic significant of Indra is “In Thai society, Indra is class as the supreme God who lives on the top of Sumeru where Tawatinga Heaven is situated. Most Thais are particularly accustomed to this Heaven Zone because of four reasons are belied as thus. 1) Indra is the result of Karma, especially one who donates from his wealth so much while lie is human, When his time on earth ceased, he will then be born Indra in this zone. 2) Indra as the saviours of Buddhists who face Dukkha (sorrow) as well as acting as guardian over religious rituals. 3) Indra as the chief of devas during the construction of Chulamani Jedi where

²³ Somkiat Wantana, Phra Ratchworamuni, and Tri-Phum Phra Ruang, **The influence on Thai society**, 79-81.

²⁴ Ibid., 82.

the hair and the tooth relic of Buddha is believed to be kept in this Tawalinga Heaven.²⁵

The thought was clearly influenced by the principles in Tri-Phum from a part of the royal ceremony and the building of Meru and the royal funeral pyre. The details were too many to be explained here since the author only wanted to relate them to the situation of the god-to-be king in Thai society.

The hypothetical mountain simulation, based on the belief in Tri-Phum, cosmic landscape, and the world universe with Mount Meru as the core of things used to build the crematorium would show a symbolic meaning to the monarchy, and the mountain was considered the center of the universe based on Brahmin and Buddhist beliefs that viewed it the residence of gods and angels. Moreover, the top of Mount Meru was believed the site of Dawdung heaven or a place of worship governed by the gods' council with the supreme ruler, Indra, and it was connected to the king's name "Indra Raja" and also related to Phra Isuan or God Siva, the highest god in Trimurti who lived on Mount Kailas based on the belief of "Deva Raja." Moreover, it was also connected with God Visanu or Phra Narayana, the highest god presiding at the naval of the ocean to maintain and protect the world, according to the belief of "Rama Raja." The practice showed that the ceremony of the passed away king or royal family at Phra Meru represented the ceremonies of Indra and/ or other gods. Additionally, the cremation at Mount Meru meant the dead king went back to the heaven at the mountain, where he came from to the world.²⁶

The concepts of Tri-Phum and the Meru with the royal funeral pyre building showed the Siamese way of life which was mainly under the influence of religious beliefs. Traditions were created and inherited and the general traditions and

²⁵ Sone Simatrang, **Representations of the Tri-Phum and Cosmological Beliefs in Thai Mural Painting**, n. pag.

rituals were the mix of Brahmin-Hindi and Buddhist beliefs. The thoughts in Tri-Phum made Siamese behave well to be able to go to the heaven when their life ended.²⁶

Although the belief of god-to-be kings was strong and it was transferred through the religious and social procedures, the most important thing was the stability of power in the dimension of god-to-be king was effectively systematic managed by the procedures. Even Indra was respected and believed as the incarnation of the king, and Phra Narayana was the god-to-be king, too. (The article of Chatree Prakitnonthakam)

A part of the writing by King Rama VI showed his confidence and perspective of the importance of the beautiful traditions and customs, or “old things” that “There is nothing new in this world, a new thing exists for a period of time and then becomes old, and next, it will be insulted as being old. Then a new thing will be created, but it will become old again some time...”²⁷ To expand this idea, he expressed significantly to the struggle between the old world and the new world that some of the elite who usually show they are civilized and modern mock everything or everyone that is old, such as old people, old customs, old organizations, and old beliefs, etc. and they are vilified in the category of useless because they are out of date and not modern.. Then the young people and new things will have the chance to build the up-to-date world.... This disease spread among those who want to change the human social system, which is likely to be supported by “patriotic man” and “national liberating man”; they also boast about democracy but actually they are all liars.²⁸

²⁶ Narongkan Rodsap, Pusit Sawaengkij, and Nipatpong Pumma, **The Concept of Tri-Phum Related to building a Crematorium and The Royal Funeral Pyre**, accessed May 14, 2014, available from http://www.e-journal.sru.ac.th/index.php/jnsc/article/viewfile/119/pdf_115.

²⁷ King Rama VI, **UTTARAKURA** (Bangkok: Mahamakut Rajawittayalai College, 1965), 36.

²⁸ King Rama VI, **UTTARAKURA**, 24.

4. Siam's Westernism: Deconstruction of Siam Sociology Structure

The significant of social phenomenon that changed Elite's Idealism which have important to force social eternity are both of acceptance and resistance the Westernism influenced that put pressure on periods. Social conditions had various flow of ideal and also intense from outside made confusion and gladness together to new matter that Elite had confronted. Author often uses the contrary words in order to Reader's conformity follow by objective that "every coin has two sides"; any changing is lead to acceptance and resistance. Author will reference the sentence for ideal structural changing from macro to micro as "The changing of twisted sociological structure". These mentions above are not aim to attack verbally the significant negative changing. But indication of Social Characteristic by compare with the twisted form in order to explain that the social changing immediately had affected to original social cultural were integration until twisted. After results from these changing were become to Siam's standard for accepted the Western cultural by lack of refinement until had social problems and nation's cultural problems. Which the topic that Author's study is how the changing procedure above has any details and structural changed then had affected extremely to Siam's paradigm. Interpretation between Modernity and Traditional by Elite had influenced to Siamese's thinking system in social dynamic until become to normal things or usually. The signification procedure to intangible thing as "Civilization" that Elite had been signicated and praise it as "lights at the end of the tunnel" in order to make standard and equality for politics objective; condition to be free from Western's influence that will lead to the colony at last. In fact, civilization are social procedure to enforce politics for create Elite's administration justice. If mention into thinking system can be said that is the biggest of "National's Myth" ever existed before in Siam's Historical.

We cannot deny that "Siam have adopt several of overseas cultural and always occur" any form for adjusting to urgent situation properly. Occurrence actually in Siam is the selective in suitable things are become to significant topic that affected differences from other countries with have no choice. As the civilized nation and had independence were encouraged Siam to individually from Westernism's

dominance and have multi-cultural. Those mentions above were influenced to decorative art directly. Cultural transfers of Siam were occurred in every era, which this idealism are indicate to Siam Elite's Attitude for acceptance something. Knowledge base or adulterated thing are become to questions for finding the Social's Preferences that bring to make a standard for new knowledge of cultural in Reformation's period. Therefore, no matter how the filtration of thinking system works, the adulterated things were became as part of nation's cultural. It's obviously that in each Ideal's element from Siam's Social were all come from difference judgment occasionally. But we cannot deny also to the things happened in decorative art's development were came from Royal decision or Royal favorite importantly, and have structure or other persons make minor duties subsequently. We can assume that whether the decorative art's form will succeed or not, might be consider how these things are affect to decorative artist's ideal in present. In order to explain foundation and any expert of core significant ideal. The challenge in Siam or nowadays, important thing is the cultural fusion as accelerant that have directly affect to digital ages which defy for Individualism are becoming miscible until finally hard to distinguish the cultural difference. The question for these topics such as who we are? We have any strength? How the roots of us? This question may be minority in social, all questions may be ambiguous if questioner have not understand to "Foundation"; the core of actually cultural knowledge. Also this foundation as of social's contexts is creating cultural completeness like the tree; which although have many branch put out twig the most important is the Cultural Foundation.

The significant turning point of Siam's Historical which had affected severely to Elite's paradigm and also made the great structural changing is the idealism challenging that formerly cannot existed in presents. Value creation to resist Traditional Beliefs (Tri-Phum's Concept) was become significant turning point of Siam Elite's paradigm shift rapidly. The Religious Structural that still influence to politics and Elite's administration, but only the idealism changing from Tri-Phum Concept to new belief call as "Dhammyuttika" for propel its. This Idealism basis's creations are clearly reasonable support that Siam Elite need to change traditional knowledge from Tri-Phum Concept to new idealism as the Buddhism by new paradigm's science.

Therefore, Author will illustrate with extremely difference between two idealism such as Tri-Phum Concept had explained the everything difference, which the everything are propel sub-element in three worlds that have The Mountain of Gods as center. Natural phenomenon happens from signification power in Tri-Phum's Imagination such as the earthquake, are cause of Anon Fish's Toss and Turn. The thunders are cause of God sprinkling water or Makhala's dancing with thunder giant. Which these beliefs above are conflict with Dhammyuttika that encourage explaining everything by use science to make it become reasonable. For this reason have bring on the significant of idealism's crossway which changing cannot happen for overnight. The paradigms changing from Tri-Phum Concept to Dhammyuttika were existed in scope of Religious firstly when The King of Mongkut enters Buddhist Priesthood become a monk. He have royal wish firmly to significant reform of Buddhism in Siam because of most monk had been explained the doctrine in term of Tri-Phum Concept too much. And also emphasize the rites and have significant to convince the others to believe in supernatural. Although results aiming to goodness and moral senses, but it might not be correspond with the changing ages and influence from Westernism that always have more role. Especially the Westernism influence were became urgent policy to catalyst the Tri-Phum's Devaluation as of unpractical things, out-date, be credulous and had been challenged severely. The King of Mongkut's laid the foundation in Buddhism by used Dhammyuttika were succeeded and made significant way to changing when he had been enthroned. Certainly that Siam's artworks have ways to develop and creative from religion's beliefs, this changing were directly influenced for sure.

The present of decorative art have various form combined within. Which sometimes Author had considered that only change the structure to make composition don't be awkward. Sometimes may be insufficiently, beautiful or ugly, proper or improper, they always follow until become to the new motif of Siam social finally. Such as the picture of Westernist lady were dressed follow to Western style, in other word also put headdress on her head. Or the clothes of Royal son or Royal daughter that were dressed follow to Westernism and put these ornaments on the head by Traditionalism. A few sample to mentioned above have been explained the

twisted cultural phenomenon that Elite were offered to Siamese. Suddenly originate of this phenomenon might be influenced from Siam Elite's unawareness, make them had idealism integration or any forms until became to newly discourse in that period as of "Difference Organization" and finally were a part of Siam's art. Being unlike of idealism sometimes had been affected to decorative art's unity as previous, which these problems came from the newly of art and lack of experienced.

Although decorative art are not major thing that have influence directly to Siamese such as architecture. But the difference within same basis are reflect more details in term of object or the Palace's aesthetic follow by existing decorative art. The passionate things as same as the decorative art's form are the aesthetics, all human races or all religions had difference perception to aesthetic. These difference are relate to connection and relation between Socialism and Traditional or others cultural that had influenced to idealism. The decorative art are represent as a chain of art that create for User's aesthetic satisfaction or residential, existing to the contemporary art style in socialism quite well.

Decorative art is the aesthetic and taste. Individualism are represent to group's image, are not the policies or any administration that reflect to Siamese's overview. Although it's indistinguishable and cannot overgeneralize to any social. But the Siamese within Elite's administration may be reorganizing above procedure because Siam Social's Structuralism is difference from others. The Elite had dominant extremely due to the bilateral relations with Royal Institution, as previous mentioned to structural idealism's relation between Tri-Phum Concept and Elites. The influence of idealism affect are dynamic to force the social by Elite's specify easily. Results of artworks were came from Siam Elite's paradigm importantly, or said that it's the major idealism of Siamese on the other hand.

"Chatree Prakitnonthakarn" claimed that although Siam's social at that time whether had Science's Idealism been influenced, but only widespread. Limitedly in Elite's group, not extend down to villager's community. Therefore, as of

the king who had been communicated to all Siamese follow by Godliness status, were remained significant for empower results and had charisma to all citizens.²⁹

Thus, we cannot deny that the “Tri-Phum Concept’s Imagination” in Siam’s artworks were unrelated. Although the new ages are coming into desire of science’s excellence and finding of humans realistic in the civilized world. Intensive of idealism and Siam’s beliefs that had fundamental from Tri-Phum Concept were significant to accumulate their identity and making cause and effect into Siamese until became the Social’s Foundation which cannot eliminate.

“Chatree Prakitnonthakarn” also said that “When we consider the architecture in The King of Chulalongkorn’s period had found that were used the Western architecture integrated with the Traditional Buildings such as Wat Ratchabophit, Wat Niwet Thammaprawat or Wat Assadangnimit. These contemporary architecture were indicated clearly to civilization valued which were trends from The King of Mongkut’s period, and grown rapidly in The King of Chulalongkorn’s period.”³⁰

Any of expertise’s definition that gives comments to social civilization’s conditions in Siam Reformation period in The King of Chulalongkorn’s era from now calls as “Neo-Siam”. The civilization’s signification are become to urgent policy for reformation benefaction that time, which also confront to Westernism as “Siege battle forest” cannot ignore to this incident as well. Consideration of paradigm shift or social transition by have Westernization as the specified external factor, we cannot consider either cause, factor or social’s composition to specify the criterions for Social Structural consideration. We must consider to the social’s composition between Siam Traditional and Neo-Siam together then can see the physical changing and the Semiotic Changing more clearly.

“Chatree Prakitnonthakarn” claimed that any pattern whatever Traditionalism or Westernism, all of its have signification and symbolic to related with Traditionalism Social that have Elite’s emphasisization and all inequality power. Thus,

²⁹ Chatri Prakitnonthakarn, **Politic and society in Art of Architecture : Siam era – Thai applied – Nationalism** (Bangkok: Matichon Press, 2004), 55-6.

³⁰ Ibid., 132.

although they had accepted the Westernism into Siam among vision changing, the architecture Royal Symbolic Idealism was still existed.³¹

The studies have a figure of Idealism in term of “all creatures things always have signification and imply”, are the hypothesis to finding an interesting idealism procedure. The methods to analysis the creation things whether originate from designer’s intention or not, are have connotation at all. The idealism composition’s groups in each study period will use for explain, analysis, synthesis and comments to paradigm’s changing in each period of Siam Elite’s decorative art as of Absolute Monarchy (A.D.1876-1932). Which will analysis by thinking basis and Semiotic Theory. The revolutions of linguistics by Ferdinan Saussure were the originated to Structuralism.

5. Civilization Policy and Siam Elite / Perception of Era.

From the review of the literature to explain the link of the social elements that supported the principles and conventional ideas in the society that had the radical stream of change, it could be directly referred to the support of reducing the roles of the conservative. In this matter, the policy of the elite was considered the critical turning point.

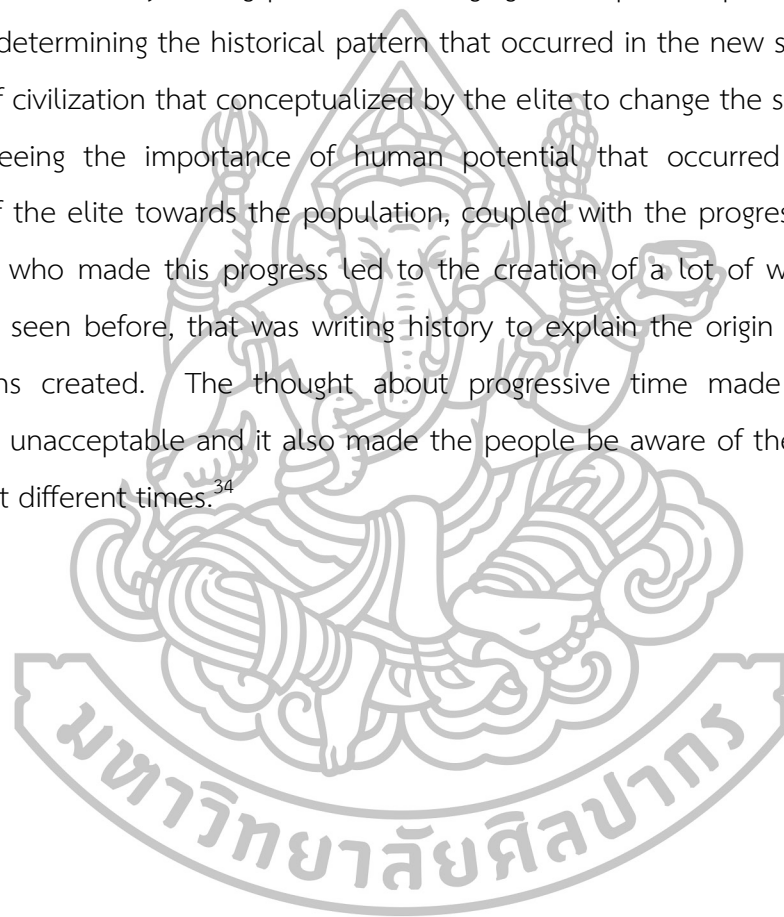
The perception of history that took place in Thailand during the reigns of King Rama 4 and 5 was considered only adopting ideas from the West. Such the consideration cannot see the subtle and powerful intellectual force in Thai society. The perception of the new kind of history was not only receiving “knowledge” from the West, but also altering the understanding of human and social dimension as well. This alteration then had become a major intellectual force that helps the kings of the Chakri Dynasty try to build a new kind of state, the absolute monarchy.³² ”The change of idea according to time was unwinding from the early Rattanakosin period

³¹ Chatri Prakitnonthakarn, **Politic and society in Art of Architecture : Siam era – Thai applied – Nationalism**, 153.

³² Attajak Satayanurak, **The changing world of elite leaders of Thailand since the reign of King Rama VI-1932** (Bangkok: Chulalongkorn University Press, 1998), 7.

among the elite as a result when the ruling class had new experiences from the change of economic conditions, particularly in foreign trade in the rather more formal form of business, such as investment in production, trading plan, and searching technicians to manufacture products.”³³ Besides the original idea without any reference to the belief that the West was the only one factor in the change, the aristocracy or monarchy having power for changing the important paradigm had the key role in determining the historical pattern that occurred in the new state with the discourse of civilization that conceptualized by the elite to change the society.

Seeing the importance of human potential that occurred in the new paradigm of the elite towards the population, coupled with the progressive ideas of the people who made this progress led to the creation of a lot of work that had never been seen before, that was writing history to explain the origin of the things that humans created. The thought about progressive time made the original explanation unacceptable and it also made the people be aware of the changing of the things at different times.³⁴



³³ Niti Eawsriwong, “Bourgeois culture and literature in early Rattanakosin,” In **Quill and Sailing** (Bangkok: Amarin Printing, 1984), 96-106.

³⁴ Ibid., 50-51.

Those key issues had taken place since the reign of King Rama VI, namely rational changes, understanding new timing, and the separation between the old thinking based on “Tri-Phum disciplines” and the new ones with “scientific base”- not only the explanation of reasons and effects, but it was also the turning point of key paradigm changes that were fully productive in the reign of King Rama VI stimulated by the Western influence as a very important dependent variable.

The elite were aware of the new history which the king was recognized as the only supreme power with the capacity to determine the history pattern or he was the “doer” of the utmost benefits to maintain and continue the existence of the society; the king was seen as the one who determined the history, so the words “the king reign” were written in the all time history and it meant the king of the reign determined the performance of the society during his ruling time.³⁶ The absolute authority for the management and direction caused changes by centralization of the state ruled by the absolute monarchy, so the changes happened during the time the West influenced the Southeast Asia were initiated by the king’s determination.

However, some viewed “King Rama VI knew Western art well and he had attitude about it as well as Europe elite and American millionaires, and he was not pleased with Siamese artists since he viewed they had no ability to make as beautiful art works as foreign artists; Thai had no taste of beauty like the Western artists” (King Rama VI, 1939, 10). In his reign, he used the Western art standard to evaluate art works,³⁵ and he also appreciated the realism of Western art. Moreover, his rational decision could successfully eradicate some conventional beliefs of Buddhism, such as the Mahapurisalakkhana of Lord Buddha.³⁶ The example was

³⁵ Piriya Krairuek, **King Rama V’s miscellany of changes in art and culture** (Bangkok: Thai Khadi Rsearch Institute, 2004), 6.

³⁶ Mahapurisalakkhana is the belief of 32 characteristics of Lord Buddha originated from the accumulation of meritorious acts of His many lives. Lord Buddha stated that any layman who had all the 32 characteristics would be an emperor but would be Lord Buddha if he was a monk. It was the belief that reflected religious imagination.

shown when he changed the tradition of making Lord Buddha images to worship the late four kings to molding the kings' images instead, which had not done before. (Archives 1973, 153-156).³⁷

We couldn't deny that the need to develop the basic structure of Siamese society controlled by the elite could contribute significantly to creation and production of many designed art works, and the large number of them could directly affect the thoughts of the people in the society. The new and sudden paradigm changes to meet the policy that would lead the country to prosperity and civilization were guided by the Western artists hired to work at the royal court; they had the key roles in setting the mixing, and influential ideas, techniques, and various science that were very different from the original Thai concepts. The author specifically focused the consideration on these significant components, to find the clear image of western art in Thai concepts and determined the artists who had significantly set the new image to Thai society, which we often called the civilized country.

6. Italian: Role of Westerner to Paradigm Shift in Siam Elite.

The use of western knowledge and artists to build the city with new image could be similar to have the dream policy in Siamese new age which turned it back to the old customs and things that hindered its development "Since Siam still lacks modern knowledge and technology, particularly the art of construction and art design like the western one, and the conventional constructors in Siam cannot find any way to build large buildings."³⁸ The largeness here meant the kind of buildings in Western architecture which was used to build many important places for the royal court and official buildings. King Rama V was pleased with the Italian art from visiting art places in Venice, Rome, Florence, Milan and Turin; he talked to many famous Italian artists and bought a lot more Italian art works than any others³⁹ He also visited

³⁷ Piriya Krairuek, **King Rama V's miscellany of changes in art and culture**, 7.

³⁸ Paladisai Sittitanyakit, **King of Siam** (Bangkok: Katata, 2014), 403.

³⁹ *Ibid.*, 411.

many Italian art museums, artistic buildings in many cities, and studios and expressed his keen interest in Italian art. After the visit in 1897, he assigned Italian employees in art and construction work to newly design, construct and decorate houses and buildings in the Western style.⁴⁰

The author had specifically mentioned about the Italian artists because of their continual work and the meaning in the dimension of art development led to the paradigm change; besides the good relationships between the two countries, the popularity of Italian art were admired greatly among the elite regarding its direction and uniqueness. The main point was not to find the similarity or difference in art, but actually to find the dynamic and thoughts occurred correlatively during the change. Before reaching the answer, the level of importance of the Italian artists working in the Siam Kingdom had to be identified first.

Working as a group with the transfer of knowledge. Including familiarity with the ideas of Siam elite, more than any other nationality. At that time we saw a lot of art to convey the story. With the West, but the overall structure is substantially interfere with the Siam national or beliefs contained in such art forms. The design of the Italian technician or involvement with the Italian in Thailand. All have extremely high value in the Thai perception. The sequel from both place of worship, and the venerable person is involved in changes of Old Siam art which based on traditional framework creation. Changing to new perception or “Neo Siam” There are stereotypes of the West as a template to Siam for imitated and learned as well.

The perception of western artistic is role model of advance / modern / civilise as elite and Slam popularity understood. Italian were main engine / group in term of western artistic movement and second was English / German who were independent. They are not group like Italians. Dissertation give precedence of the Paradigm shift of decorative art phenomena in period of study 1876-1932. Sequence that had Italian’s crucial group of person who support elite’s imagination to design / create various decorative art in many western building as roles in the period of Siam civilization.

⁴⁰ Paladisai Sittitanyakit, *King of Siam*, 461.



Figure 11 Joachim Grassi, Early Italian worker in Siam monarchy.

Source: Somchart Jurksiriaruk, **Western Architecture in Siam in the reign of King Rama IV – 1938** (Bangkok: Ammarin printing & publishing, 2010), 91.

1. Group of Italian were not join with the Siam monarchy in one change but they came for work with different occasion. Author divide group of Italian in 3 sequences for easily to understand how about the relative of them work in the paradigm shift of decorative art 1876-1932 as 1) First Italian work for Siam monarchy, Mr. Joachim Grassi⁴¹ or Grassi Bros. Italian architect who came form Singapore, important person's has role to builded many western building. He was famous and continue his work in 1876-1896. Work of Joachim Grassi refer with current international art and design movement. Mostly were Neo classic⁴² and Art nouveau⁴³ which popular in this sequence. The crucial projects where design by Grassi Bros. such as Wat Niwet Dhamma Prawat, Warophasphiman Throne Hall, Military official, Military Survey. Each of the major buildings are used by the Siam monarchy and influential to Thai perception. In this seqence was the early reign of King Rama V. So

⁴¹ Joachim Grassi worked in Siam in AD 1870, BE 2413.

⁴² Neoclassic is one of the most western decorative style which polular in Siam society in the civilization period

⁴³ Art Nouveau / Stile Liberty, style was indicate to the modern aesthetic of Siam elite that during develop the country they have impress with Stile Liberty which brought by Italian worker.

western building where build by Mr. Grassi were imperfect Western building as the origin. They are quite simple and look similar with the western building in the colony country nearby. Nevertheless, This starting point of Italian flourish discourse which related with the revolution of Siam decorative art development as more crucially person and time.

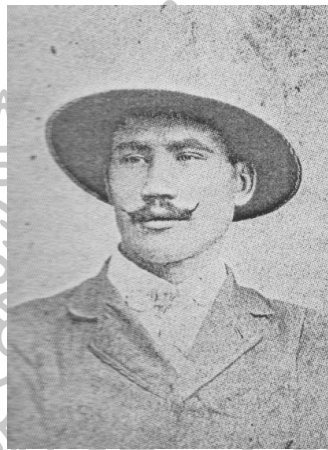


Figure 12 Mario Tamagno

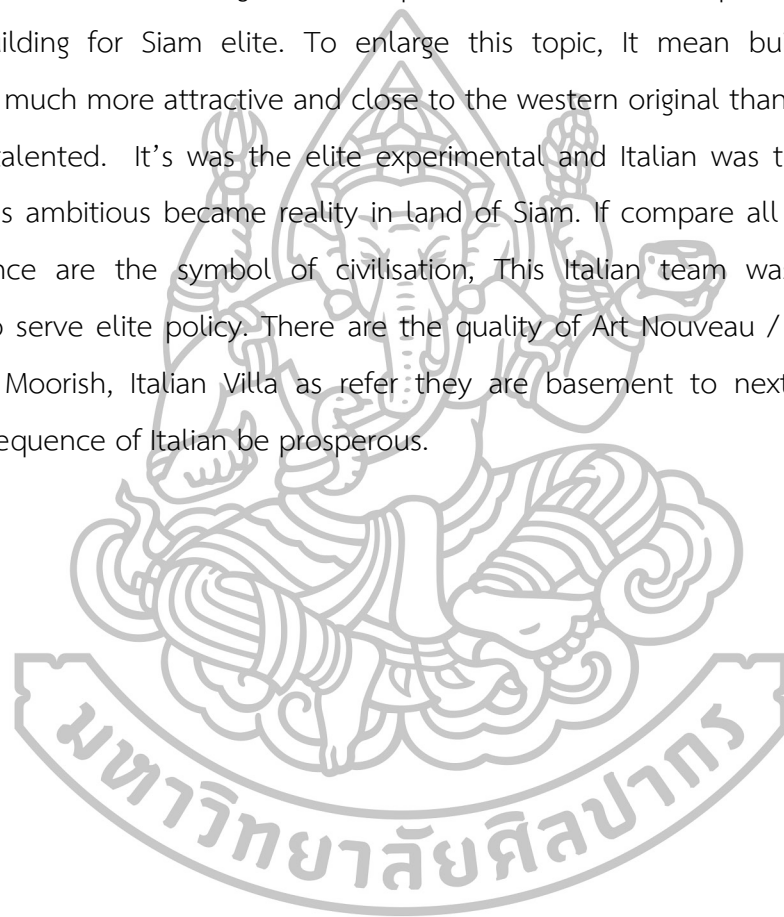
Source: Somchart Jurksiriaruk, **Western Architecture in Siam in the reign of King Rama IV – 1938** (Bangkok: Ammarin printing & publishing, 2010), 95.



Figure 13 Carlo Allegri

Source: Paolo Piazzardi, **Italian at the court of Siam** (Bangkok: Cultural Affairs attach at Italian Embassy in Bangkok, 1925), 33.

2. The second group of Italian, mostly has invited by Siam elite from the first visit Europe by King Chulalongkorn in 1897-1906, Significant Italian were Mr. Mario Tamagno⁴⁴, Carlo Allegri⁴⁵, G. Salvatore, Emilio Gollo. This team was the major came from Turin directly but difference from Mr. Grassi who work in foreign country before entering to Siam. They brought western art and technology to serve Siam elite to build various western building in this sequence and made new perception of the western building for Siam elite. To enlarge this topic, It mean building in this sequence's much more attractive and close to the western original than the first one and more talented. It's was the elite experimental and Italian was the engine to drove elite's ambitious became reality in land of Siam. If compare all evidences in this sequence are the symbol of civilisation, This Italian team was major and potential to serve elite policy. There are the quality of Art Nouveau / Stile Liberty, Neoclassic, Moorish, Italian Villa as refer they are basement to next crucial and complete sequence of Italian be prosperous.



⁴⁴ Mario Tamagno worked in Siam since AD 1900

⁴⁵ Carlo Allegri worked in Siam during AD 1862-1938

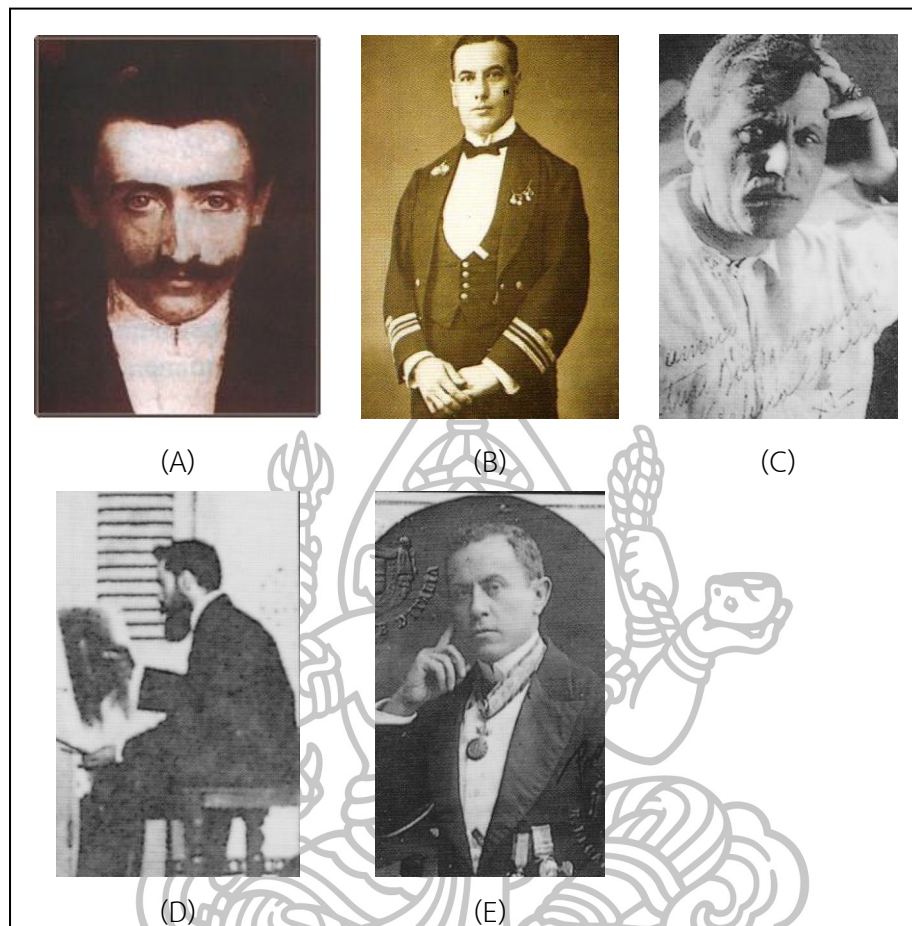


Figure 14 Group of Italian

(A) Anibale Rigotti

(B) Ercole Manfredi

(C) Galileo Chini

(D) Cesare Ferro

(E) Carlo Rigoli

Source: Paolo Piazzardi, **Italian at the court of Siam** (Bangkok: Cultural Affairs attach at Italian Embassy in Bangkok, 1925), 69,91,115,135,153.

3. The thirdly sequence, flourish Italian works in Siam absolute monarchy. This sequence was re-grouping, Biggest Italian group which operated in the paradigm shift phenomena. The second visit europe of King Chulalongkorn, invited more italian form northern (Turin) and central italy (Florence) to support previous team as Mario Tamagno, Carlo Allegri, Emilio Gollo, Anibale Rigotti⁴⁶, Ercole Manfredi⁴⁷,

⁴⁶ Anibale Rigotti worked in Siam during AD 1870-1968

Galioleo Chini⁴⁸, Emilio Forno⁴⁹, B. Moreschi⁵⁰, Cesare Ferro⁵¹, Carlo Rigoli⁵², Mario Galetti. Changing and performance of Italian workers increasing included ability in Fine Art of Italian team to created / decorated western building make vision of Siam elite control this Italian team. The magnificence of Italian team in this sequence was the combination of Italian art technic and artistic concept form Siam monarchy. Anantasamakhom Throne Hall, Villa Norasigh was produce by this Italian team where symbol of Siam civilisation. Completion of Italian artistic and technology in decorative art in Anantasamakhom and Norasigh villa was the elite favourite and high western quality. In term of elite taste appreciated western classic and delicate craft-skilled. (luxurious decoration, Valued in classic masterpiece such as Renaissance / Venetian Gothic and ignored the international art and design movement that all high technical production) This sequenced was the highest potential of italian people in the Siam civilisation period in 1876-1932.

After Italian team was role out by lay off or out of contract. Some of them return to theirs country but someone still worked for King Vajiravudh (King Rama 6) such as Mr. Ercole Manfredi who co-operated with King Vajiravudh design Marukkatayyawan Palace including worked as lecturer in Chulalokorn University. But Prof. Corado Ferrocio or Silpa Birasri has outstanding in revolutionary council empowering. He was the iconist of Thai Art in the modern age, real modern age as follow international movement. He was the leader broght Silpakorn University student to decorated Norasigh Villa at that moment was the government house until finished. Many modern art pieces and Art academic fundamental was created by him. In Thai perception, Silpa Peerasri oded to the father of modern Thai Artistic. In personas as E. Manfredi or Silpa Peerasri doesn't the essence of dissertation but at

⁴⁷ Ercole Manfredi worked in Siam during AD 1883-1973

⁴⁸ Galileo Chini worked in Siam during AD 1873-1956

⁴⁹ Emilio Forno worked in Siam during og King Rama 6

⁵⁰ B. Moreschi worked in Siam during og King Rama 6

⁵¹ Cesare Ferro worked in Siam during AD 1880-1934

⁵² Carlo Rigoli worked in Siam during AD 1883-1962

less, Dissertation have to know about the flow of Italian movement in details of decorative art paradigm shift. For benefit in decorative art criticism.

7. Structuralism / Semiotic

The knowledge acquisition by ways of structuralism is the method of finding meanings at the “unconscious” level which has sunken deep in our thinking and acknowledging systems. It is so deep that Jacques Lacan thought humans could not completely communicate with his consciousness at this level because the unconsciousness was functioned like the language. Although we wouldn’t understand this method, we could still know how to use the language. Lévi-Strauss⁵³ studied and found that the culture, rite, and thinking system of the ancient native, as one of the language, were not different from what Saussure studied. He saw that the meaning occurred from the result of differences under the same culture... The method of learning structuralism emphasizes the difference between form (essence) and substance (appearance). Thus, this is the same way Saussure differentiated langue from parole... Saussure thought that form (essence) determined the feasibility of a substance (appearance). Substances might be different from one another, but they could only exist under one particular form or structure. However, structuralism is not the same as formalism because it is about function and relation.⁵⁴

“The method of knowledge acquisition of structuralism could be summarized as followed. First, the demolition of the presidency of human, which neglects human as the subject, whether that person is the author, speaker, or worker. On the other hand, the determiner or controller of thoughts, or the human action at the unconscious level is focused

⁵³ The Swiss linguist who was revolutionist in linguistic study that’s most influence person to great semiotician later.

⁵⁴ Chairat Charoensin-o-larn, **Semiology, structuralism, post-structuralism and the study of political science** (Bangkok: Vipasa, 2012), 42-43.



Figure 15 Claude Lévi-Strauss

Source: Wikipedia, **Claude Lévi-Strauss**, accessed May 14, 2014, available https://en.wikipedia.org/wiki/Claude_Lévi-Strauss

Second, Lévi-Strauss, Roland Barthe, and other anthropologists had also divided what need to be studied into small portions to find the elements and relationship with the majority of that object. For example, the study of myths had been divided into small sub-units, called Mythemes, in order to find the relationships and connections between each myth. This leads to the establishment of the rule of relationship within these sub-units that form into what is called “Myths”. This is not different from how Roland Barthe⁵⁵ studied literature, in which he divided his work into short sentences called “Lexias”... Saussure studied the smallest unit of language called “sign” to see how it functions in the langue system.

Third, the “rearrangement / permutation / reversal” of the existing object, in order to find a new meaning, is the ranking of the switched sub-units that exist repeatedly. This rearrangement is meant to find the homology between the sub-units and the majority of the object. For example, to rank the Mythemes with one structure or sub-units of Myths is to point out one thinking system that links these myths together. This system is called “binary opposition.”

⁵⁵ The Parisian’s semiotician who was keystone of mythology, semiology.

Fourth, the importance of the role of “mediator” that causes the “union of opposites” is focused. For example, from the study of “the raw and the cooked”, Lévi-Strauss pointed out that the cooked food was the medium or connection between nature and culture. Also, in the study of the kinship system, Lévi-Strauss suggested that women of the ancient tribe society acted as one connector. The trade of women in this society was a part of a gift exchanging process that linked the giver with the receiver. Therefore, speaking like Saussure, the ordinary gift exchange was one of the languages of the ancient tribe society. Moreover, the exchange of women was specifically the usage of that language.

Fifth, the knowledge acquisition by ways of structuralism depends upon how we look at the object that needs to be studied as “sign”. It makes no difference whether the object is the myth, tokenism, or kinship system. When the object is a sign, we must find the rule / code / build the meaning of the code. This rule cannot be noticed or felt by sense like the knowledge acquisition method of empiricism. Thus, it needs to explore deeply at the phenomenon level to find out the relationship of the studying object.”

The Last, ignorance about the difference of time, place but interest in the phenomenon with do not interest about the different of it. For finding the relationship in the object of studies”⁵⁶ The significant prototype of structuralism analysis was the study of “The Structural of Myth” by Lévi-Strauss. This renowned theorist pointed out 3 characteristics of myth including: 1) After a rough consideration, the story of a myth seems incompatible, unrealistic, illogical, and discontinuous. However, it is interesting how a myth of different places have similarity among one another even when they are unrealistic and illogical. How come their outlines are the same all over the world, 2) Myths, from Ferdinand de Saussure point of view, have the characteristic of the langue system along with the language usage. In other words, myths use parole because they are a kind of story-telling, while at the same time they are language system because they have to be told

⁵⁶ Chairat Charoensin-o-larn, **Semiology, structuralism, post-structuralism and the study of political science**, 50-55.

under rules / one structure such as talking about the past, present, and future simultaneously. Lévi-Strauss thought that a myth used a special language with no concern of time-dimension, and 3) The communication of myths is easy. No matter how many times they are adapted or how many parts have been missing, myths would still always be recognizable because of their “structure”... Lévi-Strauss’s points of view are very interesting. He suggested that the meaning of myths was not within their story, but more of the way the story was connected.



Figure 16 Michel Foucault

Source: Wikipedia, **Michel Foucault**, accessed May 14, 2014, available https://en.wikipedia.org/wiki/Michel_Foucault



Figure 17 Roland Barthes

Source: Wikipedia, **Michel Foucault**, accessed May 14, 2014, available https://en.wikipedia.org/wiki/Roland_Barthes

The myth reading technique in the structuralism style of Lévi-Strauss is focused on dividing a story into small sub-units in order to find the “Mythemes”⁵⁷. The connection of these sub-units with the whole story of the myth would be meaningful when they are related with the entire story and other myths. This is not different from the meaning of the “sign” from Saussure’s viewpoint. Although myths couldn’t reveal any mystery or solve the surrounding conflicts, they could still make the opposite things exist together in the story. This is not different from the idea of the separation of the Chinese encyclopedia that Foucault⁵⁸ referred to in the preface of the book, “The Order of Things”.... However, myths have constructed a kind of logical tool (Lévi-Strauss, p.216) that can connect opposite or unharmonious things. This seems to be similar to a special space Foucault called “heterotopia” that, for example, makes objects with opposite origin stay together.

The study of myths in structuralism, after dividing the story into small portions or Mythemes and then rearrange them into a “bundle of relation,” could lead to the relationship of the “homology” of the story. Then, we could find the “structure” and the homology of the myth which would lead to “the structural law of the myth”... Three main points could be concluded as follows: 1) Myths talk about a repeated story. A repeated story emphasizes the structure of the myth to make it stronger and clearer. It is the unique characteristic of a myth; 2) the purpose of a myth is to give logic and make opposite things exist together through “mediator”. Although there are many myths and each one has many expressions, the structure of all of them is quite the same, and; 3) this point is significant because

⁵⁷ Myth is the communication by ideal of cultural which had drown out to be ordinary. In the other words, Myth is the credulity procedure but not mean that is the deception or fact distortion. It’s not hide anything, all exiting completely but we only accusation ourselves to this cultural factors and also mislead that these values are ordinary or common sense.

⁵⁸ Micheal foucault who make new perception of history as power that control the world and Human society as different than Thai society where give precedence to history as value of the Past.

the thinking method of myths is as strong as science's. They just come from different educational branches. They have different interests. However, none is less valuable than the other like what people normally assumed.

Lévi-Strauss saw things differently from other hermeneutic theorists like Paul Ricoeur who criticized Lévi-Strauss's original idea of the study of "Savage-mind" as an unthinkable system that only classified objects. Paul Ricoeur also thought that the system was corresponded with the knowledge acquisition by ways of structuralism. He determined the system of "an unconsciousness order" as the system of the difference that could be studied freely. On the contrary, Lévi-Strauss saw that the ability to classify things was the way of expressing the ability of thought, thus, it was different from the way how modern people think... Humans, whether in which era, could think even though in a different way. That is, in any era, humans have their own thinking system or what Lévi-Strauss called "human mind".⁵⁹

Semiotic study focuses on studying signs. This means that the total sum of the image imprint, sound, along with thoughts doesn't have to come out as a word. The understanding of semiotic occurs from the construction of the image imprint, sound and thoughts, is the depth of philosophy that Saussure had paved the way for.⁶⁰

8. Syntagmatic and Paradigmatic Relation

Noam Chomsky, a linguist, pointed out that humans were special animals that had "linguistic competence" from the day they were born. Saussure also thought like Chomsky where he said the "linguistic faculty" was the special qualification of humans. In addition, he suggested that the "associative faculty" and "co-coordinating faculty" played the main part of turning language into a system. ... From this particular qualification, the language had its own way of building 2 main

⁵⁹ Chairat Charoensin-o-larn, **Semiology, structuralism, post-structuralism and the study of political science**, 66-79.

⁶⁰ Thirayuth Boonmee, **The semiotics revolution of Saussure: a path to post-modernist** (Bangkok: Vipasa, 2008), 98.

structures including: 1) Syntagmatic Relation is the connection of many syntagmatic signs, or complex words, or words from the language competency of humans and the reality of signs. Signs are divided into units. Language is the way of using signs systematically. That's why signs are needed to be arranged one after another to make a complex meaning. 2) Paradigmatic Relation is another kind of relation using one sign to replace another in the syntagmatic relation. The meaning, however, could still be the same or changed. For example, in the sentence "He was hungry.", there could be many replacements for the subject, verb, and object in this sentence. All of this is considered as the paradigmatic relation.⁶¹

We could see that the form of the two structural relations have the relationship in the dimension of semiotic system analysis. The significance of the system is that the analyst needs to understand the "structure" and the unit of signs that interact under both relationships. "We could use both the syntagmatic and paradigmatic relations to analyze past and modern cultures"... Roland Barthes was the founder of this type of analysis. He suggested that we should consider the eatery culture (food menu preparation), fashion, furniture, and architecture, which has the semiotic system containing the structures of both syntagmatic and paradigmatic relations. The menu in restaurants or on airplanes could have this nature. As table follow:

Table 1 Table of Syntagmatic Relation (Horizontal) and Paradigmatic Relation (Vertical)

appetizer	salad	soup	main course	drink	dessert	tea/ coffee
garlic bread	caesar salad	onion soup	spaghetti	White / red wine	crape	tea/ coffee
pizza bread	chef salad	milestone	fried fish	Brandy	ice cream	

⁶¹ Thirayuth Boonmee, **The semiotics revolution of Saussure: a path to post-modernist** (Bangkok: Vipasa, 2008), 98-99.

Table 1 Table of Syntagmatic Relation (Horizontal) and Paradigmatic Relation (Vertical)
(Continue)

appetizer	salad	soup	main course	drink	dessert	tea/ coffee
baked clams	tuna salad	shrimp soup	Shrimp steak	water	fruits	
bread/ liver pâté	egg salad	mushroom soup	beef stake	Gin	-	

Source: Thirayuth Boonmee, **The semiotics revolution of Saussure: a path to post-modernist** (Bangkok: Vipasa, 2008), 101.

The sentence arrangement of various cultural phenomenon doesn't have to be a sign language or in words. However, it should be arranged into a space such as in advertisement posters. It could also be arranged into time such as in movies, commercials, and music videos. In each frame of a movie or video, there's also a syntagmatic arrangement in space. Accordingly, there's also a syntagmatic arrangement of signs in historical and landscape drawings.⁶²

“Art and science both have the method of knowledge creation in themselves. Science begins with a real object, and then later develops into a concept idea / rough theory. On the other hand, art starts with imagination in the smaller level than a real object, but looks realistic because it is an imitated model. Therefore, the knowledge acquisition by a scientific method has the qualification which Lévi-Strauss called “a metonymical / structural order”. It means that this method involves the structure and connection between a theory and the real world. Art, on

⁶² Thirayuth Boonmee, **The semiotics revolution of Saussure: a path to post-modernist**, 100-102.

the other hand, uses the method of “a metaphorical order” or “the order of events”. It means that this method uses an imagination or metaphor as a model for real objects. In conclusion, science is about the “presentation” of a real object, while art is about its “representation”.⁶³

The vision of post-modernists seems to focus on “unique” and “unrepeatable” quality of things. They also focus on how to ask questions to get multiple answers. One of the significant concepts, which were continued by Jacques Derrida, was the concept of Saussure. It shows that the relation of the two parts of semiotic, the form and meaning, are “arbitrary” and don’t follow any rule. Arbitrary is the nature of language that could be defined as the “structure of significance”. Language can be “signified” by the differences inside its own structure without any “positive” relationship with what it defines. In other words, language doesn’t communicate meanings by any qualification of itself, but communicate by the differences in its structure.⁶⁴

9. Conclusion

Literature review has argued with the topic related to exposed to the basis of Siam thinking with art and aesthetic. They has inspriration from their own religious in politic, government and creativity imprint but differnce reference in each segment used. Philosophy of Bramma and Buddhism in Siam context was the basis of Thailand creativity. The significant religious framework since the ancient time like Western as once time were use to be like Siam creativity as they are base on Mythology and bible of Christ , belief in gods like Siam Ancients. But for the modern world the religious separate for the spiritual of the human being and became old fashion to follow or parallel development. In the end, They become the classic style. “Classic”

⁶³ Chairat Charoensin-o-larn, **Semiology, structuralism, post-structuralism and the study of political science**, 63.

⁶⁴ Chantanee Charoensri, **Postmodern & Sociology** (Bangkok: Vipasa, 2001), 78-9.

has the power and always attractive, the purify / delicacy from the inspiration form classic is valued more than the visual representation. There are more meaning / content / signification inside the tangible objects. Drive forces from the value of the religious / mythology / inspiration.

In the period of study 1876-1932, This is period to challenge Siam thought / aesthetic / mind set what's is Siam elite really need to construct the new perception of the modern world through decorative art. Although there are Western colonisation is main influenced factor. How to adjusted / changed / adapted or imitated is the solution that dissertation will discover inside the signification approach of decorative imprint in the western building, the case study as the cultural object.

For the next chapter above is mention about the methodology related for decorative art analysis / synthesis / discourse in the Western building where created by Italian in the court of Siam dynasty. Italian who venerable person for Siam civilisation paradigm. Decorative art in western building where constructed in the period of civilisation in 1867-1932, If Western Architecture or Western building structural is the progressive indicator of advance technology / science also. Decorative art is the spiritual civilisation / aesthetic / beauty of human being in the society. For this reason, the period of study was crucially thought civilisation once that Thai context need to understand and awareness. For the valued phenomena, the methodology will describe how to analysis / synthesis / discourse in 5 class of decorative art signification as 1) case studies 2) Man 3) Sequences 4) Signification 5) Structural of decorative art in the next chapter.

Chapter 3

Research Methodology

1. Introduction

“Decorative art has meaningless but the human create meaning”

This chapter will discuss and focus on the methodology conducting this research process. The first step is to ensure the efficiency of the process. The research design and justification of selection will be based on Ferdinand Saussure structuralism semiotic model. This research is a qualitative research and uses a descriptive analysis approach.

Language, contents or ideal of decoration are complicated and also related to society, belief and culture significantly and encourage social structure systematically. Designers need to learn and understand the science of decoration applied to describe in this abstract. The decorative interpretation which is a part of this research then can make procedure by covering knowledge from the author's study to divide, organize, arrange, interpret, analyze and synthesize the Siam decorative art's data. The Semiology Theory is the main idea of this research to find the meaning before data analysis.

The author has reviewed the documentary and on-field study to acknowledge the latest Siam decorative art. Case study arrangements are divided into four groups, which each group brings political condition, social condition and diplomatic condition to make them variable to classify decorative data in each period. This research is related to the idealism's revolution and decorative art's paradigm in each period that contains Westernism's influence as the major role. These things become significant paradigms to create value, belief and Siamese's idealism in terms of Westernism phenomenon until present. Trying to understand the past exactly, punctually and directly to the persons who had influenced to

Siamese's ideal are incalculably significant. The co-existing and relationship between the Siam elite and Italianist had created benefaction that is significant to Siam's decorative art. Thus, the mindset of the study is related to both group's ideals that link to decorative art mainly.

Western building that had constructed in Reformation period (A.D.1897-1932) besides creating novelty into Siamese as Elite's desire, Western buildings are the historical evidence of decorative art which is significant to record the ideal system of value and belief of idealism's development. Interpretation of decorative art by Author's procedure in the research can be separated into two types; Architecture design structure and Decorative arts design structure of Monarch's building. Each type is different in terms of physical and decorative function.

The separation of decorative arts' structure is specific for delving into details of ideal system, value, aesthetic of art, belief, culture and decorative tradition by the Siamese elite that had influenced to determine the ideal pattern which is adjusted following by period and country's incident by the Majestic. All of this, the Italianists who are the idealism influence of knowledge's group from Western create the impact to idealism changing to the Siamese elite for decorative arts. It is classified for considering the aesthetic, taste and the Siamese elite's belief rather than considering the knowledge science or progress of construction as Western. These things are the architectural structures that do not cover in this research.

2. Research Approach – Descriptive Analysis

The research is to describe and examine the phenomena of design decorative paradigm transited in Siam which is based on theories of ornament and decoration for demonstration and interpretation of how design paradigm shift while Siam faces onto the Western colonization crisis and the use of Semiotic as the tool to deconstruct and understand the body of knowledge of Siam ornament and decorative arts in the design composition as the languages, grammar, and structure. For the analysis, synthesis and discourse data as the figure represent as :

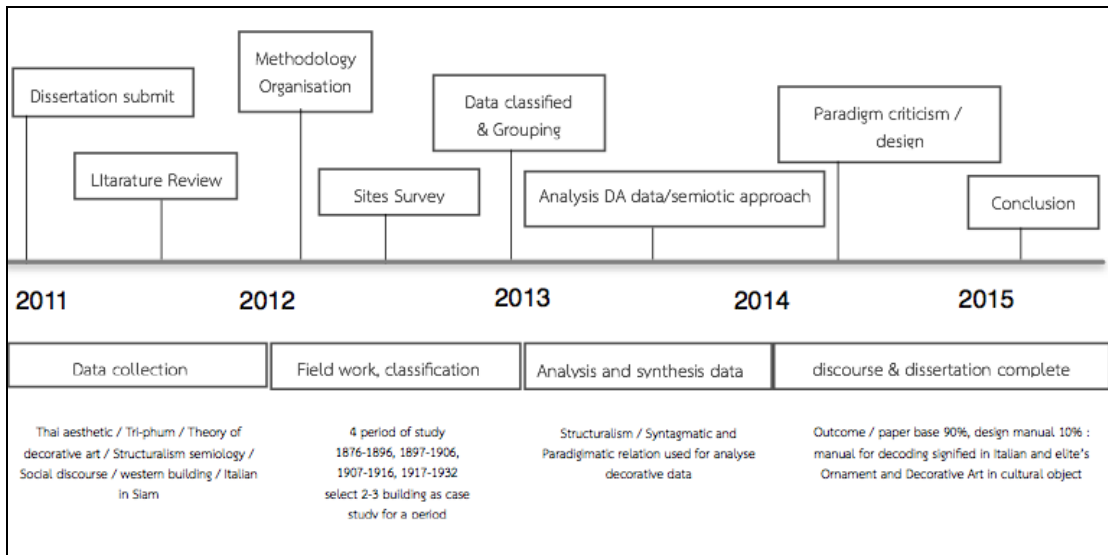


Figure 18 Gantt chart, Research organization

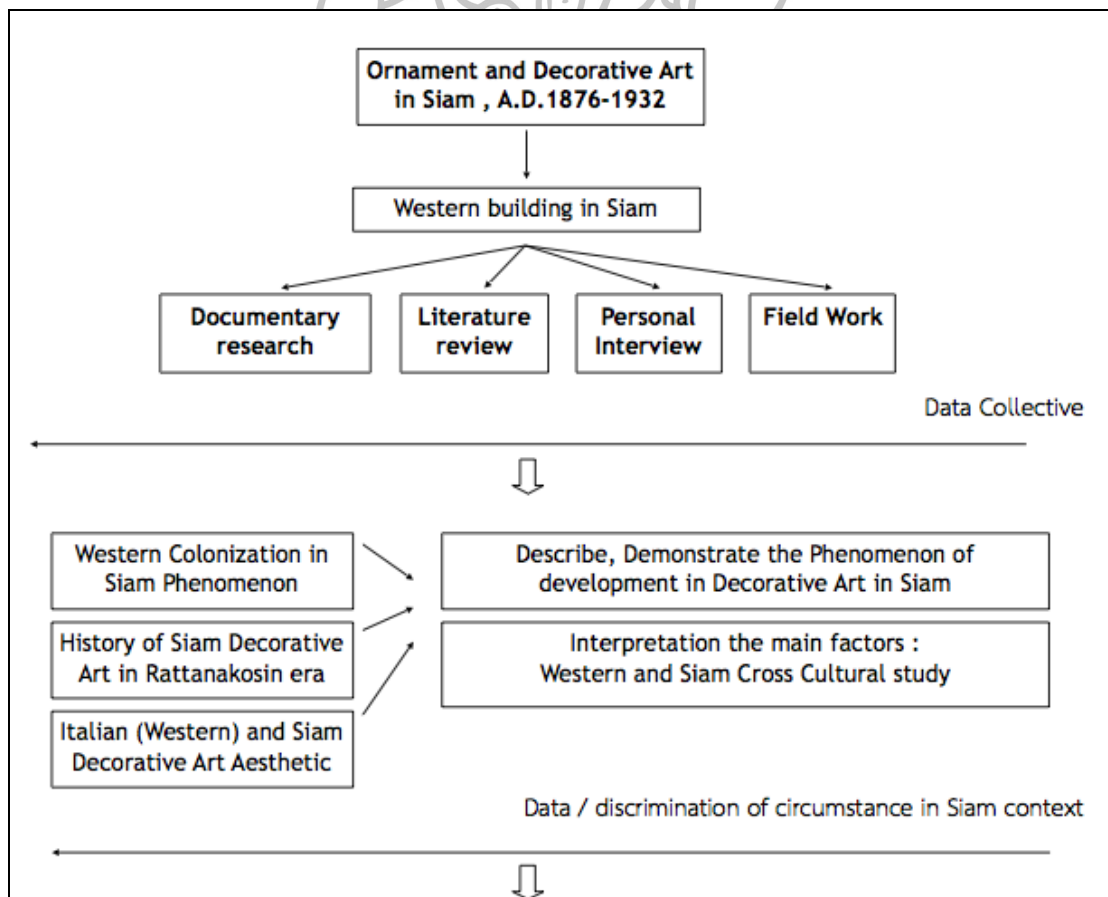


Figure 19 Dissertation Methodology Workflow (1)

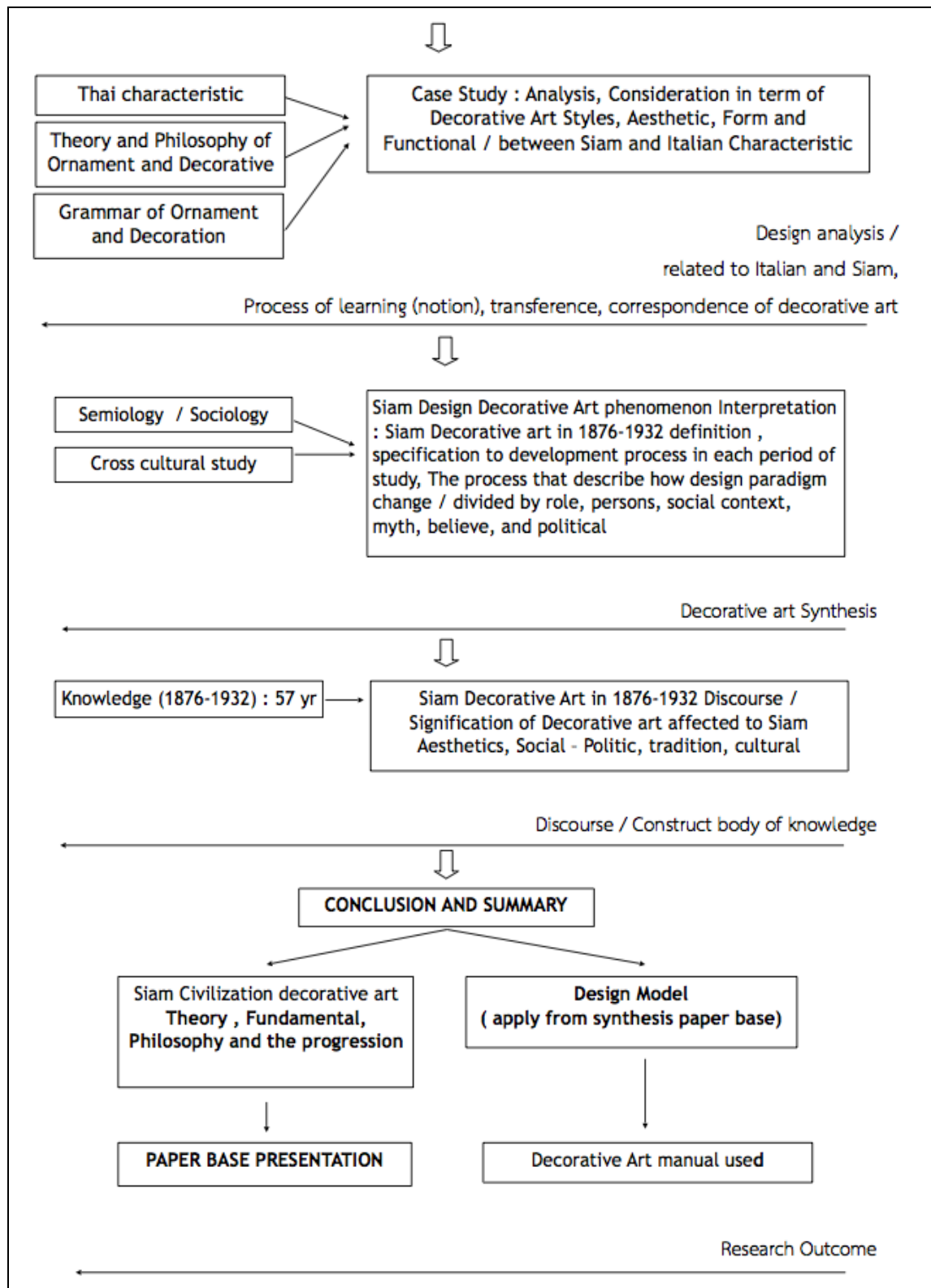


Figure 20 Dissertation Methodology Workflow (2)

The method used in this dissertation is “Qualitative Research” as follows:

1. Literature review from the related document and collective information
2. Fieldwork/Interview.
3. Summary and systematized information and data.
4. Analyze and criticize the data.
5. Synthesis the criticism data.
6. Discourse the data as result of research and present in paper base.
7. Design model for Ornament and Decorative Arts study

3. Process of study

The procedure of dissertation is divided as follow:

1. Collect information and data from related topic.
2. Fieldwork / Discover and understanding the historical data in Ornament and Decorative Art or other related elements are divide the category as follow:
 - 2.1 Siam’s Ornament and Decorative art in Western building 1876-1932: Scopes of objects study
 - 2.1.1 The case study showing the visual of Italian role in decoration in Siam Western building.
 - 2.1.2 The case study showing the participation, integration of Siamese and Italian’ decoration.
 - 2.1.3 The case study showing the decorative experimental and the progress of thinking in the sequence of the development process.
 - 2.2 Italian or Thai technician who work as decorator in the process of development in 1876-1932 : scope of the group of people study
 - 2.2.1 Italian Architects, designer, art and craft man, etc. in Siam
 - 2.2.2 Siamese designer who work with Italian group
 - 2.3 Siam’s monarchy context : The fundamental of Siam context.
 - 2.3.1 About the different between Siam and Italian or western Art

Aesthetic

2.3.1 Traditional, Belief, fortune, cultural, religion and notion of Thai decoration

2.3.1 The decoration for Siam absolute monarchy in The Rattanakosin era.

2.4 Other field related.

2.4.1 Architectural, Interior design

2.4.2 Graphic design

2.4.3 Art

2.4.4 Politic, sociology, Literature related

2.4.4 Theory of Structuralism, Semiotic, Theory of Decoration

3. Summary and systematising.

Summary and systematised information and data are divided into sub-headings to prepare topics for describing the analyzing data.

4. Analyze and criticize.

Analyze and criticize of main topics for deeply understanding in each knowledge that influences on Siam monarch Habitat Ornament and Decorative Arts paradigm shift underneath Italian design wisdom influence, illuminate Siamese Ornament and Decorative Arts authentic character in 1876-1932 and representation.

5. Synthesis and criticism.

Synthesis the criticism data as an issue to construct the knowledge and as definitely Siam's Ornament and Decorative Arts, the design paradigm since 1876-1932.

6. Discourse the data

Discourse the dissertation data and present in paper base, develop the knowledge base from the decorative art criticism into Model of Siam civilized decoration as visualising by Design Media as Manual Book / Brochure / Printing Material for designing trend setting, Decorative Education, and develop to any commercial used.

4. Conceptualization

Structuralis analytic : The design of significant structure through the Siam decorative arts in Monarch's western buildings on the process of semiology..

Various kinds of the design are often unique which sometimes have difficulty and complication to understand, interpret the ideal system in contexts of crystallization decorative arts that are varied. These contexts are different from other decorative types in terms of the ideal procedure, cultural system, society and innovation of decoration. Therefore, the study of any decorative science and human's ideal system are important to control and drive the ideal filtration that is well-creative. The use of innovation may be potential technology for supporting and creating decoration from imagination to become realistic. For the reasons above, all of decorative procedures are related to significant ideal system. When we try to understand the system, we need to understand the design concept, access to design progress and know the design object completely before understanding the sources of decorative type. Therefore, the criticism of Siam decorative arts is the first priority which is the physical design and will be studied in four periods. These things have to manage design discovering carefully.

Decorative arts are the decoration science always related with co-operated structure design which needs to be understood the decorative contents. The commentators often overgeneralize that decorative arts is just a part of decoration science but they do not realize the difference of ideal system that is related to structure of designing content such as architecture, interior design, product design, furniture design and etc. Pattern of content or ideal system that influence to specify and control decorative art's contents are different from the co-operated mentioned above, that is to say "same but different in a context" – they have a relationship to decorative structure but are separated in terms of design signification.

Author's observation in this research is to create viewpoint, dimension analysis, consideration new decoration's discourse to decorative arts. Sources of decorative art's overview are actually interdisciplinary of decoration which have co-operated contents infiltration and combination of decorative science for creating

content perfection and aesthetic. And we can separate from these decorative structures, which exist uniquely that the author can classify the decorative arts from decorative science to the structure of decorative art which have unity, signification. And we can explain sub-elements of decorative arts through Semiology that had influenced from structuralism's ideal.

Structuralism is the core significance to study synthesis of Siam decorative art's physical elements. The main idea of structuralism emphasizes to everything that is different in terms of physical structures. Varieties of pattern are all systematically unique which is significant and related within structures. Each structure has sub-element relationship and also encouragement within main structure or decoration.

The study of structuralism is a deep education in terms of idealism's unconscious. Jacques Lacan had commented that we cannot communicate with it because the idealism's unconscious is the same as a language system; we cannot understand but can communicate. Levi-Strauss had studied culture, rites and ancient idealism as parts of the language which are not different from Saussure's study. He had commented that everything does not have any significance but it depends on the relationship of systematic between these things and the others. The significance is the results from the differentiation within the same cultural system that causes cultural study in structural level which have shorten unimportant culture like one of Saussure's language study in terms of parole devaluated and synchronic.¹

Research methodology in which structuralism concept used will separate between form or essence with substance or appearance which are not different from Saussure's study that also separates between language and parole. Because the form and essence are specified to the substance and appearance, the substance may be varied or different, but these things can exist within same unique structure.²

¹ Chairat Jareansinaolan, **Semiotics, Structuralism: Post structuralism and study in Political Science** (Bangkok: Wipasa Press, 2012), 42-43.

² Ibid., 43.

Thus, the decorative arts overview the major buildings that the Siamese elite used the Western pattern to create unique pattern as the dramatic works or cultural object which have more than one group combination structure within the main structure. As follow, the Western buildings in Siam reformation period had decorative elements duplicated within same cultural object. In this case the author needs to indicate that the structure within major building's decoration have significant elements for two subjects; the architecture structure and the decorative structure. Separation of these structures shows the element's relationship within decorative art's structure clearly. Acknowledging to the ideal system and the unconscious influences to paradigm shift of Siam's decorative arts in the reformation period, it also acknowledges the Siamese elite's ideal system by not emphasizing the decorative influence from Westernism.

In other words, the ideal study system within decorative art's structure is the study of relationship between elements within main structure by the Western art's style as minor context. The differentiation from previous research emphasizes the sources of decoration within the Siamese which was fundamental of any cultures. As follow, consideration of decorative art's structure as the author mentioned above is the decorative analysis within structure by studying the relationship of decorative elements that composite, link to unique decorative art's structure. The study of the Siamese elite's ideal system is significant to the changing of study procedure to internal ideal system rather than external ideal system.

The study is to look back to the Saussure's ideal that separates between langue and parole and to assume that the structure separations are followed by the objective and different contents of sub-element within main structure. In order to acknowledge each content, it is important to know structural operation differences to make clear analysis procedure.

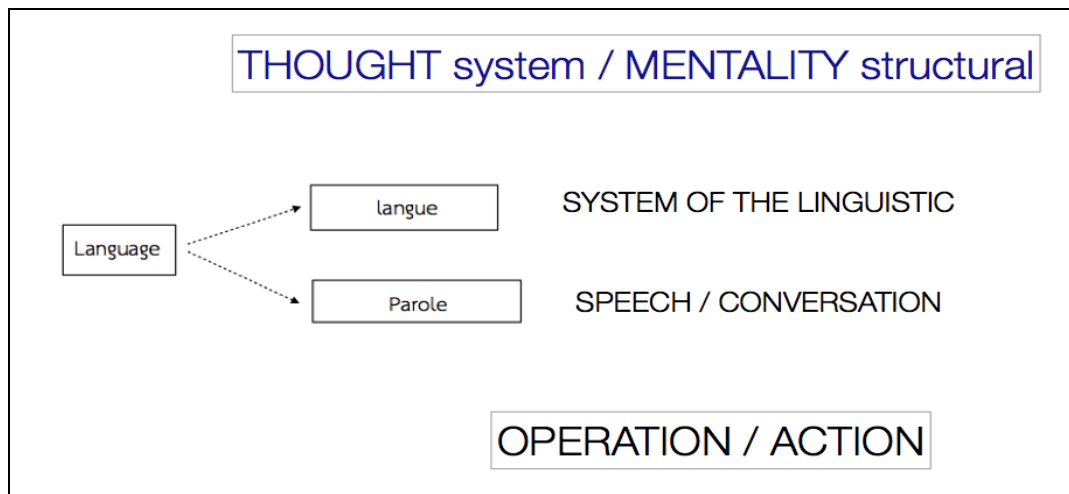


Figure 21 Saussure, the language's semiology conceptual develop for Decorative Art Analysis

Author applies the same principal of Saussure to analyze and classify decorative structure by separating each other from the main structure which is the Siam Monarch Western Buildings with different operation structure. The author has studied the topic relating to Siam decorative arts that is the reason why Author chooses the decorative arts to study the Western buildings classified by significant periods. The research is aimed to study in-depth meaning of decorative arts which the Siamese elite had influenced through ideas, acknowledged experiences, ideal transformation and finally crystallized to significant paradigm in each period. In order that, the decorative structure study relating to significant Western buildings which had influenced by the Italianist, emphasizes to decorative element's relationship within the main structure. It also has signification of ideal system within structure rather than influential relationship from outside. The ideal system is the Western decorative arts that the Siamese elite had received. The author recognizes the significant knowledge and ideal system growing within learning procedure. As following, decorative study within the relationship of decorative elements that exists in the decorative arts structure in each case study represents the Siamese elite's ideal that had influenced to Western knowledge procedure which is more efficient

than studying only the Western influence. This can specify source of art group decorated in Western buildings only within reformation period.

The structuralism ideal causes the author's emphasis of the efficiency of semiology procedure in terms of structuralism that helps to separate the decorative arts in the study from unrelated contexts efficiently. In order that, separation of architecture structure; the Western buildings influencing from the Italianist represent as "a cultural object" which separates from decorative arts structure in terms of function and aesthetic. Then Author can acknowledge to structure element's differentiation within the main structure which is the Western buildings of Siam.

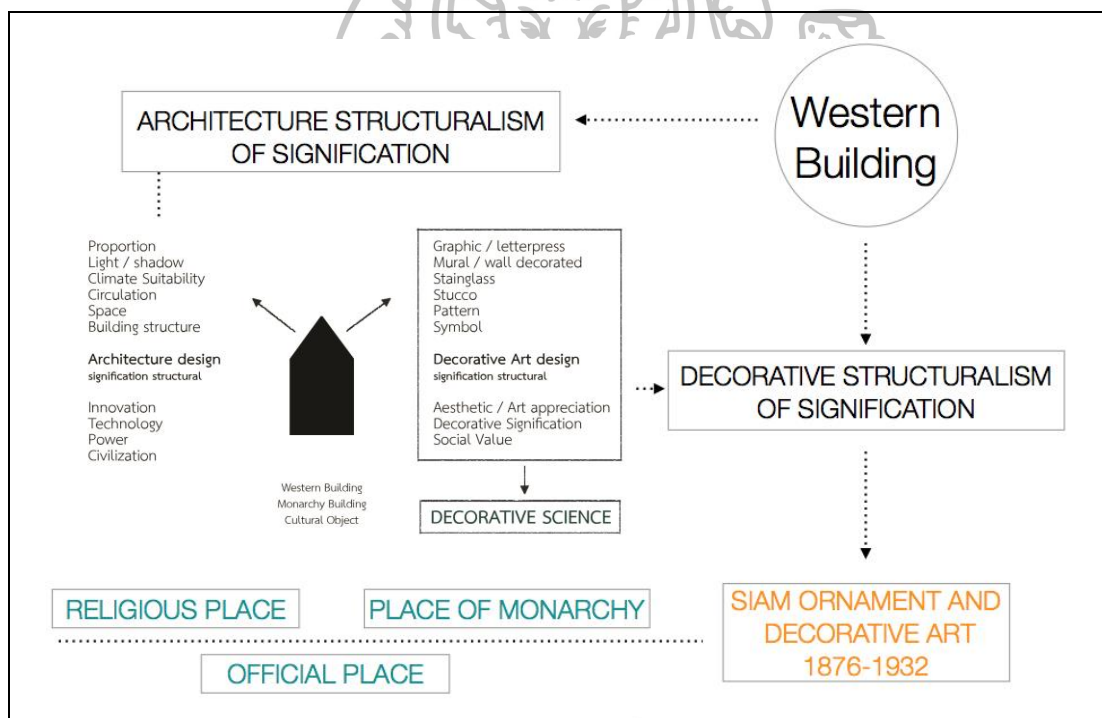


Figure 22 Structuralism Signification of Siam Monarch Western Building Analytic Approach

From Siam western building's separation in reformation period can acknowledge to the elements difference which can be classified as follows:

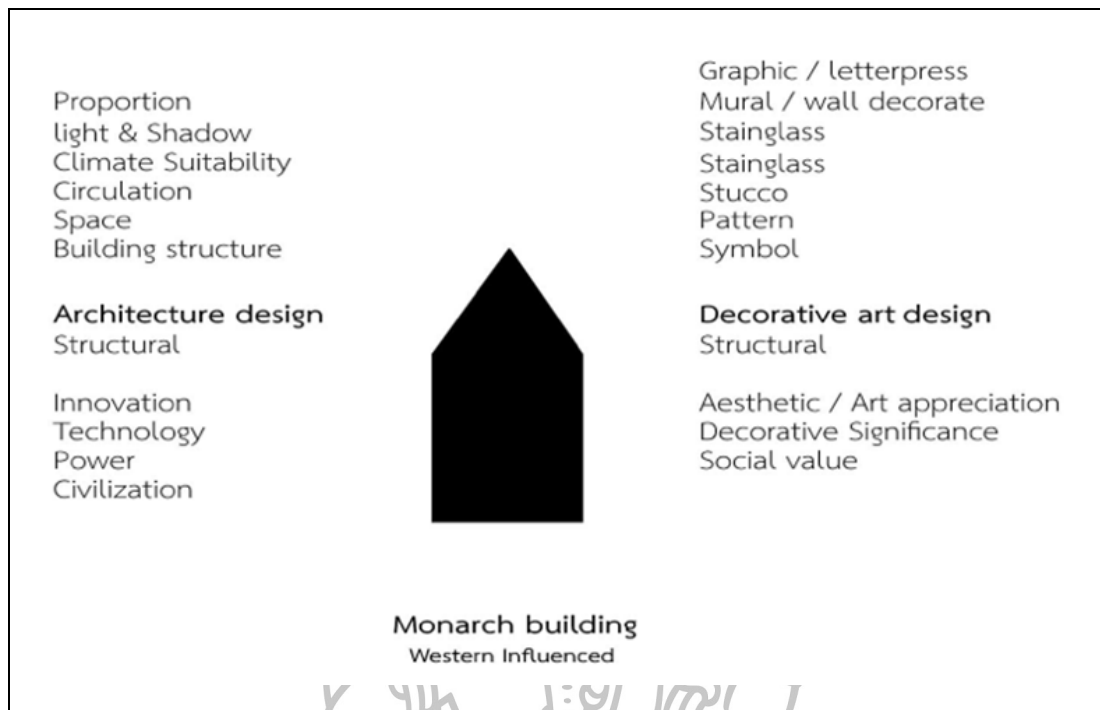


Figure 23 Discrimination's structural signification in Western Buildings / cultural objects

Thus, the separation of decorative arts' structure from architectural design can indicate clearly through the author's analysis although it shares the same cultural object. It can make the emphasis of the author's ideal that want to acknowledge the difference of structure between decorative designs within the main structure that is the Western buildings representing the Siamese elite's cultural object filling in significant ideal system or paradigm revolution for the Siamese. The decorative arts' structure in western buildings is significant to create meanings and difference of the Siamese elite's ideal system which has close relationship to culture, society and individualism. As follow, the decorative arts analysis procedure will be significant to appearance rather than individualism because the existing of decorative art might be originated from intention or accidentally of the Siamese elite. Processing within the unconscious that sometimes become significantly variable to control the decorative art's physical structure created by the Siamese elite might be unintentional or unconscious's control. Therefore, Siam decorative arts studying procedures are emphasized through decorative arts' structural appearance rather

than individualism study of the Siam elite, Italianist, or Humanism study. Studying in-depth knowledge can explain fundamental of Siam decorative arts in the reformation era which had influenced to the Siamese's feelings nowadays.

5. Data Collection and Field Works.

Data collection from four sample groups is to analyze the procedure that come from secondary documents and fieldwork study. Due to we have various data for creating basic of systematically analysis, the author has emphasized to understand procedure of surface decorative art as priority which obtains from documents and study as above, also primary classification procedure in order to obtain the secondary data that ready for further analysis. The data classification for the study divided by decorative arts' physical design following the data content such as

1. Different of decorative art category / style / decoration pattern.
2. The objective of decoration on the buildings.
3. Variation of building use / functional use.
4. Combination of style or art / creativity / composition of decoration.

The fieldwork study by the author is a step to examine data accuracy of secondary documents. By site survey in each case study, it is aimed to explore building conditions which most of it had been tended and maintained. The fieldwork studies also are to examine data accuracy of physical insights of the case study especially the decorative arts' study, the author needs to be careful for data collection in order to acknowledge all of building decorative contents. Because it has direct impact to data analysis procedure, the fieldwork study can be re-checked many details after finishing the secondary documents study.

Obtaining of knowledge and significant building data for all case studies are the primary data to procedure analysis by structuralism of symbolic data in order to find the insights of meaning and mind in all case study periods. The author has classified by changing critical time which affects directly to country's signification

change and also has paradigm shift in reformation period by the Siamese elite, which are the dissertation's significance. The analysis procedure is be divided into five major details as follows:

6. Design Structural Analysis & Synthesis

The content of decorative arts on the case study is independent from the origin; they were created to meet individual's specific use purposes. Therefore, the signification of the decorative arts is rich with individualism and multi-culture with the combination of traditionalism and western culture. For the analysis of the design signification structural, the comparison of each building and site was considered as one structural system which comprised groups of signifiers; they were together in the different position, space, or plane, of the whole structure, jointly determined by the elite and the Italian technicians.

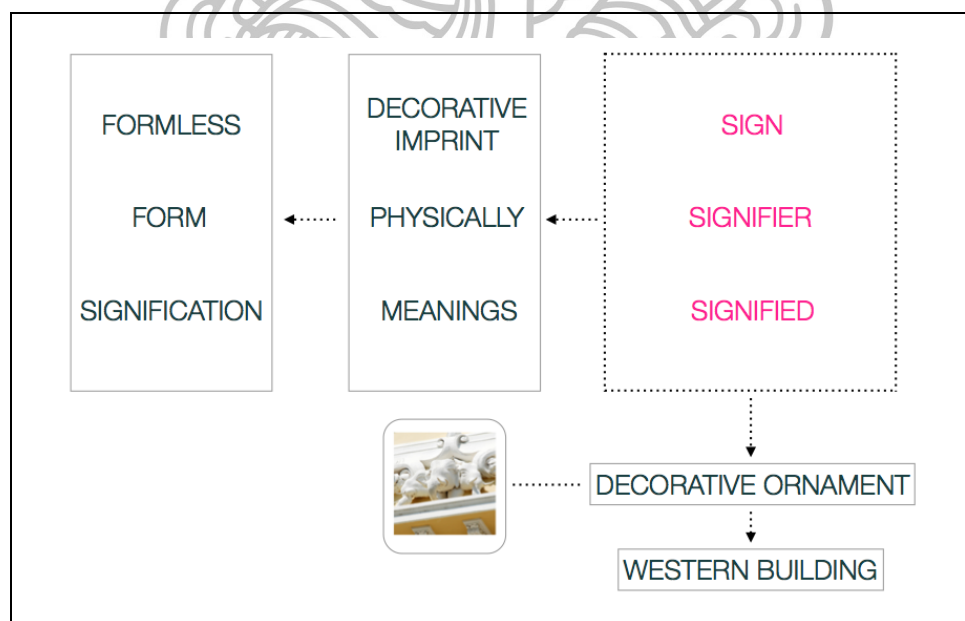


Figure 24 Decorative Art in Semiotics Approach

Although the signifiers or encoding process of each western building were coating by the classical or modern western styles, based on the information of the designed work; on the contrary, when the signification structural was demolished. The relationship of each signifier depicted by each component unit was considered carefully, the combination of various ideas was found.

The ideas had been arranged and combined with groups of signifiers, signifier/unit; each unit had significance and practical specification; the combination of all the signifier in the designed structure could be categorised into 4 important groups, namely 1) the religion and rite, 2) the national and racial, 3) the power and monarchy, and 4) the colonial and modernity. Each group had specific and different signification form and physical form according to the decoration purpose in each Western building. The variations of use and signifiers, or sign chosen from different groups were determined by the idea framework and the ideal design of the place, controlled mainly by the Siamese elite.

7. Grammar of ornament and decorative art / 4 signification statements in decorative content of siamese.

The appearance of the signifier in any of the Western buildings was originated from the intention and arrangement of lots of decorative signifiers in the buildings. It could be understood by studying the decorative arts structure based on the 4 categories of signifiers; they were like a grammatical system in a language. The decomposition would help depict the circular and repetitive duties of the signifiers that contributed the system of value to each other endlessly. The diagram below clearly shows the group separation or the creation of the system of value.

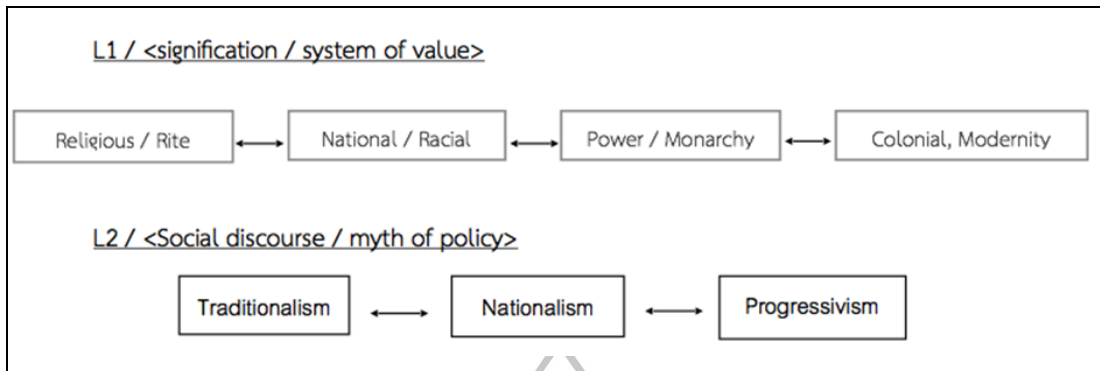


Figure 25 Signification relative between System and Myth of Policy

The diagram showed the relationship inside the signification process and structure of each group signifier in 2 levels; the first level (L1) the signifier provided denotation in the appearance and the connotation would appear in the second level (L2), connoted by the cultural objects themselves to associate with other social contexts such as traditionalism, nationalism or progressivism, etc. For this reason, the common signification of the signifier within the 4 groups was important to the design composition of the decorative arts of the building linked to the unity and signification of the building itself; inevitably, it was also critical to the process of the design. Prior to entering into the design criticism, the reader should understand the groups of signifier and the structure of the decorative arts of the building firstly. The author criticised the denotation of the signifiers towards each semiotic group of the 4 groups about details of themselves as follows.



Figure 26 Religious signs and rite signifiers which appeared on Siamese western buildings

Group of signifiers A

Religious and rite signifiers were related to the religion, rite, belief, or imagination in Buddhism. They were very important signifiers that infiltrated deeply into the human heart and dominated feelings and thoughts in all dimensions of Thai society of all ages had roots in the Buddhist literature, the idea of “Traibhumikatha” or the story of three planes of existence; this moral principle was still essential to explain logic of life and results of all the actions in the social context. This group of signifiers became crucial instruments to rule all the societies.

Religious role and court culture were directly related to human creative thought system since human beings maintained, sustained, and uplifted their mind to control and ruled the society with a religious system for a long time until these signifiers became a group of ideas rooted deeply into thought and cognitive systems, and created an abstraction to explain or create signification for some social benefits. The division of people’s levels and castes, based on various unequal merits, evil deeds, destination, goodness systems, religious significant interpretation for the creation of the design to make their social system development and made the intangible become the tangible, signification, difference, and value of the society.

When human beings interacted with the creation of the design to meet the social need, such as, faith, repentance, spiritual power, myths and others; creating decorative elements in the religious and rite group could be considered very crucial signifiers to the old Thai society which were prosperous in art and culture, especially in the studied period. Containing the signification in a cultural object and decorative arts had been continually developed until it was a long time process. The decorative art in the original society had specific forms; they were familiar with them like the term “convention or tradition”. In this group of signifier, it represents Thai vision in traditional context.



Figure 27 Nation and Racial signifiers which appeared on Siamese western buildings

Group of signifiers B

Nation and racial signifiers were related to the signifiers group created the signification of ethnics, group identity; entity; area, social, or land owners; ownership, such as using alphabet, nationality which shows motif characteristics, realm, or scope that could cover or explain the ownership of limitation of thing in the signification approach. Regarding to the ethnic signification, this group of signifiers is easy to classify, might already have their signification in the communicative such as the language, colour, flag, or some related forms. However, the author has defined this group as only the ethnic signification.

For example, all the alphabets in a language had linguistic meaning while the alphabet in the semiotic approach could be one item that represents the form of signification as well; for instance, the alphabet, numeric or other forms in this group. For the interpretation since there was less limitation and variety than the other groups. The singularity or specific characteristics of this signifier group had as much influence as the others. The nationality was one of the findings, and the signifiers of this group were used in many western buildings as referred to nationalism. Thus, the singularity indication through the signification process in this group was really crucial, and the rotation of signifiers to important positions and change varied by the progressive innovations of the decorative composition.



Figure 28 Power and Monarchy signifiers which appeared on Siam western building

Group of signifiers C

Power and monarchy signifiers were in the semiotic group related to power and prestige of the absolute monarchy power showed in the decorative art system and the details of the western buildings. This group should be considered separately from the religious and rite group although they came from the same origin³ but for the period of study, image and power of the elite (King) has separated from the Siam mythology as God. King in the civilization represents more human being although goodness still remains. However, the power and monarchy semiotic group had its development based from the religion and rite group so the content and styles could have been close and related to each other in some dimensions.

The religion dimension was separated clearly from the monarchy dimension at the time of the study, so this group of signifier had dynamics of critical thinking of the decorative arts development. Moreover, the decoration in this group was also a reflection of feudalism with an indication at the differences between

³ King in the traditionalism was a God, reincarnated into the earth to created virtue and supported Buddhism (Traibhumikatha, 1985: 158-61)

humans in the society. In addition, the power and monarchy group had direct interaction to the significance in feudalism, and the signification about the differences of social classes and specific traits ruled by the society. The author used these rules to classified the signifiers of one group to the other, through analyzing how the intention of each signifiers appearing at a different important position of the buildings.



Figure 29 Colonial and Modernity signifiers which appears on Siam western building

Group of signifiers D

Colonial and Modernity signifiers were the group of signifiers that coated the signification process of the whole building decoration. Despite it is almost covered or vaster scoped than the other groups of signifiers, in the decoration scale was correctly but for the signification was equal to the others. It had the secondary impact; or could be considered the main theme used as the complementary information for analyzing the signification process of the whole system. This group was associated with its social context and changes of western styles in the study period; for the internal context (the context of Siamese society) during the reformed period as the considering various signifiers in this group. The cultural dimension was not carried over imitation, but on the other hand, the elite selected it and identified the attitudes of the elite which affected the transformation of the internal decoration contents.

In addition, composition in the structure is quite flexible. There are many western decoration forms or styles appeared in one building (cultural object). Combination for one solution is the beauty or the elite's aesthetic. It is the indication that Thai context was not fix themselves in one type of decoration. "They did what they like." there represent the decorative styles more or less in each object depending on the imagination of the elite who mainly directs. Thus, it shows how independent the elite and how crucial to understand the variation of the object of western decorative type in this group signifier.

8. The system of signification of decorative arts inside the western buildings.

The system of thought where the 4 key groups of signifiers appeared in the combination of decorative arts was found within the composition. In the system of thought analysis was based on Ferdinand Saussure's linguistics theory about dividing between Langue with Parole⁴ the same way as the author separated design's thought from the design's object. However, decorative art in the context of western building study was different due to the designed objects, such as three-dimensional buildings with external and internal sides, so the 4 signifier groups were effective on position change or appeared in different contexts without any set rules like the language syntax (language system), "Setting" was associated with the design conceptual, as to the syntax of the decorative arts mentioned before.

⁴ Chairat Jareansinaolan, **Semiotics, Structuralism: Post structuralism and study in Political Science**, 11-16.

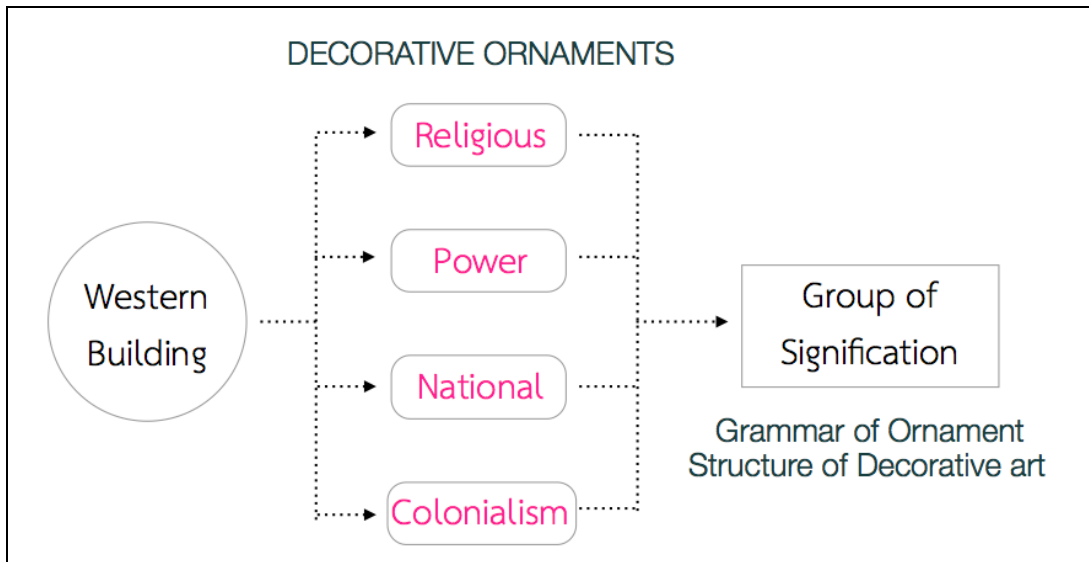


Figure 30 System of Decorative Art Signification (1)

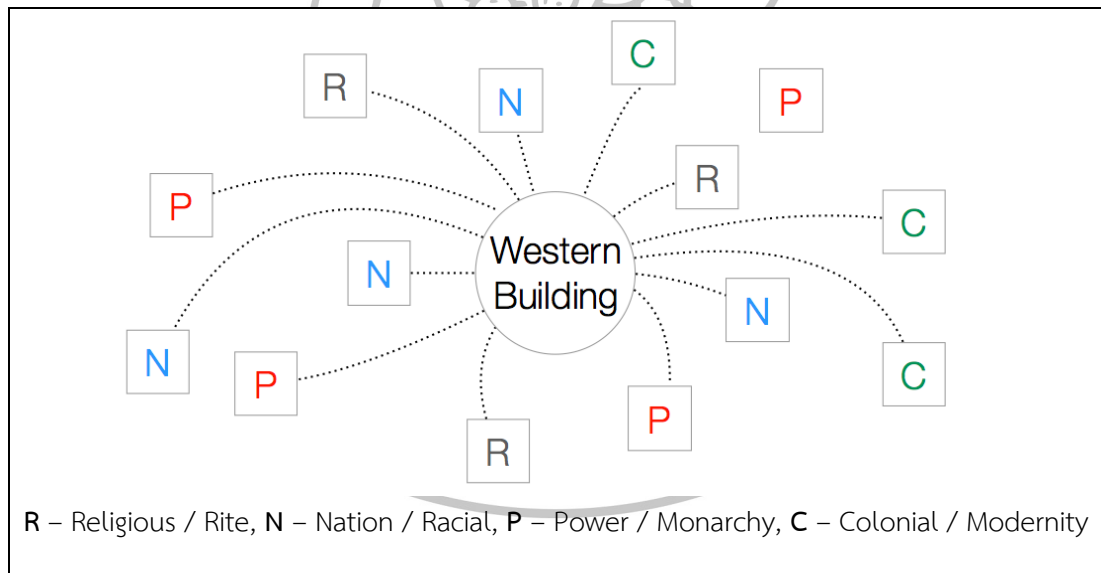


Figure 31 System of Decorative Art Signification (2)

Understanding the working process of the decorative art structure was like understanding the language syntax with grammatical structure to arrange the signifiers to make sentences, although the language syntax would have positions in the structure such as grammar that could make a signifier have a different significance when it was in different positions and could cause a signifier to have no significance

when it was in the wrong position. In the same aspect, the position of decoration on the western buildings also has the rule (grammar of ornament) but more complex and flexible to compose elements to the position that the designer needed, signification still remain but the value or the impact for sensation will increase or decrease depending on the position too.

9. Syntagmatic and Paradigmatic relation, Analysis approach of the decorative art in Western building.

The arrangement of units in the system linking to the design process could achieve the decorative arts created in the studied western buildings; their signifiers were arranged similarly to sentences in the language syntax, but on the other hand, each signifier had the signification process and could exist by itself. The significance created by the designer was the signifier that could move and make new significance when it changed its position or place or had the combining processes within the structure of the unit of the decorative arts.

The decorative arts of the western buildings had processes of thoughts that linked to the religious, power, racial, and social groups of signifiers, the essence of the significance processes in the western buildings where the author saw the coherent structure of thoughts of decorative arts that always existed; however, it might be converted, changed, or replaced according to the strong trends of Western culture in Siam. All of the existing things significantly reflected internal relations of the ideals of the elite appeared in the buildings of all times; the internal experience of the elite and the changed system of thoughts affecting the decorative arts displayed on the western buildings. Although the changes were very strong and the change of the Siamese elite might be different from other countries in the region about the main idea, the core essence of the ideas happened after the interaction with western ideas and results. The author would show the evolution of the decorative arts, according to the relative and replacement table, respectively, as follows.

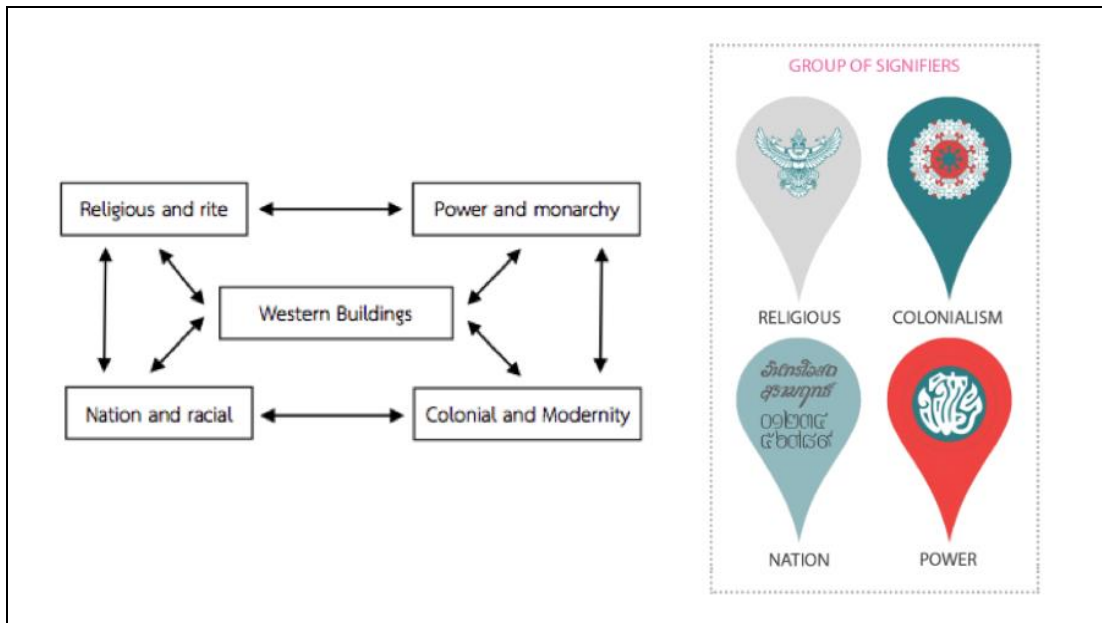


Figure 32 Decorative signifier relative on building decoration system

The physical changes that occurred later shook the essence ideas of the elite. Although Siam did not lose its independence among the threat of the West influence, the trends of dynamic idea of the decorative arts since good art showed the attitudes of the nation and changes of the shaken and changed traditional values in many social ways.

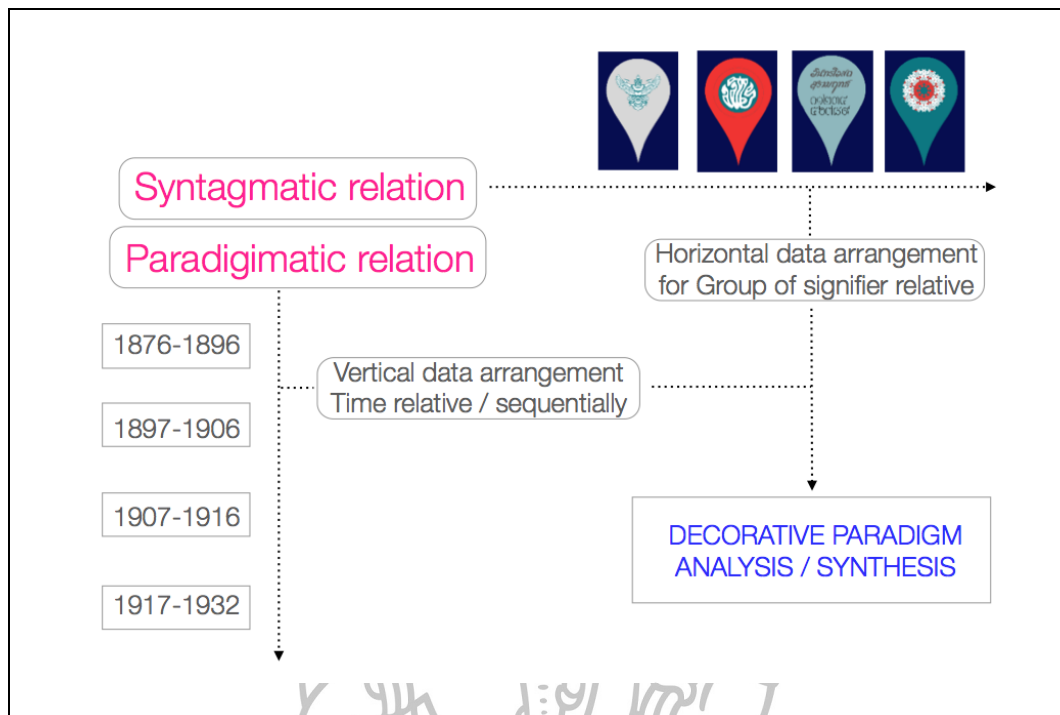


Figure 33 Syntagmatic and Paradigmatic relation in Siam Western Building Decorative Analytic

Data arrangement for Author's analysis procedure will be ordered by syntagmatic relationship with paradigmatic relationship (figure 33) and deconstruction the signifiers content within each building's signification that had been chosen in a case study in order to make decorative art analysis followed by periods to explain the changing type, transformation, paradigm shift from type to type which explain the Siamese elite's Ideal content linking to the composition that the signifiers interchanged due to the Siamese elite's Ideal affected to decorative art. It also acknowledge to cause and decorative art significant that had changed in each case study period as Author creates scope of the study (A.D. 1876-1932) that data from above analysis can conduce to significant criticize for discourse synthetic procedure.

10. Conclusion

Due to the discourse analysis have detail related with paradigm shift of new era's decorative art, this study will disclose to social essence, scope of ideal or any empower that had influenced or related to main discourse and other details. For disclose to the Siamese elite's ideal system, it was from the important historical persons that affected trends, and also very important to create decorative art's paradigm as this study. But the author has emphasized the procedure discourse rather than personal discourse, and emphasizes to trend relationship (that may be occur from people) which is the important thing and is significant to social discourse critique that had influenced to paradigm shift of decorative arts by following.

Moreover, we can understand the social changing condition within all viewpoints by emphasizing to essence criticize of social changing in country although they are Buddhist, but have multicultural continuously for long time, wide-open society and want to adopt the new matter integrated with Traditionalism that can show the social intention. Also, social condition variation can occur from imperialism politics pressure. These social conditions are important to analyze the discourse relating to decorative arts. We can also acknowledge about the accessibility to social insights ideal structure by delving into variation and factor to control these ideal that cause of decorative art's result from western buildings. The object that represents Civilization causes combination between Thai traditionalism and Westernism which are from idea, social ideology, aesthetic satisfaction or the individualism that had explained in terms of self-unique. In fact, the individualism characteristic is continuous which specifies that idea. This is one of authority influenced by accident, pleasure scoped by social regulation. These authorities drive to infiltration and force to follow the trends until it does not exist. As mentioned above it will become the synthesis document in the next chapter.

Chapter 4

Data Collection / Analysis

1. Introduction

The study of western buildings in the Siamese reformation period found various forms and some westerner groups having influence over the buildings' forms and styles. The classified data for the study were certain topics that could not simply considered and generalized. The phenomenon of Westernism, made most major new buildings constructed in Siam during the time were only called "Foreign Buildings". Therefore, the classification of forms, art origin, and source of Westernism having influence over the construction of Siamese buildings during the study time could be considered research significance in analyzing for the ideal accuracy of the data.

This research emphasized the study of Siamese decorative arts in the western buildings' decorative structure created by Italian artists, who were major westerners having significant roles in the development and creation of new aesthetic perception to Siam decorative arts. Also the driving force created along with the pass of knowledge among Italians who had influence over Siamese culture, cause of learning procedure and having knowledge from their experience in the corporation with the Siamese elite. Thus, the cooperation between the two groups was very significant to the historical change in Siamese decorative arts. The author clearly acknowledged that he could hardly interview anyone for primary data due to the very old time and no informants left, so the author could only find the data from traces of existing art and culture; however, most of them have been completely or partly renovated many times since they have been major cultural properties of Siam. The Siamese elite had significant role on designing these buildings which have been

considered important evidence of the western buildings as the national heritage, e.g. the Temple of the Emerald Buddha, the Grand Palace, once the residence of the early Rattanakosin kings.

The Siamese elite have been the first group that the author had to study about artworks and western culture in the old time. The acceptance of Westernism as a significant part of Siamese culture even though their role at present were historical sites. The preliminary concept to be taken into consideration was the acceptance was initiated by the Siamese elite's agreement to adopt the western cultural art as a part of Siamese culture. Therefore, Siamese decorative arts were originated from the intention, selection and de facto acceptance of the Siamese elite. These were the results of the study procedure, learning idealism and crystallized it by the Siamese elite who had experience from directly learning about the artworks of the western culture. The physical evidence of the decorative arts is significantly co-existent between Siamese and western decorative art content. In the other word, it had mutually contents and forms of Siamese and western arts.

2. Classification of dissertation case study

The western buildings for the case study existed in many places, so the author chose to study the Westernism buildings constructed and decorated by Italian artists, who had significant expertise and benefaction to Siamese decorative arts. The decorative arts influenced by Westernism affected Siamese reformation and significantly changed the idealism art style in King Chulalongkorn's reign. Although anyone might easily see the physical differences between the western buildings and Siamese traditional buildings, the exterior appearance was often misunderstood that the Siamese ones were the imitation of the western ones. The effect of the extreme colonialism together with the Siamese reformation by the elite who used knowledge and decoration arts as a part of their image improvement could make Siamese culture have civilization. The prosperity of the artworks that met western standard, were selected by the Siamese elite who were satisfied with them. The western artists constructed many significant buildings such as the palaces, the royal palaces,

religious places and the government bureaus. The sculptors and skilled-craftsmen from Italy, England, and Germany helped build them in order to cooperate with the royal Institution.

The Italian artists were highly trusted by the royal court/ elite. The coming of Italian artists to create decorative arts could suitably and flexibly serve both the Italian artists and Siamese elite. Later, other Italian professional groups with many skilled-craftsmen, artists, architects, engineers, etc. and all of them had significant roles in Siamese decorative arts development. The friendship between the two nations as well as the royal family relationship could be encouraged in term of cultural relations and the Italian artists were trusted to create many major buildings in Siam.

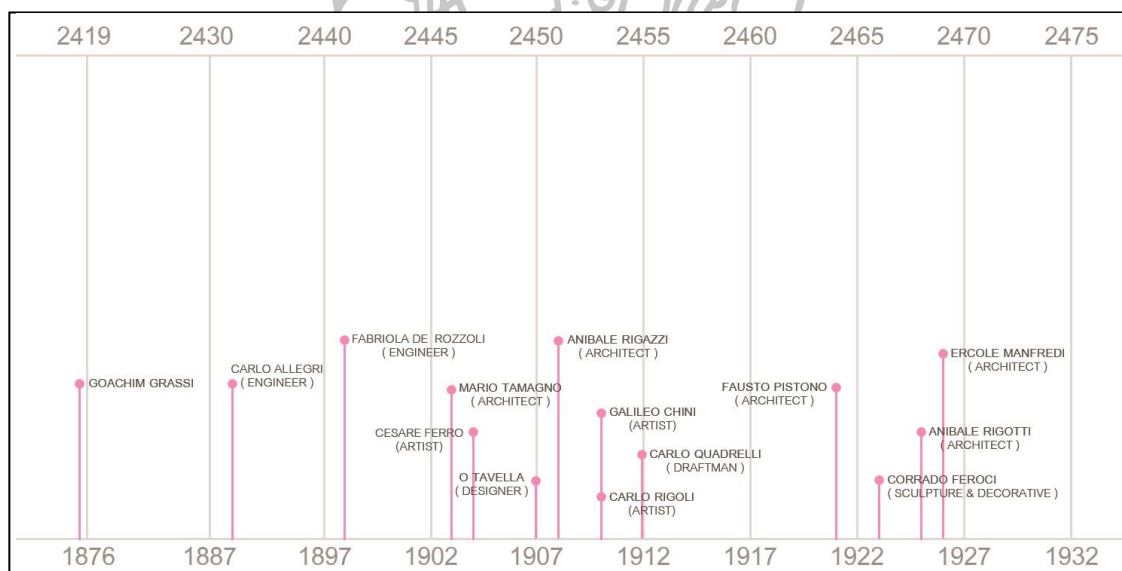


Figure 34 Italian movement in Siam Western Building

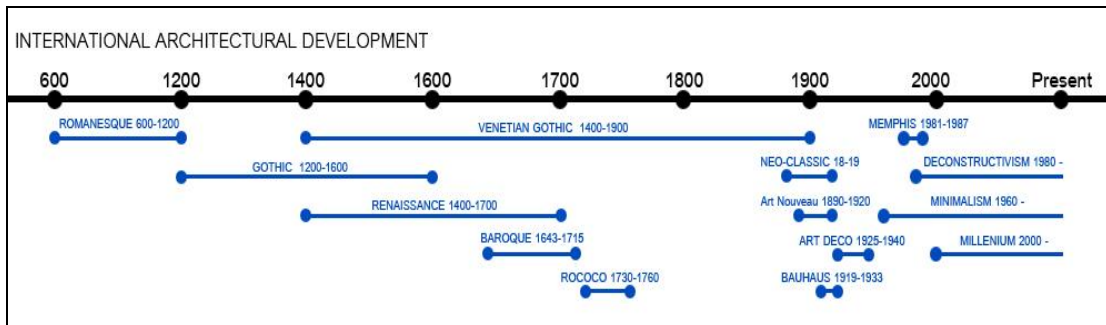


Figure 35 The International Art movement

According to the recorded document, the Italian artists had favored the royal institution at the beginning of King's Chulalongkorn period (A.D.1876-1896). They created lots of artworks, most of them were created in the Gothic style, such as Wat Niwet Dhamma Prawat, Saint Joseph Catholic Church, and Conception Church. Also, some Neo-Classic styled artworks such as the Ministry of Defense, Tha-Pra Palace, Siriraj Hospital, Sunanthalai Building, the Royal Thai Survey Department, and Varopasphiman Throne Hall. The most outstanding Italian artists then were Joachim Grassi and Stefano Cardu whose own company, "Grassi Brothers & Co." made them more trustworthy in Siam and they could deal with a lot of the royal court decoration works. It was assumed that they had made more Gothic artworks than any foreign craftsmen of the Colonialism, in the period of King Mongkut.

After the first visit to Europe of King Chulalongkorn during A.D.1897-1906 to establish relationships with England, France, Italy, Netherlands, Sweden, etc., many Italian artists in decoration e.g. architects, and engineers from Piemonte and Liguria (Accademia Albertina), and sculptors from Tuscany (Accademia belle diarte Firenze) were invited to work in Siam. These craftsmen constructed some major buildings which were more significantly beautiful and elaborative than the ones built in the previous periods, e.g. Apisek Dusit Throne Hall and Parukskavan Palace, with complicated and unique decorative arts, and some buildings in the Neo-Classic style which had more beautiful and complicated decorative arts that had more increased proportion than before.

Table 2 Italian list, Working Rotation in Siam monarchy

History and Art		Period (A.D.)	Influence	Development	Art and Design Movement
1. Early Periods Sukhothai Ayuthaya		1238 - 1349 1350 - 1767	Indian, Singhalese Khmer, Chinese	Asian cultural assimilation	Classical, Traditional
2. Rattanakosin Period					
King Rama 1 (Buddha Yodfa Chulaloke)		1782-1809	Ayuthaya	Established the capital	Ayuthaya influence
King Rama 2 (Buddha Loetia Nabhalai)		1809-1824	Chinese		
King Rama 3 (Jessadabodindra)		1824-1851	Chinese, European	accept the western, Thai and Chinese Western Cultural assimilation	Apply Westernism
King Rama 4 (Mongkut)		1851-1868	European		
King Rama 5 (Chulalongkorn)		1868-1910	European	Thai nationalism, transition	apply, experimental
King Rama 6 (Vajiravudh)		1910-1925	International		
King Rama 7 (Prajadhipok)		1925-1935		Educational	International style
King Rama 8 (Ananda Mahidol)		1935-1939			
King Rama 9 (Bhumibol Adulyadej)		1946 - present			
Italian team					
Name	Period	Profession	Project's Participation	Style	
1. Joachim Grassi	5	Architect	Bhanurangsi Palace, Wat Niwetamajprawat, Buraphachrom Palace, Ministry of Military, St. Joseph Temple, Thai Customs Department, Throne Hall, Villa Norasigha, Villa Santhomsin, Villa Prasertsupakkt, Nelson Hey Lib., Throne Hall, Villa Norasigha, Villa Banthomsin, Villa Prasertsupakkt, Siam Commercial Bank : Talad-noi, East Asiatic colid	Gothic,	
2. Mario Tamagno	5 (1903-1925)	Architect		Neo-classic, Renaissance, Gothic	
3. Anibale Rigotti	1907-1919 (1925-1928)	Architect		Neo-classic, Renaissance, Gothic	
4. Ercolie Manfredi	5 (1926-1929)	Architect	Throne Hall, Marble Temple, Villa Norasigha, Borom Phimsan, seramweth, tsuH, Wajkithayawit B. building 3 Tream-udom, Rajawithi Nurse college, Asawin Palace	Neo-classic, Renaissance, Gothic	
5. Emilio Forno	6	Architect		-	
6. Fausto Pistono	(1921- ?)	Architect		Neo-classic Italian Renaissance	
7. A. Rigazzi	5 (1908 - ?)	Architect		-	
8. Carlo Quadrelli	(1912 -1926)	Draftman		-	
9. O Tavella	5 (1907 -1926)	Designer & draft		-	
10. Fariola de Rozzoli	5 (1898 - ?)	Engineer		-	
12. B. Moreschi	5	Assistant (Architect & Draft)		-	
13. Corrado Feroci	(1923 -)	Sculpture & decorative	Villa Norasigha	-	
14. Vittorio Novi	-	Designer & Carve	Throne Hall, Apisek-Dusit, Ministry of Trade Villa Ambara, Villa Norasigha	-	
15. Cesare Ferro	(1904 -1907)	Artist	Throne Hall	-	
16. Galileo chini	-	Artist	Villa bangkhunprohm, Wat Raja	Liberty/Art Nouveau	
17. Carlo Rigoli	-	Artist		-	

Ref. Italian at the court of Siam. ๑๗๖๕-๑๙๓๒. หน้า ๕๗ หน้า ๑-๓

At the end of King Chulalongkorn's reign (A.D.1907-1916), the decorative arts in some significant buildings were highly developed with the western construction technology; some decorative arts still existed to clearly evidence the high technology and skills in decorative arts. The decorative arts in this period were outstanding with luxurious and expensive imported materials such as marble, sculptures and frescos with elaborative details and contents of the Idealism. The Italian art patterns were selected for significant decoration in many major buildings. The patterns of Italian Renaissance and Venetian Gothic were selected to decorate the Throne and elite's residence such as Anantasamakhom Throne Hall and Norasingha House. The Neo-Classic style was still popular and was the main decorative arts trend in Siam. Since the first Italian artist groups had come into Siam, the decorative arts had been continually popular and also wealthier than any previous periods, the example was the Siam Commercial Bank, Talad Noi Branch, which has remained in a complete condition.

From the end of King Vajiravudh's reign until the end of the Absolute Monarchy (A.D.1917-1932), Siam faced the economic recession; the financial treasury had slumped. Some royal institution's major buildings under construction were directly affected, and decoration arts were extremely decreased compared to the ones built in the previous period. The decorative art patterns were also changed a lot; luxurious details were decreased and cut off due to the bad situation. There were some adaptations of the decorative arts; topography was replaced, and functional design was emphasized rather than attractive decoration as the decorative arts of Westernism. The example was the Marukkatayyawan Palace which King Vajiravudh collaborately designed with the Italian artist (Ercole Manfredi) and the design was unique and became the architecture's standard of King Vajiravudh. From the results of the period classification for the study, the author separated the samples as follows:

1. The 1st period, the early Reign of King Rama V (A.D. 1876-1896)

Siamese decorative arts movement in the early reign of King Chulalongkorn was led by a few Italian staff, Mr. Joachim Grassi and his brothers. Those men served

the Siamese royal court in the early reign of King Rama V. Many architectural styles and decorative arts were produced with equality of quantity and arts. The Neo classic and Gothic Styles were popular. In the case study, the decorative contents, related to the royal utensils such as the crowns, royal arms or the king images made of different material would be analyzed, since they were inserted in important positions. The decorative function was to show the King's power over everything beside the religious decorative arts with different concepts for the early Rattanakosin period. The decorative arts were unable to emerge between Siam tradition and western aesthetic. It was contrast and had less unity. The decorative arts were continually popular and wealthier than any previous period, such as the Siam Commercial Bank, Talad Noi Branch. This building with its decoration still remained in a complete condition.



Figure 36 The cases study in the first period analytic AD 1876-1896

- (a) Wat Niwetthammaprawat
- (b) Tha-Pra Palace
- (c) Military Official
- (d) Oriented Hotel

Source: Wikipedia, **Wat Niwetthammaprawat**, accessed July 7, 2015, available from <http://bit.ly/1Re8q3C>

: Wikipedia, **Tha-Pra Palace**, accessed July 7, 2015, available from <http://bit.ly/1O87Q0Z>

: The alami, **Military Official**, accessed July 7, 2015, available from <http://www.thealami.com/main/content.php?page=&category=5&id=212>

: OK Nation, **Oriented Hotel**, accessed July 7, 2015, available from http://www.oknation.net/blog/home/blog_data/844/52844/images/tt2.jpg

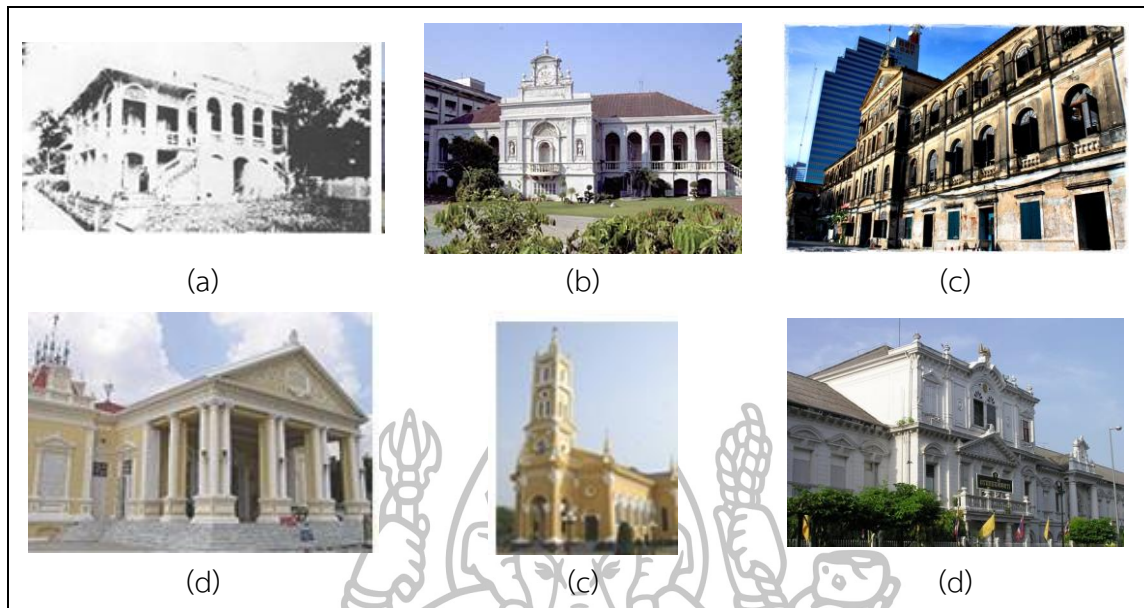


Figure 37 The cases study in the first period analytic AD 1876-1896

- (a) Siriraj Hospital (b) Rajinee School
 (c) Bangrak Station House (d) Warophas Piman Throne Hall
 (e) St. Joseph Church (f) Military Survey Department

Source: Bloggang, **Siriraj Hospital**, accessed July 7, 2015, available from <http://www.loggang.com/data/f/flywithmom/picture/1360729848.jpg>

:Vcharkarn, **Rajinee School**, accessed July 7, 2015, available from <http://www.vcharkarn.com/uploads/24/24348.jpg>

:Lesla, **Bangrak Station House**, accessed July 7, 2015, available from <http://www.lesla.com/board/file/17/20110506-104324-951402316.jpg>

:Wikimedia, **Warophas Piman Throne Hall**, accessed July 7, 2015, available from https://upload.wikimedia.org/wikipedia/commons/thumb/a/a8/Phra_Thinang_Varobhas_Bimarn.jpg/200px-Phra_Thinang_Varobhas_Bimarn.jpg

:Weekend Hobby, **St. Joseph Church**, accessed July 7, 2015, available from <http://www.weekendhobby.com/camp/webboard/picture2011%5C317255423043.jpg>

:Eduzones, **Military Survey Department**, accessed July 7, 2015, available from <http://www.enn.co.th/uploads/contents/20120119155728.jpg>

2.1 Wat Niwet Dhamma Prawat / 1876-1878

Wat Niwet Dhamma Prawat was King Chulalongkorn's desired royal temple, located at Ban Lane, Bang Pa-In, Ayutthaya, and it was under Dhammayut Buddhist sect. King Chulalongkorn had it built for making merits when he came to stay at Bang Pa-In Palace during summer; the temple was the imitation of a Christian church constructed in the Gothic style required by King Chulalongkorn to place "Phra Buddha Naruemol Dhammopas", as an important principal Buddha image in the temple. The temple was designed by His Royal Highness Prince Pradit Worakarn by integrating Siamese traditional art with Westernism art, and its appearance resembled a Christian church. Furthermore, the base of the Buddha image was decorated like the cross and a portrait of King Rama V with stained glass decoration¹ was placed on the wall in front of the Buddha image.

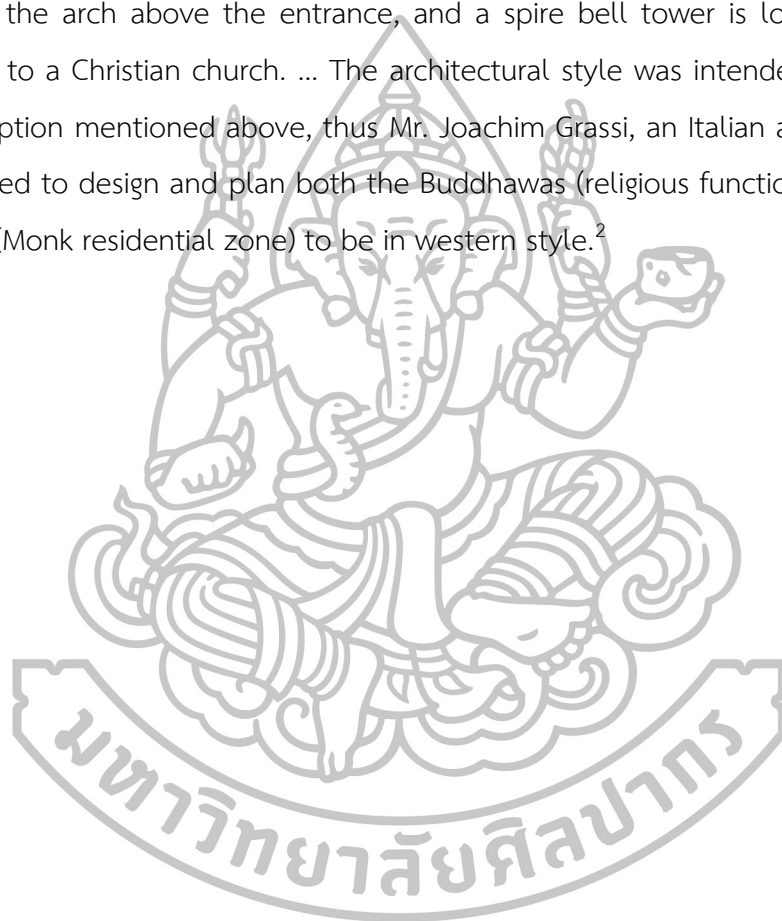
"As I had the construction done in the foreign style like this, It is my intention to dedicate it to Buddhism with an extraordinary object, and to let the people see for their pleasure such a thing which had never existed in the other monasteries. And it is established to be permanent as appropriated for the royal temple in the province. It is not because I admire or have faith in religions other than Buddhism at all"

HM King Chulalongkorn

Inscriptions on Dedication of Land and Building to the Monks Wat Niwetthammaprawat

¹ Wikipedia, **Wat Niwetthammaprawat**, accessed July 7, 2015, available from <https://th.wikipedia.org/wiki/วัดนิเวศธรรมประวัติราช>

The main chapel of Wat Niwet Dhamma Prawat is a brick and masonry building built in the Gothic Revival style. Its European appearance is commendably well-adapted to Buddhist functions and traditional characteristics, for instance, its overall decoration is with stuccos and stained glass, the principle Buddha's image, "Phra Buddha Naruemol Dhammopas", is enthroned in the French stain glass window on the arch above the entrance, and a spire bell tower is located at the rear, similar to a Christian church. ... The architectural style was intended as quoted in the inscription mentioned above, thus Mr. Joachim Grassi, an Italian architect, was commissioned to design and plan both the Buddhawas (religious function zone), and Sanghawas (Monk residential zone) to be in western style.²



² The association of Siamese Architects under Royal Patronage, **20 years of the architectural Conservation Award (1982-2002) On the occasion of the 70th anniversary of the Association of Siamese Architects under Royal Patronage** (Bangkok: Amarin Printing, 2004), 187.



Figure 38 Wat Niwet Dhamma Prawat

(a) Façade of Wat Niwet Thammaprawat

(b) Wat Niwet Thammaprawat in backside



Figure 39 Wat Niwet Dhamma Prawat various decoration ornament

- (a) Buddha image / Irdra / Panjasighakorn
- (b) Crown / Great seal of Siam / King image
- (c) Thai inscription
- (d) Gothic ornament / English alphabet

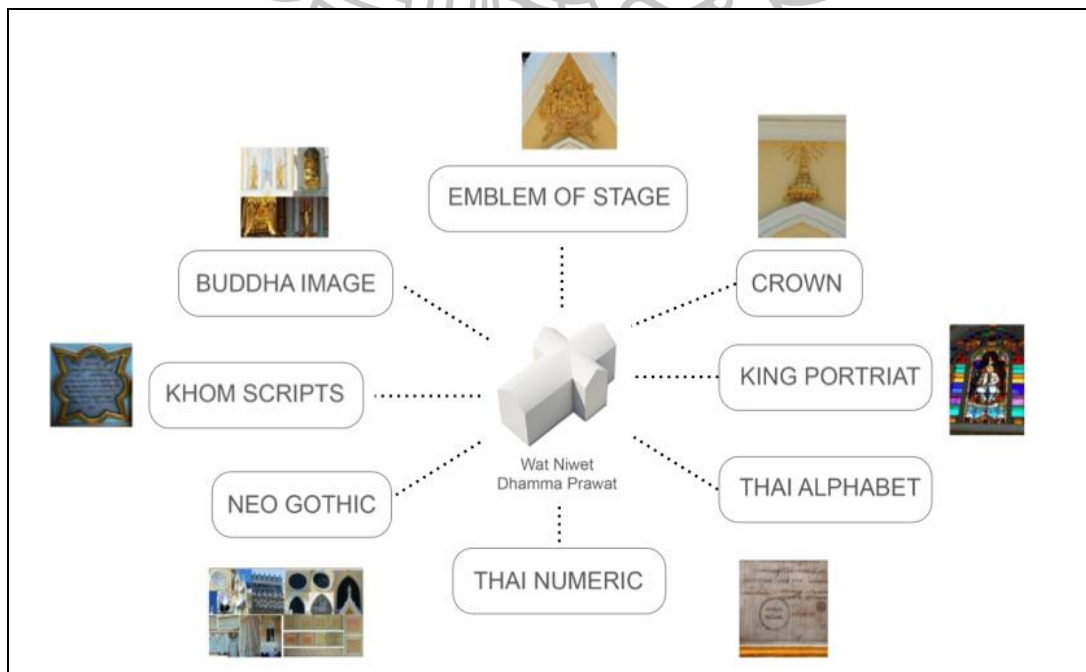


Figure 40 Wat Niwet Dhamma Prawat - Decoration Analysis

2.2 Warophas Phiman Throne Hall / 1872-1889

Warophas Phiman Throne Hall is a single storey throne which King Chulalongkorn had it constructed in A.D. 1876, and it was renovated during King Mongkut's reign. At first the Throne Hall had been constructed as a 2-storey building, and then, later, it was modified to a single storey sovereign and Throne Hall for administrators. Within the hall and the leisure room, there were beautiful decorated oil paintings of the royal annals with valued-narrated poems about Siam's historical incidents, and also it was decorated with literature's background from King Chulalongkorn's intention and they were drawn in A.D.1887. Warophas Phiman Throne Hall at present is still used for the royal stay over to Bang Pa-In Palace. In the former time, this throne hall used to have the royal throne, but at present it has been kept in the Bangkok National Museum.³



Figure 41 Warophas Phiman Throne Hall

³ Wikipedia, **Phra Thinang Varobhas Bimarn**, accessed July 7, 2015, available from <https://th.wikipedia.org/wiki/พระที่นั่งวโรภาสพิमान>

The throne hall was designed by Joachim Grassi, an Italian artist who had his own construction company in Siam in the early period of King Chulalongkorn. The throne had a tetrahedron plan, a Neo-Classic porch entrance, Corinthian columns, the modified throne hall as a single-storey building has a rectangle plan, and its mansard roof was decorated with dormer windows and beautiful stucco texture and cast iron. At the entrance there was a decorated airy apse with a Corinthian column located at the pediment-base roof, also decorated with stucco texture in the Neo-Classic architectural style.⁴



Figure 42 Warophas Phiman Throne Hall Decoration ornament

- (a) Erawan / U-naa lohm
- (b) Crown / King image
- (c) Thai alphabet & numeric
- (d) Neo Classic ornament / Roman English inscription

⁴ Peerasri Pohwathong, **Architectures in the age of King Chulalongkorn** (Bangkok: Ammarin Printing & Publishing, 2010), 139.

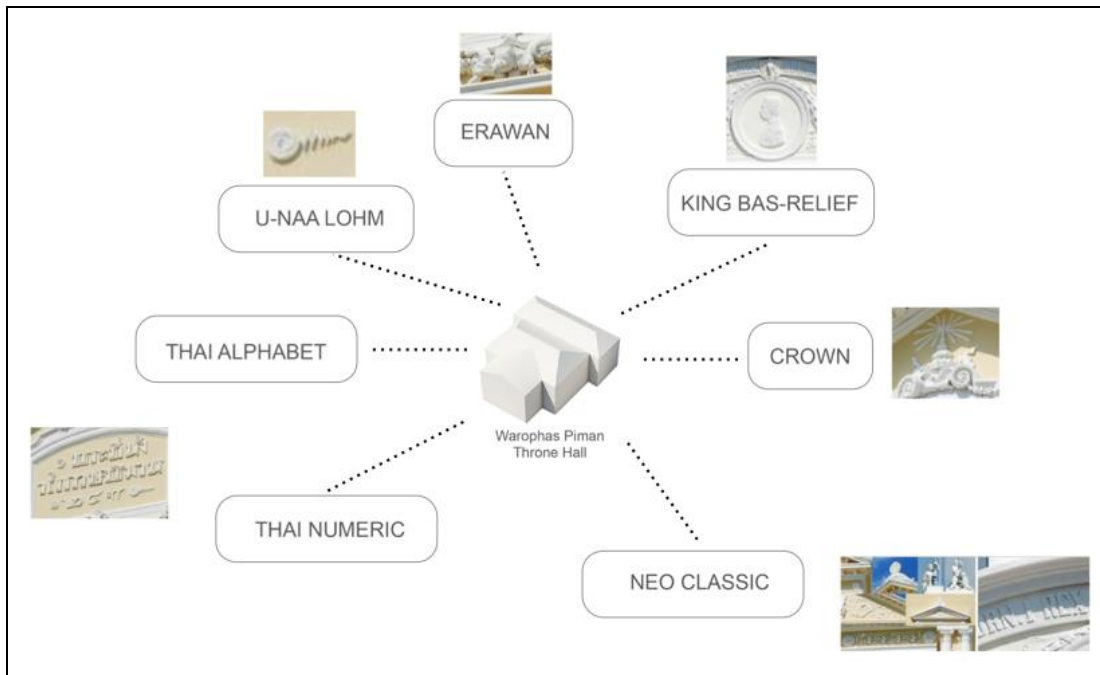


Figure 43 Warophas Piman Throne Hall - Decoration Analysis

2.3 Military official / 1880-1893

The stately Ministry of Defense Head Office building is situated opposite to the Sawaddisopha Gate of the Grand Palace. It is distinguished with its Neo-classic architecture of Neo-Palladian style, with the virtual square plan surrounding the inner court and the front porch facing west. The Facade was decorated with the gilded Royal Guard emblem of the Ministry of Defense on the balcony parapet, added later. It was also designed by Mr. Gioachino (Joachim) Grassi.⁵

“The principal building has a portico apse with Doric columns located on the rectangle base and a curved-rectangle ventilator in front of the apse. The gable roof pediment decorated with stucco gilded the “Royal Guard” symbol, has an arch-apse at the entrance and 3 storey building flank next to it. Outside are the whole rectangle windows and decorated with Rustication stuccos underneath.

⁵ The association of Siamese Architects under Royal Patronage, 20 years of the architectural Conservation Award (1982-2002) On the occasion of the 70th anniversary of the Association of Siamese Architects under Royal Patronage, (Bangkok:Amarin Printing, 2004), 60.

Upstairs was decorated with cornice lintel stuccos on top of the window frame, the third floor has a segment arch frame decorated with pilaster interpose between each window and make the cornice stucco as layer between each floor all the way. The gable roof was thatched with China tiles.”⁶



Figure 44 Military official department

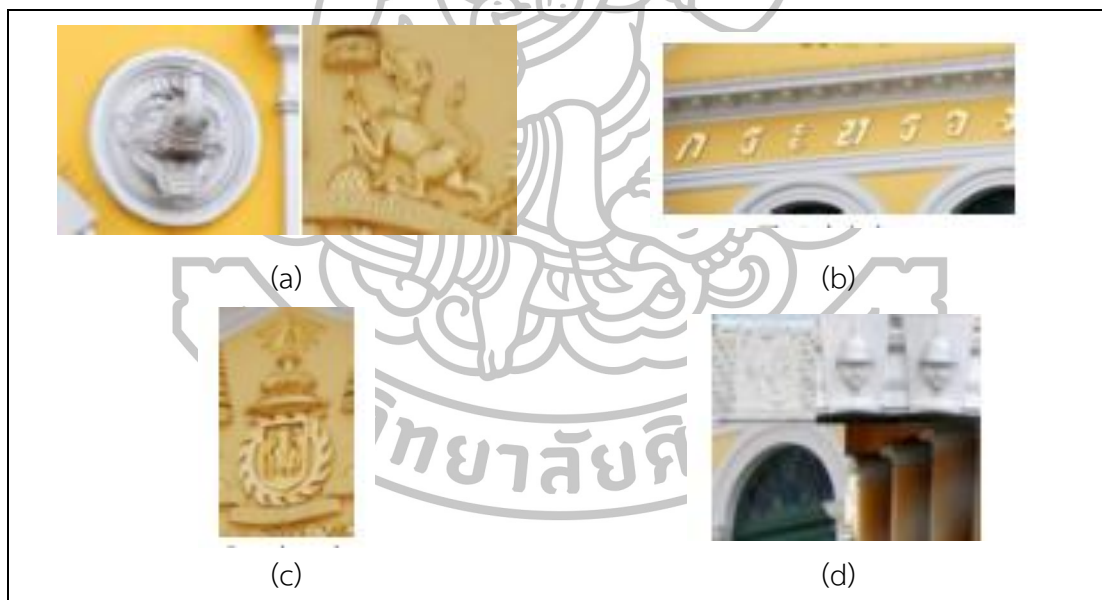


Figure 45 Military official decoration ornament

(a) Kodchasi / U-naa lohm / Pali (b) Thai alphabet

(c) Royal seal

(d) Neo classic ornament / soldier head

⁶ Peerasri Pohwathong, **Architectures in the age of King Chulalongkorn** (Bangkok: Ammarin Printing & Publishing, 2010), 355-356.

The Ministry of Defense is a Government Bureau having responsibility for national safeguard, capability of military development and protection of the national interests. The bureau also has the duty of making companionship for a security purpose with South East Asian countries and others. Its other objectives are to decrease suspicion, build positive peace and emphasize dealing with the Ministry of Defense's policies. The significant duties are also to protect the Royal Institution with the King as the nation's head and the highest commander of the Royal Thai Army, as well as to support any royal initiated projects. The Ministry of Defense is located at Phra Borommaharachawang sub-district, Phra Nakorn district, Bangkok, opposite to Wat Prasri Rattana Satsadaram. At first it was originally the shelters for royal elephants, horses and also a rice mill for the military. In King Rama V's period, General Chao Phraya Surasak Montri received the royal assent to construct the barrack, and then the Ministry of Defense was established there.⁷

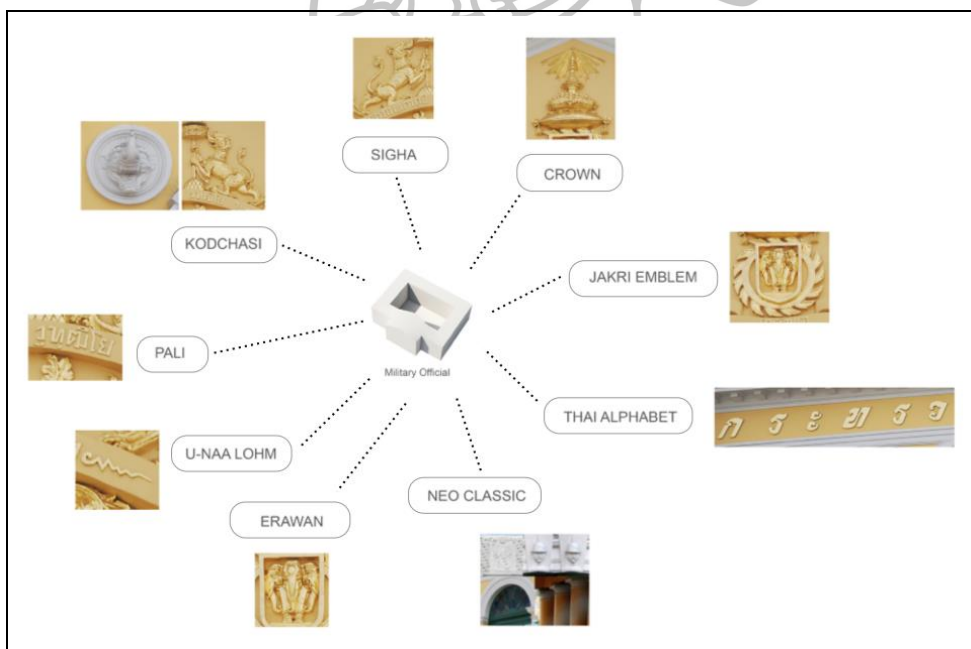


Figure 46 Military official - Decoration Analysis

⁷ Wikipedia, **Ministry of Defence (Thailand)**, accessed July 7, 2015, available from [https://th.wikipedia.org/wiki/กระทรวงกลาโหม_\(ประเทศไทย\)](https://th.wikipedia.org/wiki/กระทรวงกลาโหม_(ประเทศไทย))

2.4 Military survey department / 1880-1888



Figure 47 Military survey department

The Military Survey Department is an official unit of the Royal Thai Armed Force Headquarters. Its responsibilities are to survey and make the national territory retain sovereignty: compiling and making the country's demarcation documents and keep all Thailand's map documents. In King Chulalongkorn's reign when western colonialism was spreading in South-east Asia, the king had his men carefully collect important territory information in order to retain Siamese's sovereignty and remake new maps with modern knowledge from Westernism. King Rama V tried to have the Ex-Vice Consul, Mr. Henry Alabaster survey and make the map with his advice when the king visited Malaysia, Java and India in A.D. 1873. Then the king had the Mapping Trail Division established in A.D.1875 directed by his great grandchild, Issara Sena (Tad Sirisamphan) and his other great grandchild, Chalerm as the secretary. The division started the job in the capital by constructing Charoen Krung Road and set up telegraph to contact Phra Ta-Bong, then it made the estuary map. The division also participated in India and England's Mapping Divisions to establish Siam's Mapping Division on 1st October, 1881, which was an official unit of the Ministry of Defense with its responsibility for commanding the upcountry and also it was the military commander in the South; Phraya Tisavarakumarn Damrong Rajanubhab was the director.⁸

⁸ Wikipedia, Military survey department, accessed July 7, 2015, available from https://th.wikipedia.org/wiki/Military_survey_department



Figure 48 Military survey department decoration ornament

- (a) Elephant
- (b) Royal seal / King initial seal
- (c) Neo classic ornament
- (d) Thai alphabet

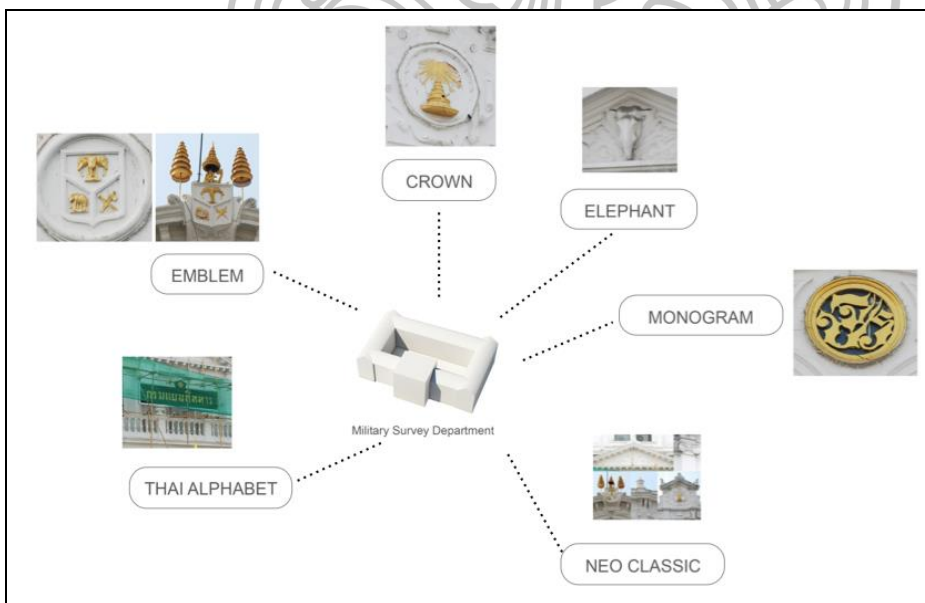
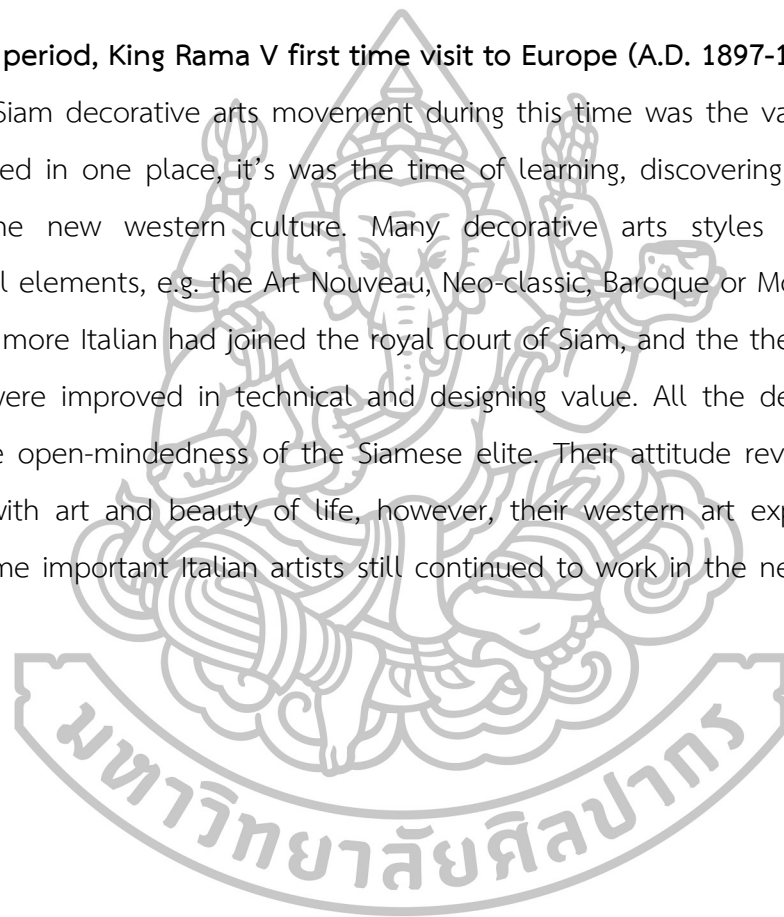


Figure 49 Military survey department - Decoration Analysis

The Military Survey Department building was constructed in A.D. 1891 as one official unit at Saran - Rom Palace, called “Saran-Rom Military Academy”. The building was built in a Neo-Classic style, and its prominent characteristic is its big apse, especially at the center one. In front of the apse it was decorated with King Chulalongkorn’s emblem and the Erawan⁹ elephant.

3. The 2nd period, King Rama V first time visit to Europe (A.D. 1897-1906).

Siam decorative arts movement during this time was the variation of art styles created in one place, it’s was the time of learning, discovering on trial and error of the new western culture. Many decorative arts styles appeared in architectural elements, e.g. the Art Nouveau, Neo-classic, Baroque or Moorish. During this Period, more Italian had joined the royal court of Siam, and the then decorative elements were improved in technical and designing value. All the decorative arts showed the open-mindedness of the Siamese elite. Their attitude revealed clearly there joy with art and beauty of life, however, their western art experience was limited. Some important Italian artists still continued to work in the next important period.



⁹ The association of Siamese Architects under Royal Patronage, **20 years of the architectural Conservation Award (1982-2002) On the occasion of the 70th anniversary of the Association of Siamese Architects under Royal Patronage**, 36.

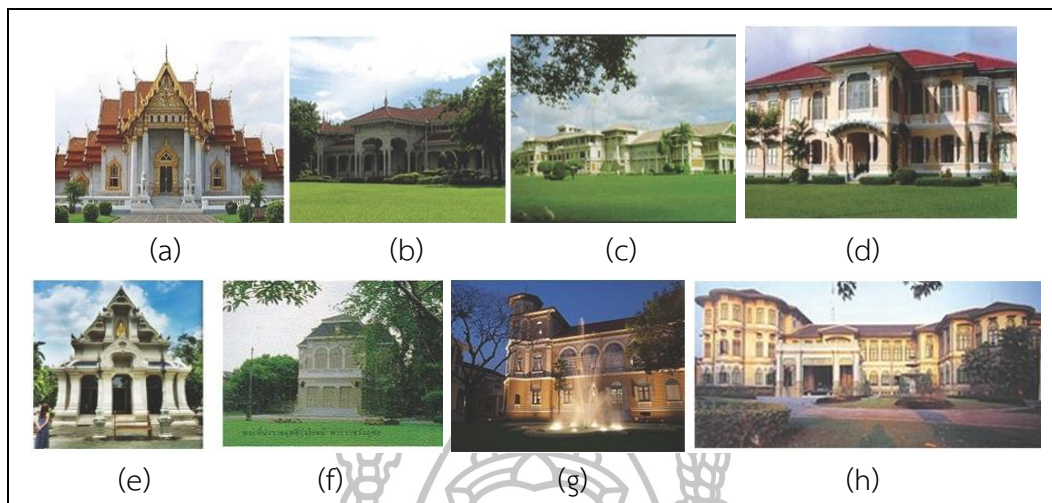


Figure 50 The cases study in the first period analytic AD 1897-1906

- | | |
|----------------------|-------------------------------------|
| (a) Wat Benjamabopit | (b) Apisek Dusit Throne Hall |
| (c) Jittalada Palace | (d) Chittalada Villa |
| (e) Wat Rajathiwas | (f) Rajaritttharungroj Dusit Palace |
| (g) Ladawan Villa | (h) Ampornsathan Throne Hall |

Source:Dhamma Thai, **Wat Benjamabopit**, accessed July 7, 2015, available from <http://www.dhammadhainai.org/watthai/bangkok/pic31/benchamabopit.jpg>

: Wikimedia, **Apisek Dusit Throne Hall**, accessed July 7, 2015, available from https://upload.wikimedia.org/wikipedia/commons/thumb/b/bc/Abhisek_Dusit_Throne_Hall.jpg/250px-Abhisek_Dusit_Throne_Hall.jpg

: Wikimedia, **Jittalada Palace**, accessed July 7, 2015, available from <https://upload.wikimedia.org/wikipedia/th/thumb/7/79/พระตำหนักจิตรลดารโหฐาน.jpg/275px-พระตำหนักจิตรลดารโหฐาน.jpg>

: OK Nation, **Chittalada Villa**, accessed July 7, 2015, available from http://www.oknation.net/blog/home/blog_data/540/24540/images/Parussk/16.jpg

: **Wat Rajathiwas**, accessed July 7, 2015, available from <http://static.tlcdn2.com/data/11/pictures/0213/07-29-2013/p180kqkrt21i2m1ro613i311u41p4k3.jpg>

: Wikimedia, **Ladawan Villa**, accessed July 7, 2015, available from https://upload.wikimedia.org/wikipedia/th/thumb/a/a9/วังสดาวาลัย_1.jpg/300px-วังสดาวาลัย_1.jpg

: Wikimedia, **Ampornsathan Throne Hall**, accessed July 7, 2015, available from <https://upload.wikimedia.org/wikipedia/th/thumb/1/18/พระที่นั่งอัมพรสถาน2.jpg/250px-พระที่นั่งอัมพรสถาน2.jpg>

3.1 Abhisek Dusit Throne Hall 1902-1904



Figure 51 Apisek Dusit Throne Hall (above) compared with Andalusia, Spain (below)

(a) Apisek Dusit Throne Hall

(b) Moorish Architecture

(c) Abraham Granada Andalusia

Source: Bloggang, **Abhisek Dusit Throne Hall**, accessed July 7, 2015, available from <http://www.bloggang.com/mainblog.php?id=ibozla&month=14-11-2007&group=6&gblog=9>

: National Park Service, **Moorish Architecture**, accessed July 7, 2015, available from <http://www.nps.gov/ethnography/aah/aaheritage/images/RedPalace.jpg>

: Amazon, **Abraham Granada Andalusia, Spain**, accessed July 7, 2015, available from https://s3.amazonaws.com/classconnection/17/flashcards/6296017/png/court_of_the_lions_alhambra-14A2FF8DD611804F73B.png

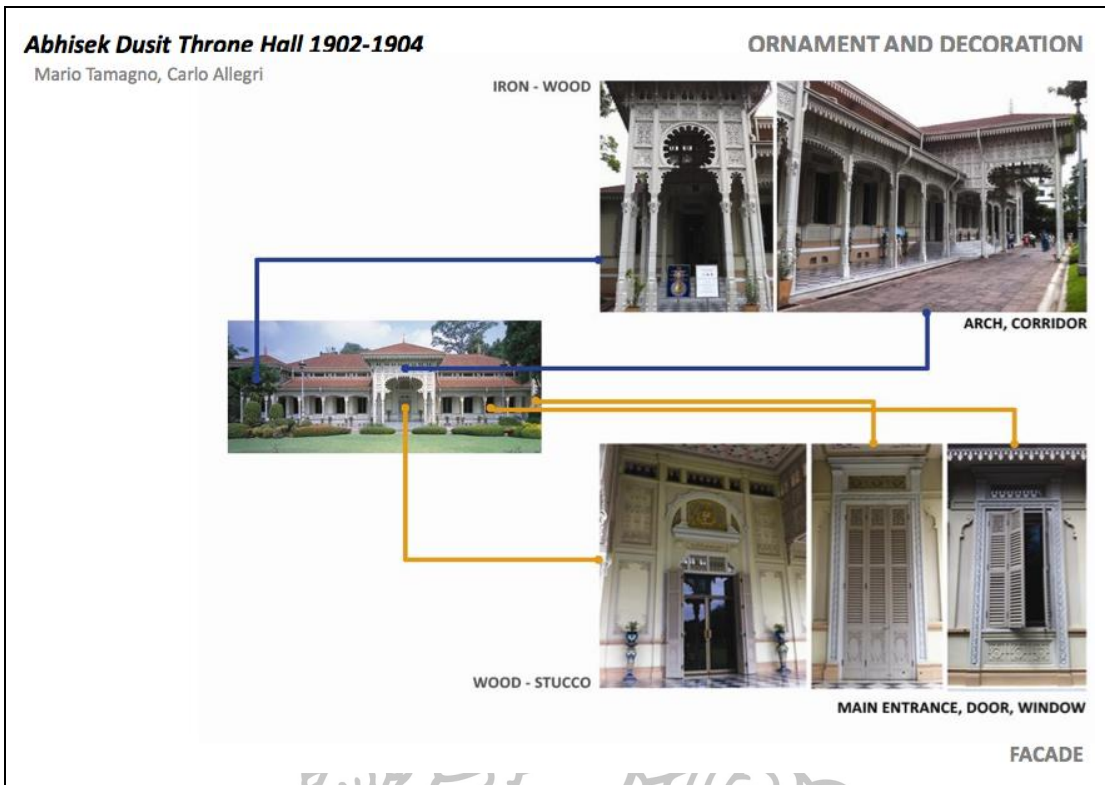


Figure 52 Abhisek Dusit Throne Hall Decoration (facade)

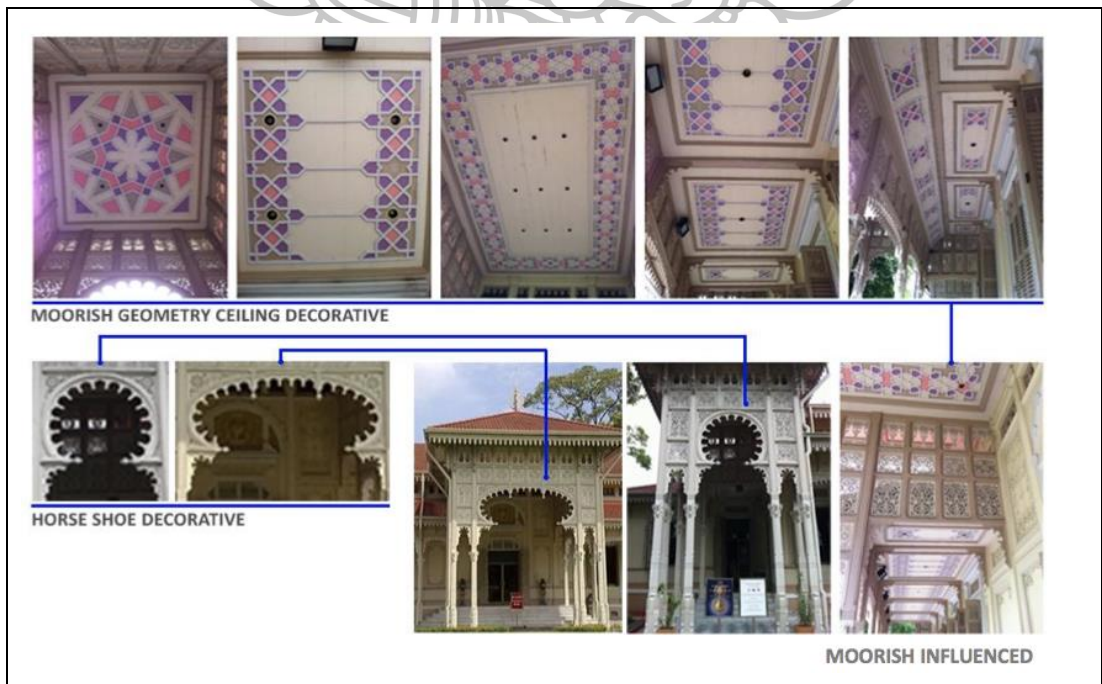


Figure 53 Abhisek Dusit Throne Hall Decoration (Moorish Influenced)



Figure 54 Abhishek Dusit Throne Hall door and window Decoration ornament

Abhishek Dusit Throne Hall is one of the Dusit Palace's Throne, constructed in A.D.1903 and finished in A.D.1904; it was constructed after Wimanmek Throne Hall for 2 years, and it had the debut on 16th April, 1904. Abhishek Dusit Throne Hall was the first throne constructed in Dusit Palace's area. The building is a single-storey throne, mostly decorated with wood and had perforated design called the "Mixture of Flowers". The decoration with stained glass and stucco texture as Moore's art makes the throne very beautiful. This throne is located in the east of Wimanmek Throne Hall, built by King Chulalongkorn's initiation when he came back from his first time visit to Europe to serve as the throne and banquet hall for Dusit Palace, and it was also used for the celebration between the royal dynasty and government officer in Dusit Annual Festival.

Abhishek Dusit Throne Hall had the same architectural style as Wimanmek Throne Hall and both are wooden-decorated. Buildings built in the style of Westernism, and decorated with beautiful perforated design called "Ginger Bread". The stucco texture was decorated with coat of arms at the two-side of the

Throne and stained glass decorated around the throne shown the artists' admirable skill.¹⁰

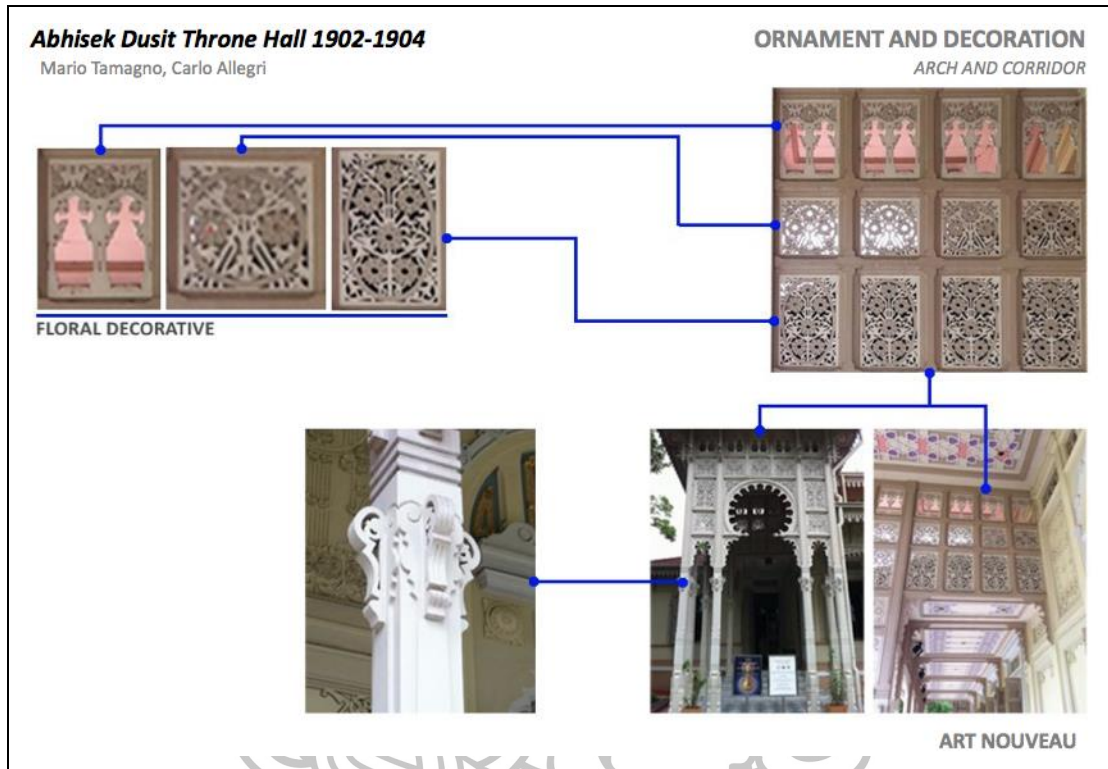


Figure 55 Abhishek Dusit Throne Hall Decoration Arch and corridor

¹⁰ Kanyaphak Laksaneeyanavin, *Vimarnmek Throne Hall Dusit Palace, Bureau of the Royal Household* (Bangkok: Thai Wattapanich, 2545).



Figure 56 Abhisek Dusit Throne Hall Stucco Decoration

The throne is a single-storey building with a rectangle plan, divided by the 3 apses into 2 large halls; one hall contained the throne and King Rama V's emblem, the other was used as the parliament hall and secretarial staff meeting hall, and, occasionally, it was used as a celebration hall with the government officers. Although the throne hall was symmetric Neo-Classic, it also had outstanding characteristics by the decorated geometric-perforated design in front of the building, and Moorish architectural ceiling decoration with geometric-wooden texture having a partial composition of Art Nouveau, especially the arched-horseshoe in front of the throne.¹¹

¹¹ Peerasri Pohwathong, **Architectures in the age of King Chulalongkorn**, 83-84.

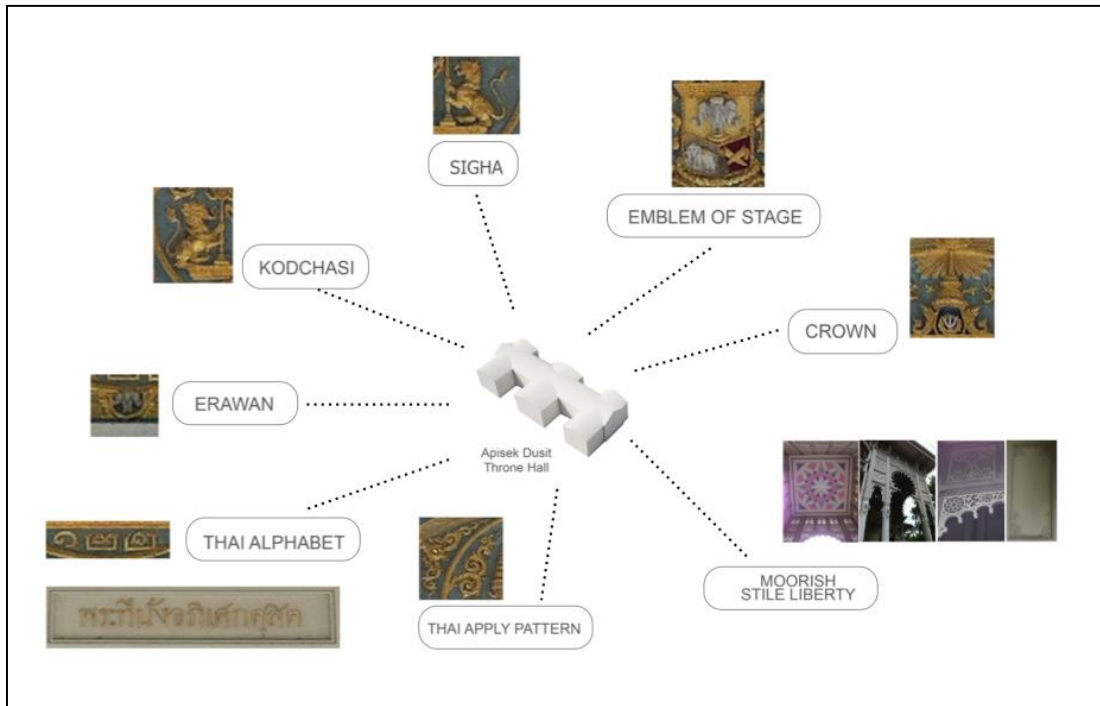


Figure 57 Apisek Dusit Throne Hall – Decoration Analysis

3.2 Parusakawan Palace 1903-1905 / Suan Chitrlada Pavillion



Figure 58 Chittralada Villa / Parussakawan Palace



Figure 59 Building was decorated with the Liberty style in Italy

- (a) Palazzo Castiglioni (b) Milano Via Pisacane 12
 (c) Casa Le Fleur (d) Casa Florio

Source: Milano, **Palazzo Castiglioni**, accessed May 4, 2013, available from http://milano.corriere.it/notizie/cronaca/10_agosto_10/liberty-damico-1703551010391.shtml

: Art eliberty it Italia, **Milano via Piscine 12**, accessed May 4, 2013, available from http://www.arteliberty.it/mi_casa_pisacane12.html

: Lacasa di flora, **Casa Le Fleur**, accessed May 4, 2013, available from <http://www.lacasadiflora.it/wp-content/uploads/2013/11/casafenoglioto2.jpg>

: Art eliberty it Italia, **Casa Florio**, accessed May 4, 2013, available from http://www.arteliberty.it/to_casa_florio.html

Parusakawan Palace was built for the house-blessing ceremony on 5th April, 1906, and then His Royal Highness Prince Chakrabongse Bhuvanath lived in this palace for his whole life. Built in a classic architectural style, it was decorated with plaster works like an Italian villa style and cream painting. Formerly, the palace had 2 stories; the ground floor had a main hall, a living room, and a leisure room. The upstairs had a personal space, a wife room, a bedroom, a dressing room, a bathroom and a writing room. Later, it was expanded to a 3- storey building with bedrooms on the third floor. The name of palace came from one of the Indra's parks : Misakkawan Park, Parusakawan Park, Chitrlada Park and Nantawan Park.

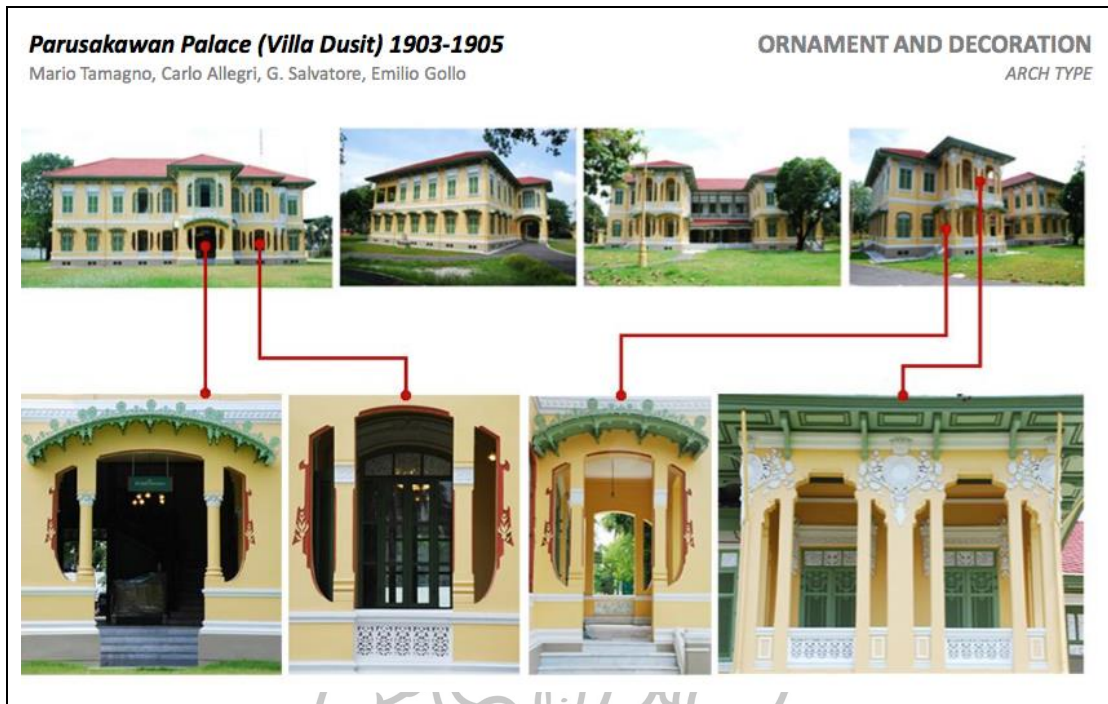


Figure 60 Chitlada Villa, Parussakawan arch type decoration (1)



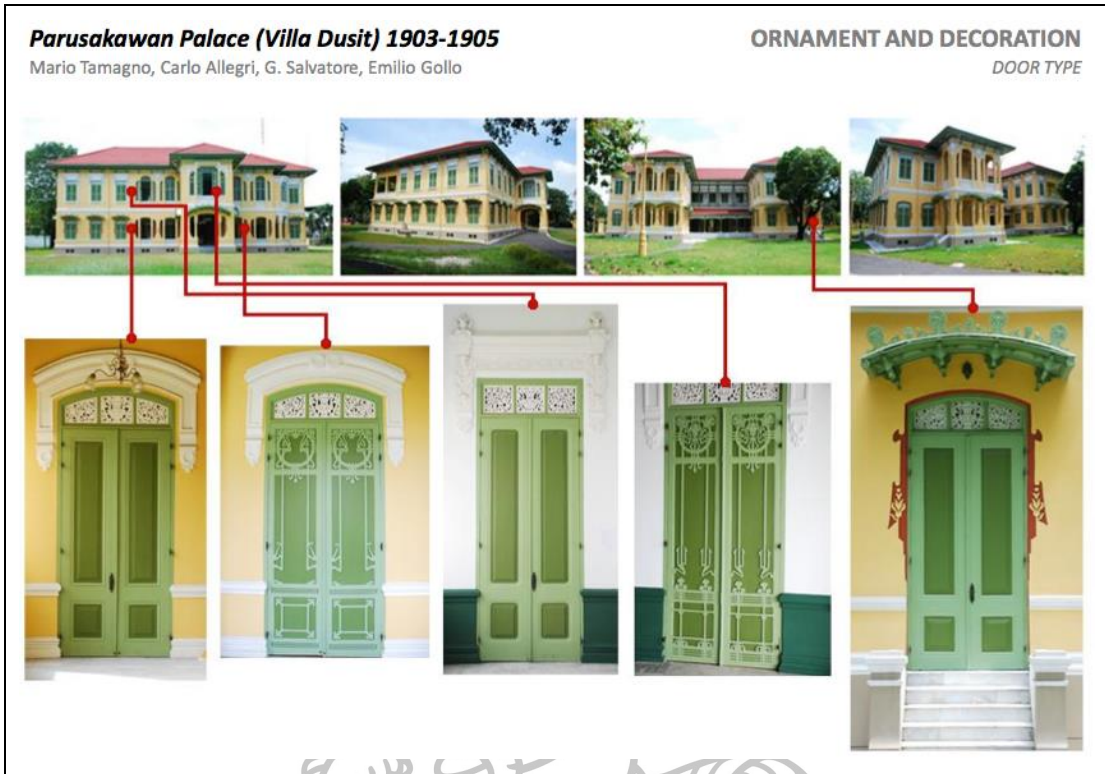


Figure 61 Chitlada Villa, Parussakawan Palace Doors decoration



Figure 62 Chitlada Villa, Parussakawan Palace Windows decoration



Figure 63 Chitlada Villa, Parussakawan Palace Classical decoration

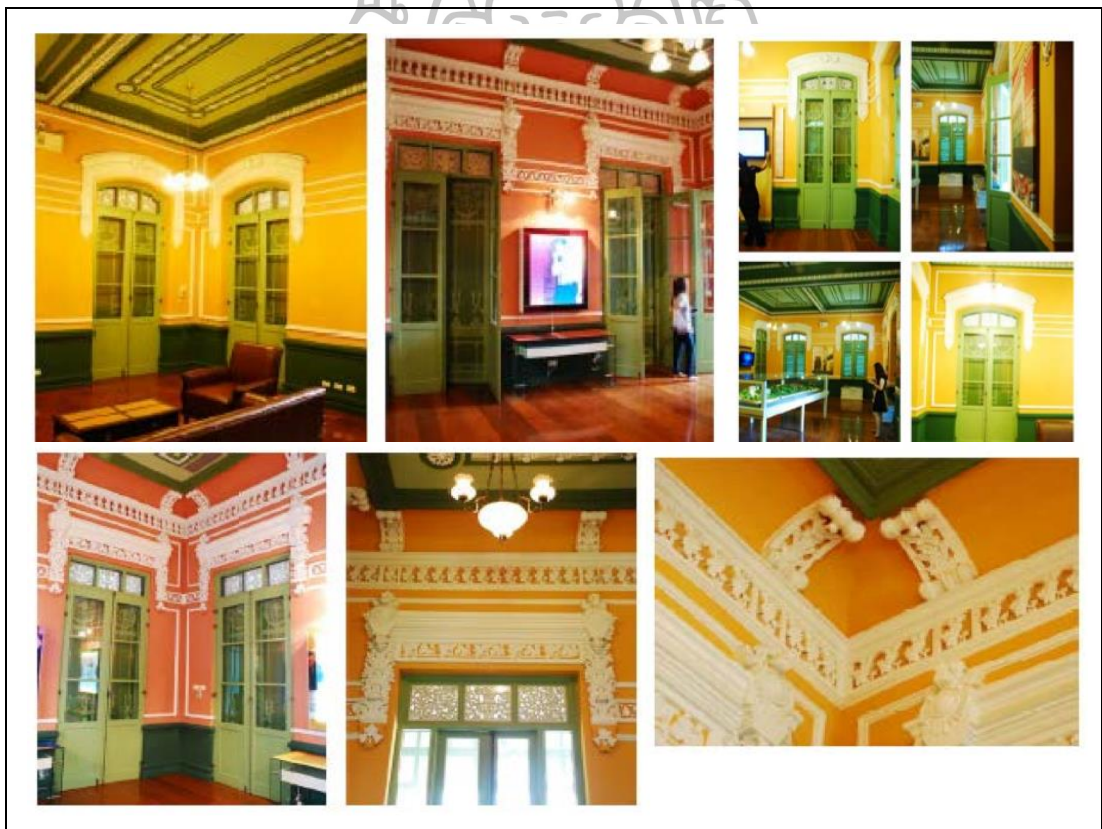


Figure 64 Chitlada Villa, Parussakawan Palace Stucco decoration ornament

The building has 2 stories built in the Stile Liberty style, and the roof is a combination of several hipped roofs, the windows are covered with arched canopies and fitted with the firework at the light windows. Apart from its elaborate

decoration, the building was also designed with a porch for the car drop, which was very modern in those days.¹²

In the Parusakawan Palace's area, there is also Suan Chitrlada Pavilion, built before King Vajiravudh was enthroned. After the enthronement, he moved to live in the Dusit Palace, and he exchanged Suan Chitrlada Pavilion with Prince Chakrabongse Bhuvanath's. Then the wall between the two places was pulled down and combined the land together; the new wall was built later and Prince Chakrabongse Bhuvanath's emblems were decorated along.

When Prince Chakrabongse passed away in A.D. 1920, King Vajiravudh declared the royal prerogative to withhold Parusakawan Palace, bequeathed with other assets to Her Serene Highness Princess Chowalit O-Pas; the Prince's new wife, and took it back to the royal property. After the reformation period in A.D.1932, Parusakawan Palace became the Secretariat office of the Parliament, and later was moved to Anantasamakhom Throne Hall. Then Parusakawan Palace became the residence of Phraya Phahon Phon Phayuha Sena when he was the first Prime Minister, and he still lived there after his retirement until he passed away. At present, Parusakawan Palace has been used as the National Intelligence Agency's office, the Police Division Museum and the Metropolitan Police Bureau.

¹² The association of Siamese Architects under Royal Patronage, **20 years of the architectural Conservation Award (1982-2002) On the occasion of the 70th anniversary of the Association of Siamese Architects under Royal Patronage**, 103.

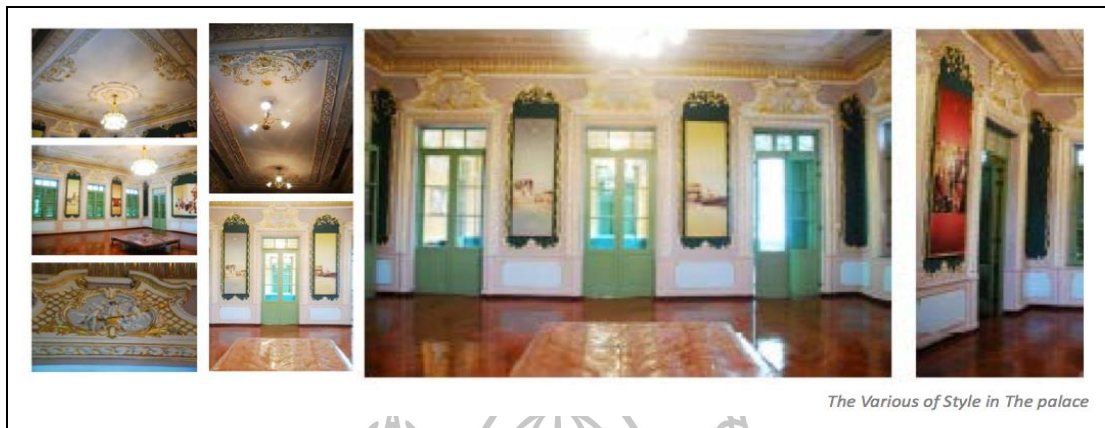


Figure 65 Chitlada Villa, Parussakawan Palace Baroque decoration.



Figure 66 Villa Jitralada, Parussakkawan Palace – Decoration Analysis

Suan Chitrlada Pavilion is a plasterworks building with 2-3 stories; its shape and stucco texture are in a European style. It was constructed exquisitely, decorated with cement roof tiles and also an apse in the front. Upstairs were the private rooms and downstairs were used as the car park, which was an outstanding characteristic because it was the beginning time to use cars. The upstairs arched entrance was decorated with western stucco, but the downstairs was decorated with arch texture similar to Anantasamakhom Throne Hall, Dusit Palace; assumed that

they were constructed at the same time. Non-glass window frames were louver applied to ram-windows on top were decorated with wooden fanlight of all perforated frames.¹³

“Suan Chitrlada Pavilion was designed by Mario Tamagno, with the assistant of G.Salvatore (architect), Emilio Giovanni Gollo, and Carlo Allegri (engineers). Have Liberty or Art Nouveau architecture style. It also had a circle-shaped ventilator balcony; the upstairs was more airy with clearer space than downstairs; the window frames and eaves were decorated with stucco, and the car park apse was decorated in front of the Pavilion.”¹⁴

3.3 Villa Ladawan 1906 / Wang Ladawan



Figure 67 Villa Ladawan

Source: Thaiza, **Villa Ladawan**, accessed May 4, 2013, available from http://images.thaiza.com/199/199_20131111145107.jpg

¹³ Wikipedia, **Parussakawan Palace**, accessed May 4, 2013, available from <https://th.wikipedia.org/wiki/วังปารุสกวัน>

¹⁴ Peerasri Pohwathong, **Architectures in the age of King Chulalongkorn**, 214-215.

Villa Ladawan was constructed in A.D.1906 by King Chulalongkorn's initiation, Villa Ladawan was assigned as the residence of His Royal Highness Prince Yugala Dighambara when he nearly graduated from Cambridge University in England. The name "Villa Ladawan" came from the previous name of His Royal Highness Prince Ladawan, his grandfather. The plan of the villa was designed by the director of Public Works Department at that time in collaboration with some hired international workers whose job was designing Throne Halls, Pavilion and buildings. Therefore, this Pavilion might be designed by them and had Mr. G. Bruno as the contractor.

His Royal Highness Prince Yugala Dighambara, the owner of Villa Ladawan had his passion for music, dancing art and all acting art, so Villa Ladawan was like the center of cultural art. When the prince passed away on 2nd April, 1932, Villa Ladawan was inherited to Her Royal Highness Princess Chalmkhet Mongkol. However, the reformation of the villa under the transfer of the Absolute Monarchy to Democracy was greatly affected. When the prince passed away on 2nd April, 1932, Villa Ladawan was inherited to Her Royal Highness Princess Chalmkhet Mongkol. However, the reformation of the villa under the transfer of the Absolute Monarchy to Democracy was greatly affected. Then it was used as the Japanese Cultural Hall and the residence of the United Nation's military troops. In the end of war in A.D 1845, the Crown Property Bureau bought it back to save it from belonging to the foreigners. Thus Villa Ladawan has been the property of the Crown Property Bureau since then.

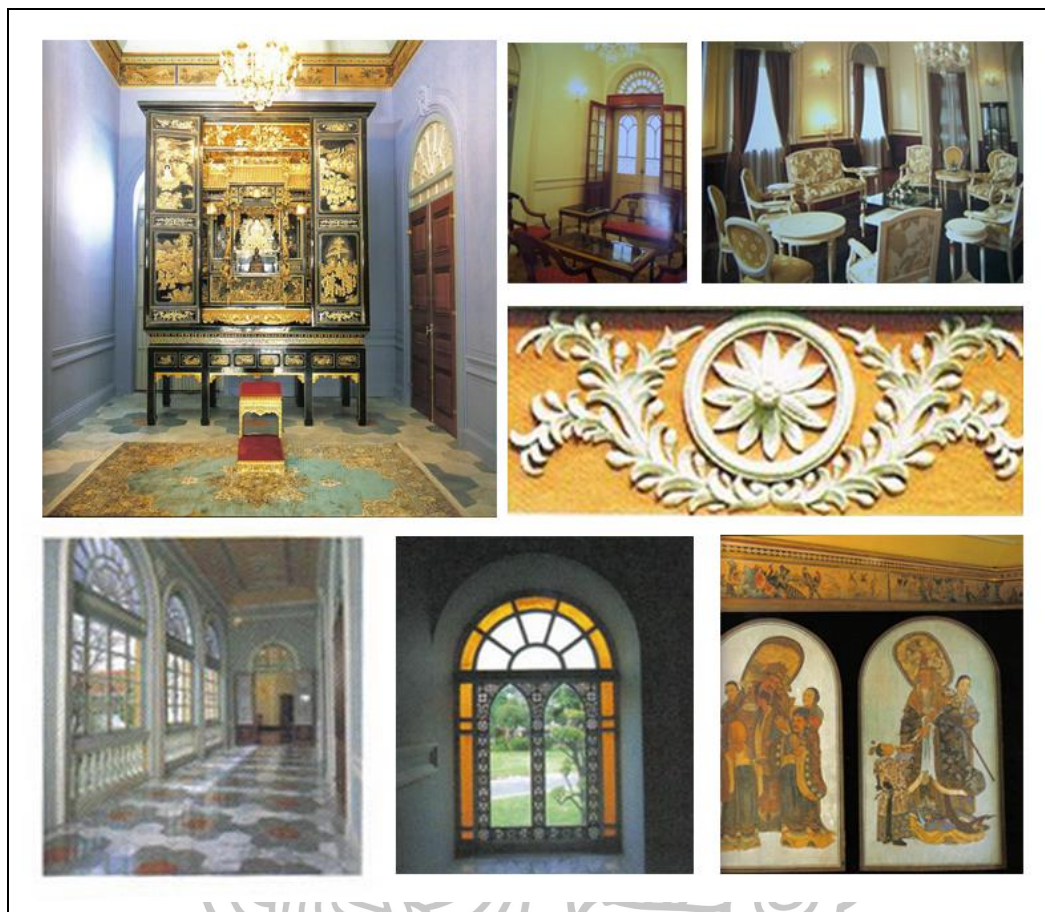


Figure 68 Villa Ladawan's Various Decorative Ornament

Source: Thaiza, **Villa Ladawan**, accessed May 4, 2013, available from http://images.thaiza.com/199/199_20131111145107.jpg

Villa Ladawan, a 2-storey plasterworks building had Westernism decoration downstairs, e.g. the sculpture of Mary and Jesus, decorated permanently-closed window, semicircle arched-fanlight on the top and decorated flowers texture stained glass in the bottom. The upstairs had Chinese decoration, e.g. the drawing at the landing, Chinese Couch Chinese Couch in the main hall and the shrine room had a statue of Lord Buddha in the lacquer- covered cabinet, with beautiful paintings of the story of Lord Buddha on the cabinet doors. The apse in the southwest was a

tower with a spiral staircase to the third floor where the Chakri Dynasty's relics of the ancestors who constructed the villa during King Rama V's period were kept.¹⁵

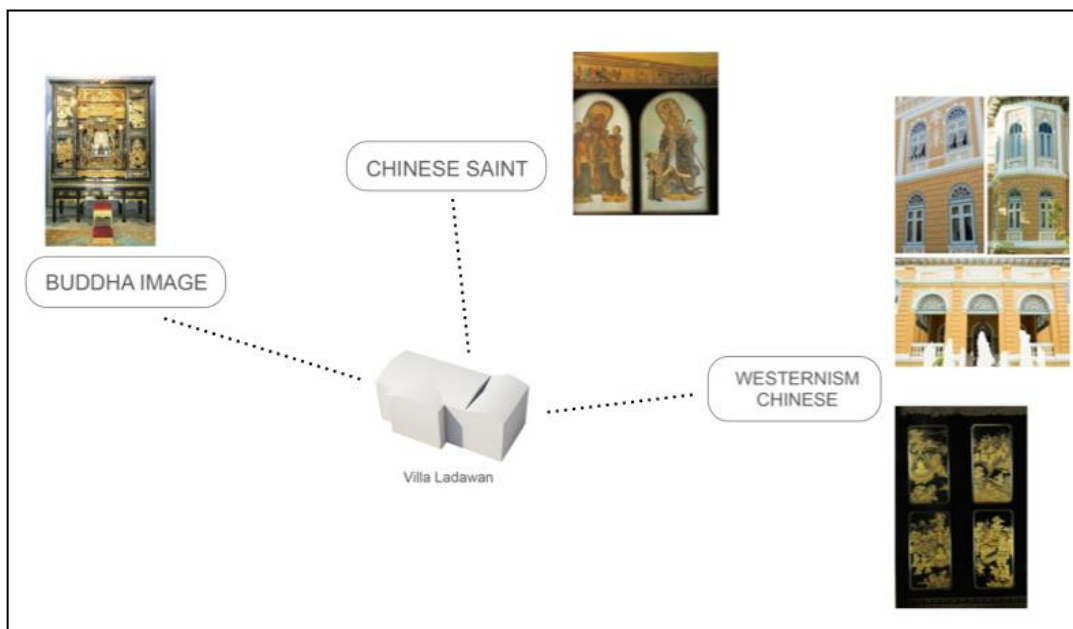


Figure 69 Villa Ladawan – Decoration Analysis

The architecture of the 2-storey palace was built in the Renaissance Revival style, with a 3-storey tower on the right wing. The roof is hipped with miner roof tiles imported from France. The ground floor walls were rusticated, but the first floor was plain, and decorated with stuccos. The interior was also interestingly adorned with Chinese ornaments.¹⁶

¹⁵ Wikipedia, **Villa Ladawan**, accessed May 4, 2013, available from <https://th.wikipedia.org/wiki/วังลาดาวลัย>

¹⁶ The association of Siamese Architects under Royal Patronage, **20 years of the architectural Conservation Award (1982-2002) On the occasion of the 70th anniversary of the Association of Siamese Architects under Royal Patronage**, 69.

“King Chulalongkorn had the Public Works Department design the Villa and Mr.G. Bruno constructed it in the Neo-Classic architecture and the decoration was in the Renaissance Revival Style.”¹⁷

4. The 3rd period, The King Rama V’s 2nd Visit Europe . (A.D.1907-1916)

Siam decorative arts movement; the golden age of Italianism in Siam, from the evidence, the places that have been praised as the civilization masterpiece of Renaissance are the Anantasamakhom Throne Hall and Venetian Gothic in Norasigha Villa. They were built by Italian artists. The transferring of Italian staff in this period had brought back the best team of support with the increased experience. This happened after the second time of visit to Europe by the king, with his mindset of passion of these decorative arts. The richness of decoration and material used was outstanding while Siam’s decorative content was strong with the content referring the king power and prestige. Nevertheless, some contemporary decorative styles such as neoclassic were still used.



¹⁷ Peerasri Pohwathong, **Architectures in the age of King Chulalongkorn**, 231.



Figure 70 The cases study in the first period analytic AD 1907-1916

- (a) Suriyaniwat Villa
- (b) Siam Commercial Bank Talad Noi branch
- (c) Phraya Prasert Suphakit Dusit Samorsorn Villa
- (d) Phraya Buratratanarajaphanlop Villa
- (e) Anantasamakhom Throne Hall
- (f) Norasigh Villa
- (g) Banthomsinthu Villa
- (h) Jakkabong Building (Julalongkorn Hospital)
- (i) Vajiranusorn Building (Vajira Hospital)
- (j) Hua Lam Phong Railway Station

Source: Wedding Square, **Siam Commercial Bankm**, accessed May 4, 2013, available from http://shop.weddingsquare.com/forum/forum_posts.asp?TID=126586

: Wikmapia, **Phraya Prasert Suphakit Dusit Samorsorn Villa, Julalongkorn Hospital, Vajira Hospital**, accessed May 4, 2013, available from <http://photos.wikimapia.org>

: OK Nation, **Anantasamakhom Throne Hall**, accessed May 4, 2013, available from http://www.oknation.net/blog/home/user_data/file_data/201306/12/142622f1a.jpg

: Sarakadee, **Norasigh Villa**, accessed May 4, 2013, available from <http://www.sarakadee.com/m-boran/1998/04-06/images/thai-koo-fah.jpg>

: Vcharkan, **Phraya Buratratanarajaphanlop Villa, Hua Lam Phong Railway Station**, accessed May 4, 2013, available from <http://www.vcharkarn.com/uploads/69/69134.jpg>

4.1 Anantasamakhom Throne Hall / 1908-1915



Figure 71 The Comparative of Anantasamakhom Throne hall

- (a) Anantasamakhom Throne Hall
- (b) St. Peter Basilica Rome Italy
- (c) St. Paul London England

Source: Discovery Thailand, **Anantasamakhom Throne Hall**, accessed May 4, 2013, available from http://www.discoverythailand.com/Images/Place/ID_1232_Large.jpg

: Famous places in world, **St. Peter Basilica Rome Italy**, accessed May 4, 2013, available from http://famousplacesinworld.com/upload/monument/St-Peter-s-Basilica_View-of-St-Peter-s-Basilica_3241.jpg

: Famous places in world, **St. Paul London England**, accessed May 4, 2013, available from http://famousplacesinworld.com/upload/monument/st_pauls_4-jpg

Anantasamakhom Throne Hall was previously used to be called Dusit's Throne Hall. The name of the throne came from one of the Grand Palace's Throne, which was constructed in King Chulalongkorn's period. This Throne Hall was the first parliament in Thailand because it had been used for early democracy with the constitution monarchy to make the representative meeting before moving to the latest place which is now next to the Anantasamakhom Throne Hall. Moreover, it used to be the place for important royal ceremonies e.g. Thailand's Constitution Ceremony, Prince of Maha Vajiralongkorn's Enthroned Ceremony, His Royal Highness Prince Dipangkorn Rasamijoti's Celebration, and for King Rama IX who had attended a meeting there for 4 times.

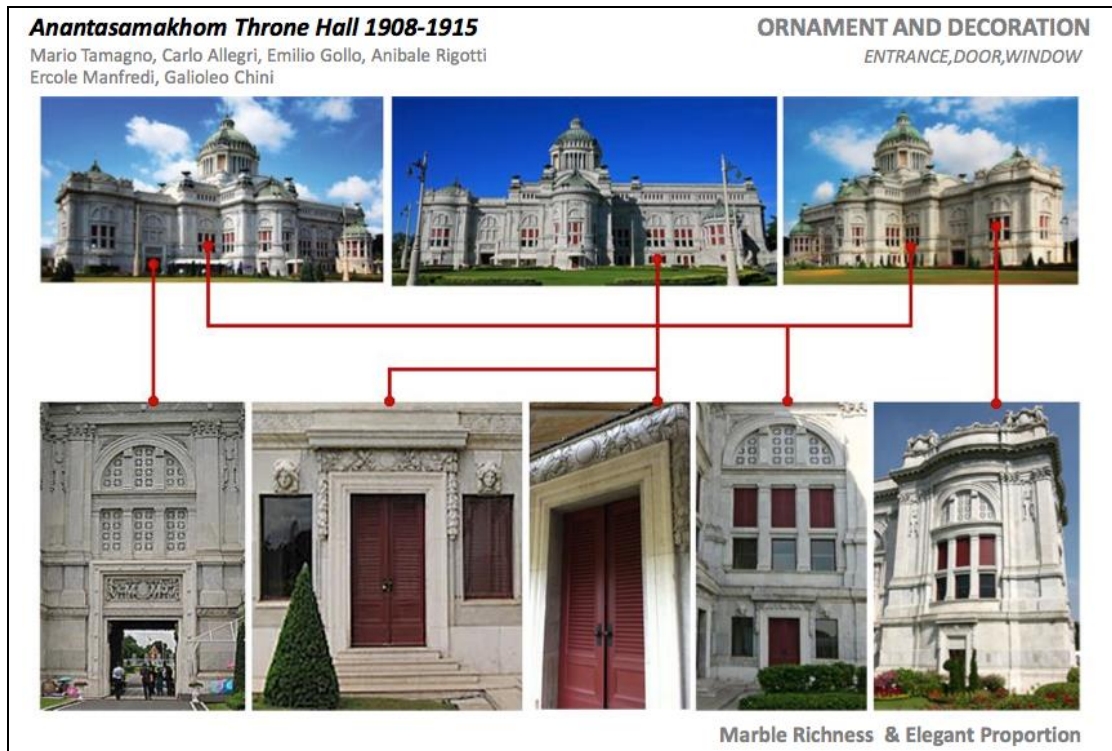


Figure 72 Anantasamakhom Throne Hall: Entrance, Door, Window Decoration



Figure 73 Anantasamakhom Throne Hall: Interior Decoration

- (a) Royal Throne in Anantasamakhom Throne Hall
- (b) Anantasamakhom Main Entrance
- (c) Anantasamakhom Hall decoration



Figure 74 Anantasamakhom Throne Hall: Dome and Sculpture Decoration

King Chulalongkorn had been kind enough to construct the throne within the Dusit Palace. It is located at the east of the Amporn Satarn Throne Hall and is used for meetings. His Majesty had the foundation stone laid for the ceremony on 11th November, A.D. 1908 and also gave the name “Anantasamakhom Throne Hall” which was the same name as the Aphinow Niwet Throne Hall of the Grand Palace which was constructed in King Mongkut’s period but had already been demolished due to the difficulty of the maintenance.

The Anantasamakhom Throne Hall is designed by Mario Tamagno, Chao Phraya the Yommarat as the construction director, and O-Amartayakul as the secretary. Unfortunately, King Chulalongkorn passed away before the Throne Hall’s construction was completed. Moreover, King Vajiravudh had also been kind enough to carry on the construction till it was finished in A.D. 1915. It took 8 years and used the budget of 15 million baht.

The Anantasamakhom Throne Hall is created with Neo-Renaissance and Neo-Classic architectural styles. The throne is decorated with marbles from Carrara, Italy. The Anantasamakhom Throne Hall has the characteristic of the Roman classic dome at the center and other six domes around the place. All domes are made from coppers (and became rusty after). The throne width is 49.50 meters, the length is 112.50 meters, and the height is 49.50 meters.

At Anantasamakhom Throne Hall's ceiling dome, it has Fresco drawings decorated which less cracks than the secco (Thai's favorite drawing). These domes exhibit the important royal duties of King Rama I-VI individually. They were Carlo Riguli and Galileo Chini's contribution.



Figure 75 The northern dome exhibit the picture of King Rama I came back from defeated the Khmer as of Armies Leader

Source: The Support Foundation Company, **Art of the Kingdom** [Postcards], Anantasamakhom Throne Hall (Bangkok, Thailand), 2010.



Figure 76 The eastern dome exhibit The Rama II and King Rama III had been kindly to effort art contribution

Source: The Support Foundation Company, **Art of the Kingdom** [Postcards], Anantasamakhom Throne Hall (Bangkok, Thailand), 2010.

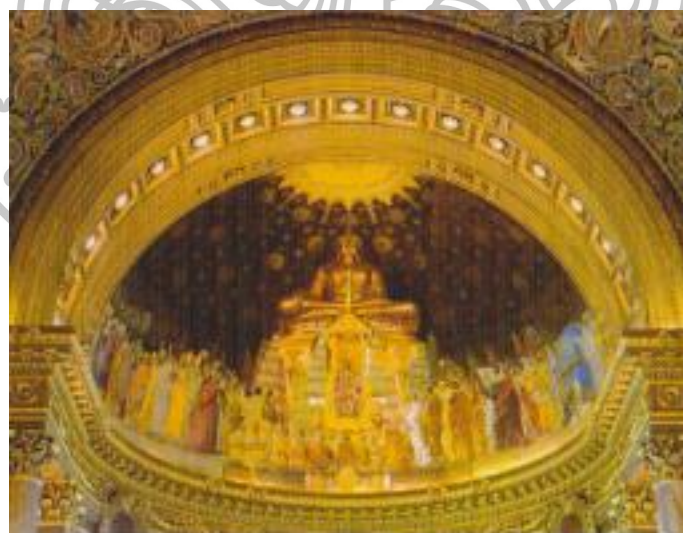


Figure 77 The western dome exhibit King Rama IV surrounded by Priests and many sects respected indicated to ideal of all religions support

Source: The Support Foundation Company, **Art of the Kingdom** [Postcards], Anantasamakhom Throne Hall (Bangkok, Thailand), 2010.



Figure 78 The southern dome exhibit King Rama V had declared for Slave's Abortion
 Source: The Support Foundation Company, **Art of the Kingdom** [Postcards],
 Anantasamakhom Throne Hall (Bangkok, Thailand), 2010.

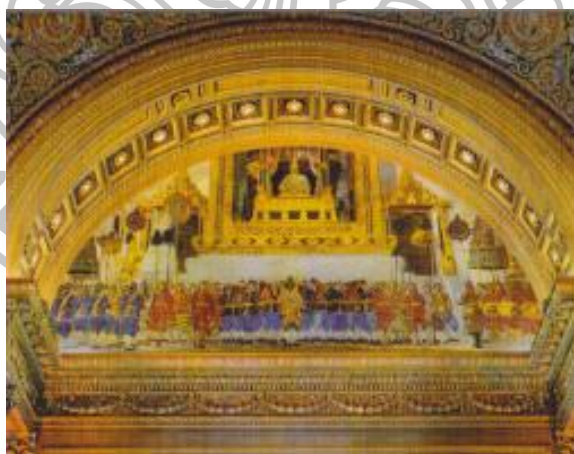


Figure 79 The eastern of central dome exhibit King Rama VI's royal duties to
 participate in Coronation Celebration at Bussabok Mala Throne Hall, Dusit
 Maha Prasart Throne Hall in A.D.1911
 Source: The Support Foundation Company, **Art of the Kingdom** [Postcards],
 Anantasamakhom Throne Hall (Bangkok, Thailand), 2010.



Figure 80 The rest of central dome which are biggest exhibit King Rama V and King Rama VI monograms; CPR (as of Chulalongkorn Porommarachathirat) decorated alongside with VPR (as of Vajiravudh Porommarachathirat).
 Source: The Support Foundation Company, **Art of the Kingdom** [Postcards], Anantasamakhom Throne Hall (Bangkok, Thailand), 2010.

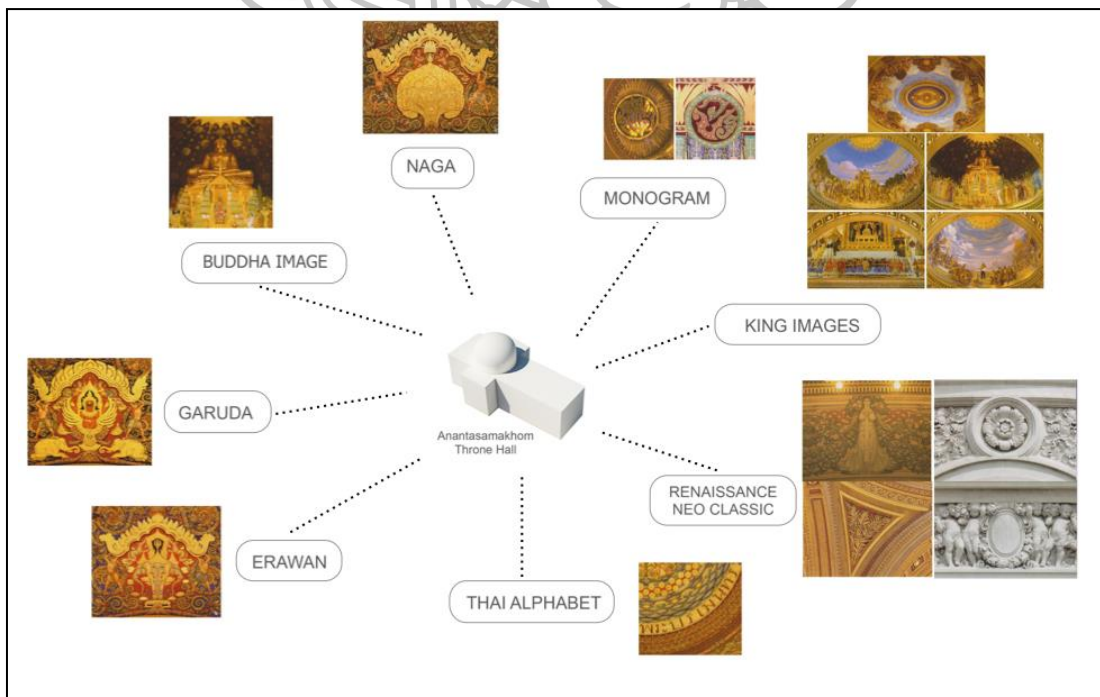


Figure 81 Anantasamakhom Throne hall – Decoration Analysis

“Peerasri Phowathong” claimed that “stucco and also Fresco secco are the integration of Neo Classic’s texture, Art Nouveau’s style and Thai Art. All six domes represent the Royal Duties of Chakri Dynasty which all interior murals were Galileo Chini, Ferro and Carlo Rigoli’s contribution as of Italian artist in Public Works Department.”¹⁸

4.2 Villa Norasigha / Government House / 1917

“Villa Norasigha” was created from King Vajiravudh’s intention to give it to General Admiral Chao Phraya Ramrakop; who used to take up the Royal Page regent and was the director of Entertainment Division. He had been favored by King Vajiravudh as his royal assistance, chief of bedroom security, and the person who followed on the King’s duties whom His Majesty could rely on.

The name of Villa Norasigha was not clear about whether it was a royal name or an owner’s name. Assumably, General Admiral Chao Phraya Ramrakop, who took up the Entertainment Division, had a Norasigh symbol, which is one of the Narayana’s image styles. The former place used to have a full-size Norasigh located at the lawn of Thai Khu Fah building, and no one knows where it is transferred to at the presents. Villa Norasigh is a 2 storey building with Neo Venetian Gothic architectural style that combined with Byzantine Art. Arched airy-fanlight is decorated at the wall. Also, partial stucco is decorated and Fresco secco is decorated for the rest of the wall. The stairs can lead up to the Main Hall where there is a balcony at the rooftop decorated with the characteristic of Brahma’s figure pad stone-placed, lap-width 24 inches, and also has a classic wall cover installed on 26th April, 1964.¹⁹

¹⁸ Peerasri Pohwathong, **Architectures in the age of King Chulalongkorn**, 97.

¹⁹ Wikipedia, **Government House**, accessed May 4, 2013, available from <https://th.wikipedia.org/wiki/ทำเนียบรัฐบาลไทย>



Figure 82 Villa Norasingh / Government House

- (a) Villa Norasingh in backside
- (b) Façade of Villa Norasingh
- (c) Villa Norasingh environment



Figure 83 Doge's Palace (left) and Casa D'oro (Middle and Right)

- (a) Doge's Palace bird eye view
- (b) detail of venetian gothic in Casa D'oro Venice Italy
- (c) Façade of Casa D'oro Venice Italy

Source: Great buildings, **Doge's Palace bird eye view**, accessed May 4, 2013, available from http://www.greatbuildings.com/gbc/images/cid_1160283763_Doges_Palace_02.jpg

: Amazon, **detail of Venetian gothic in Casa D'oro Venice Italy**, accessed May 4, 2013, available from <https://ka-perseus-images.s3.amazonaws.com/94fd1d52fc4409229fb59cce65c388afeb8a50c1.jpg>

: Wikimedia, **Façade of Casa D'oro Venice Italy**, accessed May 4, 2013, available from [http://upload.wikimedia.org/wikipedia/commons/3/39/\(CLEMENT1894Venice\)_pg415_Casa_d'_Oro,_on_tbe_Grand_Canal.jpg](http://upload.wikimedia.org/wikipedia/commons/3/39/(CLEMENT1894Venice)_pg415_Casa_d'_Oro,_on_tbe_Grand_Canal.jpg)

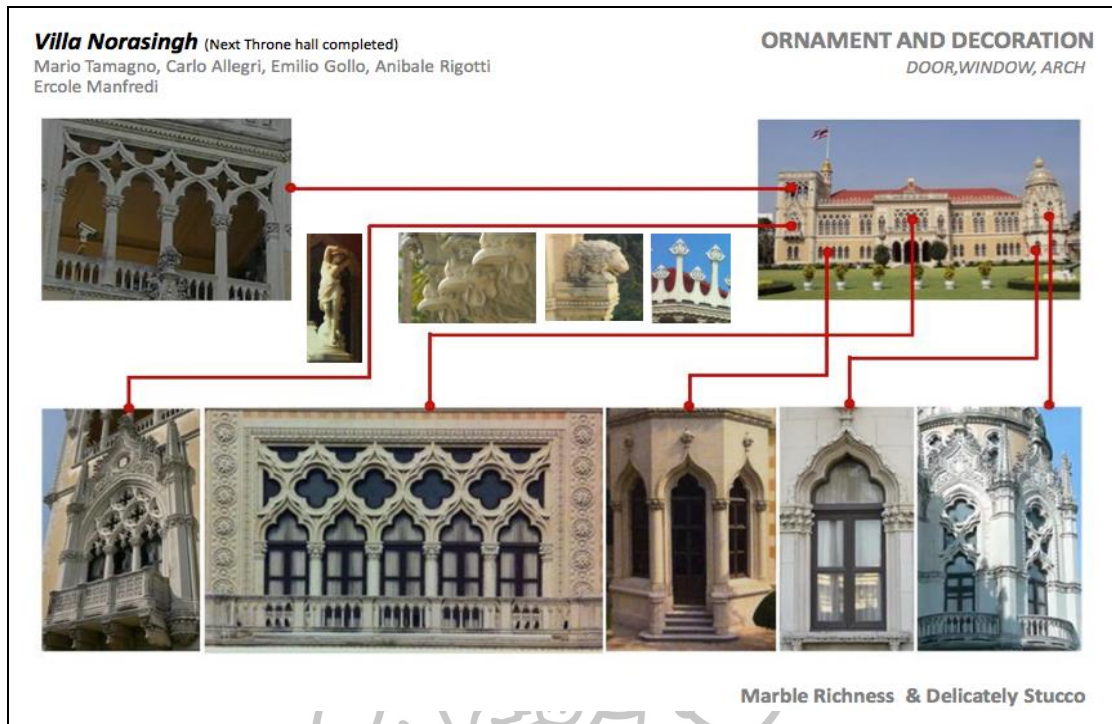


Figure 84 Villa Norasigha Decoration ornament

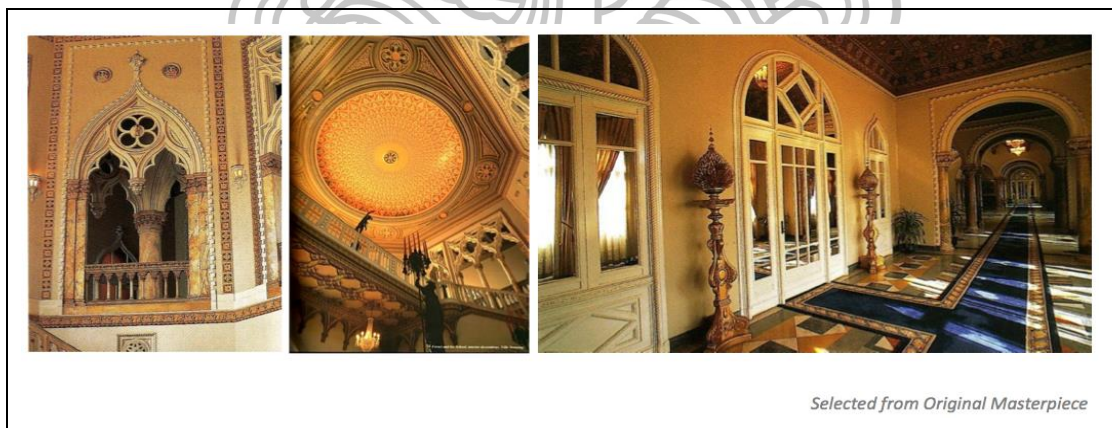


Figure 85 Villa Norrasigha Interior decoration

- (a) detail of venetian gothic in Villa Norasigh
- (b) Dome decorate by Prof Silpa Peerasri and team
- (c) interior decoration of Villa Norasigh

Source: Farm7 Static Flickr, **Villa Norrasigha**, accessed May 4, 2013, available from http://farm7.static.flickr.com/6058/6288580732_f8237ab459_b.jpg



Figure 86 Villa Norasigh ceiling decoration (1) which fully western contents
 Source: Government House, **The Royal Thai Government** (Bangkok: Dansuttha Printing, 1987), 66.

The building was designed by Mr. Mario Tamagno and Mr. Annibale Rigotti, Italian Architects, in Venetian Gothic Revival style. The Architectural features are similar to those of Palazzo Ca'd'Oro in Venice with dome, pointed arch, tower, elaborate moldings and stucco decorations.²⁰

The Italian team engaged by King Chulaloangkorn for the construction of Anantasamakhom Throne Hall in 1898 was commissioned to design and construct the Norasingh Villa. Moreover, under the reign of King Vajiravudh, the same team designed and constructed his residence at the same time. Among them were: engineer Messrs. Carlo Allegri and Giovanni Gollo; Architects messrs. Annibale Rigotti, Ercole Manfredi and Mario Tamagno; and the interior designers messrs. Carlo Rigoli and Vittorio Novi.

²⁰ The association of Siamese Architects under Royal Patronage, **20 years of the architectural Conservation Award (1982-2002) On the occasion of the 70th anniversary of the Association of Siamese Architects under Royal Patronage**, 99.



Figure 87 Villa Norasigh ceiling decoration (2) which fully western contents

Source: Government House, **The Royal Thai Government** (Bangkok: Dansuttha Printing, 1987), 44.



Figure 88 Villa Norasigh ceiling decoration (3) which fully western contents
 Source: Government House, **The Royal Thai Government** (Bangkok: Dansuttha Printing, 1987), 44.



Figure 89 Villa Norasigh marble sculpture decoration
 Source: Government House, **The Royal Thai Government** (Bangkok: Dansuttha Printing, 1987), 82.



Figure 90 Villa Norasigh Decorative Ornament

Source: Government House, **The Royal Thai Government** (Bangkok: Dansuttha Printing, 1987), 51,62.

The construction had not been completed because King Vajiravudh passed away and the Italian expert had to return to their country. But when Field Marshal P. Pibulsonggram became the Prime Minister, he relocated the Prime Minister Office to these premises. He then assigned Professor Silpa Bhirasri (formerly, Corrado Feroci), a Florentine working with the Department of Fine Art, to head a team of students from the craft department of the School of Fine Art to complete the construction work and continued with the decoration until the working process was completed.²¹

Even though some of the architectural components are remodeled on those found at the Venetian Palace, the entire building cannot be considered a reproduction. The replicated components have been harmonically incorporated in the structure of the new building²² At the front cornice is a pedestal on which stand an image of Brahma. The image of Brahma has four faces and four arms. Field Marshal Srisdi Dhanarajata, while serving as Prime Minister (A.D. 1959-1963), commissioned the Department of Fine Art to cast the Bronze image. It was placed during the premiership of Field Marshal Thanom Kitiikhacharm.²³

The sculptures of rooster head, it is said that Field Marshal P. Pibulsonggram ordered them made during renovations of the Thai Khu Fa building because he was born in the Year of the Rooster. However, many former residents of Villa Norasingh attested that these rooster heads were not new because Khunying Prachuab, wife of the former owner, was born in the Year of the Rooster also.²⁴ This issue was a fight about the symbol (rooster), which is used to represent some meaning beneath the same reason.

²¹ Government House, **The Royal Thai Government** (Bangkok: Dansuttha Printing, 1987), 41-43.

²² *Ibid.*, 27.

²³ *Ibid.*, 51.

²⁴ *Ibid.*, 55.

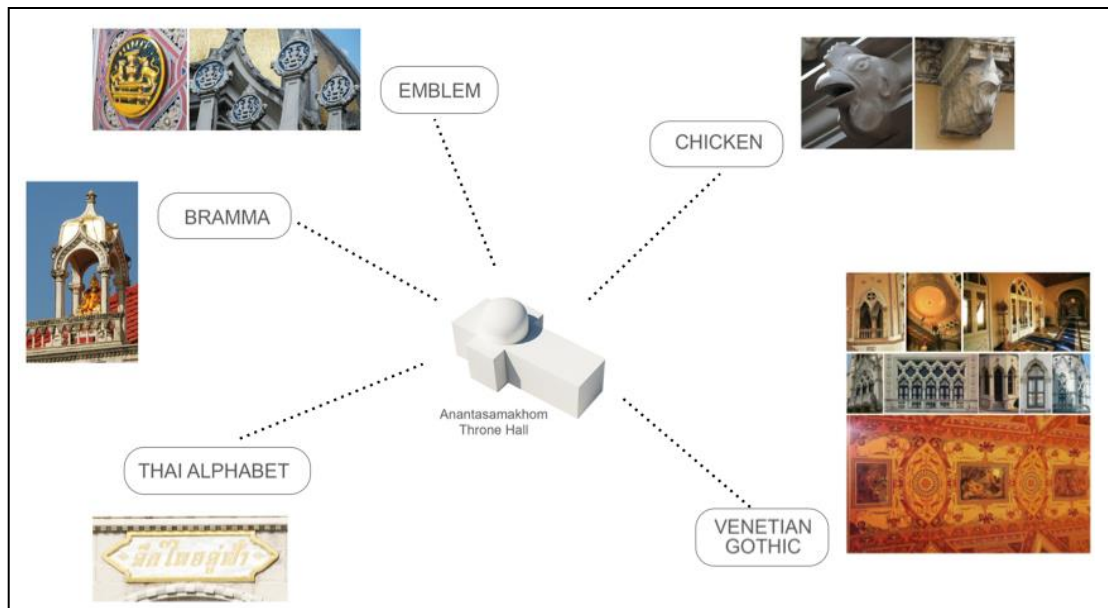


Figure 91 Villa Norasigh – Decoration Analysis

3.3 Thai Commercial Bank / 1910-1911



Figure 92 Thai Commercial Bank Talad Noi Branch

Source: Bloggang, **Thai Commercial Bank Talad Noi Branch**, accessed May 4, 2013, available from <http://www.bloggang.com/data/m/morkmek/picture/1439292314.jpg>

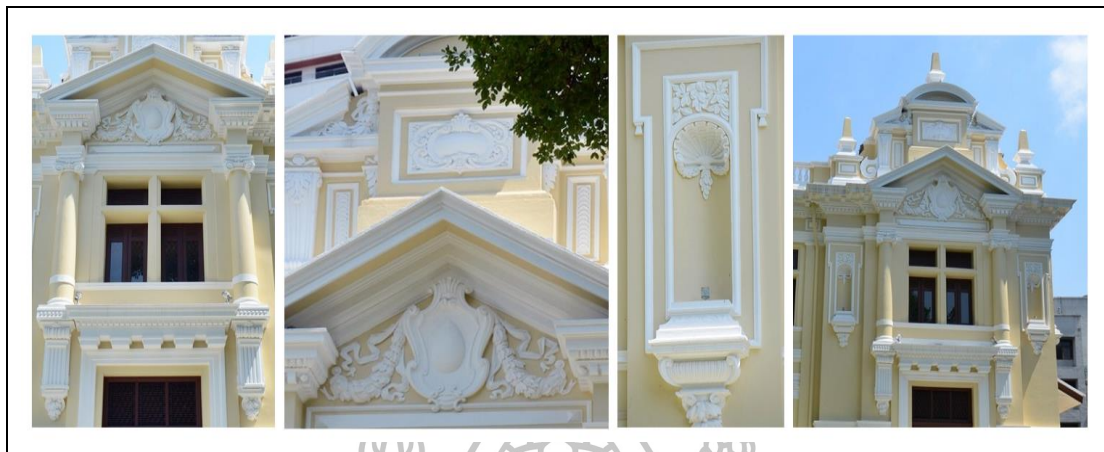


Figure 93 Building decoration with stucco

Source: Bloggang, **Thai Commercial Bank Talad Noi Branch**, accessed May 4, 2013, available from <http://www.bloggang.com/data/m/morkmek/picture/1439292314.jpg>

Siam Commercial Bank, Talad Noi Branch was the first office after the establishment of “Siam Commercial Bank, Limited” in A.D.1908. The building is of medium-size with 3 storeys, constructed by Beaux Art architecture combined with Neo-Classic. It was designed by Italian architects, Annibale Regotti and Mario Tamagno, who were senior official at the Ministry of Interior and were the same persons who designed the Anantasamakhom Throne Hall.²⁵

Some comments are difference in term of designer that “Siam Commercial Bank was designed by Annibale Regotti, Alfredo Rigazzi, and Quadrelli, the Italian architects.”²⁶

The building is 3 storeys, Beaux Art style... Its distinguishing features are the profuse decorations of classical elements from different periods, which are

²⁵ Ministry of Culture, **Thai Commercial Bank Talad Noi Branch**, accessed May 4, 2013, available from http://www.m-culture.in.th/moc_new/album/167845/ธนาคารไทยพาณิชย์-สาขาทลาดน้อย/

²⁶ Peerasri Pohwathong, **Architectures in the age of King Chulalongkorn**, 380.

sophisticatedly integrated as seen in the capital, moulding, rustic walls, etc. The interior is also luxuriously decorated with fine furniture and ornaments.²⁷



Figure 94 Siam Commercial Bank, Talad Noi – Decoration Analysis

4. 4th period, the end of absolute monarchy in King Rama VII's period. (A.D.1917-1932)

Siam decorative arts movement, political trouble, and the economic crisis were the urgent situations for Thai society at that time. A few architectures were built in the capital and country side. There were palaces less than in other periods. In technical and artistic terms, it has shown how to blend Thai traditionalism and the civilization of western form together. There are modern components such as the tympanum decoration at the Phya Thai Palace that combined King Vajiravudh's seal with the Fresco. The artistic combination was harmonized. The light weight of decorative arts in Marukatayawan Palace was a great example. They reduced the contents of decoration suitable for the philosophy of Thainess.

²⁷ The association of Siamese Architects under Royal Patronage, 20 years of the architectural Conservation Award (1982-2002) On the occasion of the 70th anniversary of the Association of Siamese Architects under Royal Patronage, 55.

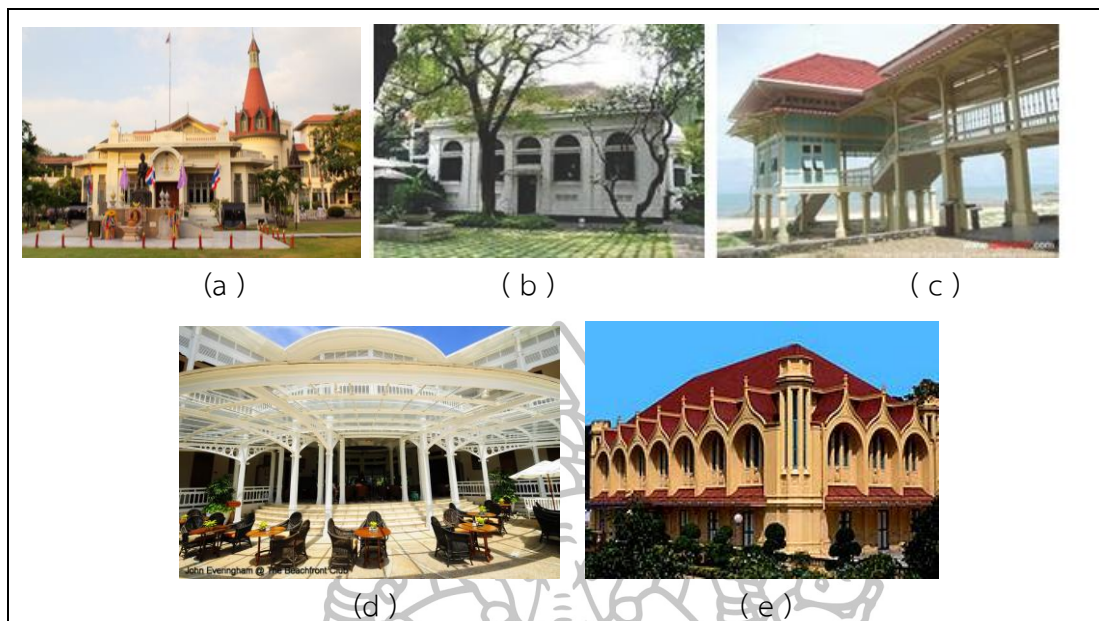


Figure 95 The cases study in the first period analytic AD 1917-1932

- (a) Phyathai Palace (b) Nelson Hey Library
 (c) Marukkatayyawan Palace (d) Sofitel Centara Grand Resort
 (e) Nongkarn Samorsorn Throne Hall

Source: Manager, **Phyathai Palace**, accessed May 4, 2013, available from <http://www.manager.co.th/asp-bin/Image.aspx?ID=2489785>

: Save Our Sea, **Nelson Hey Library**, accessed May 4, 2013, available from <http://www.saveoursea.net/boardapr2007/index.php?action=dlattach;topic=741.0;attach=11904;image>

: Thai over trip, **Marukkatayyawan Palace**, accessed May 4, 2013, available from <http://www.thailovetrip.com/admin/photo2/350.jpg>

: Nginx, **Sofitel Centara Grand Resort**, accessed May 4, 2013, available from http://cdn.true-beachfront.com/media/upload/photos/TH_Hua_Hin_-Sofitel_Centara_Grand_Resort__Villas_Hua_Hin_6024_1.JPG

: Wikimedia, **Wang SuanSunandha**, accessed May 4, 2013, available from https://upload.wikimedia.org/wikipedia/th/thumb/2/27/WangSuanSunandha_4.jpg/220px-WangSuanSunandha_4.jpg

4.1 Phyathai Palace 1909-1919

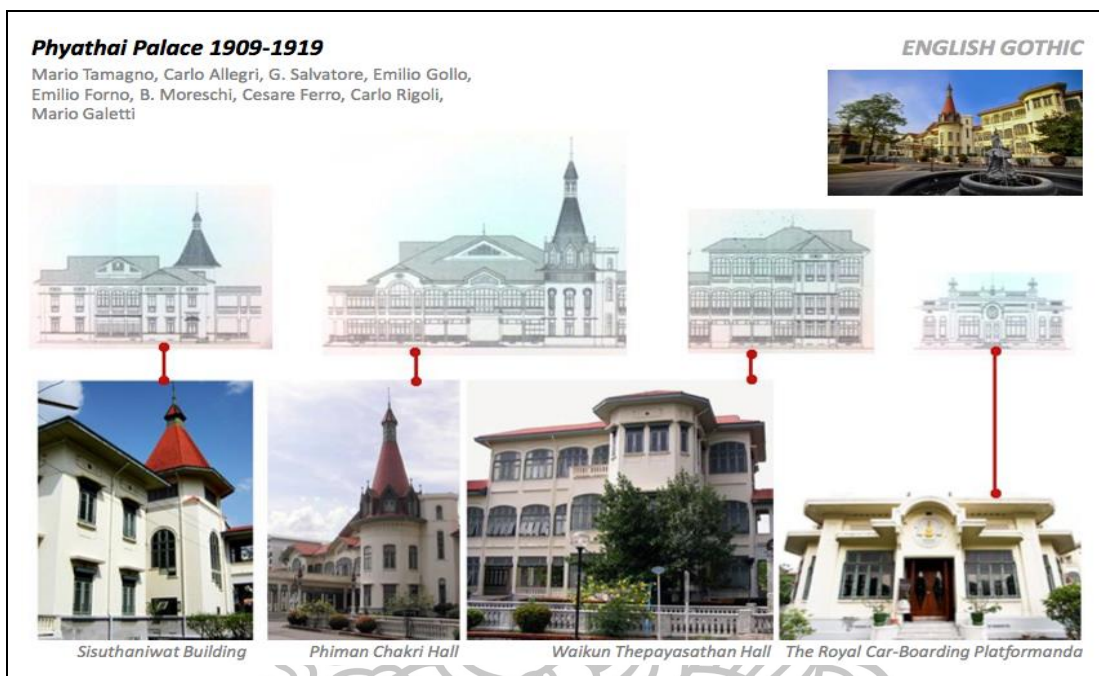


Figure 96 Phyathai Palace

Phyathai Palace is located at Sam Saen Canal, Ratchawitee Road, Phyathai, Ratchatevee, Bangkok. King Chulalongkorn had been kind enough to construct it within the name “Villa Phyathai”. Then in King Rama VI’s period, the foundation of Phyathai Palace was constructed in A.D.1909 to be His Majesty’s residence, and also for agricultural purpose of animal feeding, in order to celebrate the Royal Ploughing Ceremony at the opposite side of the palace. The architecture of the halls is the Romantic Style designed by European architects, which one of them was Mr. Mario Tamagno who designed Thewaratsapharom Hall. However, the designers of other halls are unknown. The halls are decorated with the stuccos and woodcarvings.

Some halls are with high domed roof. The interior are decorated and elaborated with fine craftsmanship. It is also in Romantic Style.²⁸

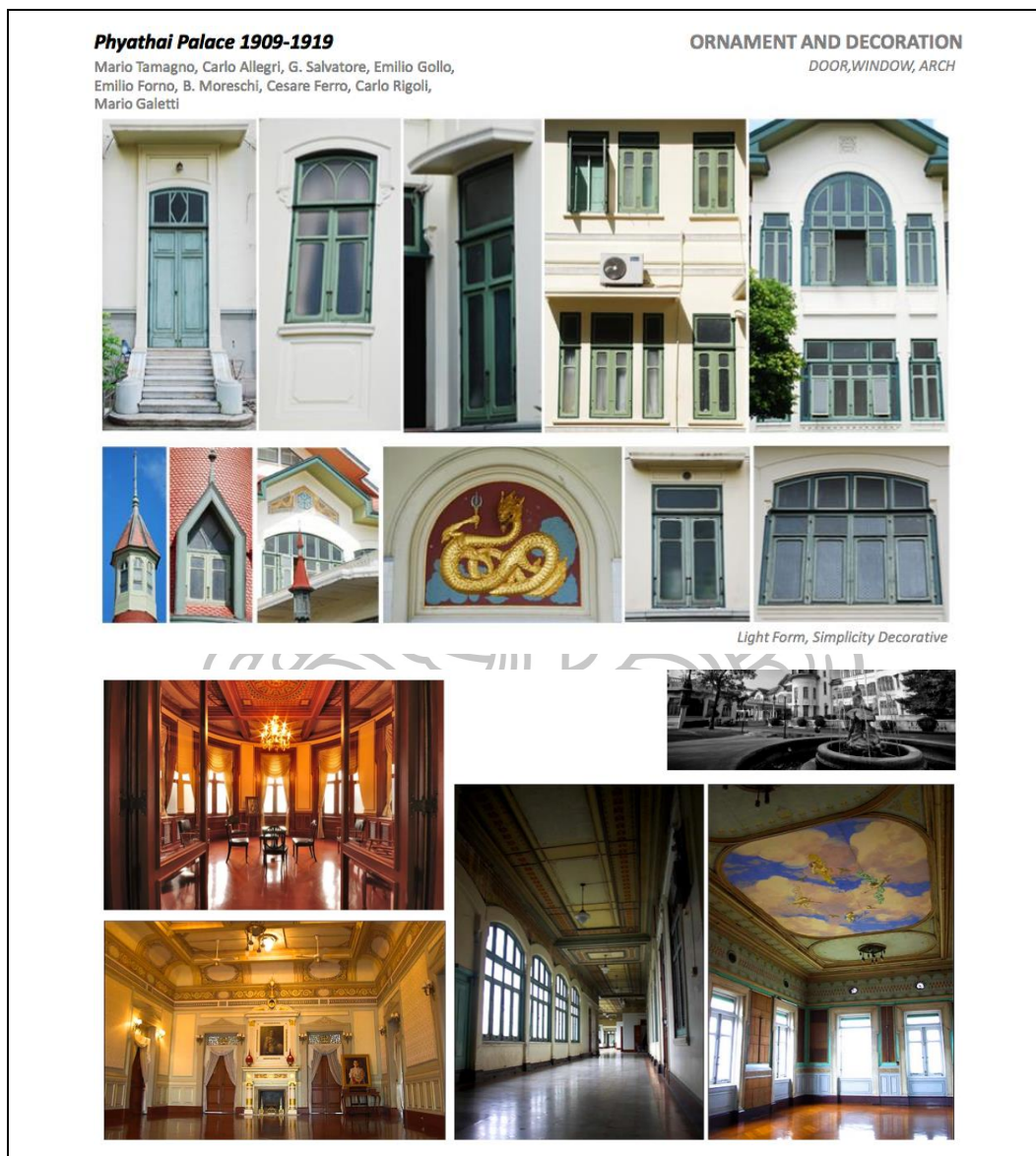


Figure 97 Phythai Palace door window arch and Interior decoration

²⁸ The association of Siamese Architects under Royal Patronage, 20 years of the architectural Conservation Award (1982-2002) On the occasion of the 70th anniversary of the Association of Siamese Architects under Royal Patronage, 110.

Phyathai Palace was the inhabitant of King Rama V for a short time because at the time of construction for the new Villa, His Majesty passed away shortly afterwards. In King Vajiravudh's period, he had been kind enough to invite his mother; Queen Saovabha Phongsri to live in Phyathai Palace until he passed away in A.D.1920. After that King Rama VI had demolished Phyathai Palace and has left only the Thewarach Sapharom Throne Hall which is the main hall. He had also been kind enough to construct many Thrones, including the foundation of Phyathai Palace. King Rama VI had always come to inhabit there until His Majesty was sick during A.D. 1925 to the last month of his reign. Then His Majesty went back to Chakrapat Phiman Throne Hall in the Grand Palace until he passed away.

Phyathai Palace used to be the residence of Princess Suvadhana who had been pregnant, Prince Indrasakdi Sachi; King Rama VI's wife, and Sucharit Suda; chief concubine. The importance of Phyathai Palace is that it was the foundation of Dusit Thani; Model of Democracy Town, which King Vajiravudh had been kind enough to use it for testing the democratic system in Thailand, which did not exist anymore. Then, in King Prajadhipok's period, he had been kind enough to fix the palace to be the first-class hotel for foreigners as of King Rama VI's intention to encourage tourism and commerce industry which he had the idea from the Siamese Kingdom Exhibition. At that time Phyathai Palace used to be the first radio station in Thailand, with the initial broadcast on 25th February, 1930. However, the Phyathai Palace Hotel had been shut down after 7 years, on 15th November, 1932 due to the Revolutionary Council who wanted to renovate the palace into the Military Hospital under Royal Thai Army control. It has been renamed to Phra Mongkutklao Hospital till the presents.

At the presents, only the Thewarach Sapharom Throne Hall is left from King Rama V's period. The others famous buildings in King Rama VI's period were Wigoontathepaya Satarn Throne Hall, Wiman Chakri Throne Hall, Srisudhaniwas Throne Hall, Udomwanaporn Throne Hall, Villa Mekkhala Ruji, Roman Park, and Hiranyaphanasoon Shrine. Each name had rhymed e.g. Wigoontathepaya Satarn, Wiman Chakri, Srisudhaniwas, Thewarach Sapharom, Udomwanaporn. The main

characteristic of the architecture of Phiyathai Palace is the tower, while the Phiman Chakri Throne Hall is the spiral-roof. Their interior is decorated with Fresco drawings in western styles.



Figure 98 Angel with music instrument: ceiling decoration in Phiyathai Palace
Source: Pantip, **Phiyathai Palace**, accessed May 4, 2013, available from <http://topicstock.pantip.com/blueplanet/topicstock/2007/07/E5574884/E5574884-26.jpg>

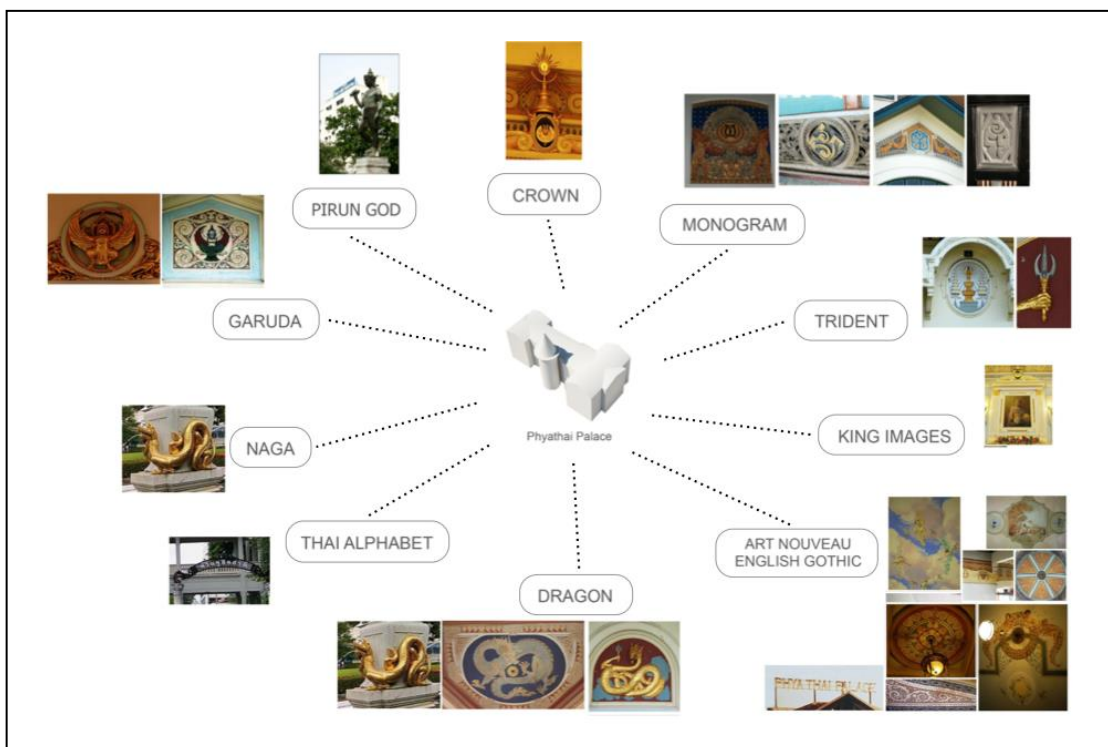


Figure 99 Phayathai Palace – Decoration Analysis

1. The King Vajiravudh's Royal Statue

The King Vajiravudh's Royal Statue was constructed later from a bronzed statue located in front of the car park. The royal statue has a realistic size and full dress uniform with insignia decoration as Ramathibodi.

2. Car Parking

The car park is located at the back of King Vajiravudh's Royal Statue. It has a Neo-Classic building located in front of the Phiman Chakri Throne Hall. The rooftop connecting with Phiman Chakri Throne Hall is used for car parking. The living room is used for the audience with royalty to King Rama VI. At the present, it is rented as the Norasigh Phayathai Coffee Shop.

3. Wigoon Thephayasatarn Throne Hall

Wigoon Thephayasatarn Throne Hall is located to the east of Phiman Chakri Throne Hall which are connected together by co-balcony like they are the same throne. It was constructed with ferro-concrete in a 2-storey building and renovated to have 3 storeys with the bedrooms on the third floor. Downstairs is the hexagon living room. Behind is the meeting room which consists of the Royal Page's bedroom, stair hall, and waiting room. The second and third floors are with private rooms.

4. Phiman Chakri Throne Hall

Phiman Chakri Throne Hall is the principal Throne of Phiyathai Palace. Constructed in King Vajiravudh's period with plaster works of a 2-storey building and have Romanesque combined with Gothic architecture styles. The characteristic is the red dome which used for Royal's Rising when the king pay a visit. The walls nearly the throne's ceiling were decorated with Fresco drawings of beautiful flowers. At the gilded-door, it has been inscribed with "R.R.G" meaning "The Reign of Rama VI" at the top. Phiman Chakri Throne Hall was used for King Rama VI and his queen as residential. The first floor consists of a dining room and public room for the courtier with admired royalty. After it has been renovated to be a hotel, this room is the dining room instead. Upstairs is the main hall that people can make a personal admiration to the royalty. The interior is decorated with European style with a fireplace that has the picture of King Vajiravudh located with the Great Crown of Victory. In one bedroom, the ceiling is decorated with Buddhism scripture's mural that shows the Buddha's footprint. There is also a picture of a dragon representing the reign and king's birthday. In the bedroom, there is a bathroom and a writing room that has a white-wall cabinet that is decorated with monograms. In the

bedroom of King Vajiravudh's wife bedroom is decorated with flower patterns on the ceiling and on top of the wall is decorated with peacocks which are the symbol of the Queen. At the present, it is a place to exhibit the Mahithorn House; one of Dusit Thani's buildings. From the Queen's room, there is a path that connects with Sri Dudha Niwas Throne Hall.

5. Sri Sudha Niwas Throne Hall

Sri Sudha Niwas Throne Hall is located on the west of Phiman Chakru Throne Hall. It is the plaster works of a 2-storey building with Ferro-Concrete construction with a small dome on top. It is formerly known as the principal Throne Hall of the Palace. Afterward it is used for welcoming ladies of the court because the building has all rooms in a group-ordering that is connected to the main hall. The building has been decorated following the Castle European style. The previous name was "Laksamee Philas Throne Hall" which followed by Princess Laksamee Lawan's name and then was changed into Sri Sudha Niwas Throne Hall to the present. Downstairs consist of a dining room, a living room, a stair hall, a Governor's bedroom, a dressing room, a restroom, and an entertainment room. Upstairs consist of 3 groups of bedrooms; east and west used to belong to the royalty, south and north used to belong to the Governors.

6. Thewarach Sapharom Throne Hall

Thewarach Sapharom Throne Hall, assumingly, is constructed when Queen Saovabha Phongsri came to visit Phyathai Palace. The throne had a combination between Classic and Art Nouveau architecture styles that was designed by the Italianist. The building is constructed with a Ferro-Concrete section and the gable roof is decorated with the monograms "S.P" (Saovabha Phongsri). That is the reason that it used to be called "S.P. Throne Hall". The throne hall has a wooden

construction with rectangle shape the size of 12.24 meters, and is divided into 3 parts. The center column width is 6 meters and the others width is 3 meters. The wall has an opened-door to outside that looks like the hall building is decorated with half of the wall-fanlight on the top. Upstairs, there is a balcony follows by a non-symmetry roof shape; the north and south axis are longer than east and west axis. On top of roof, it is decorated with a Roman architectural dome with perforated eaves design. Thewarach Sapharom Throne Hall is used for important ceremonies, and is also the place to welcome the royal guests. It is also used for entertainment purposes.

7. Udom Wanaporn Throne Hall

Udom Wanaporn Throne Hall is located on the east of Wigoonthepaya Satarn Throne Hall. It is the plaster works of a 2-storey building, emphasized with a simple design. It has a Ferro-Concrete construction and Art Nouveau architectural style. At the entrance and staircase, they are decorated with white-glazed tiles. Assumingly, the construction is not a relative of Phiman Chakri Throne Hall. Thus, it used to be the Sucharit Suda (chief concubine) and Princess Suvadhana (Her Royal Highness of King Rama VI)'s residence. Then, a corridor connecting with Wigoonthepaya Satarn Throne Hall at the second floor that can reach to Phiman Chakri Throne Hall has been built. At the present, it is not allowed to access due to it is used for Phramaha Mongkutklao Medical Center.

8. Villa Mekkhala Ruchi

Villa Mekkhala Ruchi is located on the west of Phiman Chakri Throne Hall which is constructed by The King Vajiravudh's intention and is given the royal name, "Villa Udom Wanaporn". The villa is a wooden house of 2 storeys with a European shelter architectural style. The house plan is similar to a wooden house. It has a

main hall at the center and also cottages located alongside. The northern part consists of an engine room, and a dining room. The southern part is a house consisting of a haircut room and a bathroom. The characteristic of the villa is the multiple roofs with the shape of either gable, hip, pyramid or shack. The bathroom has a large semicircle window and is also decorated with painting figured glasses of peacocks, flowers and Art Nouveau geometries. King Vajiravudh had stayed permanently at the villa from 22nd August, 1920. It was the first place for His Majesty to live in for working and planning to construct the contemporary palace. In the construction period, other places in the Grand Palace area had been finished and His Majesty had the royal intention to call the eastern place of Wisoontheephaya Satarn Throne Hall, “Udom Wanaporn Throne Hall”. Then he had given this villa the name “Villa Mekkhala Ruchi”.

9. Hiranya Phanasoon Shrine

Hiranya Phanasoon Shrine is believed to be the God of Hiranya Phanasoon, who was a sturdy man that followed King Rama VI to protect him from danger. When the construction of Phyathai Palace was completed in A.D. 1922, His Majesty had been kind enough to carve the bronze of Hiranya Phanasoon statue as of Thai traditional style and decorated the staff. He had given the ceremony to engage the statue for the protection of Phyathai Palace.

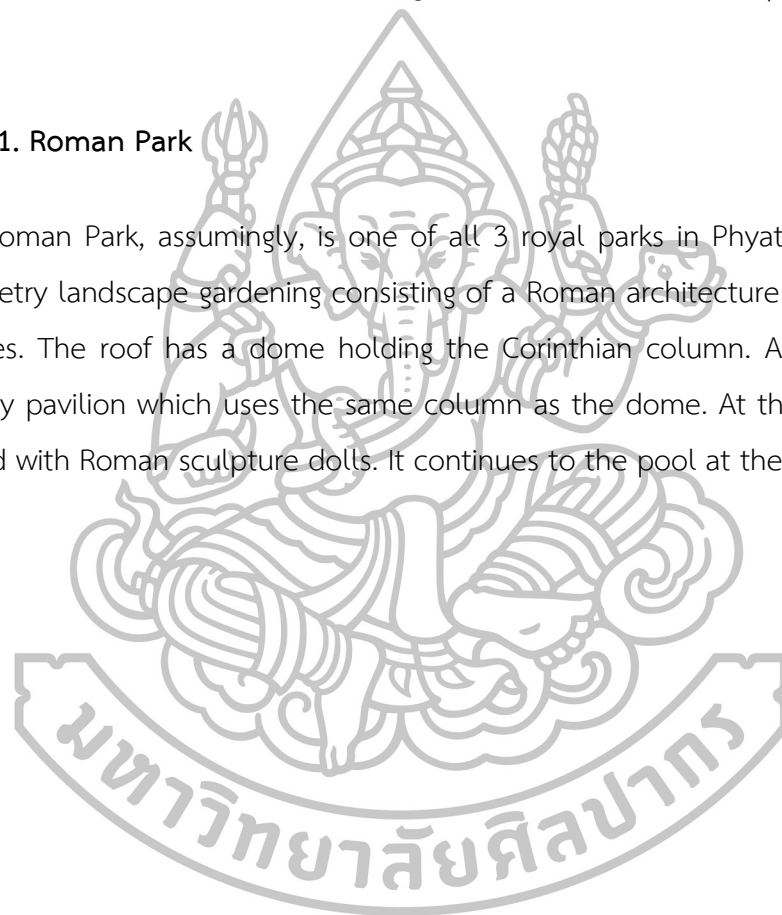
10. Pra Mahanakchina Worawaranusorn Temple

Pra Mahanakchina Worawaranusorn Temple is the foundation place to Pra Mahanakchina Worawaranusorn; the private Buddha image in Phyathai Palace. It is created for charity to King Vajiravudh. This Buddha image is copied from Pra Mahanakchina which His Majesty used to build when he was a monk at Bavorn Niwet Temple. Nak Prok Buddha image represents the clever monk. The Buddha's

characteristic is that he sits on an Asana, legs are placed right over left with calmness, and hands are placed on the lap by right over left. He also has a spreading 7-heads of Naga decoration. This represents the life of the Buddha assumingly after his enlightenment. The guardian (Buddha) had pleasure at the Indian Oak for 7 days and had portent with storms and wind. Naga Micalinda had come to protect him at that time.

11. Roman Park

Roman Park, assumingly, is one of all 3 royal parks in Phayathai Palace. It has a geometry landscape gardening consisting of a Roman architecture pavilion with circle shapes. The roof has a dome holding the Corinthian column. Alongside, is a non-roof airy pavilion which uses the same column as the dome. At the staircase, it is decorated with Roman sculpture dolls. It continues to the pool at the front.²⁹



²⁹ Wikipedia, **Phayatai Palace**, accessed May 4, 2013, available from <https://th.wikipedia.org/wiki/พระราชวังพญาไท>

4.2 Mrigadayavan Palace 1923-1924

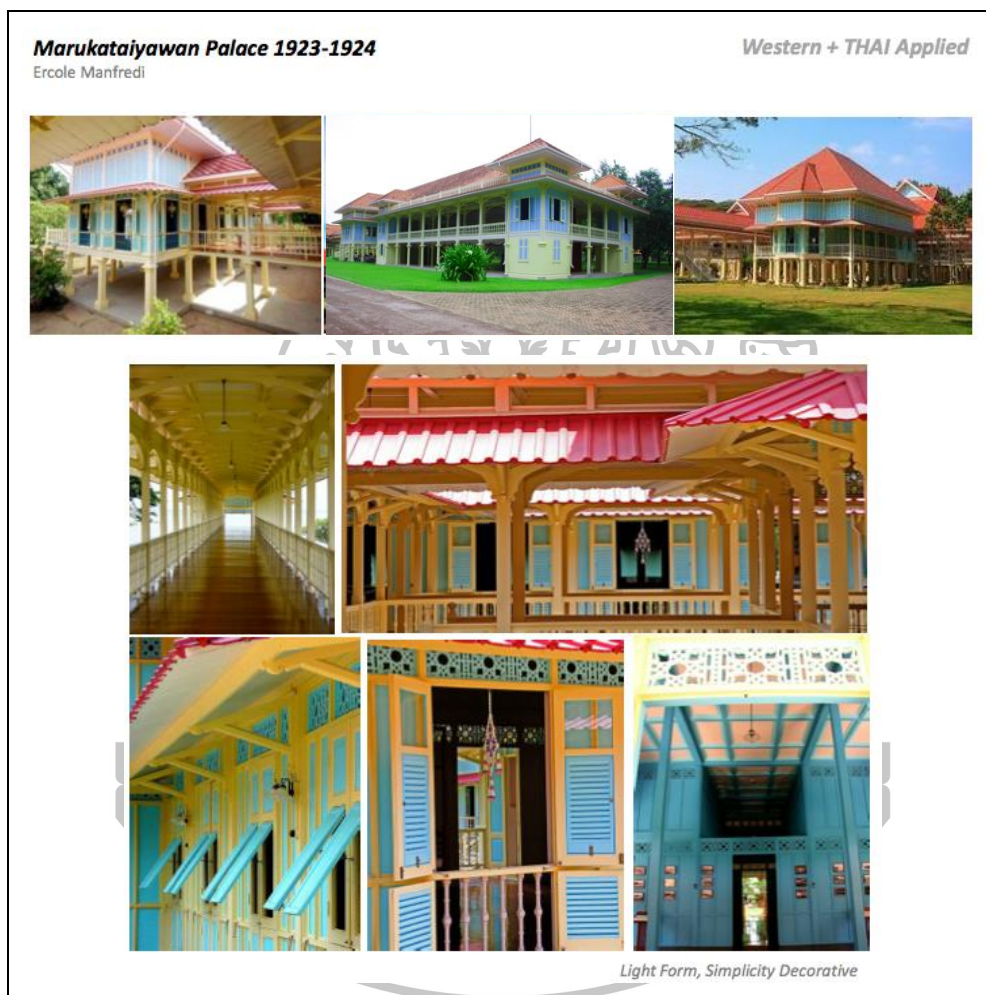


Figure 100 Mrigadayavan Palace decoration

Mrigadayavan Palace took only 1 year to construct with teakwood decoration. It has the combination architecture between Thai tradition and Westernism that is suitable for the climates. The exterior is decorated by Art Deco perforated around the building. This palace is the characteristic of King Rama VI's architecture, which has been delicately designed. Mrigadayavan Palace is the private residence of King Rama VI who, at that time, had a health problem thus the doctor

advised that he should stay in a seaside resort for better environment and fresh air. The King commissioned Mr. E. Forno and Mr. Ercole Manfredi, Italian architects, to design the palace base on his layout and conceptual plan.³⁰

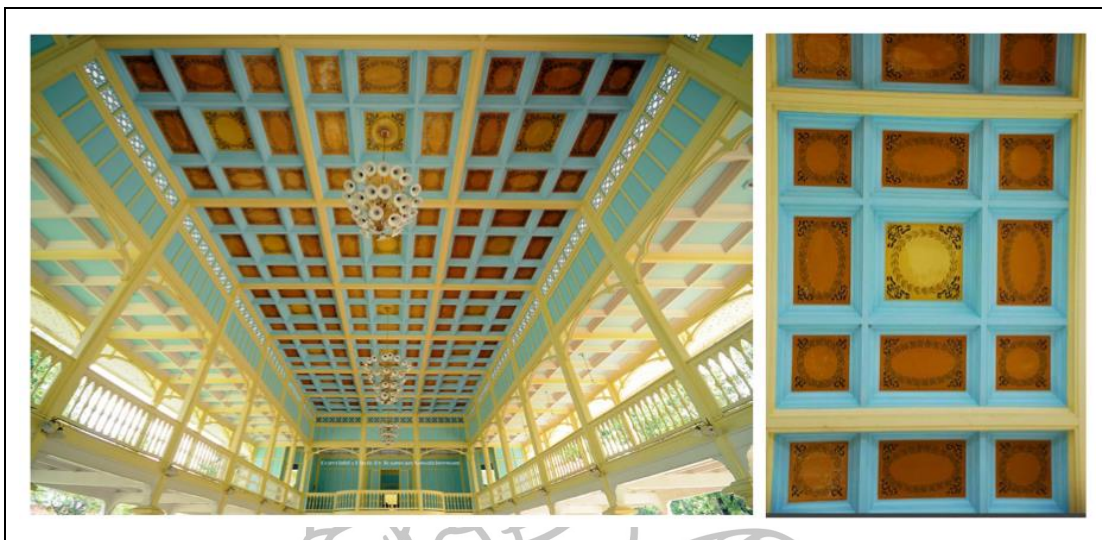


Figure 101 Mrigadayavan Palace: Simple ceiling decoration

Source: Siam Freestyle, **Mrigadayavan Palace**, accessed May 4, 2013, available from http://www.siamfreestyle.com/images/content_images/attraction_images/pcr/pcr_att370006008.jpg

³⁰ The association of Siamese Architects under Royal Patronage, **20 years of the architectural Conservation Award (1982-2002)** On the occasion of the 70th anniversary of the Association of Siamese Architects under Royal Patronage, 230.

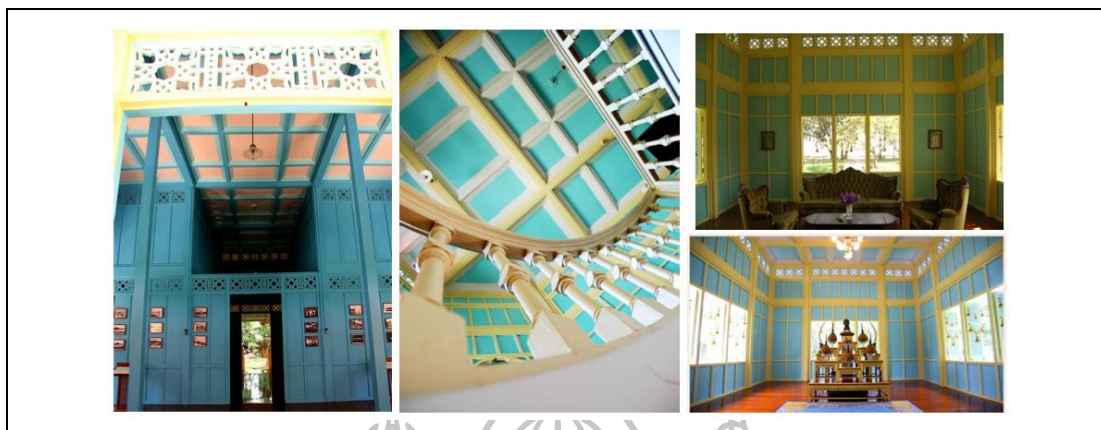


Figure 102 Mrigadayavan Palace: Simple decorative ornament

Mrigadayavan Palace is the simplest design as of the King Vajiravudh's intention in order to save budget. His Majesty used to visit there 2 times, first in A.D.1924 for 3 months and second time in the same year. After that, His Majesty passed away 5 months later at the Grand Palace.³¹

Mrigadayavan Palace's architecture are applied Thai Art, constructed with teakwood as a 2-storey airy building. There is a high space under the palace and it is decorated with cement downstairs. Also, the Thai hip roof pattern with cement tiles is used for decorations.³²

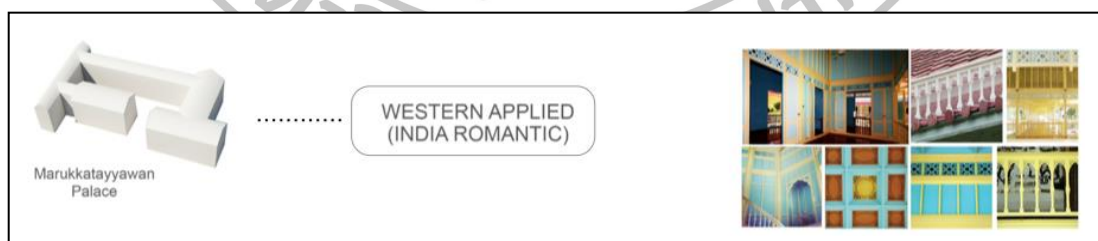


Figure 103 Mrigadayavan Palace – Decoration Analysis

³¹ Wikipedia, **Mrigadayavan Palace**, accessed May 4, 2013, available from [https:// th.wikipedia.org/wiki/พระราชวังเวศน์มฤคทายวัน](https://th.wikipedia.org/wiki/พระราชวังเวศน์มฤคทายวัน)

³² Mrigadayavan, **History**, accessed May 4, 2013, available from <http://www.mrigadayavan.or.th/history.php>

4.3 Nongkarn Samorsorn Throne Hall / 1924



Figure 104 Nongkarn Samorsorn Throne Hall

Source: 4Shard, **Nongkarn Samorsorn Throne Hall**, accessed May 4, 2013, available from http://dc777.4shared.com/img/zK_HfRbJba/s7/14a493f5518/ _online



Figure 105 Nongkarn Samorsorn Throne Hall Interior decoration (1)

(a) Royal funeral rite in Nongkarnsamorsorn

(b) Official ceremony in Nongkarnsamorsorn

Source: 4Shard, **Nongkarn Samorsorn Throne Hall**, accessed May 4, 2013, available from <http://dc719.4shared.com/img/TToP4EZFba/s7/14a493f0ae0/> _online

: Pantip, **Official ceremony in Nongkarnsamorsorn**, accessed May 4, 2013, available from <http://topicstock.pantip.com/library/topicstock/2009/09/K8286637/K8286637-32.jpg>

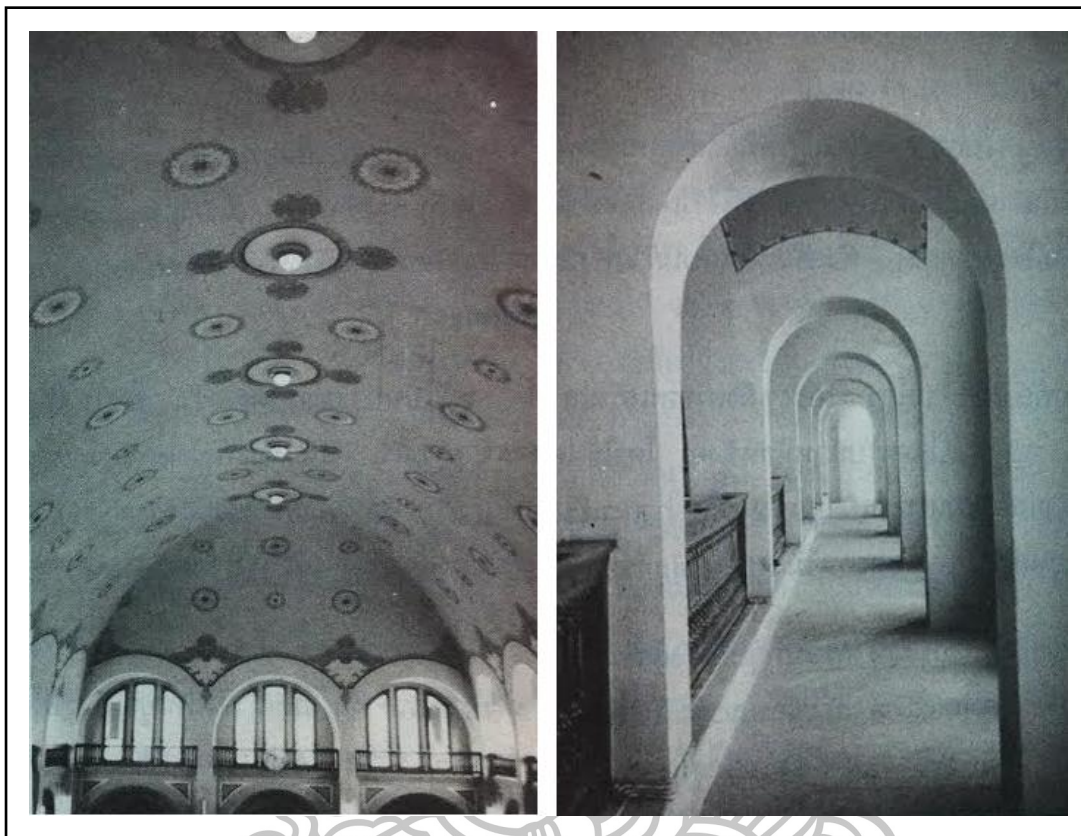


Figure 106 Nongkarn Samorsorn Throne Hall Interior decoration (2)

Source: Nangnoi Saksri, **Palace and Royal Residences in Bangkok (1782 A.D.-1982 A.D.)** (Bangkok: Chulalongkorn University, 1983).



Figure 107 Nongkarn Samorsorn Throne Hall Interior decoration (3)

Source: Nangnoi Saksri, **Palace and Royal Residences in Bangkok (1782 A.D.-1982 A.D.)** (Bangkok: Chulalongkorn University, 1983).

Nongkran Samorsorn Throne Hall is the 2 storey throne located next to the Boromphiman Throne Hall. It has a private throne room served as a dining room. It is called “The Private Throne Hall”. Nongkran Samorsorn Throne Hall had often been used for making important ceremonies, e.g. Royal House Warming ceremony and Royal Tonsure ceremony. However, Nongkran Samorsorn Throne Hall was demolished afterwards.

In King Vajiravudh’s period, he had constructed a throne room within Suan Sunantha in A.D.1924. The room is used as a public throne room. His Majesty called it “Nongkran Samorsorn Throne Hall”. Therefore, this name then exists at Suan Sunantha, which this throne hall is used to serve all the royal family. Nongkran Samorsorn Throne Hall is normally used for royal charities or royal festivals. At the presents, it is with the responsibility of Internal Security Affairs Bureau, Department of Provincial Administration.³³

The interior architecture of Nongkran Samorsorn Throne Hall comes with a main Throne Hall, a Ferro-Concrete construction, a shell balcony, and a gallery which covers the entire hall. It uses arched-construction for roof loading distribution. It is decorated with a stucco on top of the balcony pillars and arched-wall in between. It is also decorated with Fresco drawings on top and wooden doors on the bottom. There are also point-arch window frames like those of Saint Mark Church, Italy. Nongkran Samorsorn Throne Hall is very important in term of Thailand’s evolution architecture.³⁴

³³ Wikipedia, **Nongkarn Samorsorn Throne Hall**, accessed May 4, 2013, available from <https://th.m.wikipedia.org/wiki/วังสวนสุนันทา>

³⁴ Source: Nangnoi Saksri, **Palace and Royal Residences in Bangkok (1782 A.D.-1982 A.D.)** (Bangkok: Chulalongkorn University, 1983), 396-398.



Figure 108 Nongkarn Samorsorn Throne Hall – Decoration Analysis

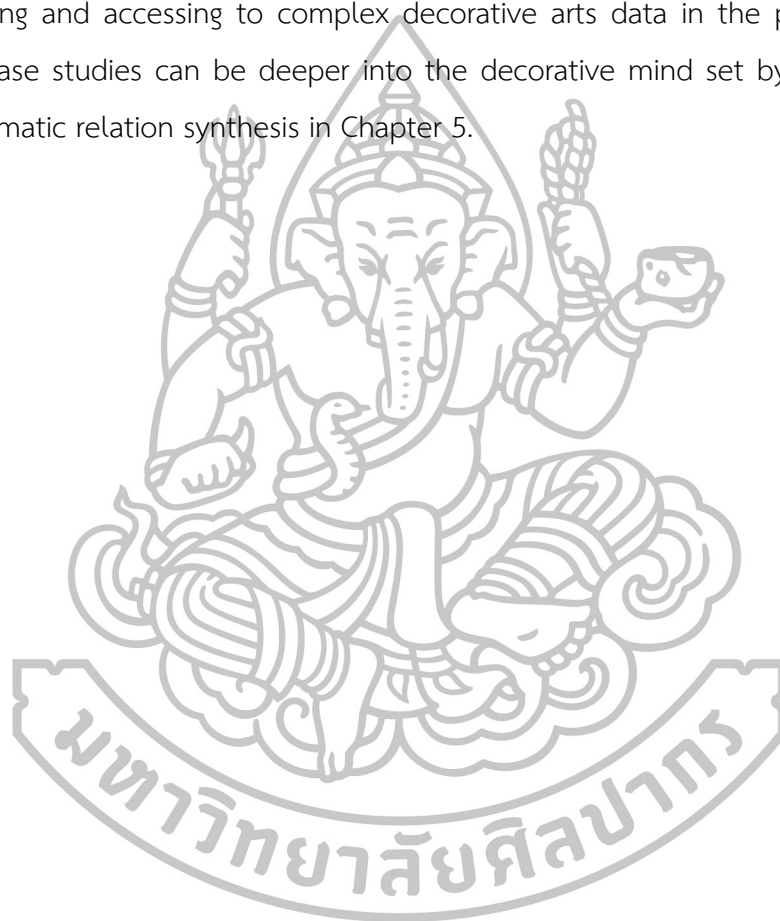
The samples' specification from the author's research of secondary documents and fieldwork studies in is to find out about the decorative arts physic. From all four samples that existed in the western building's details in each group, they have the criteria for the sample selection which can be considered as follows:

1. The perfection of building, place which had maintenances continuously.
2. The perfection of references document in each place.
3. Possibility to access each place.
4. The period continuously or joint of transformation period from Italianist that work together and had pass on knowledge between each period.

5 Conclusion

On the documentary research, data collection, and field works, the data has been analyzed by a decorative semiotic approach. All evidences represented the fluctuation of decorative signifiers in each case study, which were adopted following the Siam elite's policy at that moment as the civilization. For this reason, the researcher could show how the signifiers work in the structural of signification of western buildings by deconstructing, dispersing, and distinguishing all signifiers or units to become a quite simple meaning that showed in the decoration analysis.

In fact, there are 4 groups of signification worked, moved, and communicated inside the physic of Siam western buildings between A.D.1876-1932. It was truly the core of Siam decorative arts in civilization. Siam western buildings are the Siam royal thought containers. All clear evidences, which show the relationship of the 4 groups of signification as mentioned in Chapter 3, are crucial for understanding and accessing to complex decorative arts data in the period of the study. All case studies can be deeper into the decorative mind set by syntagmatic and paradigmatic relation synthesis in Chapter 5.



Chapter 5

Data Analysis & Discussion

1. Introduction

“The decorative exposition; structural and containing content, if not considered its in term of decoration so we’re not enlighten.”

From documents of historical studies and primary questionnaires analysis, it can be noted that the politics and government were the major influences of the decorative arts development, which derived from 1. Western Colonization, 2. Siam Elite’s need of reformation. Although the author has been acknowledged with well-known information, however, not in term of the differences of the art contents, the author refers only the structures of the arts that influence it in this study. This research mentions only the major influences of the decorative arts and Siam Reformation (A.D.1897-1932).

Siam ideal traces of the decorative arts from A.D. 1867-1932 had been continuously developed from Traditionalism Decoration, which was based from Buddhism Ideal. The significant influence was “Tri-Bhum; the literary work refer to the decorative arts development”, and became the unique artworks for Siam.

Although Siam emphasized both Traditionalism and Modernity, it also contacted China for commercial and influential arts to adapt with its buildings. There was a belief of that Siam had been controlled by “Siam Elite, the group to give chances for international culture to improve artworks in the country and modernize them also”. Some outstanding artworks still remains in the present such as “the Grand Palace; a place for the King of Rattanakosin to live”. Not only the Grand Palace, but the Chinese culture is also represented in religion places such as cathedrals and temples. Chineseism might not have many influences in Siam

because the faith and belief of its art structure was similar to Buddhism. Besides, Siamese respected Chineseism more than others. Moreover, the next era, Westernism, the art structure was even more different. Also, it had a short period of time to learn Siam Reformation in order to avoid Western Colonization.

The structures of arts had slightly changed in the era of the King Chao Fah Mongkut. The palace and government buildings had been decorated in Western style, which had been rapidly increased in the era of the King Chulalongkorn. Although Siam had the campaign of Nationalism in the era of King Vajiravudh, however Westernism still had influences. Thus, in the King Vajiravudh Era, Siam had accepted Westernism, Traditionalism, and Contemporary Art all together. The Contemporary Art had become the core of Traditionalism development with the new style. Although it was overwhelm in the King Vajiravudh Era, it stopped in the King of Prajadhipok Era because of the Reformation in A.D.1932. As a result, the decorative arts had ended, remaining only the traces of arts in many buildings, which are still being maintained till today.

The important study, to find the meanings of the Secondary Design, separates the process of analysis between architectural and decorative arts in term of function. It is done by architectural emphasis in space and Decorative Arts emphasis in the Aesthetic admiration. The author has explained and analyzed the decorative arts' physical changes in A.D.1876-1932, by separating each era that had major development which impacted the Siam Elite's passion in the next chapter.

2. Classification major factor to impact the Decorative Art Ideal Structure in A.D.1876-1932.

Siam had been in contact with the westerners for a long time; for commercial, diplomacy and religion. Thus, we cannot conclude that Westernism lead to the changes of the ideal structure in Siam, especially in A.D. 1876-1932, if it did not have both topics of colonization and paradigm shifts. The paradigm shift is the politics reformation that had become the main factor which impacted the attitude, value and political ideal, especially the design perception. For over decades that

Westernism had become the key driver to dominate Siam in term of “civilization” by encouraging the capital development.

The idea of Siam Elite between the supporters and protestors to maintain independent had become the art and design that influenced Siam’s decorative arts; buildings and cultural objects representing modernity and significant. The diplomacy role of Siam elite, not only represented the ideal of responding to their preference and aesthetic of residential, but also the modernity or any definition that refer to their expectation that they retained. That was the main topic which directly impacted the paradigm shift of Siam elite and Italian technicians. For the independent variable and dependent variable that become the truth of civilized decoration, it initially occurred among the overwhelming traditionalism of Siamese.

The author has concluded the main factors of paradigm shift and Siam elite in order to make perceptions toward them. Alongside the changes of social significant structure that impacted the paradigm shift are the followings: **1.Changing of Religion Structure**; which emphasizes the Dhammayuttika, **2.Changing of Politics Structure**; Siam Elite’s Role to learn Westernism preference and aesthetic continuously, **3.Impact from Outside**; colonization that cause a crisis to the opportunities.

The researcher has classified the analysis approach in four eras as follows:

1. A.D. 1876-1896; The beginning of Westernism and Tradtionalism that contain clear evidences in term of Design Phenomenon.
2. A.D.1897-1906; when civilization began to determine the decorative arts style; the era of the influences of western building styles.
3. A.D.1907-1916; Siam elite turned to perfectionism by adapting the Italianism Ideal to make their preference and aesthetic.
4. A.D.1917-1932; the era to find the unique among the overwhelming Westernism influences.

The adaptation of decorative arts to give new value to the country while still maintaining the value of traditionalism occurred in the end of the reformation

era. These important changes left traces that represent the Siam elite's ambition to maintain traditionalism and adapt other values. The author has analyzed four eras altogether to find out the paradigm shift's process in term of ideal, mind, and illusion. Factors that explain the design phenomenon; incubation, filtration, acceptance and integration to the changes of the paradigm shift.

These factors classified the decorative arts that influenced Siam's paradigm shift into various styles. Historical documents and specialists pointed out that they included Neo Classic, Art Nouveau, Stile Liberty, Renaissance, Gothic, Venetian Gothic, etc. We can notice that these western decorative arts come to the core of decorative thought in Siam. In other words, "Siam elite lead to change and classify to make its preference and aesthetic". This topic was analyzed from several of decorative arts buildings that had been chosen, which were not involved with trend. Therefore, the Siam elite's preference and aesthetic were the major topics to the analysis of the process. They also showed the personalized Ideal among the overwhelming civilization.

The examples of Westernism adaptation and the application to build the capital and make new Siam elite's Image were all screened, determined, and controlled. The historical noticed from the studies showed the ideal conflict between the leader and the follower about how to make Westernism decorative arts successful. It seems to have more meaning than that of the preference and aesthetic analysis alone. We can consider aecorative arts from the details of Westernism buildings which were clearly difference from original ones. From the physical differences between the original and the apparent buildings, if we consider the structural contents in decorative arts, we can see the value in these significant buildings. In this study, it is the author's Idea and need to confirm that not only the adaptation and application from the westerners, but the core value from the Royal Institution and religion also remained with significant details. However, it is somehow used for "civilization measurement" by Westernism.

All of the decorative arts buildings within Westernism patterns contained significant details of the Royal Institution and religion. Although they mostly design in western style, the “significant” of details in these buildings represented the personal decorative arts; the Royal Institution or Siam elite. Superficial analysis has made researchers ignore those significant details. However, decorative arts structure analysis can make us understand the elements relationship within the structure. Classification of each case study can indicate the difference of: **1. Times key variable**; experienced from Siam Elite to decorative arts development, **2. Varieties of Western Arts**; varieties to build and apply decorative arts to palaces, villas, throne halls, and official places, which are difference from each others. **3. Westernism and Italianism influenced**; had the effect on the Siam elite’s paradigm shift. In other words, “Italianism especially influences the design and paradigm shift as the advisor of the Siam elite”.

Major buildings had been continuously renovated due to deterioration. Many places had been demolished, while many others had been adjusted and contorted. The author has conducted the research and considered traditionalism buildings simultaneously in order to analyze the decorative paradigm shift properly. The author has given the priority of the trends of decorative arts in Siam that were influenced by Italianism at the studying periods. Also, the author has been influenced by other sources such as England; John Clunich, and Germany; Carl Dohring. However, the difference between Italianism and others is that it has team work and the ability to pass on knowledge. The perception of culture and environment in Siam had been the same for a long time as others above. Besides, the diplomatic relation and royal familiarity were the drive to admit them because Italianism presented friendliness. Moreover, the Italianism’s benefaction had become the modern decorative arts basis in Siam which revealed the Italianism significant as the “Siam headmaster”.

Italianism rotation in Siam is apparent with time and even relation with the significant of the reorganization by the Siam elite. Especially, the King’s visit and inspection of foreign countries had brought Siam’s reorganization. However, the

researcher wants to seek for fact of the paradigm that was significant to the change of decorative arts. The determination of decorative arts was considered to be the secondary context that was linked to the Siam elite's ideal in term of phenomenon which brought on the respect to change and make by their own. The ideal's combination is a complex data. Thus, the next topic to consider is the design value comprehension that link to the ideal synthesis. As of historical data, specialists have made suggestions about Italianism that influenced Siam during the reign of King Chulalongkorn's construction and design. They were teamwork projected and also understood by the four periods as follows:

3. Scope of study / Building's Case Study were divided in 3 steps

3.1 The Italian continuity; The Westernism Buildings designed by Italianism. That co-worker with Siam Elite.

Although at the beginning, the Italianism was insufficient to serve the royal court. By the way, they grew on slowly along with the authorization responsibility from the royal court which could rely on them to make value creation in the significant building design continuously. The Siam elite had also passed on knowledge and ideal to them during each project.

3.2 Data accessible.

The author has found documentary research and fieldwork research with accurate information for the building's case study. However, specific fieldwork research needs to be done carefully due to the inapplicability of documentary research. So fieldwork research must be important.

3.3 The Origination of case study.

As time goes by, buildings' physical features were also depreciated. It could be renovated partially. Therefore, the author realizes that the original building's case study should be examined. If anything changes, the author will research the least changing.

Westernism buildings bring on the civilization by the Siam elite when occurred in the reformation period. Many westerners such as John Clunich from

England, Carl Dohring from Germany and groups of Italianist were the influence. The dissertation had deeply analyzed, studied, and focused on Italian as of decorative arts' discourse in the royal court. The first person with a dominant role was Joachim Grass. And others grew on slowly. The table xx indicates the movement of Italianist who influenced the Siam elite to specify, adapt, and build the ideal integration that bring on the ornament and decorative art's physical changing in the case study. The author's priority is to analyze by classifying the periods which used the social criterion and revolution to divide the four periods' case study as reviewed. It is explained in the next chapter. To indicate the ideal paradigm shift could explain later to Siam decorative art's paradigm shift in A.D.1876-1932. In each period were very significant.

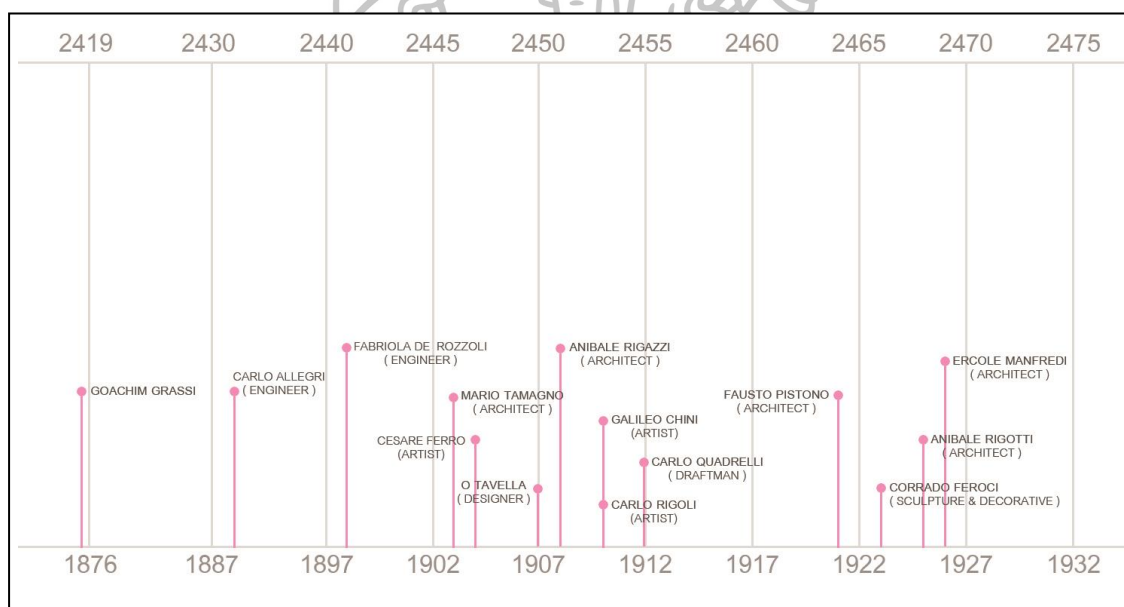


Figure 109 Italian technician at the court of Siam (circulation)

From figure 90, It seems to be the phenomena or exhibition or popularity of Italian technician in the elite's organization. We can know that Italianist had moved and passed on knowledge together during the period. This continuity had brought on the "truth" for them for the major Westernist to work continuously in Siam. This period was significant to the ideal influence and also met the Siam elite's demand throughout Westernism.

4. Siam decorative art in western building analytical as divided as 4 period of study
 (Acceptance 1876-1896 / Variation 1897-1906 / Filtration 1907-1916 /
 Integration 1917-1932)

**4.1 The incubation & acceptance; the contrasting of colonialism and
 Traditionalism in ornament composition / 1st period study: 1876-1896**

Wat Niwet Thammaprawat¹, Varophas Piman Throne², the Ministry of Defense³, and the Department of Military survey⁴; They were in the first period of the study from all 4 periods, which were designed and built by Mr. Goachim Grassi⁵ and Mr. Stefano Cardu⁶, the Italian technician, under the control of Siam's monarchy. The decorations of these buildings were directly associated with the system of thoughts of the elite who were the cornerstone of Thailand's art and culture. Thus, the study of this first group case study was particularly important to understand the appearance of the paradigm of decorative arts at the time of the study (time of change / revolution / civilize to modernize the capital) the description about the elite's attitude or position to the threat against the nation posed and; the acceptance of the western influence whether conducted intentionally or not. However, the answers were crucial to the selection process, acceptance, combined design, and the results of the design process of decorative arts. The ornament and decorative arts of each western building was not created by the need to imitate the

¹ Gothic temple where elite use for sacred buddhism rite in Bang Pa In, Ayuttaya province. see Peerasri Pohwathong, **Architecture in the reign of King Chulalongkorn** (Bangkok: Ammarin Printing and Publishing, 2553), 266-269.

² The Throne Hall, part of the Bang Pa In Palace. see Somchart Jungsiriarruk, **Western Architectures in Siam, Age of King Rama IV - B.E. 2480** (Bangkok: Ammarin Printing & Publishing, 2010), 136-9.

³ The official place. see *ibid.*, 354-357.

⁴ The official place. see *ibid.*, 370-371.

⁵ Gioachino Grassi or Goachim Grassi. *ibid.*, 91.

⁶ Stefano cardo had less mentioned for the participation in some western building design, only name referenced.

original, but to express the elite's need to combine and create new elements perception in the decorative arts during the time. It was the crossroads of the development of beauty or aesthetics of new ways of housing decoration (conservation + modernism), along with the advance in the innovation and western architecture ideology.

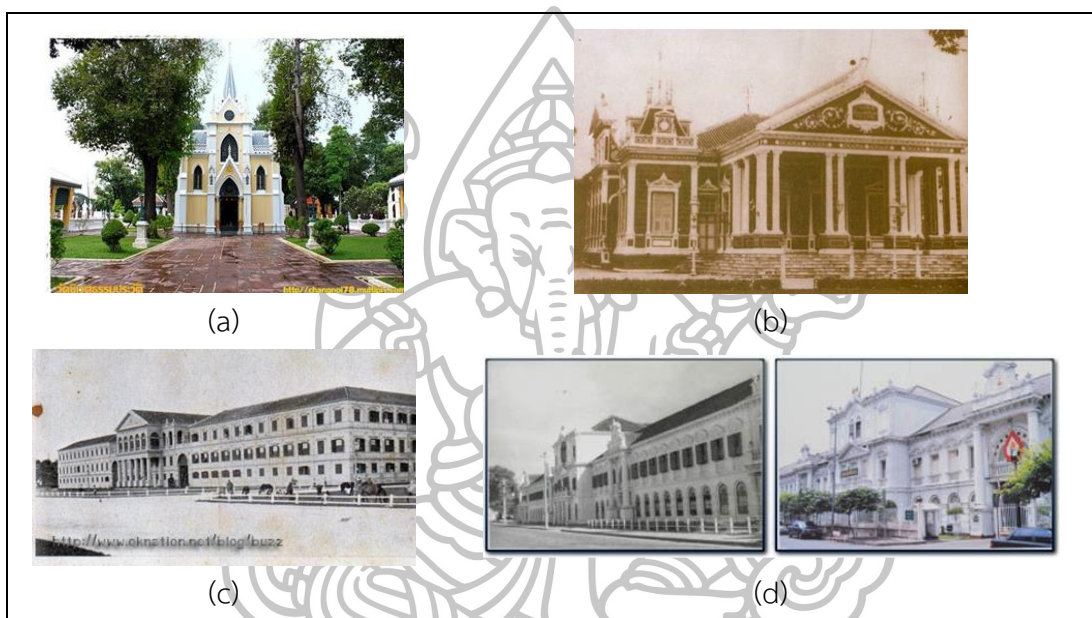


Figure 110 the case study 1 (AD 1876–1896)

- (a) Wat Niwetthammaprawat
- (b) Varophaspiman Throne Hall
- (c) Military official
- (d) Military survey department

Source: Wikispace, **Wat Niwetthammaprawat**, accessed May 4, 2013, available from <http://siriket54a.wikispaces.com/file/view/9666.jpg/298727672/549x406/9666.jpg>

: **Varophaspiman Throne Hall**, accessed May 4, 2013, available from <http://static.tlcdn4.com/data/11/pictures/0213/02-28-2013/p17kg2s9p21rov1gsh1ub7o41110c7.jpg>

: OK Nation, **Military official**, accessed May 4, 2013, available from http://www.oknation.net/blog/home/blog_data/178/25178/images/21_6_52Voradis2/Scan10248.jpg

: OK Nation, **Military survey department**, accessed May 4, 2013, available from http://www.oknation.net/blog/home/user_data/file_data/201305/17/64939752a.jpg

From Figure 110, the case study 1 (AD 1876–1896) about the buildings built in the past 30 years in the reign of King Chulalongkorn, designers, architects or engineers from the West were imported; including Mr. Goachim Grassi, an important Italian engineer who highly contributed to the development of the western buildings during this time. If we questioned about the physical appearance of the western buildings built during this period of time, and brought western-styled art into consideration, we might find some answers linked to the subject of comparison or interpretation by the center from the external world to supplement the process of finding the answers in the Siamese society. Most of the styles during this time were Neo-Classic, Colonialism, and Gothic, according to the external characteristics cited by many experts. However, the discourse made in the society and became the important point of this paper was the signifiers occurred within the decorative arts of the western buildings. The author has used the interpretation of all data obtained about the conclusion of the current discourse in the Thai society whether it could completely and effectively answer the real questions or understood the system of the thoughts of the work arising from the internal incubation.

The question about the foundation of the idea, core matter, essence of the design, the source of the trends of culture or set of ideas that determined the decorative arts in the western buildings created concretely and visually challenged the eye of the Siamese elite in the past. As the traditional works were still robust, the challenge was extreme individualism of the Siamese decorative arts occurred during the time became such a challenging educational cognition at the time of this cross cultural study.

The author created a framework of the western buildings during the beginning of their physical changes in the early period of the reign of King Chulalongkorn, AD 1867-1897. The western buildings of the study were composed of Wat Niwet Thammaprawat, Varophas Piman Throne, Ministry of Defense, and Department of Military Maps; all were built by Italian technicians who played a key role in design and construction them in collaboration with the Siamese elite. The 4 western buildings had interesting unique characteristics of the combination between

Westernism arts and Siamese traditional arts. The details of the decorative arts of each building obviously varied in types, characteristics, and practical purposes.

Although the physical appearance was entirely different, the process of signification of all the 4 western buildings had the structure of thoughts related to the details of the 4 semiotic groups together. The author would analyze the relatives between the syntagmatic structural and paradigmatic structural relation to find the relative significance of the system of the decorative arts in all the buildings in the case study, shown in the analysis table as follows.

Table 3 Syntagmatic and paradigmatic relation in O&DA signifier, 1st period: 1876 -1896

name / type	Religious / Rite	Power / Monarchy	Nation / Racial	Colonialism / Modernity
1. Wat Niwet Dhamma Prawat	Bhudha image, Khom scripts	Emblem of state, crown, King portrait stainglass	Thai alphabet	Neo Gothic
2. Warophasphiman Throne Hall	Erawan, U Naa Lohm	crown, King basrelief	Thai alphabet	Neoclassic
3. Military official	Sigha, Kodchasi, Pali, U Naa Lohm	crown, Jakri on erawan emblem	Thai alphabet	Neoclassic
4. Military survey department	x	crown, Jakri on erawan emblem, emblem of state, dagger, Monogram	Thai alphabet	Neoclassic

From the table, referred to the physical decoration in each case study, we could clearly see the relationship between the common significations of various signifiers within the system of thoughts in each western building. The significance appeared on this group of the western buildings were related to the system of thoughts of the elite, and emphasized that “The Siamese elite did not lose their independence of thoughts.” but they are under operation.

Incubation was the author’s defined terminology to the forms of the systems of thought to Siamese decorative arts in the period of time when groups of thoughts from the West were transferred into Siam; it would be specifically discussed in terms of decorative arts. The adopted thoughts during the studied period did not aim to copy or imitate the styles, but the creative activities driven by the elite occurred. Unfamiliar perspective and limited experience about the knowledge of the West, the designs on the western buildings were made and supported by the combination between the old and the new knowledge together; the combination might be caused by the elite’s intentional or unintentional ideas.

However, the results became the norm of thoughts, a map of the ideas of the elite reacted to the West acknowledgement, interpretation and results implementation from this critical set of cognitive processes. This very important period was the beginning of the introduction of western culture as a part of national development; the discourse on the subject led to the goal of civilization.

When the changes caused by the common appearance of decorative arts on the western buildings at this time, the combination between the traditional arts and the Westernism, if just the appearing images were taken into consideration, we might be misled by the overall cover and coating of the western decorative arts that the West progress was only imitated for political benefits. Moreover, the hypothesis might cause a serious conflict when we considered the decorative art in the dimension of the signification process of the western buildings in Siam.

From the analysis of the conceptual process of the mold variations of the shared cultural characteristics needed by the elite, we could not reject the

importance of the Italian artists / technicians / designers who translated abstract thoughts into the concrete ones. For this reason, the analysis did not identify humanism importance, but it focused on knowledge about designs and systems of thoughts arose in the Siamese western buildings during the change of the country. It was dramatically important as a vital cog linking fantasy and reality, that the author praised along with the elite's system of thoughts.

The consideration, changes of thought, like a flip of a hand, were vulnerable and challenging to the traditional society; the rawness of thoughts carried out in the manner of containing with an emphasis on harmony (the dimension of signification) or the composition of decorative arts were brave and risky to break out the traditional decoration to reduce or minimize the role of the trend in traditional Siamese society. On the other hand, the form of the western work, appeared in the period of the study, was truncated and reduced. To adapt the decoration of the two trends might be carried away with the pressure of social situation, or various limitations. Thus, we could see that the form or family of the Western arts was simple and not complicated; had the composition of the decorative arts originated from merging and combination; and it was very useful for the study process of the system of thoughts connected with the decorative arts during the period.

The decorative arts without refinement and association to modern innovations of the western society became advantageous at the first stage. However, having taken them into consideration, we could see that some common characteristics of the traditional and western artworks had clear alienation in physical dimension. We saw certain keys of decorative elements transferred from Siamese conservative works co-existed with western element in the western buildings. The key factors of such phenomena were objectives, intention or thought system (consciously / sub-consciously), and beliefs of the elite who still desired to link and continued the traditions to the spirit of arts for the living field.

From the table of analysis, we could see the selection of ornaments for the signifiers' significance in the ritual group on decorative details outstandingly and independently visual alienation; they were the signifiers that could clearly distinguish the styles. The signifiers appeared in the signification system of the western buildings

in the period of the study were namely, various Buddha images, Erawan elephant⁷, singha⁸, kodchasi⁹, Khom scripts¹⁰, U-naa lohm¹¹, etc. These signifiers, or the decorative elements, on the buildings clearly linked to the conservative group of thoughts that linked to the story of faith and rites in Buddhism, Brahman, foundation of Siamese's ideas since the ancient time continually to the period of the study; they still appeared obviously in the western buildings, such as thought imprint, system of thoughts at the level of sub-consciousness of the Siamese elite, beliefs in religious, sacred items, luck, and even gods. Even though some of these original signifiers were transformed or truncated, the design content was still the same.

The reason mentioned, the investigated facts from some relating information and the signification system in decorative arts, are found sifting. The selection and truncation of the conservative decorative arts elements in the early Rattanakosin era were developed with the styles from the late Ayuttaya era by truncation to have content and significance, and then integrated them with the innovative design of the West. Then, they were easy to be touched or accessed to become the developed signifiers as "the simple communication from Siamese decorative traditional complication." The author has created a framework that link with the signification of decorative arts in intangible with forms; the physical of decorative art in tangible together for the reader to understand in dimension of discursive decoration as complex with semiotic synthesis.

⁷ Erawan elephant was the Indra God's vehicle with 33 heads and each head have 7 ivories.

⁸ Himmapan animal with graceful and respect with fear. They are various types creation by Thai artists.

⁹ Kodchasi is hybrid Sigha, with Sigha (lion) body and elephant head with powerful.

¹⁰ Mostly founded in Buddhism bible, ancient medical book, ancient spell or magic archieve in central of Thailand mostly.

¹¹ Symbolic of Luck in Brahma Hiddu, It's mean the third eye of SIVE. (the great god)

4.1.1 1st period 1876-1896 / design visual and structure of contents

definition

The key crystallized thoughts, driving the dynamics in decorative arts, critically affected the changes of the condition and the system of thoughts of the Siamese elite as mentioned. Another key was the flexibility of the elites who were broad minded enough to truncate some key decorative elements and reduce the conservative complexity, detailed elements, and some significance, such as assumed gods (from the abstract to the concrete ones who could be touched and experienced more than the ones in the early Rattanakosin era and were worshiped during the reign of King Rama 1-4 when the upper-class and supported elites all had intention of maintaining the religion and the assumed gods, which were united into the same institute, and shared signification in decorative arts for a long time) until the late 19. These gods became something more familiar reached or understood by the people in the society in the past, the gods that which once were known in the distance world. Now the idea can be easily reached and understood. All were linked to the changes until they met their equilibrium and had the key common point in the extremely different poles of the decorative arts.

For the case studies, highlighted Wat Niwet Thammaprawat, the western building was built to be a temple for religious activities of Bang Pa In palace, Ayutthaya. This Buddhism building (object) was completely Westernism coating; and among the main decorative arts, there were some decorative elements mixed at important places, to create and communicate the significance of the building, around the area, in all planes. The structure of the signification with units or signifiers, decoration and important items can be analyzed by issues as follows.



Figure 111 Comparative between traditional Buddhism decorative in the grand palace with Neo-siam decoration in Wat Niwet

- (a) Traditional decoration with fully Traiphum decorative contents
- (b) Decorative content underneath the Civilization policy in Wat Niwetthammaprawat

THE RESEARCH FINDINGS 01 about the core of Buddhism are the elite clearly needed to maintain the key principles of Buddhism - the national religion, and Brahman ritual symbols, as the core of the decorative contents on the western buildings. The decoration of the conservative religious buildings had complex signification of the signifiers and other decorative elements, originated from Buddhism ideals, beliefs, and native imagination (Trai-phum; three world) even though some various complex signifiers of the signification in Siamese decorative arts traditionalism appeared in Wat Niwet Thammaprawat were also truncated. However, a lot of decorative details still remain for the necessary of communication.

THE RESEARCH FINDINGS 02 is about the decorative functions which are the selection of Buddhism signifiers in the functions and arrangement of the element composition. From figure 112, for the functional part, the building of the main Lord Buddha image for the significance of Wat Niwet Thammaprawat has created the roles of protection and fulfillment for Buddhists. For the arrangement, the use of Lord Buddha images as parts of decorative structure according to the idea of Buddhist arts, and the systematic collocation; use of sacred statues decorated at important places

of western buildings, was usually practiced. To use the principal Lord Buddha image was not only the beginning point of the investigation, but it was also the beginning point of the signification process which could be accessed easily by a general information receiver, and could recognize the objectives of this cultural object.



Figure 112 The Religious ornament in Wat Niwetthammaprawat Decoration

- (a) Main Lord Buddha
- (b) Buddha at the interior decorative corner settlement
- (c) Indra God (left) & Phra Panjasighakorn (right)
- (d) Buddha image with Naga

The placement of secondary Lord Buddha images at the cornered column poles suits as the protectors of the four directions. The placement of the Indra¹² and Phra Panjasingkorn¹³ images at the entrance creates the obvious primary significance to the building, which are the practical objectives. Moreover, there were Lord Buddha statues in different positions such as the seated Buddha under the Naga position, etc., placed around the temple under the Neo-Gothic ornament. They reflect the philosophy of the elite of “maintaining but truncating the excess clutter” from the conservative system to be proper, and balanced within their framework of thought. The consideration of the western role in art could either be acceptable or unacceptable / positively and negatively / for the Siamese social context.

THE RESEARCH FINDINGS 03 is about the Khom scripts adoption. From figure 113, the religious and rite dimension of Wat Niwet Thammaprawat still had a lot of key elements such as the Khom scripts which were similar to the decoration of the tympanum of the Varophas Piman Throne with U-naa lohm that signified Lord Buddha’s eyes or the decoration with Bali characters and U-naa lohm at the same place (military official). The facts of the signification system appeared on this group of buildings were beliefs and faith in rituals or the symbols that signify luck and the link to conservative practice, appearing in a lot of important religious buildings and royal buildings as well. Thus, the buildings at the time of the study were unique and different from other western buildings built in some neighboring countries dominated by colonialism.

¹² God of gods who heaven governor and world protector.

¹³ Driver of SIVA the great god, who conduct the Marching Band of Lord Buddha. For the others context was Thai Musician master.

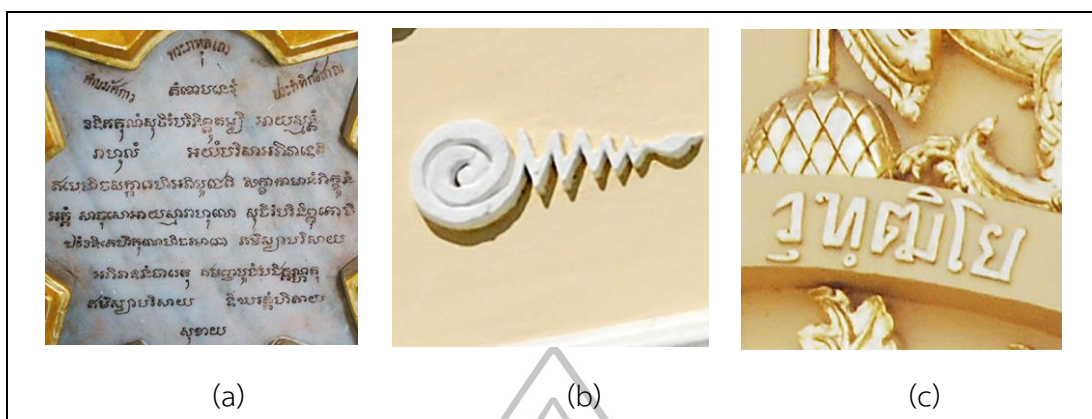


Figure 113 The ornament of spiritual / ritual

- (a) Khom script
- (b) U-Naa-Lohm
- (c) Bali script

THE RESEARCH FINDINGS 04 is about Myth tradition, Use of Himmapan decorative elements appeared on the 4 buildings was still linked to the tradition, and only some images were truncated or adapted to be less complicated, but the Himmapan images were still kept strictly. From figure 6, in the case of the Varophas Piman Throne, the lower tympanum was decorated with the heads of Erawan elephant in stucco technique. For the details of the decoration on the Ministry of Defense building, in the same decorative area, the image signifiers of Singha or Kodchasi on the panes were around the western building. They showed the styles of the strict traditional arts in both the form and process of signification. Although they were small decorative elements, the examinations showed the contrary signification process of the image signifiers that had significance over most parts of the building.

Besides, the findings of the western buildings at the period of the study (1st period: 1876-1896) also showed the importance of conservative forms in the key signifiers related to the religion and rites. Use of Himmapan animal images for the building's decoration emphasized the conservative idea, which the society was explained and showed the signification with religious motif principles (imagination + ideology). The content was considerably transformed to match the innovation in

western decorative styles. The core principles were the guidelines from Trai-bhum key ideas were still abided. This kind of decorative arts was clearly observed in all the western buildings of the case study. The transformation became the keynote that created some common characteristics of different art groups; it could be originated from the single religion or from the combination between Trai-bhum and mythology.



Figure 114 Traibhum Decorative Ornament which developed from religious Fundamental

- (a) Head of erawan elephant
- (b) Singha
- (c) Kodchasi

Certainly, the key ideas of the decorative arts from Western mythology (Greek Mythology) were not composed on these Siamese western buildings. The composition, which could be evidenced from the Italian technician / artists' thought, did not dominate the elite. They only served and worked to meet the needs of the monarch. On the other hand, Siamese's conservative beliefs were transformed to replace the main principles of the decorative arts of the buildings, and the philosophy of the western arts inspired from the mythology or Christianity served as the covering of the core principles of the decorative arts that the elite had them contained in each western building during the period of the study. Thus, we could assume that colonialism just wrapped or coated Siamese conservative significance for the social purpose and the new image creation for the society.

THE RESEARCH FINDINGS 05 is about the elite's individualism. This group of western buildings was directly related to the monarch and the elite, so the significance of power was showed in the decorative arts of the buildings in the changes of the monarch's power context. So the context was the key assumption that dominates the signification of the forms of the decorative arts relating to the power significance, which was changed to have more individualism than those in the previous time. New images of the new elite were created as the leaders who led the country to the modern age. The individualism or the easily reached concept idea as human being of the Thai elite issue was more outstanding and had been analyzed to point out the nature of the decorative arts that underscored more individual characteristics of King Chulalongkorn's specifications in the decorative arts on the western buildings.



Figure 115 Individualism in Decorative Art in the first period of the study

- (a) Coronet and various types of crown
- (b) State Emblem
- (c) Monogram
- (d) Portriat with Stain Glass
- (e) Portrait with bas-relief

From figure 115, the decorative elements in the composition of these western buildings concerning King Chulalongkorn were mainly coronets, crowns, royal arms, monogram or portraits created with western innovative techniques such as stain-glass and bas-relief images. Thus, the mentioned decorative elements were created in the structure of western decorative arts that encouraged the elite's individualism, and they were used together with the other groups of signifiers through easy installation. Then, they could create direct significance in the details of the decorative arts in Wat Niwet Thammaprawat, Varophas Piman Throne Hall, and other official buildings.

THE RESEARCH FINDINGS 06 is about race and ethnic. The processes of signification in the race and nation group were related to nationality, ethnic groups, and races. The findings from the detailed decoration of the western buildings showed the decoration with Thai alphabets in many important places. Although Thai alphabets were effective and able to communicate the significance in the linguistic process in the dimension of structural analysis, they were only considered as decorative elements or signifiers that showed or created specific significance about a nationality that was different from other societies.

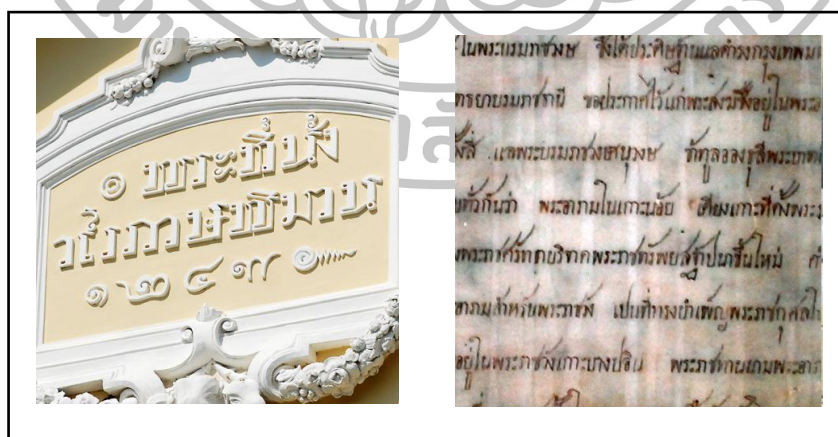


Figure 116 Thai Alphabets and Numeric decoration

From figure 116, the use of Thai alphabets as an element of decoration in the western buildings, relating to signification processes, Thai alphabets served as decorative objects that were able to make significance for the decoration as well as had effectiveness in the linguistic system – thus, giving emphasis on the decoration with Thai alphabets could not be overlooked. There were the elite requirement of possession that was innovated by seal with Thai race / ethnic ornaments. It could be considered as the combination of the decorative content, which the elite gave the precedence to create the difference version of aesthetic. Even so the letters are still useful for the signification.

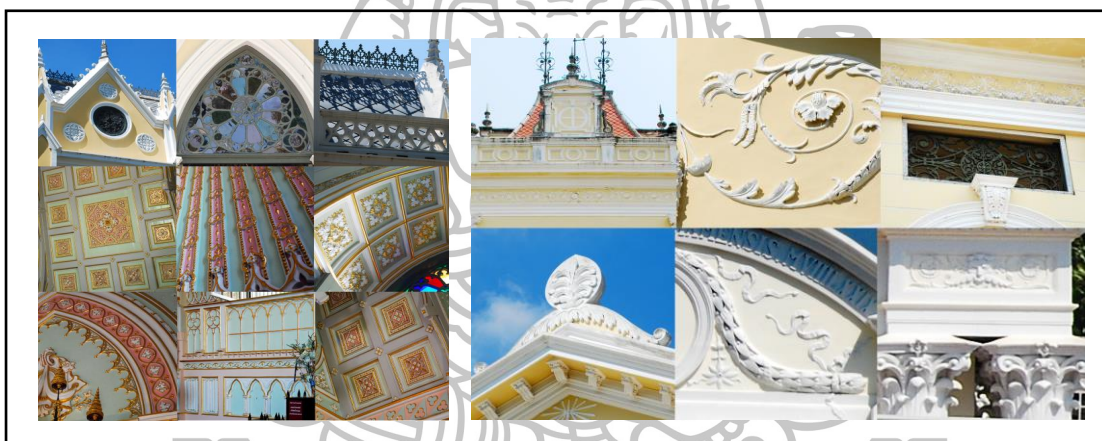


Figure 117 Westernism decoration in 1st period study

THE RESEARCH FINDINGS 07 is about colonialism and modernity. The signifiers of social popularity or the trends appeared as the dominating decorative content of all the western buildings that indicate colonialism. If considered roughly or estimated from the whole building, not by analyzing each fragments into the signification of the decorative structure, the truth won't appear. The elite would modernize by using the western evidences as a tool for successful shortcut. The colonialism extensively showed the elite's policy, which was the representation of the civilized appreciation and respond to the civilization (social discourse) soundly.

From figure 117, any selection of style, combination, or transformation, directly reflected a system of thought within the decorative arts during the period of study. They had significance of modernity of each western building, accordingly to art

philosophy dominating at the time, and the selection also included experience and innovations. In the simple terms, the innovations in this signifier group were the tools or the group of signifiers which created the signification of the modernity in different styles based on the experience and trend. The selection of any western decorative style, which was called coating or rituals, reflected the colonialism acceptance policy, views about art, aesthetics that changed accordingly to time, and the progress of modern art experience among the elite. For this period of study, the western buildings were simply and easily reached in term of decorative contents.

4.1.2 DISCUSSION

The system of thoughts of the Siamese elite on the decorative arts that appeared on the western buildings at the early reign of King Chulalongkorn, could be considered the real beginning of bringing western culture in to be a part of the trends of ideas, paradigm shifts, and the blending of cultures. Additionally, the author analysis of the cultural blending and the important findings were evidenced the reaction to Siamese decorative arts in the western buildings that were changed accordingly to the social trends. The reason for the beginning point of the major paradigm shift, although it was just a phenomenal start, the content in the design showed the elite's essential cognition and valuable essence of the traditional idea – the conservative signification process resulted with the development that rooted their beliefs into the ideas in Traibhumikatha that could not be immediately cut, withdrawn, or substituted with new subjects such as the western influence.

Changes that seemed to be the breaking point between the art ideologies and aesthetics between traditionalism and modern practice, showed just the outside images, namely shape and appearance that were only coated by westernism. Such changes were only the discourse of the study affecting the signification process. The structure of the signification process of the building design in the study showed the religious and rite group at the extreme level in both the decorative elements and the system of thoughts. Moreover, we could observe that during A.D.1867-1897 the changes happened to the elite did not leave the root of any traditional ideas, either intentionally or unintentionally, and the image was changed according to the fashion trends of the decorative content in the social and

modern signifier group. In conclusion, the period of study A.D.1876-1896 could be an important crossroads and the crucial beginning of the transformation of conservative ideas to modern ones and the norm of modernity was from the western arts and images.

Although the happenings in the Siamese society during the period of the study were in the swift and strong cultural trends, the discourse was referred in the academic environment that everything happened from the key factor, civilization, which was the important drive force that sped the development forward and ignored small details. Even though the author's findings of this study had crucial clues having conflicts against the main discourse of people who studied the society in other fields during the restoration time, the author wanted to emphasize the importance of the system of thoughts that was the key and real elements or dynamics that drove the society forward, not the cultural objects that the author compared as the destination of the social production we often gave importance to, and misled us to the other directions opposite the reality appeared in the Siamese society about the decorative art study in the period of A.D.1876-1896.

4.2 The variation of style; Flexibility use of western decoration as elite's satisfaction, pleasure individually in western building decoration / 2nd period study : 1897-1906

This group of study was full of freedom, western decoration styles variation, and experimental new trend of decorative arts in world movement such as Art nouveau or Stile Liberty that was the greatest popularity in the world during the period of study. This period was short but effective to understand the strength of modernity of progress of decoration in the western buildings / cultural objects which the elite shown how freedom of thought could possibly be. They did the decorative arts in each building like "desire's prototypes". In this case, many western styles were used to compose the variation of ornaments in one building which was differently originated by the spaces. For this period of study, there are two places

which are the Apisek Dusit Throne Hall was decorated by Moorish and Stile Liberty¹⁴, Jitlada Villa inside Parussakkawan palace was decorated by Baroque, Stile Liberty and Classical¹⁵ and Ladawan Villa, the combination of Italian and Chinese decoration where those are designed by the reference of all Italian.

With the freedom of the elite thought, the decorative combination was a complexity, that did not aware the unity of decoration in the cultural objects. There are individually composed in each space, plane, or area of decoration that become crucial issues of this period of study which influence the criticism of the design information that is shown in the group study.

However, they are physically different than the other ex-period (A.D.1876-1896) where the 4 groups of signifier were fully intended in the building. For this period, the colonialism and modernity was crucially intended to understand the paradigm development. Although, the 3 case studies was different in the decorative functional uses between the throne hall for the King and the Villa for the Royal dynasty but there were similarity in term of the decorative signifier / signification which emphasized the elite's civilization with prodigal western decorative style.

The civilization was worked in the system elite potential cognition. They showed that the elite try to express what they crystallized the western artistic and they are acting by civilize equally with the western in notion (but also belongs to their appreciation). The political main stream was transfixed with the decorative arts development which could not be separated. The first visit to Europe of the elite for a diplomatic purpose and making companionship had lead to the understanding of western cultural basis, which was concentrated. The first visit to Europe by King Chulalongkorn had brought the revolution of decorative arts back in the second period (A.D.1897-1906). The decorative arts' consequences have given the Siam elite's perception of understanding and accessibility because of the limited time

¹⁴ Apisekdusit was the distinguish western building where combine Art nouveau and Moorish art together in one place

¹⁵ Jitlada was the sampling of various types of western decoration where as the evidence represent Siam elite concept which deconstructed the unity of western format to be own with new decorative combination.

experience. Moreover, art nouveau and style liberty were the major trends of global decorative arts, which had been influenced by western decorative arts in Siam alongside with the growing concept of Italianist.¹⁶

Table 4 Syntagmatic and paradigmatic relation in O&DA signifier, 2nd period: 1897-1906

name / type	Religious / Rite	Power / Monarchy	Nation / Racial	Colonialism / Modernity
1. Apisek Disit Throne Hall	Sigha, Kodchasi, Erawan	Crown, emblem of state, dagger	Thai Alphabet, Thai applied pattern	Moorish, stile liberty
2. Villa Jittalada / Parussakawan Palace	x	x	x	Baroque, Stile liberty, classical
3. Villa Ladawan	Bhudha image, Chinese saint	x	Thai alphabet	westernism, Chinese

4.2.1 2nd period 1897-1906 / design visual and structure of contents definition

From the table 4, initially the first priority that we can understand the meaning of the changing structure is the powerful influence from western decorative arts. Moreover, the reference of global trends was becoming a major topic of the western decorative arts structure, which was driven by the art discourse phenomenon in term of civilization. That's more productivity and efficiently than first period (A.D.1876-1896). The primary cause that led to changes was when the Italianist came into Siam continuously. Their productivity and professional had met the Siam elite's expectation completely. The elite had fulfilled

¹⁶ The most Italian influenced in term of personage were Mr. Mario Tamagno, Carlo Allegri, G. Salvatore and Emilio Gollo

the ideal and the rightness to Westernism decorative arts that had more quality in the work.

The limit of Westernism decorative arts knowledge had made the Siam elite able to dominate, decide, and select specific idea. These things contributed the new concept idea or new paradigm continuously in the second case study period as follows:

THE RESEARCH FINDINGS 01 The composition of new decorative arts refers to the combination of Westernism decorative arts buildings in term of structuralism. From **Figure 118**, the main idea can be perceived as the decorative style in the Apisek Dusit Throne Hall¹⁷ Villa Jittalada¹⁸ and Villa Ladawan.¹⁹ The satisfaction and freedom to reorganize the Westernism decorative arts combine with the same style or make a new one with no adherent. The results give new characters within the Siam elite's ideal.

The main idea is the right to respect the innovation due to lack of Westernism decorative arts experience. That seems to be an ambiguous definition in the case of studying the decorative arts of buildings. It cannot verify what the main concept of decorative arts is. If we consider the elements, we can verify which decorative arts come from where. Thus, this case study period cannot be analyzed and concluded that the decorative arts ideal come from only one pattern like the previous period.

¹⁷ The sample of Siam Decorative Art valued about the wide range of aesthetic, cross cultural artistic of Siam Elite.

¹⁸ Place when King Vajiravudh live when he was the prince where combine many fascinate styles of International decoration.

¹⁹ Wide range decorative aesthetic of Siam Monarchy. Ladawan Villa is another one that proof this satisfication.

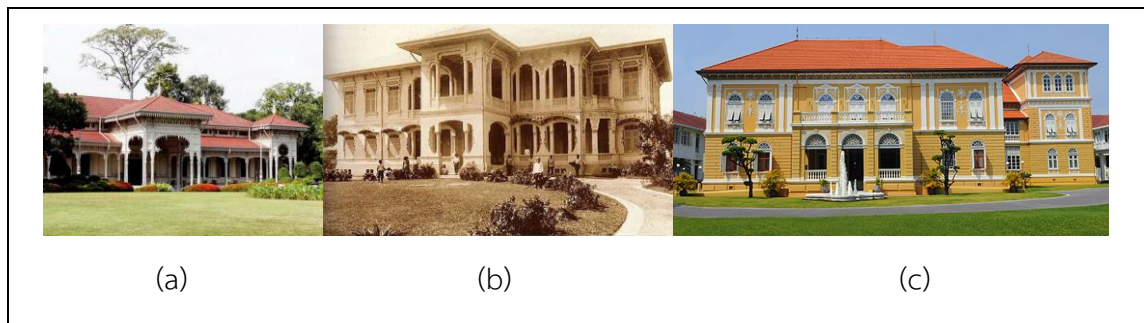


Figure 118 The case study 2 (AD 1897–1906)

(a) Apsisek Dusit Throne Hall

(b) Villa Jitlada

(c) Villa Ladawan

Source: OK Nation, Apsisek Dusit Throne Hall, accessed May 4, 2013, available from http://www.oknation.net/blog/home/blog_data/993/6993/images/f/vimanmak-19.jpg
 : 4shared, **Villa Jitlada**, accessed May 4, 2013, available from http://dc702.4shared.com/img/pDBOkrtcece/s7/14a49477b08/_online
 : Thaiza, **Villa Ladawan**, accessed May 4, 2013, available from http://images.thaiza.com/199/199_20131111145107.jpg

The meaning of the Moor and Art Nouveau decorative arts integration is used to decorate the Apsisek Dusit Throne Hall. The Baroque, Art Nouveau, and Classic styles are used to decorate the Villa Jitlada. The evident of the Siam elite's mindset are clearly shown that they require the glorification and precedence to gain the Westernist respect. The Siam elite tried to maintain this mindset. It was most certain not to make standard for art concept development. On the other hand, Westernism decorative arts aesthetic was the only thing that could meet their satisfaction within the discourse under the control of this period.

The decorative arts elements integration had brought on widely the Siam elite's ideal. Acceptability to Moorish had been involved in the Apsisek Dusit Throne Hall's decorative arts set to be more doubtful in the characteristic creation method. However, it happened only at the Apsisek Dusit Throne Hall among other buildings. Meanwhile, it also declared the Siam elite's attitude of "no matter how

traditionalism is different, if the attitude meets their satisfaction, it is always accepted”.

The respect and emphasis of traditionalism (perfection) refers to the Westernism decorative arts rightness within sub-elements. If we consider each sub-elements we would find out that Westernism decorative arts in buildings are more completely traditional than in the previous period (more realistic). It can create and determine the value through colonialism and modernity signifier group, which are more complete. However, the Siam elite still lack experience. The Moorish, Art Nouveau, Classic and Baroque all type were represented of how Westernism in the elite’s mindset could be. Although the humanism in the decorative content does not appear less than the other group study, the policy of Siam civilization is clearly evidence.

For this reason, “social dramatic works deal with civilization” had been continuously mentioned in more realistic work pieces. In decorative arts’ dimension, it has completed its value even though Westernism buildings lack of unity. At least, the cultural threat that had been respected from the Siam elite might not be a coincidence. That is to say, the Siam elite try to make policies, with decorative arts’ influenced dealing with civilization, come true, tangible and easy for Siamese’s perception.

However, the requirement and social condition determine that the Siam elite need to follow the international politics’ force. They still maintain the freedom of thought. Placements and decorations in Westernism buildings, all have meaning in term of signification into structuralism. Thus, the other signifier has no obvious role. In other words, the blurriness of Westernism buildings decorative arts composition declares the Siam elite’s vision and attitude as individualism. That runs on decorative arts’ signification, due to the paradigm shift of the first period. Thus, it seems to be a signification to the signifier that influenced the Western building’s structuralism.

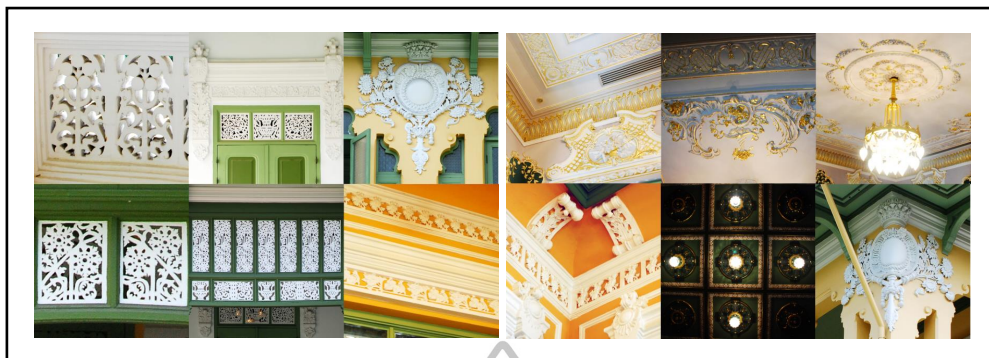


Figure 119 Art nouveau in the stucco & carve in Villa Jitlada



Figure 120 Islamic Moorish / geometric decoration in Aphisekdusit Throne Hall

(a) King Chulalongkorn in front of Aphisekdusit Throne Hall

(b) Horse shoe arch in Aphisekdusit Throne Hall

(c) Geometry decoration in Aphisekdusit Throne Hall

Source: Bloggan, **Aphisekdusit Throne Hall**, accessed May 4, 2013, available from <http://www.bloggan.com/data/haiku/picture/1335447735.jpg>



Figure 121 Italian villa with Westernism and Chinese decoration in Villa Ladawan

THE RESEARCH FINDINGS 02 The decorative arts discrimination has limits of sub-elements, space, and size more than the signification of decorative arts structure's overview. The varieties of western buildings' decorative arts pattern from the case study have the combination of more than two patterns within the second case study's buildings. In term of decorative arts structure's signification arises the hybrid of decoration of aesthetic ideal. That is to say, the co-existence of decorative arts pattern's varieties had been influenced by Westernism within the group of colonialism and modernity's signifier. With indications, the Siam elite can accept and satisfy the existence of difference decorative arts pattern within the same space. It has been the Siam elite's ideal of beauty that can realize their aesthetic. In this case, the joint of all Westernism can arrange or composite the decorative arts structure".

The ideal phenomenon is not a coincidence. On the other hand, it has already been fixed by regulation, truth, and tradition. If only the declaration and created value-added are difference from other Siam's tradition. The difference is because both Siamese and Westernist have this decorative arts experience. The emphasis on structuralism elements in three Westernism buildings case study represents the signification of colonialism and modernity's signifier. Each building is decorated by Westernism of more than one pattern. It seems clearly that Art Nouveau and Moorish's Symbolic-decoration were in the Apisek Dusit Throne Hall's decorative arts. From Figure 119, it represents the Villa Jittalada's decorative arts pattern such as Baronage, Art Nouveau, and Classical, which are difference from building with structuralism. From Figure 121, it represents the Italian Villa's decorative arts and also put the Chinese valuation in Villa Ladawan structuralism. This phenomenon of decorative arts has declared the Siam elite's idealism throughout the secondary case study period.

As mentioned, the subordinate-decoration has been continuously significant to the unity of Westernism buildings since King Mongkut's era, by designed, and Phra Nakhon Khiri by contemporary structuralism. It has been significant in second period of the case study. The Siam elite can understand clearly about Westernism's decorative arts. It became more visible and led to be a "selective choice", which they choose for difference taste and individual's aesthetic. They also acknowledged the physical decorative arts differentiation. Surely that these things indicate "idealism" in term of decorative arts' structural signification that is

efficiently under control of colonialism and modernity signifier of the group's signification.

THE RESEARCH FINDINGS 03 These findings are about the placement of power limitation and monarchy's signifier group within the limitation concept. This signification group had been organized and more simplified than the previous period. The placements in a unique space are formal and have significant in a limit area. It has nothing left remaining in the second period's case study. From figure 122, it represents only the building dealing with the King, such as Tynpanum's decorative art of the Apisek Dusit Throne Hall. It seems like the Siam elite's idealism still is significant to the King's signification within the remaining structure. If we analyze the decorative art's composition and the significant space, we would see the efficient valuation of the facade space. Only the monarchy ornaments in the Apisek Dusit Throne Hall are decorated in the main entrance area. Even though it is a limited space, it has no devaluated signification. In other words, the signifier can make the significant efficient.



Figure 122 Apisek Dusit Throne hall, main entrance decoration 1

Source: Bloggan, **Apisek Dusit Throne Hall**, accessed May 4, 2013, available from <http://www.bloggan.com/data/tui14/picture/1361596600.jpg>



Figure 123 Apisek Dusit Throne hall, main entrance decoration 2

Source: Chomthai, **Apisek Dusit Throne Hall**, accessed May 4, 2013, available from <http://www.chomthai.com/forum/picture/1258190504.jpg>

We can adapt the decorative arts from Figure 123, This is the Siam's coat of arms that has been influenced by Westernism, which is popular in King Chulalongkorn's era for a while. The significant is Westernism nation style that the Siam elite wanted to be even with the arms. If we analyze to the last part, the decorative arts' signification of the Siam elite's group is to be equal. The western dynasty's image; aftermath, the Westernism imagination, in term of the Siam elite's admiration to the Royal prerogative signification is apparent. It did not accept even the Royal institution. It can be concluded that the Apisek Dusit Throne Hall's decorative arts contains the contents or significance that deal with the Siam elite completely which ties in with the Westernism desire.

THE RESEARCH FINDINGS 04 These findings are about the composition of decorative element of the nation and racial group within the Westernism decorative arts structure. This composition emphasizes the nation and race by putting Thai alphabets into the structure of the decoration for the significant of this study, which is abiding and more significant. The Roman alphabet in the Waropas Throne Hall (A.D.1876-1896) has been permanently hewn from the decorative arts composition. Thai alphabets decoration represents the Siam elite's intention and idealism to maintain the national identity or signifier of Thai traditionalism, even with the civilization of race within the Westernism contents.

THE RESEARCH FINDINGS 05 These findings are about the ruination of the religion and rite signifier. It is hardly apparent than the decorative art signification of the buildings in the first period's case study. For the combination of religion and rite in the royal institution as in Figure 124, the main entrance's decoration can be

considered in minor details which are combined with the coat of arms. Thus, the decorative content has been devaluated until it could hardly be significant. The devaluation of religion and rite's signifier represents the Siam elite's intention to turn away from traditionalism. They had also forced old-fashion content into these signifiers instead of developing them with Westernism, for the western buildings' decorative arts, which are the symbol of civilization. The abandonment or devaluation of traditionalism from structuralism had never been in the history of the royal institution's decorative arts. That is because in the former times, religion had significant influence with the royal institution. It's very hard to separate them because they still have some contrast in the Villa Ladawan's building decoration.²⁰



Figure 124 Thai numeric & alphabet & pattern in the structure of decoration

²⁰ Decoration of Villa Ladawan was the binary opposition between the cultural decorative art component, There are no central agreement of artistic in term of decoration unity in place / object. Every part of building decoration show the individual, differentiation. We can analyzed the evidences clearly in Villa Ladawan where Chinese, Thai and Western decorative fundamental can recompose / deconstructed. It's unique or unusual.



Figure 125 Different component Attachment: Royal arm and Himmapans (Kodchasi, Singha, Erawan)

The bravery had brought on the new age by the Westernism representative. The Siam elite tried to devaluate traditionalism that involved with religion and rite that came into the first period. They classified and decomposed from Westernism (civilization image), which cannot be compatible with modernity (Siam elite's new vision). It must be separated from the signification of modern decorative arts. The modern royal institution must be separated from godliness into the superb leader to reign. It had also eliminated the disorder of the new age. For this reason, the spirits' extinction had impacted the decorative arts in the second period. Therefore, the Siam elite had new challenge to develop Siam's aesthetics. Also the significant trailed the periods that the Siam elite wanted to classify or make themselves clear about "modernity and obsolescence".

4.2.2 DISCUSSION

The revolution of Western building's decorative arts in the secondary period is in accordance with the social incident. Westernism's influence has improved and created new value in Siam. There was the urgency of having the influence and lack of understanding of Westernism decorative arts, even when they have more than the previous. That's cause of "the Western spiritual artistic

experience”. It seems to be extravagant to put Westernism decorative arts in the Apisek Dusit Throne Hall, Villa Jittalada, or Villa Ladawan. Thus it is incapacity to find any superb or understanding. By the way, lack of signification’s unity has led to new decorative combination from constructivism, deconstruction, or creation than never had been before. The Westernism decorative arts spoliation represents the idealism and also indicates the political science.

The selections of Westernism decorative arts have both strength and weakness. The strength is that the Siam elite could learn new aesthetic from their experience of visiting Europe. They left with impression of learning traditional Westernism decorative arts, and also passed on civilization into Siam in various styles. The Siam elite’s demonstration had made strength of Westernism decorative arts laid the foundation within a limited time. It had given the understanding of aesthetics to the idealism’s adaptation. It had also declared to the Siamese that they tried to create new civilization by Westernism’s model.

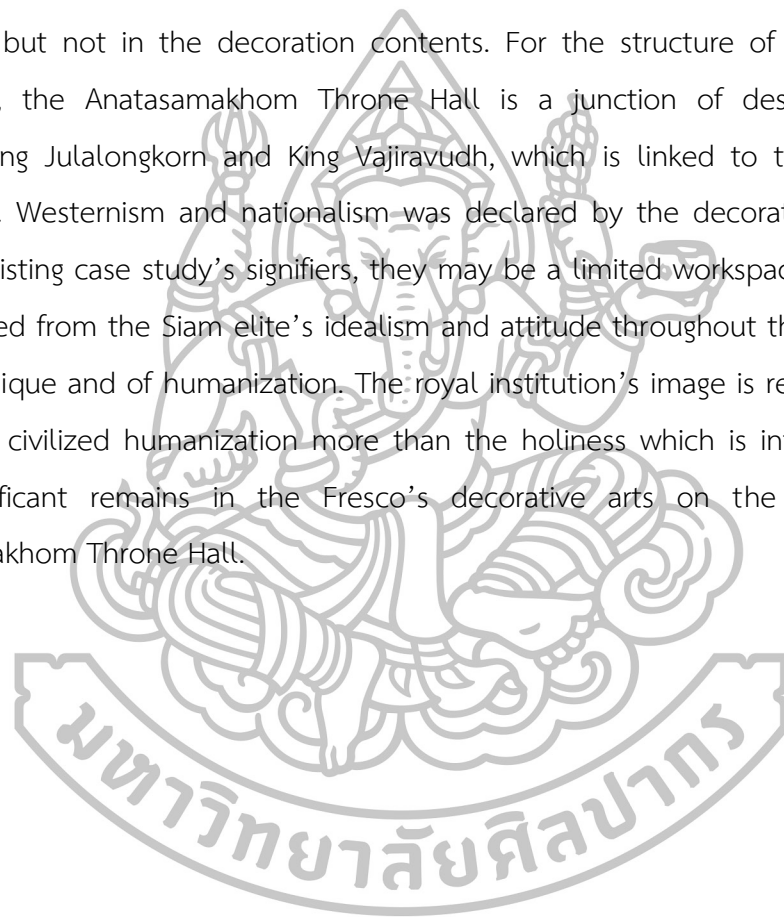
The weakness of the dramatically change had made the Siam elite add or discard some traditionalism’s composition which contained the ancestor’s spirits. The cause of Siamese traditionalism had been disappeared. It could work both ways. It was the alternative of the spirits, idealism, and valuation that could not be given back anymore. The spoliation of religion and rite’s signifiers is the major factor of the paradigm that represents the Siam elite’s intention to devaluate the decorative arts’ traditionalism. In other words, they show the equality and civilization of the westernist’s way; people centralization, reasonable, not respect supernatural or luck anyhow.

4.3 The Perfection of colonialism; The flourish of classical Italian in building decoration, Highest authorities of elite’s in decorative development in Siam context and the transformation of traditionalism. / 3rd period study : 1907-1916

Initially, there is the perfection of Italian masterpieces reproducing in the heart of Bangkok, where it is like the elite’s laboratory of success. This is the highest point of the western intellectual which was the golden age. In term of decorative arts, there are two decoration lines of hybrid, but in various western

techniques. Moreover, under the overall decoration of Italian flourish are the Anantasamakhom Throne Hall and Villa Norasigha. It can be seen clearly how much the elite has appreciated the Italian aesthetic. They used it as the ideology of Siam decorative arts.

From figure 126, the whole building decoration, if considered roughly in the case studies, is with the Italian Renaissance, Neoclassical, and Venetian Gothic definitely²¹ but not in the decoration contents. For the structure of content and signification, the Anatasamakhom Throne Hall is a junction of design narrative between King Julalongkorn and King Vajiravudh, which is linked to two paradigm generations. Westernism and nationalism was declared by the decorative signifiers. With the existing case study's signifiers, they may be a limited workspace but not to be concealed from the Siam elite's idealism and attitude throughout the decorative arts. It is unique and of humanization. The royal institution's image is represented in the part of civilized humanization more than the holiness which is intangible. The major significant remains in the Fresco's decorative arts on the top of the Anantasamakhom Throne Hall.



²¹ Symbolic of Italian flourish and elite power that was gem of Siam Civilization Decorative Art.



Figure 126 The case study 3 (AD 1906–1917),

(a) Anantasamakhom Throne Hall

(b) Villa Norasigha

(c) Siam Commercial bank Talad noi

Source: Kapook, **Anantasamakhom Throne Hall**, accessed May 4, 2013, available from <http://i.kapook.com/kongpob/0110/26/pateenung/01.jpg>

: Sarakadee, **Villa Norasigna**, accessed May 4, 2013, available from <http://www.sarakadee.com/m-boran/1998/04-06/images/thai-koo-fah.jpg>

: **Siam Commercial bank Talad noi**, accessed May 4, 2013, available from <https://s-media-cache-ak0.pinimg.com/236x/fb/cd/5c/fbcd5c8cbe36feda9d78d97ccb9e0dd1.jpg>

If we analyze the case study's signification, the decoration of the picture is applied by Fresco's decoration for the Anantasamakhom Throne Hall, which is significant. From this physical evidence, it seems like the Siam elite tried to establish excellence throughout the decorative arts signification. Some examples are represented such as the great royal city founder, commercial and diplomacy's

excellence, leader of spirits (Buddha's supporter), and leader of civilization (abolitionism). If we analyze to the last, we must consider the decorative structure's signification, which is very interesting in the decoration of Anantasamakhom Throne Hall and Villa Norasigha. We can take in to consideration by relationship of the four signifiers as follows:

Table 5 Syntagmatic and paradigmatic relation in O&DA signifier, 3rd period: 1907-1916

name / type	Religious / Rite	Power / Monarchy	Nation / Racial	Colonialism / Modernity
1. Anatasamakhom Throne Hall	Bhudha image, Garuda, Naka, Erawan	Monogram, Various King Image	Thai alphabet	Renaissance, Neoclassic
2. Villa Norasigha	Brahma	Rajasi and Kodjasi in frame	Thai alphabet, chicken	Venetian Gothic
3. Siam Commercial Bank	x	x	x	Neoclassic

4.3.1 3rd period 1907-1916 / design visual and structure of contents definition

From table 5, it can be analyzed that the contents had been signified and presented by the four signifiers equally and reasonably. There is only the limit of decorative space from the Siam elite's reasons and limitation of Westernism building's significant procedure.

In conclusion of the paradigm from the decorative art's evolution, this case study can explain the signifiers' structuralism relationship analysis as follows:

THE RESEARCH FINDINGS 01 These findings are about the decoration from Italian masterpieces imitation and the perfection of modern aesthetic of Italianism as an archetype. The masterpieces' imitation by decorative arts is significant as the Westernism's archetype for Siam's civilization. The perfection by knowledge and aesthetic can explain that Siam's perceptions are equal to Westernism. The selection of Italian archetype is divided into two major masterpieces of decorative arts, in accordance with the Westernism building construction in the third period of the case study. It indicates that decorative arts' aesthetics are their expectation to become the significant archetype. The way to forward development, Italian's decorative arts has been selected as the archetype.

The appearance of Italian Renaissance and Venetian Gothic are all reasonable to the existing Italianism in Siam. The Siam elite have continuously gained experience, especially in the Italian decorative arts, which they were satisfied. The development of the diplomatic relationship between the dynasty and Siam elite's attitude was the major influence that the Anantasamakhom Throne Hall and Villa Norsigna has adopted as the new authentic of Siam's decorative arts. Especially, the example is the Anantasamakhom Throne Hall that has a combination of Westernism myth and Siam, which is the valuation of the decorative arts and high level of knowledge from the westerners. The examples mentioned above have determined the intention and objective clearly that "when the time to choose any Westernism's decorative arts, Italianism is the aesthetic ideal that the Siam elite were satisfied and brought into the significant archetype for Siam's civilization". Although there are only two Siamese places, they are significant and can be used for educational benefits. But in term of decorative arts, we need to separate them before making analysis.

The significant of the decorative arts group is the attempt to imitate the Italianism archetype for construction and decorative purposes. Although the "imitation" is not really like the archetype at all, they used to be mostly alike at the time that Siam firstly constructed them. Italianism is the Siam elite's policy to respond their expectation that seems to be a liberate idealism. As mentioned before, how to choose Italian decoration depends on the Siam elite, not any force or political influence could change their decision. In other words, the consideration to choose can encourage the Siam elite leader. They had the ways to promote and create new approach for the spirit's development and Siam's attitude to comply with trends, and parallel the growth with Siam's major traditionalism.



Figure 127 Vatican and Basilica di Superga compared with Anantasamakhom Throne Hall

- (a) Vatican exterior decoration
- (b) Vatican interior decoration
- (c) Basilica di Superga Turin Italy
- (d) Anantasamakhom Throne Hall exterior decoration
- (e) Anantasamakhom Throne Hall interior decoration

Source: Pixun limited Co. UK, **Vatican exterior decoration**, accessed May 14, 2013, available from <http://static.guim.co.uk/sys-images/Guardian/Pix/pictures/2013/7/31/1375284859701/Vatican-City-008.jpg>

: Reuters, **Vatican interior decoration**, accessed May 14, 2013, available from <http://blogs.reuters.com/faithworld/files/2011/07/Vatican11.jpg>

: Wikimedia, **Basilica di Superga**, accessed May 14, 2013, available from https://upload.wikimedia.org/wikipedia/commons/4/4b/Basilica_di_Superga.jpg

: Siam freestyle, **Anantasamakhom Throne Hall**, accessed May 14, 2013, available from http://www.siamfreestyle.com/images/content_images/attraction_images/bkk/bkk_att20003002.jpg

: Manager, **Anantasamakhom Throne Hal**, accessed May 14, 2013, available from <http://www.manager.co.th/asp-bin/Image.aspx?ID=2483296>

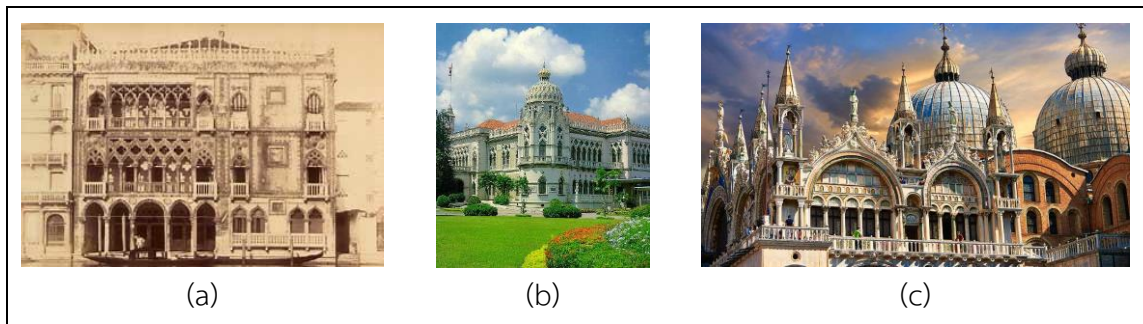


Figure 128 Ca D'oro - Venice, Villa Norasigha - Siam, St'Mark Basilica- Venice

- (a) Ca D'oro – Venice Italy
- (b) Villa Norasigh Bangkok Thailand
- (c) St Mark Basilica Venice Italy

Source: Venic explorer, **Venice Italy**, accessed May 4, 2013, available from http://venicexplorer.net/venice-guide/venice_images/ca_d_oro_1.jpg

: Amason, **St Mark Basilica Venice Italy**, accessed May 4, 2013, available from <https://s3.amazonaws.com/FunkStock-Default/header-Photos/Italy-Photos-Pictures/Venice-St-Marks-Basilica.jpg>

From figure 127-128, the physical evidence remains completely and also has been signified with the Siam's attitude till nowadays. The repeated discourse that Siam had been influenced by Italianism to create archetype and aesthetic as Western had the abstract and symbolic for Siam elite's civilization to make the best thing in Siam. Although it was the easy way to choose other Westernism decorative arts to become significant, the declaration of Italianism's discourse repeatedly had caused the idealism that any Italian decorative arts were all popular and believed that it was the best aesthetic for Siam's attitude. Therefore, colonialism and modernity's signifiers of the group of Siam elite represented the leadership and good followers. They had also adapted to any situation of the need to choose for efficiently changing.

THE RESEARCH FINDINGS 02 These findings are about the diversity, development of decoration techniques, and the confrontation between Christian's decorative structures with the elite's contents. The dependent of signifiers

of the decorative contents can be changed by technical and knowledge from Westernism. The readiness of knowledge and expertise were declared for the Siam elite's attitude to make signification of the decorative arts process. Although decorative contents contains details of Italian Renaissance and Venetian Gothic as major overview, the core of the decorative signification structure is decorated on the Anantsamakhom Throne Hall's ceiling by painting Fresco in all area. The significant from this painting method has made the Siam elite achieve completely.

The component of structuralism is showed on Fresco's decoration as the center of Siam elite's signification. Individualism (the royal favorite style) and aesthetic that they try to create consist of four signifiers combining within the filtration and decorative design processing's proportion. The appearance of Fresco is depends more on advance technology. If we compare Fresco with cultural difference we can see the difference of the signification clearly.

THE RESEARCH FINDINGS 03 These findings represent the traditions of Tri-Bhum as of decorative arts that haven't gone away. It is significant in decorative arts. It was only transformed by Westernism knowledge that created new physical art, but still used the same significant. The complex devaluation can create traditional ornament's idealism that make it easy and become visible, which emphasizes the tradition of Tri-Bhum's adaptation. The complex devaluation is made more clearly continuing from the first period of the case study.

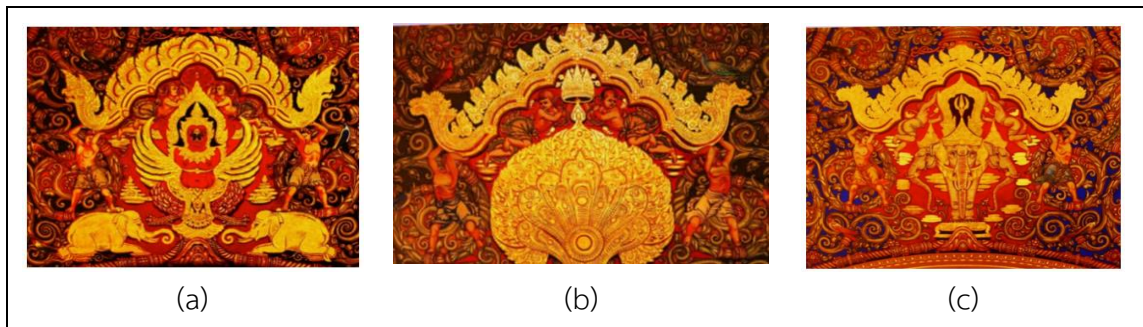


Figure 129 Decorative fresco on the ceiling of Anantasamakhom Throne Hall.

(a) Garuda fresco

(b) Naga fresco

(c) Erawan fresco

Source: The Support Foundation Company, **Art of the Kingdom** [Postcards], Anantasamakhom Throne Hall (Bangkok, Thailand), 2010.

The Garuda, Naga and Erawan form figure 129 are decorated on the fresco of the Anantasamakhom Throne Hall within Westernism symbolic. The signification of religion and rite is indicated to emphasize the invisible meaning and traditionalism. Tri-Bhum was the fundamental idealism chosen by the Siam elite as traditionalism significant. It only had been transformed into modernity by the western form. The significant of this topic can be used to analyze the Siam elite's viewpoint which they thought that traditionalism was backwardness. In term of "significant to religious and Godliness complexity to the royal institution were the things to maintain", was their paradigm. Therefore, the structuralism signification of major western buildings, Tri-Bhum is the significant to create the absolute monarchy's valuation.



Figure 130 Garuda in traditional forms and Westernism forms comparative within Grand Palace (left) and Anantasamakhom Throne Hall (right)

Source: Munkong Gadget, **Grand Palace**, accessed May 14, 2013, available from <http://www.forum.munkonggadget.com/upload/2015/04/20150429101314.jpg>

: The Support Foundation Company, **Art of the Kingdom** [Postcards], Anantasamakhom Throne Hall (Bangkok, Thailand), 2010.



Figure 131 Erawan elephant forms in traditional and westernise comparative within Wat Arun (left), Wat Suthad (middle), Anantasamakhom Throne Hall (right)

(a) Indra with Erawan in traditional decorative composition at Wat Arun Bangkok

(b) Indra with Erawan in traditional decorative composition at Wat Phra Keaw, the Grand palace, Bangkok

(c) Erawan in civilize decorative composition at Anantasamakhom Throne Hall

Source: Dhammajak, **Wat Arun, Bangkok**, accessed May 14, 2013, available from http://www.dhammajak.net/board/files/paragraphparagraph_1_142.jpg

: Blanggang, **Grand palace, Bangkok**, accessed May 14, 2013, available from <http://www.bloggang.com/data/addsiripun/picture/1329377945.jpg>

: The Support Foundation Company, **Art of the Kingdom** [Postcards], Anantasamakhom Throne Hall (Bangkok, Thailand), 2010.

If we compare the physical difference by the traditional of Tri-Bhum with Neo Siam, the content's significant is decorated with decorations such as paintings. From Figure 130-131, the holiness or unique design was devaluated and left out the western decoration. This phenomenon indicates the decorative arts relationship between Tri-Bhum and the Siam elite's emphasis (Westernism). They have strong spirits to maintain and give precedence to the Neo Siam's decorative arts for valuation, even though without any adaptation.

THE RESEARCH FINDINGS 04 These findings refer to the Siam elite's humanism in decorative arts of the Anantasamakhom Throne Hall and fresco decoration contents. The power and monarchy content that explain the royal institution's activities had been signified to structuralism signification. The decoration by humanism refers to a human who has been created for a specific job. The humanism's distinction that an ordinary man is impossible to be has created image, mightiness, and new power which are satisfied. The humanism's full presentations are not the holiness's power anymore. But they also remain in some components.

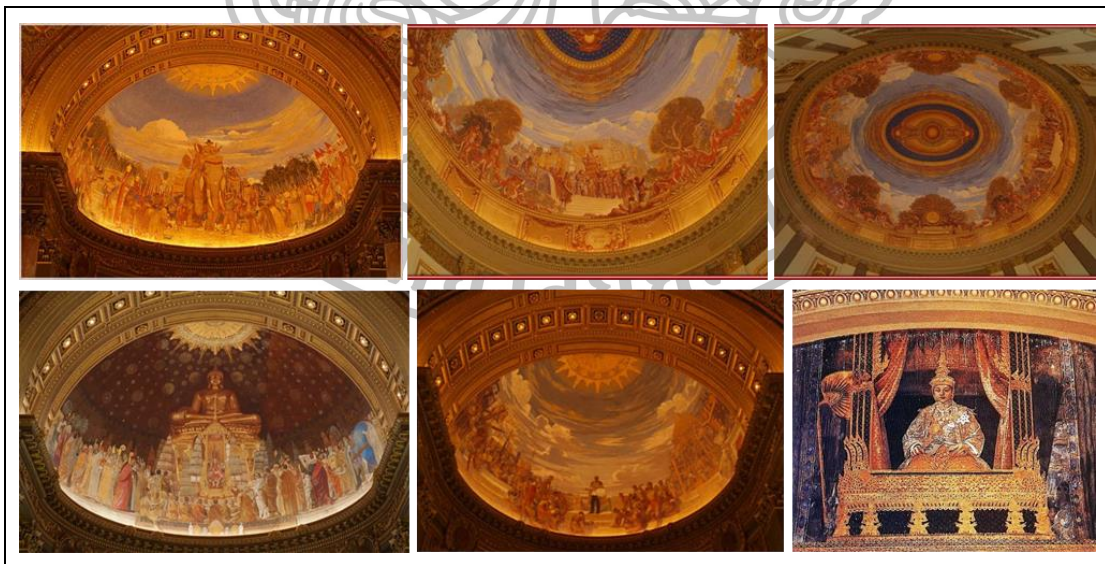


Figure 132 Narrative King image decoration in Anantasamakhom Throne Hall

: The Support Foundation Company, **Art of the Kingdom** [Postcards], Anantasamakhom Throne Hall (Bangkok, Thailand), 2010.

The humanism's significant, clearly from the Siam elite, has been established in the absolute monarchy's era. It was the center of power and had significant to drive international politics. The unity and respect for the royal institution were of the human instead of holiness. From Figure 132, they clearly represent the humanism's believability as in the picture of the reign's royal duties (from 1-6) for each decoration.

THE RESEARCH FINDINGS 05 These findings are about the presentation of national and racial upright and also the decorative arts' significant that let the signifier combine with the decorative contents and value creation in term of civilization. The structuralism's compositions in this signifier are shown in major decoration contents. Thus, other case studies are rarely shown with these contents and are not significant, comparing with the sample of the Anantasamakhom Throne Hall. There is no indication or placement established, nor the significant place for social benefits. The administration and type of power had been specified by Thai alphabets and Thai numeric decoration as in the previous building. Thus, the racial and significant identity in the Anantasamakhom Throne Hall's decorative arts were decorated, created, and started the major role of racial significant and perception of the power (new format). That, the author has considered carefully.

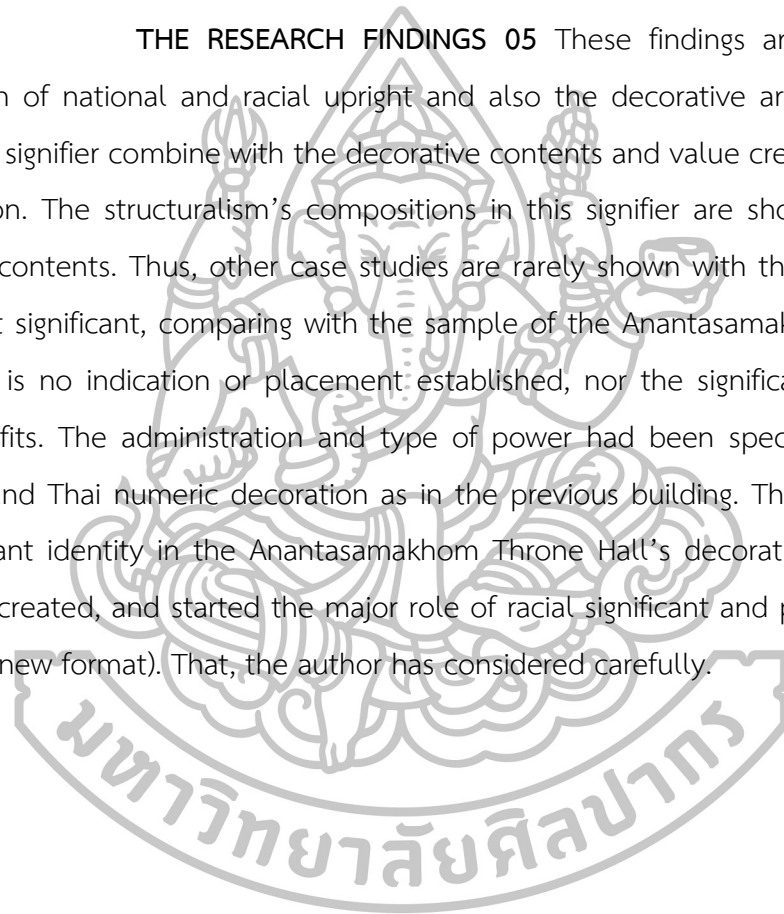




Figure 133 Thai alphabetic decorative used in Anantasamakhom Throne Hall decoration
 : The Support Foundation Company, **Art of the Kingdom** [Postcards],
 Anantasamakhom Throne Hall (Bangkok, Thailand), 2010.

From figure 133, the perfection of contents, significant, and all of knowledge are driven to the Anantasamakhom Throne Hall's decoration structuralism, which were the establishment of "the new power identity" to the Siam elite's image. From Fresco's description, Thai alphabets and numeric composition are the creating valuation and significant of communication as the language. This signifier group also represents the decorative arts' attitude with the feeling of realization, equality, and civilization (as of Westernism modernity and civilized) from the occupier. They want to create a new space of decoration representing the equality in the level of decorative arts' spirits; major aesthetic of Western building decoration art signification by the Siam elite.

The civilization discourse and development further in this case study was the best time that Italianism was most prosperous in Siam. Italianism has become to the truth of that "Italian art is the best for Siam's valuation", beginning with the

cultural objects. Not only mentioning the quality of decorative arts physics, but also the social productivity which had happened continuously. Together with praise from the Siamese were the effects of the masterpieces that infiltrate in Siamese's taste, and became "the truth" at last. The national and race were the Siam elite's decorative arts power. The declaration for Westernism possesses, therefore, conflicted with the dramatic works politics in that period.

THE RESEARCH FINDINGS 06 These findings refer to the structuralism's overviews as of realistically concealed Westernism, which is the continuous success from the Siam elite's intention. Thus, this case study was succeeded to access, understand, and represent Westernism in Siam efficiently. The decorative arts' structuralism in the Anantasamakhom Throne Hall and Villa Norrasigha had been chosen carefully with Italianism style such as Renaissance and Venetian Gothic, which the decorative arts structure were overriding the aesthetic. Mentioning to the last that "Italian intellectual artistic is the Siam civilization disciplinary in term of decorative arts" are suitable with the Siam elite's modernity and idealism which is the most tangible in the period.

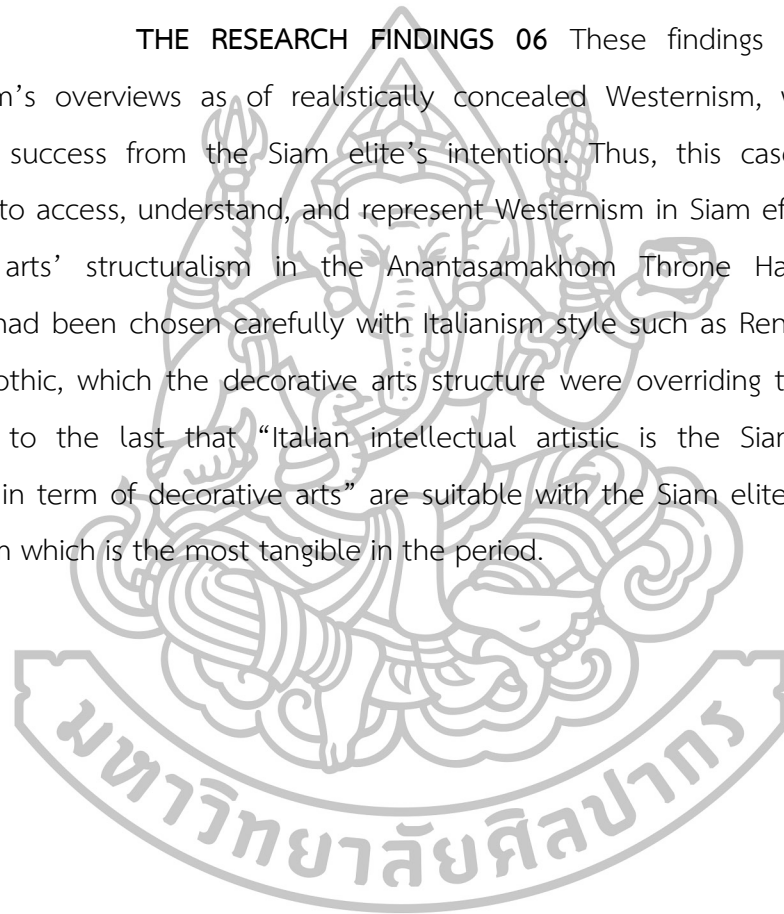




Figure 134 Italian flourish in Siam decorative art development, Renaissance and Neo classic in Anantasamakhom and Venetian Gothic in Villa Norasigh

From figure 134, “The excellence” in civilization that the Siam elite had chosen had created the paradigm idealism in term of decoration in two major topics. First, the step over from ignorance to enlightenment represented the Siam elite’s notion. Second, the newly power perception of the Siam elite throughout the decorative arts’ discourse is significant besides the art works. Moreover, it represents in term of new power as the art works that are suitable establishment for by them, which can propel the modernity in the Siam elite’s attitude clearly. The conflict and support depended on socialism in that period. “Westernism” is the result of the achievement and perception of civilization. However, the realistic of that mentioned above has the core significant of Westernism art (which has been decorated by Christian’s ideology) and has been transformed and reorganized by the Siam elite’s attitude, paradigm, and idealism. The cause of the contents from Westernism might be significant (Fresco: Renaissance: Christian decorated; Novel and God) and has been replaced by the above elite’s contents. The excellence of colonialism and

modernity's signifier in this case study is significant as same as other signifiers in decorative arts' structure.

THE RESEARCH FINDINGS 07 These findings refer to the Siam elite's self-comparative as the god change to Fresco decoration in the Anantasamakhom Throne Hall. They are presented uprightly. However, the godliness in term of the royal institution has not been devaluated by Westernism. The existing of tradition identifies the King's significant, also whoever is the leader. They all had been regulated to the holiness. Therefore, the Siam elite's individualism is not the meaning of devaluation of the holy in royal institution. Only the adaptation by decorative arts combination is suitable with the social environment, internal or external.

The cause of Siam elite's holy is a sensitive topic and also related with the basis of Siam idealism that is very significant. It still remains with the decorative arts evidence to be analyzed by the signifiers by separating that as mentioned above so we can understand "the holy conceal". Therefore, the decorative arts' composition can create the author's idea to emphasize the composition analysis of the decorative arts' significant in whatever conflict and deference. The author has major analysis process as follows :

THE RESEARCH FINDINGS 07-1 This findings are about the humanism replacement; Thai god as Christian god in term of decoration contents and the King's composition that decorated Fresco on the Anantaamakhom Throne Hall's ceiling. They are fundamental from Westernism by Christian significant. The main idea mentioned is about the god, mythology, Greek chief disciples, and Bible's doctrine. The original significant creations that replaced the Christian contents are "the new god's significant". Godliness as Westernism from Christian basis, these topics are very significant to the decorative arts' paradigm shift. This is because it is related to the Siam elite's idealism that was equal to Westernism's godliness. Although Siam is very different, the main idea is "Siam elite have tried to maintain godliness through whatever is changing. The power links to godliness's myth is always significant to explain the new absolute monarchy's signification". They often decorate on ceilings or high levels with Christianity. This comparative creates

knowledge to the Siam elite that “Godliness needs to have new decorative arts like Westernism’s godliness by interpretation and representation”.



Figure 135 Signification of fresco decoration in Vatican Christian sampling Sistine chapel : The dispute over the most holy sacrament / Vatican Italy (above) and Thai kings / gods Anantasamakhom Throne Hall (below)

(a) Fresco in Vatican 2

(b) Fresco in Vatican 2

(c) Fresco in Anantasamakhom

Source: **Fresco in Vatican**, accessed May 14, 2013, available from http://api.ning.com/files/S7U7lpmHwWteXol3wNAjFydZvtcroWFg6-34ICz-FLUDmwX0FCGzCC8WJt0Qv1z*OqEmlqMD3EFcxqjZhiTTvuSctPc32u*/062150054351RomeVatMusfresco.jpg

: Square space, **Fresco in Vatican**, accessed May 14, 2013, available from <http://static1.squarespace.com/static/5591afc8e4b09a6f405fb88c/t/5600189fe4b0e0c15149e5e1/1442846881998/>

: OK Nation, **Fresco in Anantasamakhom**, accessed May 14, 2013, available from http://www.oknation.net/blog/home/blog_data/178/25178/images/8_6_51Chini/anad3.jpg

If we analyze to the last, we can conclude that the Siam elite needed to create new image throughout the decorative arts' signification, which is believed that they have admired Westernism, created new value, and created new faith that was unattached to the tradition. The only transformation was by the social context as mentioned above. The significant topic is "Siam elite's satisfaction to create knowledge by their own". They tried to establish for many years. In the third period, the highest development of decorative contents and Siam elite's spirits, which had been changing repeatedly with more procedure and more experience. They could understand clearly. Thus, the significant of the decorative arts paradigm shift had been established by "civilization discourse". The signification discourse links to the Siam elite's vision in the new era.

THE RESEARCH FINDINGS 07-2 These findings are about the humanism's composition as in human and the god as not a god. For this composition, it is concluded from the decorative arts' context in the Siam Elite's desire role and the devaluation of godliness from politics and Buddhism's reformation by King Chulalongkorn. Thus, the devaluated godliness created new perception by explaining the Thammayutt's philosophy. As mentioned above, these changes make godliness transform. However, the Siam elite's holiness still maintained carefully. Thus, in the decoration's study period, we can feel the composition signification by the Siam elite and also show sub-components of the signifier that support the godliness that remains.

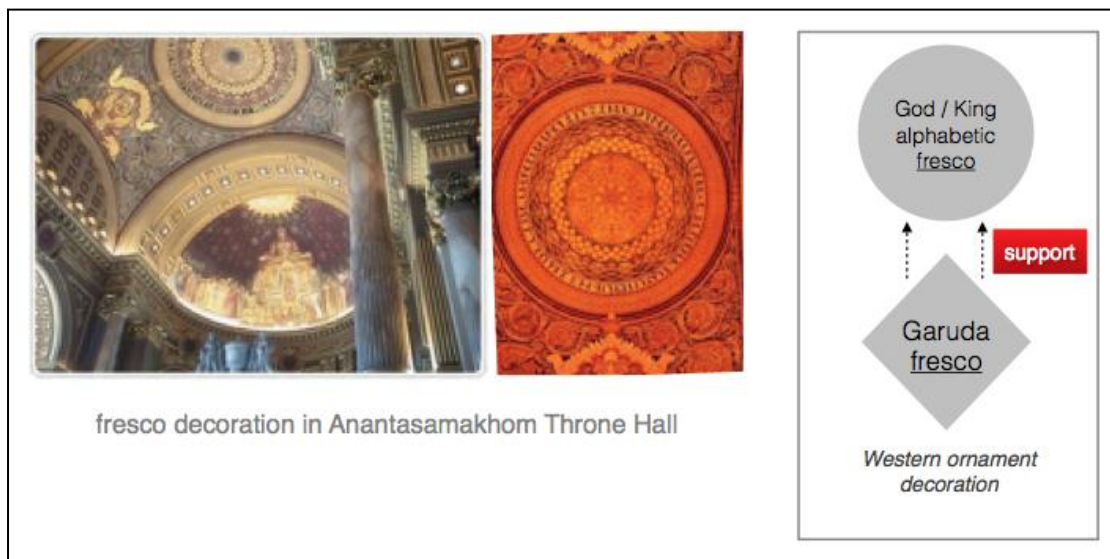


Figure 136 King status decoration in Neo Siam (left & middle) with separation ornament (right) Gods king in the civilise signification



Figure 137 King status decoration in Old Siam (left & middle) with support ornament (right) Gods king in the traditionalism signification

The signification methods have been continuously and directly affecting the godliness contents by the Siam elite. Due to the perception and demand to communicate with the society, this topic has them empower implicitly. The transformation from traditionalism was no longer there. In the new decorative art, each component can be significant efficiently and also maintains the perfection of the signification. Therefore, this case study period is clearly significant to the paradigm of traditionalism's decorative arts. It represents the Siam Elite's attitude that is "always emphasizing the basis of any tradition but also learning and adapting into the revolution". From the decorative information, it can be concluded that decorative arts' components from Siam Traditional can be separated and then create new one with Westernism knowledge. The emphasis to the original signification is "the Siam elite's godliness".

THE RESEARCH FINDINGS 07-3 These findings are about the westerners as the elite's superior supporter, however, the main idea still represents the Siam context; Siam Elite context is more than Westernism. The technical change can create new decorative arts of fresco in the Anantasamakhom Throne Hall. The decorative arts contents, or decoration significant, had been decorated. The Siam elite's role had been presented with the highest valuation that could be analyzed from the decorative arts' composition which correspondent with structuralism. Westernism had specified the secondary context by only the signification for supporting their greatness. Therefore, Italianism performed to respond and make satisfaction for them to possess Westernism substance, which the signifiers communicate as the supporter more than the owner.

The explanation of social phenomenon's structuralism that is related with the decorative arts can be explained that the Siam elite had concerned about the nation, religion and kings. To maintain these components can indicate the Siam's unity, although colonization was influenced. Thus, they still maintain the ideology by changing the situation which are the stratagem method and empower in term of aesthetics' philosophy from the nation's spirits. The duplication of the

decorative arts' structuralism is the significant paradigm to change extremely between "traditional and Neo Siam", which are obviously tangible and intangible. That is the peak of idealism development between the Siam elite and Italianist.

4.3.2 DISCUSSION

The paradigm shift from the previous period until the clearly vision in Third period's case study make paradigm of aesthetic in Siam. The development of the decorative arts' knowledge was for the Siamese by Italianist's idealism and their procedure. They were prompt for quality, technique, and knowledge. We could not identify who had established this paradigm in Siam. Thus, if we analyze the core significant of decorative arts in term of structuralism, we could find that all the Siam traditionalism decorative arts' development could make the component significant for a long time over centuries. However, changing from Westernism could make the idealism and attitude change rapidly. Although it was not the original perfection, it has created the physic, signifier, decorative arts component significant, and new signifier for Neo Siam.

The results are continuous from the infrastructure development and also decorative arts in term of "civilization discourse". The important aspect of more than the physical change of decorative arts is the Siam elite's progress from traditionalism to Neo Siam. The results are not valuation, but are the significant experiment that has created new idealism in Siam. The author has praised them as the paradigm, decision, and vision that they are daring to combine from different culture to Neo Siam. The results depending on individual aesthetic, but non-valuable from the Siam elite's idealism, are exceeding. The valuation has been there closely in Siam until today.

The author wanted to indicate the civilization's symbol that is most efficient in term of history, culture, and turning point of clear paradigm shift. The Anantasamakhom Throne Hall is the center as mentioned above. It has exceeding valuation in term of decorative arts from the Siam elite's development that they had been experienced for decades. This is extremely valuable. The third period (A.D.1906-1917) was the most significant period than the others.

4.4 The Integration; The financial crisis's confrontation and end of the absolute monarchy, limitation of personnel, fund and decorative's site.

The end of the absolute monarchy was the end of the significant system in Siam that the Siam elite had been influenced. That significance is the elite's individualism which has influenced the controls of paradigm, idealism, and attitude in Siam, which has been created by them for a long time (A.D.1876-1932). This ruler had been changed by an individual. After the Revolutionary Council had controlled and changed the Siamese, they created new paradigm of decorative arts that overthrew the nobility; people were equal, making socialism an ideal, which was not the King favorite style at the previous time. That clearly influenced the absolute monarchy and also the decoration served the nobility system. The Revolutionary Council tried to control within the socialism ideal. Thus, the knowledge and aesthetic from the Siam elite were not dissolved although the fourth period of the case study is the end of Siam decorative arts by the elite. In other words, the Siam elite's idealism is still being mentioned and becomes the social discourse of which the royal institution is the center of the nation's unity. In this period, there are many factors.



Figure 138 The case study 4 1917–1932: PhyaThai Palace (left above), Marukkatayawan Palace (right above), Nongkran Somorsorn Throne Hall (below)

“Thai Nationalism” the discourse of King Vajiravudh emphasized the significant core of decorative arts and Siameseness over Westernism preference like the previous era of King Chulalongkorn. The resurrection of myth in the decorative arts was the same old story, but the decorative arts components’ influence from King Vajiravudh’s discourse were sharpened more sharply to structural components and more than those significant contents. The author will explain the relationship between syntagmatic and paradigmatic structural analysis further.

The “economic crisis” caused by the participation as an ally in World War II of Siam; the World War also made economic recession in other countries all over the world. Moreover, the crisis directly affected and changed Siamese decorative arts led by the Siamese elite during A.D.1917-1932, the time from King Vajiravudh until King Prajadhipok’s reign. The economic recession did not only cause financial problems, but also devalue investments in Siam. For the decorative arts, the emphasis was on practical worthiness. Extravagant or very high class materials decoration as the past would not be seen during the time. In other words, the best decorative arts or core significant maintenance were devaluated and remained efficient significance among the Siamese elite. The interest in classical western buildings regarding the structuralism composition of the decorative arts was not crucial anymore.

“The results of the civilization discourse” made the value of Westernism as development and modernity only; they were desired in modernization which tried to avoid unnecessary backwardness. Although the national unity and tradition were resurrected within the civilization discourse, Westernism modernity still influenced Siam which controlled by the Siamese elite and at least, it was respected. This Westernism that influenced Siam and caused modernity in Siam became an “ordinary truth” in a part of Siamese culture.

Some physical evidence within the significant structure in the western buildings could show the obvious change and artworks later. The analysis of Phayathai Palace, Marukkatayawan Palace and Nongkarn Samorsorn Throne Hall revealed the change and their decorative difference from the previous ones before the recession. These buildings were constructed neatly, but different from the

previous ones' quality in "content and functional decoration". Furthermore, when simplicity and magnificence of "Westernism in the decorative arts were analyzed", the aesthetic and modern significant composition of the decorative arts were found the devaluation of spirit contents; it maintained only aesthetic for the buildings (the functional value).

For the case study analysis, the author focused on the results of the Idealism development concepts of Siamese decorative arts led by the elite in the new absolute monarchy period (A.D.1876-1932). The major influence was referred to throughout all the case studies, including significant factors, such as situation, politics, social factors, economic factors, etc. at the end of the review of the paradigm shift. Additionally, the author distributed the information of signifiers in the western buildings' decoration regarding the syntagmatic and paradigmatic relation in O&DA signifier, A.D.1917-1932 as shown in the tables below:

Table 6 Syntagmatic and paradigmatic relation in O&DA signifier, 4th period : 1917 – 1932

name / type	Religious / Rite	Power / Monarchy	Nation / Racial	Colonialism / Modernity
1. Phayathai Palace	Pirun (god of rain), garuda, naga	monogram, crown with trident, flower, dragon	Thai alphabet	Art Nouveau, English Gothic
2. Marukkatayyawan Palace	x	x	x	western style / applied (non identification)
3. Nongkarn Samorsorn Throne Hall	x	x	x	Venetian Gothic

4.4.1 4th period 1916-1932 / design visual and structure of contents definition

From the table 6, we could assume that inheritance ways of the decorative arts which were more significant to adaptation than destruction of the original subjects from the previous period. Although the physical change of Marukkatayawan Palace was the results of Westernism in Siamese decorative arts context, the decorative arts' physical change was led to knowledge and in-depth understanding at all time. It could be assumed that the decorative arts were "The aesthetic philosophy as well as modernity of the Siamese elite's paradigms". They were always perceived in the contemporary decorative arts in the country

Paradigm's signification of the buildings could be explained as decorative arts' content by the following findings:

THE RESEARCH FINDING 01: Colonialism and modernity groups were the symbols of fashion in term of the decorative arts' contents, influenced by Westernism were the symbol of civilization. Decorations were independent on unity of the decoration specified by Westernism. Differences from the previous period, but they were similar in the second period (A.D.1897-1906). The aesthetic analysis specified suitability for paying respect to the Siamese elite's significance in the continual development until Westernism became modernity, without anymore attachment to any type. Decorative art's phenomenon in this period could be felt that it was returning to Idealism independence that related to Westernism without any type of attachment. Meanwhile, Westernism experience of the Siamese elite was crystallized and specified to its choice as decorative arts' context. Significance of Westernism influence in the decorative arts was more than just the symbol of modernity, and the wish of the Siamese elite to become popular and have tradition in the decorative arts, and it could be referred to Neo Siamese decorative arts in the Absolute Monarchy (A.D.1876-1932).

The symbols of modernity had remained for a long time; however, the development has been improved under the Siamese elite's control was more significant in the forth period's case study which colonialism and modernity's signifier had more influence over the cognitive symbol of civilization.

Finally, Westernism can be concluded as a part of new Siamese development. As mentioned above, previous social phenomenon previous social phenomenon has to be taken into careful considerations. The reclamation of civilization discourse through significant approaches in the procedure of decorative arts in western buildings in Thailand was profitable, creative main idea and attitude in the Idealism group, and it could also create a new paradigm to the absolute monarchy's social condition.

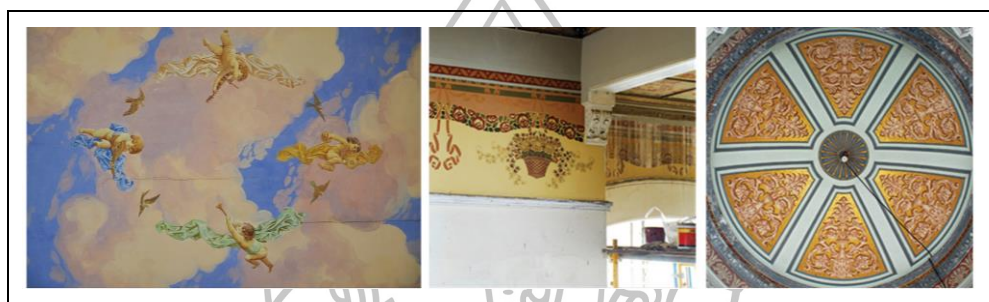


Figure 139 Phyathai Palace / theme of decoration



Figure 140 Marukkatayawan Palace / theme of decoration



Figure 141 Nongkarn Samorsorn *Throne Hall* / theme of decoration

From figure 139-141, the analysis of the decorative art's composition in the case study of the fourth period, showed Phayathai Palace, Marukkatayawan Palace, and Nongkarn Samorsorn Throne Hall were resemble in "Westernism and had systematically and suitably significant composition, ignoring any other previous Westernism models. The Siamese elite could create their own aesthetics, based on the trends of Idealism to Neo classic decoration of the buildings in Siam". The history of decorative arts emphasized that "Siamese elite had influence from Westernism and perfectly imitated the art works of the colonial decoration".

For the significance of the decorative art's context, nationalism emphasized by King Vajiravudh did not have any impact to the civilization's discourse; it was separated during the significant civilization development. Although some physical change was carried on, but the significant core of Westernism remained with Siamese elite's idealism decoration and resurrection of the tradition to become significant again (after the previous works were ignored for a long time).

THE RESEARCH FINDING 02: The power and the monarchy's decorative arts were used as the symbol of the buildings' owners, such as monograms decoration in all the area, or intervened in major positions that could be seen and created the decoration significantly and efficiently within the façade, doors and window frames, as well as the interior decoration that emphasized individualism.

The use of the owners' symbolic decoration within the buildings was always meaningful, e.g. the dragon on the ceiling of Phayathai Palace, and the exterior bas-reliefs represented King Vajiravudh's birthday; such clearly significant decoration supported the idea of individualism and it was significant in this case study.

The signification of the decorative arts of using symbols to express individualism on Westernism buildings, represented to Phayathai Palace's decorative contents by adaptation of the signifier to signify the buildings' owners with the symbols used in the first period (A.D.1876-1896), and they clearly crystallized individualism of the Siamese elite. In Figure 142, the idealism of the decorative arts' was presented around Phayathai Palace, such as the variation of monogram decorated on the ceiling and stuccoworks (represented King Vajiravudh's birthday...reference), The reign emblems were decorated to signify the King in front of the palace, on the high places, window frames or door panels and others in the hall appeared in the first period The Warosaphiman Throne Hall, The Bang-Pa-In Palace at the beginning.

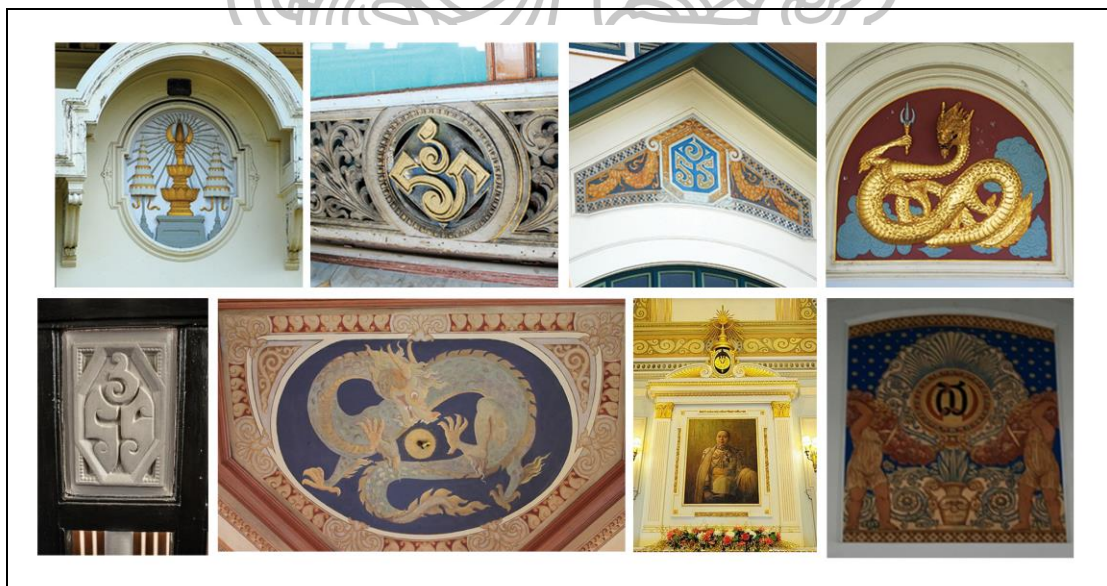


Figure 142 Various King Monograms, Dragon signifier, Royal emblem and Garuda (individualism)

Use of power and the monarchy's signifiers were more clearly and extravagant than the previous period; the extravagance was shown repeatedly in "numbering" signifiers. The signifier that Siamese elite tried to use in significant Westernism buildings were unique with space needed to create "Individualism" in it. This was the signification of Siamese Neo absolute monarchy decorative arts that become popular among Siamese elite nowadays since it indicated dignity and nobility.

THE RESEARCH FINDING 03: The devaluation and decorative arts' adaptation related to traditionalism within Phayathai Throne Hall as the signifiers for the analysis. The author found that the signifiers represented religion and rite was devaluated and reserved in unique space, was not the major composition at all. It was separated from the main structure between Humanism and Individualism related to religion and rite and was reserved in unique space for signification of Westernism buildings' structuralism to show significance but specify the signifier represented Siamese elite's desire to separate from ordinary people.

The structural separation of religious and ritual signifiers from the buildings' decorative art's composition was the major field of study in the fourth period. The separation of decorative contents between civilization and traditionalism implied that the decorative arts separated from religious and ritual signifiers, which completely supported humanism. Therefore "Individualism" was significant in decorative art, and the religion and tradition were sub-components devaluated over time within the western buildings' structuralism controlled by Siamese elite and Italian artists". Although this topic was very interesting regarding Siamese elite's idealism, the composition of the signifiers originated from the Tradition (Tri-Bhum) by being separated from modernity (western buildings) and placed in a unique space (suburb) of the structure. However, the signification of the signifiers still remained significant and the suburb was the major influence and also strongly significant in religious and ritual signifier.

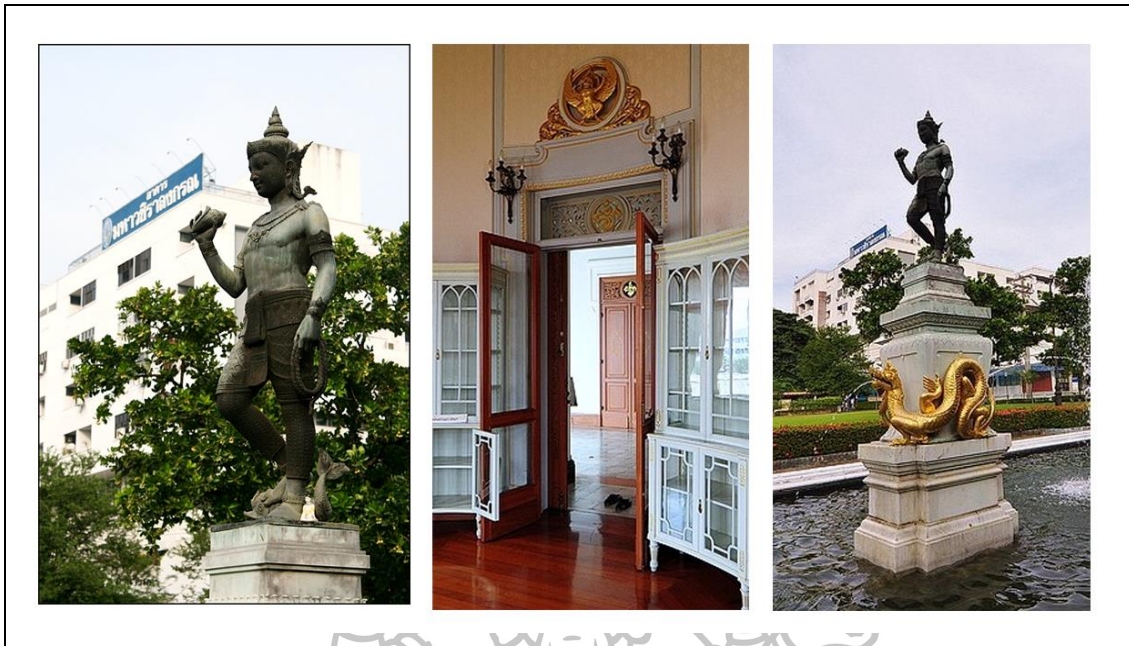


Figure 143 Phirun-god of rain (left) Garuda (middle) and traditional Naga element (right)



Figure 144 Thai dragon (left), Chinese dragon (middle) and Western dragon with trident

From figure 143, the case study of Phayathai Palace, the first signification for the analysis was the creation of religious and ritual signifiers, but specified in a unique space and separated in decorative arts. They were only related to similar context that was decorated on the exterior, such as God of Rain, and metal-forged Naga; they were traditional and ritual signification that related to the owners of the buildings. From figure 144, although the symbolic dragon was related

to the King's birthday, the decoration of the dragon was made in three types in Phayathai Palace and each type, Siamese, Chinese and Western was different from each other. The difference was very significant because it had relationship with King Vajiravudh's birthday. As the wall decorative arts from the exterior of the building, the dragon's round relief was King Vajiravudh's symbol. Thus, as mentioned above, it could be concluded that the symbolic dragon in Phayathai Palace related to the reign, prestige and individualism, that was Siamese elite's signification influenced any decorative arts and emphasized the following of the royal Intention as the most important thing. The decorative arts signification appeared continuously in the Neo Siamese decorative arts.

THE RESEARCH FINDING 04: It was rare to find the national and racial signifiers appeared in the western buildings' composition from this case study. Evidently, the racial signifier expressions were not popular in the decorative arts. The avoidance of contents for the significant deviation by directly decorated Siamese symbol of modernity had the combination pattern that represented Westernism (modernity) to make others understand it.

Siamese elite tried to separate the national and racial components from the western building subjects that still remained modern as the royal Intention. This topic was related to the third topic as conflict of traditionalism discourse that influenced by the Siamese elite. Finally, the Siamese elite tried to absolutely separate modernity from tradition. In term of decorative arts analysis, the clarity of this concept was separated between decorative arts and architectural movement. Within the original aesthetic of the Siamese elite had desired and respected Western culture, the unity of modernity. The significant composition as the author mentioned was emphasized by the racial signifier that had devaluated and suitable arrangement. The expression complex of Siam elite are conflict with social idealism that make we might comply with the trends easily if mention the social discourse to judge Siam decorative arts' significant.

THE RESEARCH FINDING 05: The decorative content's structure was lightened and only distorted the signification (aesthetics and civilization). It could not be denied that economic recessions affected significantly

the devaluated idealism and decorative arts' procedure. However, this crisis was the key signifier to adapt decorative arts with perception of adaptation and Idealism opportunities. How could the decorative arts signification that Siamese elite need to maintain the social limitation (after the Neo Siamese idealism had been influenced Siam till the present)? They needed some important things to use for residential decorative arts' major components to maintain civilization discourse with physical signification and identification. The analyses of Marukkatayyawan Palace's decorative arts and also Nongkarn Samorsorn Throne Hall found that they had resemblance with the decorative arts by the Siamese elite.

According to the decorative arts, it could be identified that Westernism in Siamese decorative arts was in the whole. Most of them were simply distorted, but the pattern decoration the pattern decoration was still delicate. The pattern of the decorative arts of Marukkatayyawan Palace and Nongkarn Samosorn Throne Hall was decorated with space or duplicated area for the repetitive rhythm of the significant Neo Siamese decoration appeared in the case study "That had insignificant and invincible aesthetics, but still maintains the modernity's signification via western buildings' signification only". Although Marukkatayyawan Palace was the place for leisure, the Westernism idealism of Siamese elite still existed with the intensity not less than the Capital Palace at all. The aesthetic idealism and modernity within the social limitation had created an approach to modernity for the Siamese elite and the social condition from the previous time with no need to make it that way at all. The core signification of modernity is Westernism that the Siamese elite created for all the paradigm shifts. Therefore, Westernism transformation could maintain modernity in only the decorative pattern. These topics were interesting and had large influence on Siamese (mentioned in the next chapter). This study was significant corresponding to the third and the fourth topics that finally concluded the decorative arts' characteristics of all the case studies were Neo Siamese decorative arts ideology. These components had created new criteria for the next generation after the end of the absolute monarchy.

However, the conclusion of Siamese decorative arts' paradigm shifts that the "Modernity was Westernism, and Traditionalism as Siamese". Although

the fourth case study (A.D.1917-1932) separated the significant signifiers for the reason of modernity, the decorative arts represented the Siamese elite's attitude to separate the characteristics of the Thai style from the western style. The major topic is the emphasis of both idealism and the need to maintain it by choosing to create signifiers and group them systematically. The abandonment of traditionalism was only significant expression and separation of the composition of traditionalism and the western buildings in the decorative arts. Therefore, the significations of the decorative arts in the western buildings during A.D. 1917-1932 were simplicity and pragmatism.

4.4.2 DISCUSSION

The decorative arts in the fourth case study represented the potential and significant influence of Westernism through the decades. The residential decoration development under the influence of Westernism in Siam, was not surprised to Siamese elite and people because it existed for a while. The adaptation or change for a long time existed in a suitable framework, the signification procedure was developed continually to create a unique pattern suitable for Siam before the end of the reformation. The Siamese elite had kept the identity of the decorative arts' signification; these things were more than just the historical evidence.

On the other hand, the decorative arts' paradigm was the physical idealism, developed by Siamese elite, with Westernism influence was the controlled variable. Was the decorative arts' paradigm resulted from the civilization discourse; was the major discourse influenced all Siamese? The results of the discourse were value and signification of Thailand's decorative arts' knowledge to find their desired identity. Although the physical evidence could not identify differentiation or describe the identity distinctively, the significant paradigm found in the research was an important way to explain all the phenomena of the decorative arts; the combination of Westernism, and social limitation, had been clearly identified the development and tangibility, in particular, the content was important in all decorative arts and sciences.

5. CONCLUSION

Researcher describe the summarized of results of decorative art's paradigm shift from A.D.1876-1932. Also results of the Criteria of Siamese Renaissance in decorative art: SRDA. Within Thailand's Western building that had been influenced from major social changing by followings:

“Criteria of Siamese Renaissance in Decoration Art”

The decoration emphasizing individualism represents luxury and dignity which had been influenced by various Westernism decorative arts (modernity image as of western prototype). It has been the core of significance or truth of decorative arts that was unique within the colonization periods. The important things of Siamese Renaissance in decoration arts are the combination between modern art's varieties (which western as of prototype) and Thai's traditionalism in term of majesty, luxury, and nobility, which contain many idealism and belief. The truth and decoration pattern of decorative arts paradigm that the Siam elite had established modernity decorative arts pattern within one period, but still remained and had influence to nowadays. The novelty of decorative arts society that had been established through social procedures (politics, diplomacy, and Westernism) has methods criteria and decorative arts pattern only in Thai context. It had been created and developed until became the symbolic and belief of the significant decoration. Structural and decoration components of Westernism buildings and decoration for living between A.D.1876-1932 can be explained by the criteria, regulation, system, and decorative arts pattern as follows:

1. Valuable in the West The tradition of decorative arts valuation and high-taste had been influenced by the Siam elite, which were accumulated and crystallized to the unique pattern of Siam. The preference that existed, if we analyze by comparing with the original in term of historical valuation, we could find that the Siam elite wasn't impressed with the original or decorative arts ideology at all. On the other hand, the variation and assortment following the trends were only fashionable. The modernity of symbol had appeared in the Westernism art pattern extremely, the contemporary decorative arts (Art Nouveau, Neo Classic) or Classical

decorative arts (Renaissance, Gothic, Venetian Gothic). Even though Westernism influential art (Moorish), proved that Siamese Renaissance in decoration arts had been highly valued by Westernism.

Although Siam was flowing of Westernism decorations, they didn't emphasize any art pattern. The description of decoration and Siamese Renaissance decoration arts was a repetition of pattern or Westernism environment in term of simply Western decorative pattern and ornament, which depended on trends of Westernism as modernity. From figure 145-149, it could be considered from the author's unique pattern which was simple and various. Also many materials and knowledge or ornaments, individually, for improving the pattern image that decorated nearby, encouraged the decorative arts context.

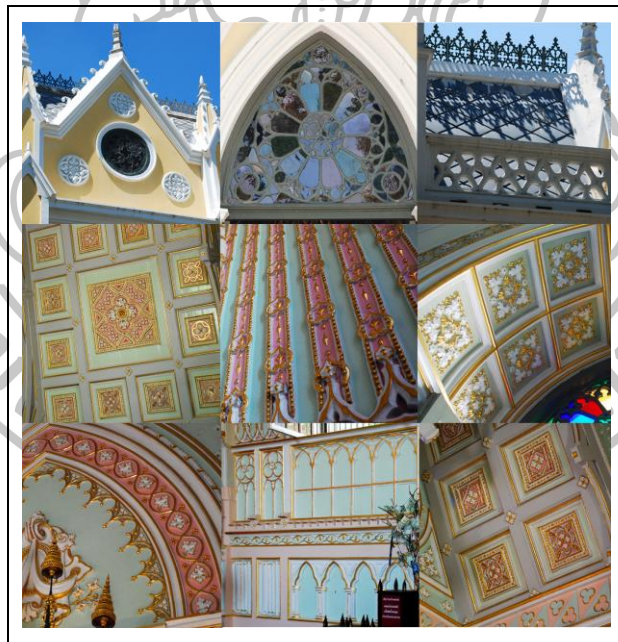


Figure 145 Western's pattern decoration I

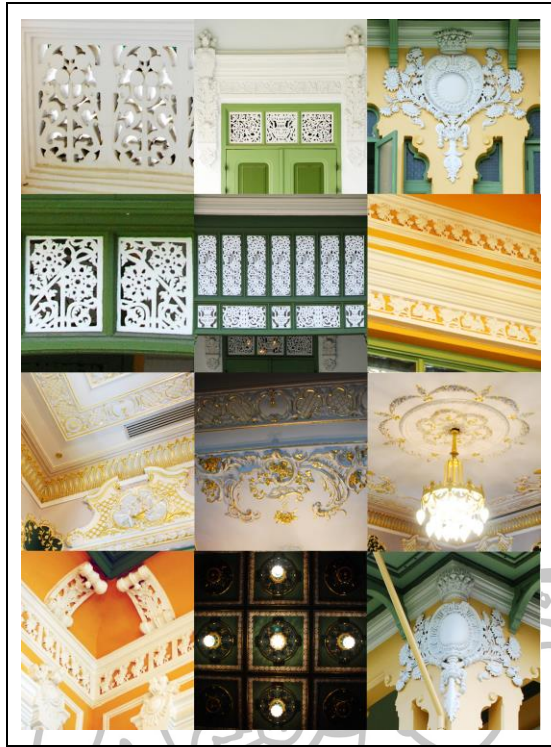


Figure 146 Western's pattern decoration II



Figure 147 Western's pattern decoration III

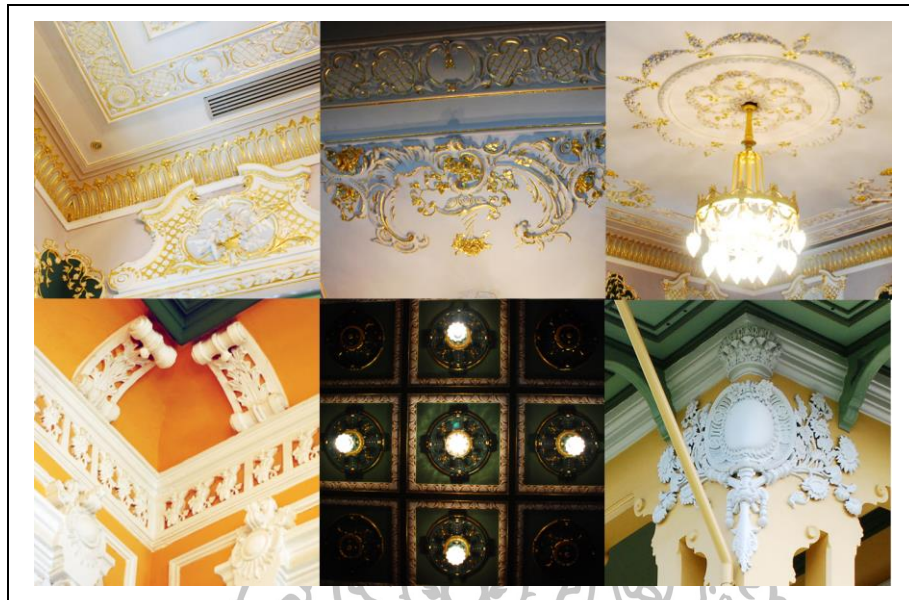


Figure 148 Western's pattern decoration IV

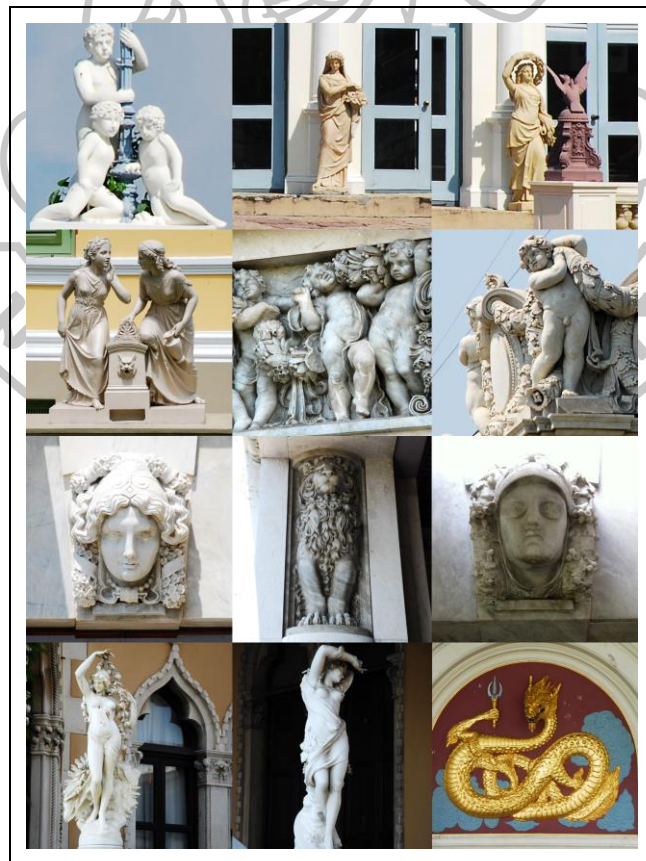


Figure 149 Western's High and bas-relief ornament in Siamese Renaissance
 Decoration Art

2. Individualism in decoration Individual popularity and individual tradition in term of Siamese Renaissance decoration arts was the decoration for desire to mainly compensate the royal court. Then we can see the Siam elite's identities, which are the path of decoration that is unique. Assuming that significant idealism basis of Siamese Renaissance decoration arts mostly becomes visible in the paradigm. Nowadays we can see traces of Siamese Renaissance decoration arts idealism distribution made to order decorative arts extremely in social capitalism. They represent the decoration contents that mix up the decorative intention in Western buildings or each cultural object. The significant of Siamese Renaissance decoration arts, individualism is the owner's identity that allocated into decorative arts from decoration procedure, either by accident or not, organization image, and intention of signification. It is also related to social decorative arts procedure.

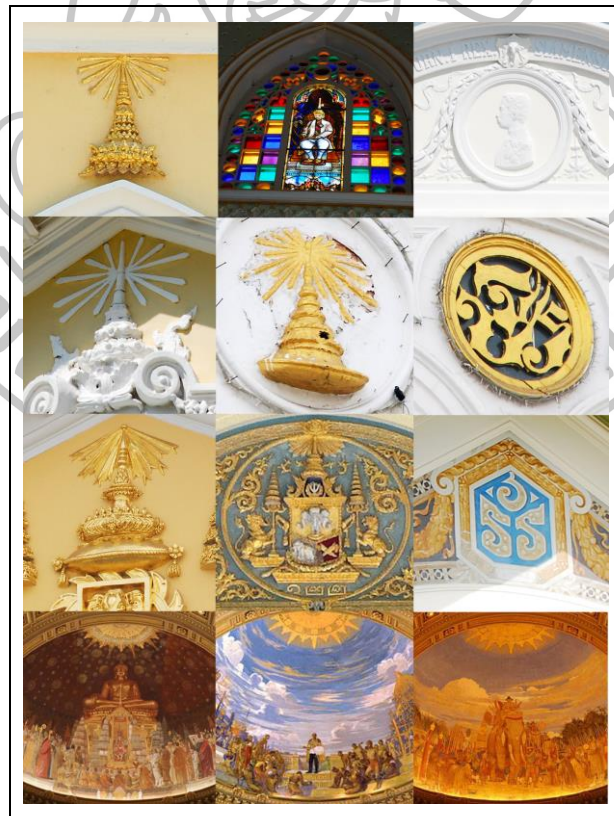


Figure 150 Individualism in Siamese Renaissance Decoration Art Ornament

From figure 150 the Siamese Renaissance decorative arts individualism can be considered clearly from various identities of compositions such as symbol, monogram, portrait, high and low relief, and individualism narrative. Thus, this is not the original ideal or resurrection at all. From idealism history, it represented the structural contents of decorative idealism's management, which separated, regrouped, and signified the composition within decorative arts structure. If we consider the decoration's significant, we can assume that the emphasis of identity and owner's signature are the major topics. We can also be certain from with the first impression of Siamese Renaissance decoration arts' pattern.

Expressed by image representation, monogram, design of decorative pattern as modernity, these compositions are popular by the result of capitalism and luxuriousness of the Siam elite's prototype. In the reformation era that Westernism was the prototype, decorative arts in term of living decorations might have many some parts of the composition, but individualism represented in the Siamese Renaissance decoration arts was the strongest. Also, the major significant that was represented the most was the decorative arts identity of Siamese Renaissance decorative arts. This was due to the basis of idealism that was developed from the royal institute's decorative arts in the period. By the development through time of social changes, luxuriousness, aesthetic, and valuation, Siamese identities are as important as the living decoration popular procedure.

3. The atmosphere of South East Asia. Siam taste of the orientalism is the fundamental of Suvarnnabhumi culture that come from the same or related faith within the broaden society covering all South East Asia over centuries. The tradition that is deep-rooted and expressed in each era represents the development and Siamese Renaissance decoration arts, which the unique pattern is similar and can be developed to any decoration pattern that is influenced by "Tri-Bhum". The unity that the author wants to mention is the decoration ideal that is developed from "Tri-Bhum". The Siamese Renaissance decoration arts varieties in term of category and form exist in the Buddhism composition that has been modified. From these significant topics, the author wants to separate clearly between humanism and believe. In term of believe that emphasizes the description of strength of Tri-Bhum's

decorative arts that has been influenced by Siamese Renaissance Decoration Arts such as the animal, represented Godliness. This topic needs to be considered carefully, because the animal pattern such as Garuda, Naga, and Erawan were specified and signified by Siamese. It can be explained to this signifier by years of traditionalism and hard to deconstruct.



Figure 151 Himmapan supernatural animals form Trai-phum: Taste of the oriental

From figure 151 we can assume that Orientalism elements are separated by unity within Siamese Renaissance decorative arts' composition with the adaption of Westernism knowledge that is different from the original. Also, the textures from NSD's development procedure, that once appeared these sub elements such as flower texture, have been separated and implemented by unity. They are significant and have created a new pattern combining with other knowledge of eternity.

4. Spirits of Buddhism and Brahma's decoration. The decorative arts transformation elements are significant and have development till nowadays. What was used to be complex had become visible and easy to understand. They appear in the contemporary decorative arts elements and have proportion that we try to understand; Buddhism Ideal, believe, faith or propitiousness, which these are important to Siamese till nowadays. Although some have changed by trends, but the belief or faith still always remain as of Siam's significant.



Figure 152 Buddhism & brahma ornament in Neo-Siamese decoration

From figure 152 these are the unique decorations which have elements, portraits, or decoration's signifier that are related to the physic of the symbol of Buddhism and rite. They have the fundament of Brahmanism, such as the image of Buddha's pattern, Indra's eyes, drop of water, hair between eyebrows, Pali that represent luck, and the Khmer alphabets. The Siamese Renaissance decoration arts

can be changed from the related elements, which depend on the decorative arts intention. Thus, these criteria are related to the luck, faith, Buddhism holiness as social believes.

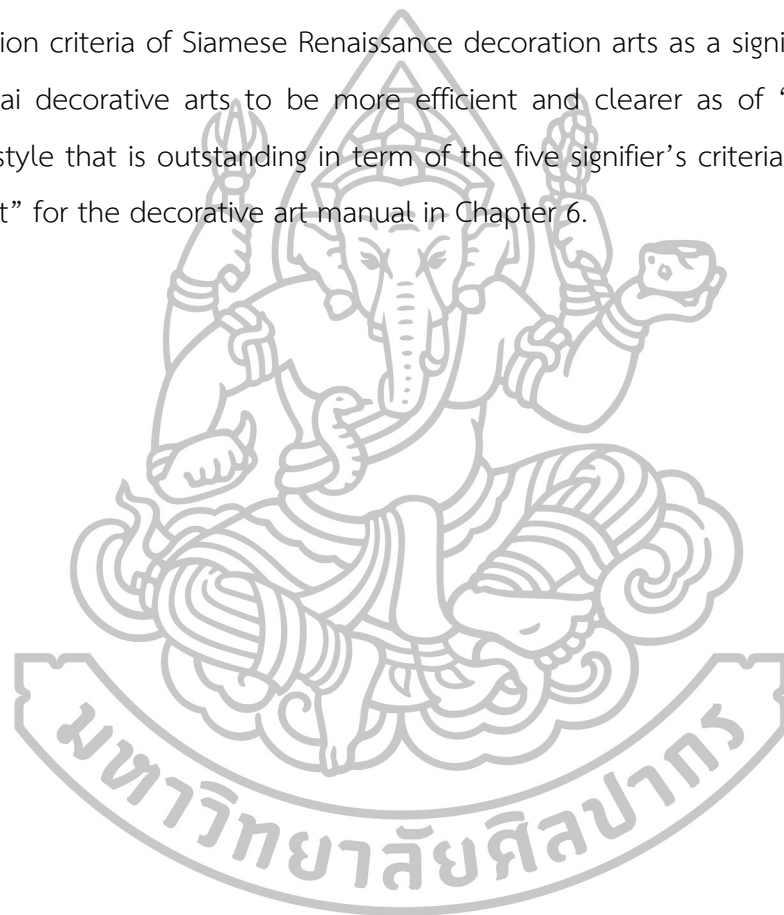
5. **Racial and acquirement of decoration stage's identities** are the major topics to infiltrate as sub elements for creating different significant, which is the expression, unique identity of space, scope, or boundary. The unique establishment in the decoration from Figure 153, is with the existence of the symbolic usage such as the emblems from each era. It also depends on popularity. Thai alphabets for acquisition to Siamese are also existed. These functions depend on the decorative intention.



Figure 153 State's identities ornament in Neo-Siamese decoration

The five criteria that the author has specified for creating the concept idea for designer and ideal development by building the decorative arts' synthesis were significant to the Siamese. The ages of difference were rare items, to find and to forget the Siam's knowledge from the past, in order to clarify the system and regulation of Siamese Renaissance decoration arts that was developed within

“civilization”. The author has assumed that the original civilization is the Westernism model and pattern which were not different from the present that Thai people as Westernism called “modern”. Thus, they have more varieties in term of individualism and knowledge progress. The size of art works are smaller but still remain with the idealism traces of criteria of Neo Siamese decoration to make Thai designers have the ways or methods to decorative arts’ stabilization. Therefore, the author will present the decoration criteria of Siamese Renaissance decoration arts as a significant way to develop Thai decorative arts to be more efficient and clearer as of “the national decorative style that is outstanding in term of the five signifier’s criteria combination as significant” for the decorative art manual in Chapter 6.



Chapter 6

Conclusions and Recommendations

1. Conclusion

In this chapter, the researcher presents the conclusion and recommendations based on the research findings that have been discovered. The conclusion is discussed accordingly to the establishment aspects of the result of the dissertation that is found significance, which originated from the ideal development and paradigm shift of decorative arts. It in fact comes from the decorative imprint; image persistence occurred from the Siam elite's ideal accumulation or social's abstract idealism. The ideal organization and option to plan, integrate and express abstracts such as the decorative arts within specified proportion by core idealism shape; Tri-Bhum Concept. The fact that drives these decorative components and makes them still dominate over colonization derives from the royal institution's significance. The parent of Siam elite as demigod in the study period can specify that decorative arts components or decorative arts significance is the "Divine / God King".

Decoration works or decorative art as of the author's research are also important not less than other sciences which are related in the decorative field. The western buildings in Siam during the revolution A.D.1876-1932 were crucial in all places. They were needed to be operated place by place because they were national treasures. The treasure is not valued by wealth, but instead by the Siam wisdom and intellectual about Thai nation.

The research methodology dimension of the decorative arts in Thai context can approve, develop, and branch out into any field of art and design. The author is aware of the knowledge of Thai decorative arts. Many Thai decorative arts objects are waited to be studied in this way seriously. Thailand is one of the most outstanding countries in the world. Many of Thai decorative arts field such as buildings, costumes, graphic designs, jewelries, or any decoration items should be

revised for further study. The author is appreciated to advice how decorative arts are possible to conduct research continually in 3 Groups as follows:

1. Civilization Decorative Arts: These decorative arts are arts with the mixture of western and Siam aesthetic, or works in this progress of Siam civilization. The author would like to advice researchers to continue from this starting point and make more inquiries for each field of Thai decorative arts in this phenomena. In this issue, it is advised to continue the research in the path of structural semiotic decorative arts study within the rim of the revolution and substitute-trends. There were not only Italian works in the Siam monarchy, but also works by English: John Clunich and German: Carl Dohring, the important people who built many evidences that still remain and wait to be studied in term of decorations or decorative arts. The western buildings in this period were crucial because they were not only the buildings as we seen, but they were the evidence that indicate the advance or recession of Siam civilization policy. They need to be taken into pieces and recompose in decorative arts explanation to understand the other side of building decorations without the influence of architectural empowering as in today. However, to study them individually could not describe the structure of the paradigm shift, but never the less they were the big part of support and the complete phenomena that could be explained. Individual difference in the western technician especially is needed to be studied.

2. The multi-cultural study in the other context: This research about the hybrid or multicultural study is based on the research methodology; the decorative arts were blurry contents. They were integrative, hybrid, and advance, which was clearly by the signification of the signifier's research. The primary success has created the framework for the profit of decorative arts research in Thai context. The possibility of multi cultural decoration study has created the method used for academic (researching) or commercial usage (decoration development, develop for each design filed relate to decoration). The cores of this method are 1) limitation of objects studied, 2) historical base, primary base, and hypothesis in analysis process, 3) findings of the signification structure, 4) understanding the sign, signifier, and signified relation and, 5) potential of researcher to analyze the relative in signification

approach. All these significant methods, of one's interest, can be developed to that person's own way.

3. Researching Thai artistic with “society of integration discourse”: Thai academicians or designers explained that Thais are not only in the society of integration, but really in all Thai design fields. It's too early to prove that point especially in the decorative arts field. This point is too broad and too shallow. We have to re-conclude with this issue especially in the decorative fields. Each field has its own fundamental notion. The integration still has more contents that are hidden inside the structure of the signification that needed to be further explored.

The researcher would like to support this topic of re-thinking about how to access to the intention of design or desire of Thai artistic object that's way of enlightenment or way to find what we are and where we are from or what we would like to be. We should understand the past, concentrate with the present and go toward the future with our own objective and intention without the imitation or comparison with other art and design colonies as in today. If we aware of the value with Thai's mind, we may find the approach to incline away and develop with our own style.

Finally, the researcher wants to mention that the decorative arts are special. The researcher has agreed strongly that the study of decorative arts is not only about one field of study, but including others, especially the decorative arts in the composition of a building. Deconstructive signification is the process of physical characteristics of the decorative object works. The idea is to dismantle them from the hidden context and enlighten them to be valuable to the society. The expectation is that, in the nearest future, it should attract audiences and turned into a professional academic field and philosophy. The decorative arts in the composition of the building were more serious and extensive in the past than today. Sometimes to move forward quickly without looking back at some significant sequence of phenomena, we might miss something in order to grow up to the next target of new boundary to create our identity as in today. Thai identity development by mocking up only the physical identity more than understanding and accessing decorative philosophy of the national, society, and communities structure (although

philosophical and metaphorical) is hard to be appreciated. But never the less, the researcher hopes that this dissertation will create new visual of Siam civilized decorative arts to Thai designers and decorators in any field of art and design or audiences with the turning point to attend the “Siam decorative arts philosophy”.

2. Research Recommendation

The existed decorative arts components lack of the development in term of art unity or aesthetic that could seem to simply be arranged into decoration contents. With the exception of only the Anantasamakom Throne Hall that has been properly equipped with arrangement of decoration contents by Westernism sciences, which may be hard to consider if we do not use the structural semiology. The author wants to determine the scope of study in this significance and also determine Thailand’s decorative art study that “We should study from structuralism by semiology method”. Then we can deeply understand the meanings and unconscious ideal development in decorative arts.

The researcher has tried to study and also create a concept idea to argue why “the comparative study” that always exist in association can force the decoration science for social empower, which the author used to be enchanted as mentioned. The suggestion is that we cannot consider the decorations especially in Thailand that are multicultural. Many professors are given the definition to artworks dealing with Thai cultural integration called “civilization”, which the author gives the precedence as “identity” that cannot be explained, which the background is the result of multicultural artistic in Thailand.

For decorative arts in multicultural study such as the Siam civilization decorative arts period, the researcher has emphasized the content of condition and organizes the study process into 7 conditions as follows:

Issue 1: The researcher need to do object investigation: An object must be investigated physically. The nature of an object needs to be direct to the decorative arts function (meaning an object is created for the beauty use and is decorated in a space or has the functional of decoration directly such as jewelries,

object decoration, etc. and mostly are simple and understandable by visual communication between the audience and the objects.) or the nature of object has some function use for some main reason not directed for the decoration or the decoration is the sub-content combine underneath (such as architectures, interior design, or product design and etc / mostly are complex and difficult to understand if not analysis with dissertation methodology and Structuralism-semiotic approach and always make complicated with the audience to take the contents in this decorative art context). Researcher must be clear with the boundary / origination of decorative art studies and any physical detail.

Issue 2: The researcher need to understand object boundary in the signification structural of the object study about how about the limitation signified: In this point, with simple explanation, the researcher must know how to access the simple meaning of the object signification in each sign and unit although the object has many of them inside the structure and have complexity of decorative contents. The researcher must explode the signs and units in the structural of signification and classify them as the simple components. If the researcher makes signs with the simplest way of signified signs and units, the analysis approach has the potential of following the system. The organization of signifiers is crucial and significant with the process of decorative arts study.

Issue 3: The researcher needs to understand the functional and the relation of signs in the structural of signification of the decorative arts: Understanding the signified structural relative of the sign in the structural of signification would make the audience understand the overall of decorative signified and getting through the mind set, human mind, and paradigm of the objects which connect in each group of decorative arts notion in the independent societies. In this issue, the researcher will understand the structure of signification that would develop the process of relative analysis and discursive content.

Issue 4 The researcher needs to understand level of signified sign of decorative signification (denotation and connotation of decorative contents): In

the level of the decorative arts signified is the production of the thinking process in the society. This approach is the individual decorative imprint that represents the value of the social creativity. On the other side, it is the character of the mindset. The decorative arts' mindset analysis can expose the hidden contents inside the simple meaning that is understandable by first impression (denotation). However in the second, third or higher level, the over signified sign can be possible (connotation) if the researcher consider the possibility of the level of decorative arts signification that will indicate how the paradigm of a nation, society, elite, and group of people are flourished. It's varying by the development of social factors, internal or external influenced. In this way, the process of studying decorative arts go through the structuralism semiotics disciplinary which can make the researcher understand the physical of social imprint (intangible) and the identity of paradigm.

Issue 5 Investigation without historical overpower or condition sequence of times: For this issue, the power of knowledge of those that came from the history's power is denied. This is because the history may be created by people who respect different intention which may be right or wrong, good or bad, and clean or dirty. In term of analysis by structuralism - semiotic and history is only the power of creation which is based on the study approach. The sign, signifier, and signified should be free with force of some intangible power. They can shine with their own contexts. The knowledge, truth, and power are not important in decorative arts analysis approach. The history which comes from those invisible powers is only the basement of the study.

Issue 6: Isolation between human valued and object's substance :
history created by human: If a human has the role of history empowering, the human's attitude also obstruct the process of the study. Abandoning the subject, the human from the essence of decorative signification was the freedom of mind without any attitude. There are only the sign, signifier, and signified in the evidence. The result from the study shows the structure of decorative signified with realistic, purity and sincere from its own reflect culture and society. The researcher is not the creator of another power conversely signified that was produced by the society. Finally, the researcher is only the channel of communication and useless.

Issue 7: Decorative arts as the production of the socialist and social reflect notion: The society is the creator. The human is only one component of many in the society. The society is immense and too deep. The visible of decorative contents is with complexity. For this reason, the researcher must know what society power do with physical things in social. Truth is not truth, there is only signification from the decorative content as meaningless but the society creates the meaning that is streaming and become the paradigm which always changing, more or less. We can or can't feel it also. Researchers in the decorative arts field must question and challenge with the paradigm shift phenomena to understand the signification which is the "heart" for studying the decorative arts with structuralism.

3. Siam's Decorative Art by Design Media

Idealism development from the decorative arts review, regard as the important case study of changing, is the Anantasamakhom Throne Hall which is exemplified for all 16 case studies from 4 periods between AD.1876-1932. The value of the above can connect with the ideal procedures that explain by decorative arts structuralism components which existed both interior and exterior. Also, it remains complete structural and be originating more than other cases.

Designation of decorative arts manual from the case study in term of valuable and symbolic of Siam civilization as the Anantsamakhom Throne Hall is used to make understanding of signification and idealism through physical aesthetic that exist. It has also posed questions to these things about how change component, factor, and socialism can cause the decorative arts' paradigm shift.

The researcher has intended to design a simple manual which is easy to present. The symbolic usages, which are developed from the decoration idealism's review in reformation period, and also idealism procedure in decorative arts, had changed too. To make it easy to understand and create the decorative arts accesses that are the unique science, the decorative arts manual is finally made.

The decorative arts significance within structuralism of the Anantasamakhom Throne Hall had the ideal combination between Traditional (Tri-Bhum Concept) and Westernism (Trend) to create the image and nationalism in

Southeast Asia as the western civilization. The topic is the trends that combine with the Siam elite's ideal, which is the perfect result that can explain "civilization" in term of decorative arts analysis.

The significance of the design media is mentioned above in order to show that this manual emphasizes the decorative arts even though it is studied from architecture. However, the decorative arts' viewpoint of the Anantasamakhom Throne Hall is the only "one of the cultural object", which had influenced the social viewpoint and also was the idealism model. The symbolic usage, illustration, or signage for graphic design development is there. The author has the idea to create a 3-D pop up or any media that can make virtual 3-D instead of normal media, which can make this manual easily to understand and access.

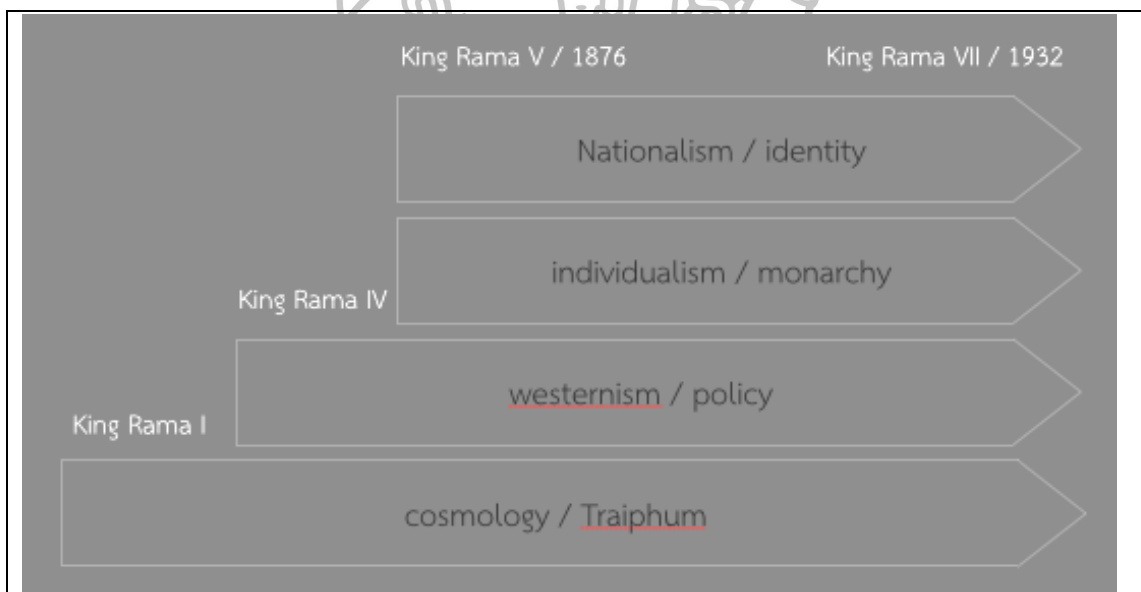


Figure 154 The structure of Siam decorative art in Rattanakosin era

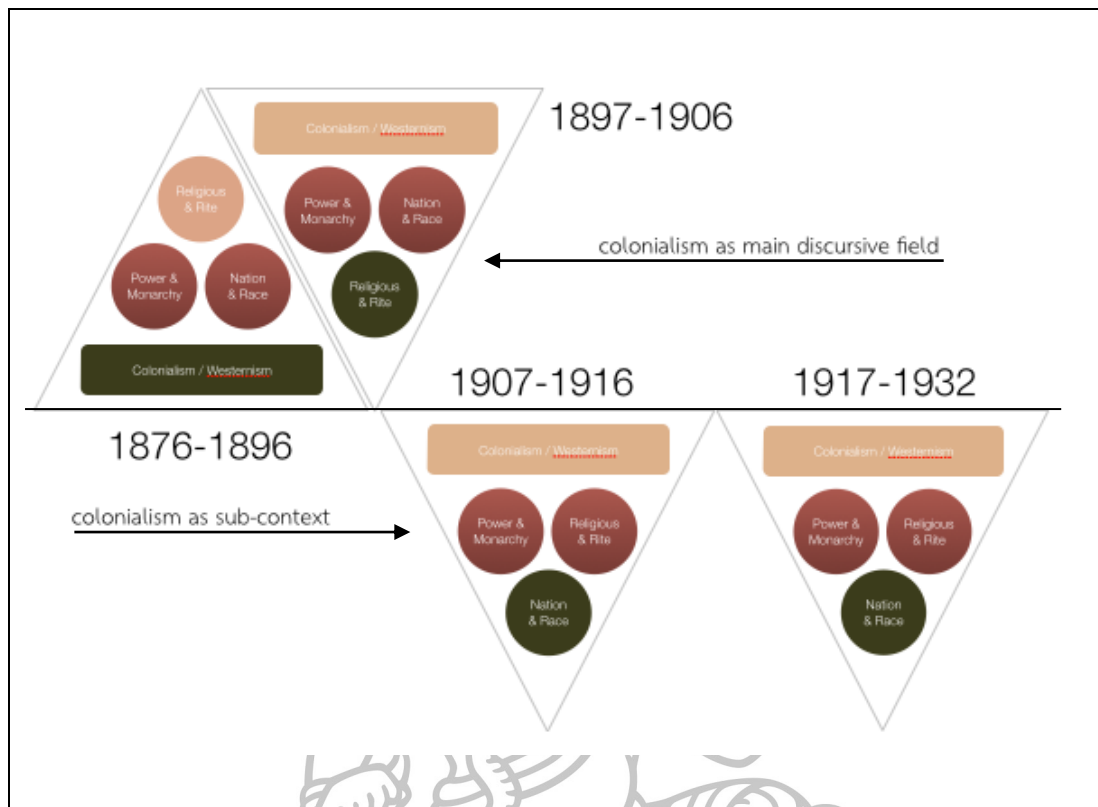


Figure 155 Siam decorative art paradigm shift between 1876-1932

4. Decorative Art Manual Used / Conceptual Development

For the design media or other design processes, the researcher's opinion was agreed and suitable for developing the philosophy of Siam civilization of decorative arts to expand for another design field continually. With the information, graphic design, the communication of signification was the core of notion transferring from the reception to receiver in order to specify the design concept to develop the information graphic design in the manual of the Anantasamakhom Throne Hall decoration.

For the case study selection, the Anantasamakhom Throne Hall was the best selection to develop into the decorative arts manual, because the place is still complete today. Although the time has passed, it has not changed much. Only more events or exhibitions have been done inside the place, but the entire original structure is still the same.

Secondly, in the context of the value of Neo-Siam civilization, Anantasamakhom was the decorative imprint which has created the power of Italian art perception that spread to Thai community in all range of age. It is clear evidence about Italian that it is one of the most artistic influences of the Siam elite.

Thirdly, about the content of Anantasamakhom which has integrated Thai concept (base on Trai-Bhumi concept) with the western wisdom (Italian renaissance / Art technic), it was the best sample of Thai decorative civilization. Enlarging the concept of Siam decorative civilization is at the the period when Siam elite was appreciated and got involve to the art of westerners as it became the important part in the Thai artistic perception and decorative art sconcept as mentioned delicately in Chapter 4. This is the point why the Anantasamakhom Throne Hall is with high potential to be the best of Siam decorative arts civilization sample and suitable to be developed into the design manual.

5. Colour Concept

From the design media as the printing material, the colour is the important combination to add the completion of the design media in term of aesthetic and the meaning of contents. The colour topic considering was related to the core of the research which emphasized to enlighten of the age of civilization when King Chulalongkorn was the primes of this era. From the ode to King Rama V, the content of the colour was inspired by the “Borromrajatavajmahasiammin Flag”, the royal flag of King Chulalongkorn the Great. It is brought to the project to be the main colour themes used for developing the design media for the Anantasamakhom Throne Hall.

“Red; with a dark blue rectangular field in the centre; the latter containing a pedestal of yellow colour with a projection in the middle of the foreground on which stand the Royal Arms, namely: a scutcheon in three division, the upper and larger division of which contains, on a yellow ground, a white three-headed elephant facing the front and representing Northern, Southern and Central Siam; the lower division to the right, on a pink ground, containing a white elephant facing the flag-

staff, and representing the Laos States and the lower division on the left, on a red ground, containing the device of a straight and a crooked dagger crossed, representing the Malay States. The scutcheon above described in surmounted by the "Chakr-Kri" or "Wheel and Trident" and over all is the Royal Siamese Crown. On each extremity of the pedestal stands a seven-storied canopy or Royal emblem. This is the Royal Standard of Siam, which is used only by His Majesty the King. It indicates, wherever hoisted, that His Majesty is there, and it must always be hoisted at the main mast of the Royal yacht or Man-of-War."¹



Figure 156 Standard flag of the King Rama V, 1891-1897

Source: Wikimedia, **Standard of the King of Siam (Rama V)**, accessed May 14, 2013, available from [https://commons.wikimedia.org/wiki/File:Standard_of_the_King_of_Siam_\(Rama_V,_1891-1897\).svg](https://commons.wikimedia.org/wiki/File:Standard_of_the_King_of_Siam_(Rama_V,_1891-1897).svg)

Apart from the conceptual of colour design reference, the design gives the value of the colour of the case selection of the Anantasamakhom Throne hall also. The colour scheme analysis of the object is used by comparing with the colour concept and the development of the colour for proper use in the design media. The

¹ The Royal Standard, See Wikimedia, **Standard of the King of Siam (Rama V)**, accessed May 14, 2013, available from [https://commons.wikimedia.org/wiki/File:Standard_of_the_King_of_Siam_\(Rama_V,_1891-1897\).svg](https://commons.wikimedia.org/wiki/File:Standard_of_the_King_of_Siam_(Rama_V,_1891-1897).svg)

colour from the Royal flag origination is too strong and hue. It has become the problem of the colour scheme and the aesthetic of the design media as the printing of the book of decoration and tourism brochure design.

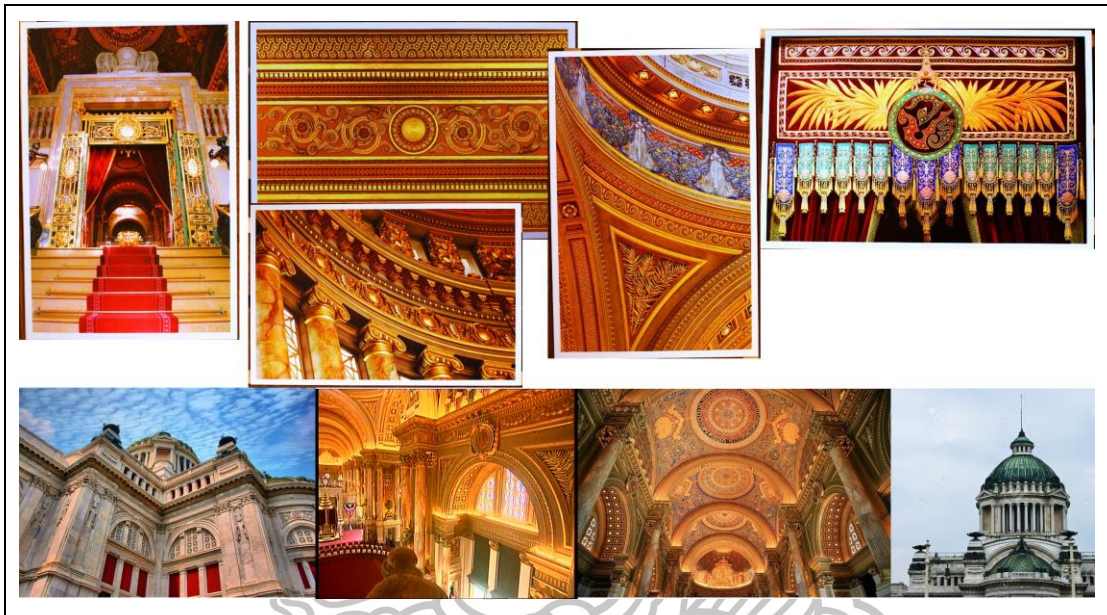


Figure 157 Colour theme of Anantasamakhom Decorative art



Figure 158 Colour scheme analysis

6. Scope of Decorative Art manual Participation

In this case, the researcher has divided the type of the manual use into 2 related categories:

6.1 Book of decoration: The book is complete with Anantasamakhom historical data, decorative structure, decorative signifier groups, and value of place, which explains all information about the selection that discriminate the decorative arts dimension and context. It can expand the relation of the meaning (signified) in the structural of meaning to understand the paradigm of the Siam elite in the period of colonization by the westerners. There are uses of info graphic that has been developed from the forms of Anantasamakhom decorative element by the simple shape, line, and colour. This is to make it easy to understand the simple way beneath the complex shape, form, and colour of the original decorative ornament.

The Structure usage of the Book of Decoration has been divided by individually part and contents as follows:

1. Front and Back Cover



Figure 159 Decorative art Book : Front and Back Cover

2. Sub-front cover



Figure 160 Decorative art Book : Sub-front cover

3. Preface

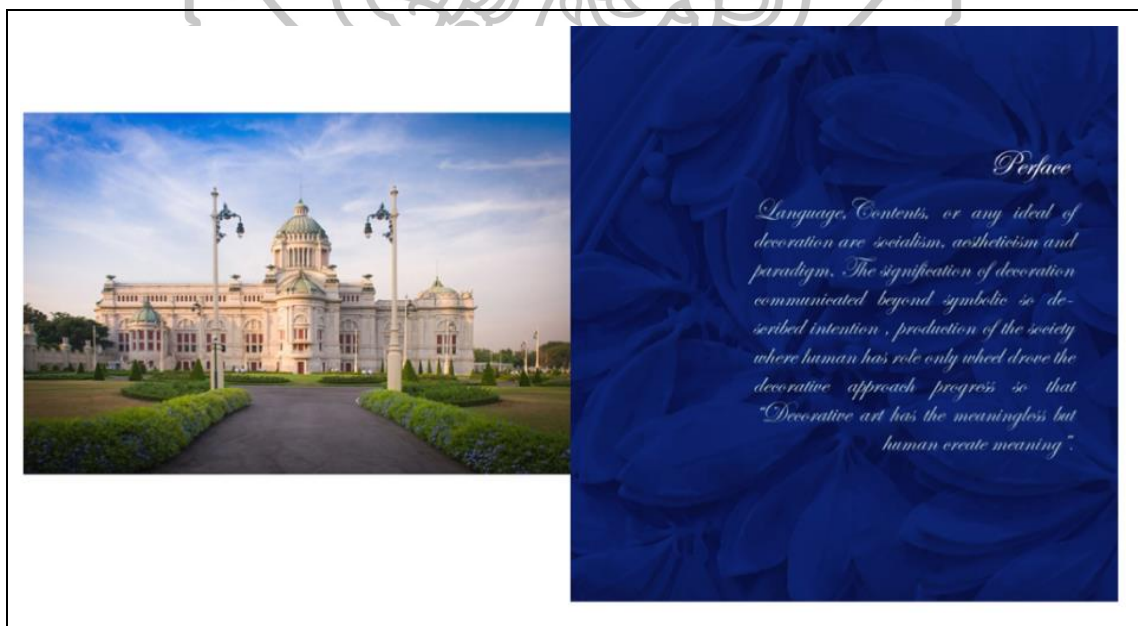


Figure 161 Decorative art Book : Preface

4. The symbolic of Siam Civilization in the modern representation

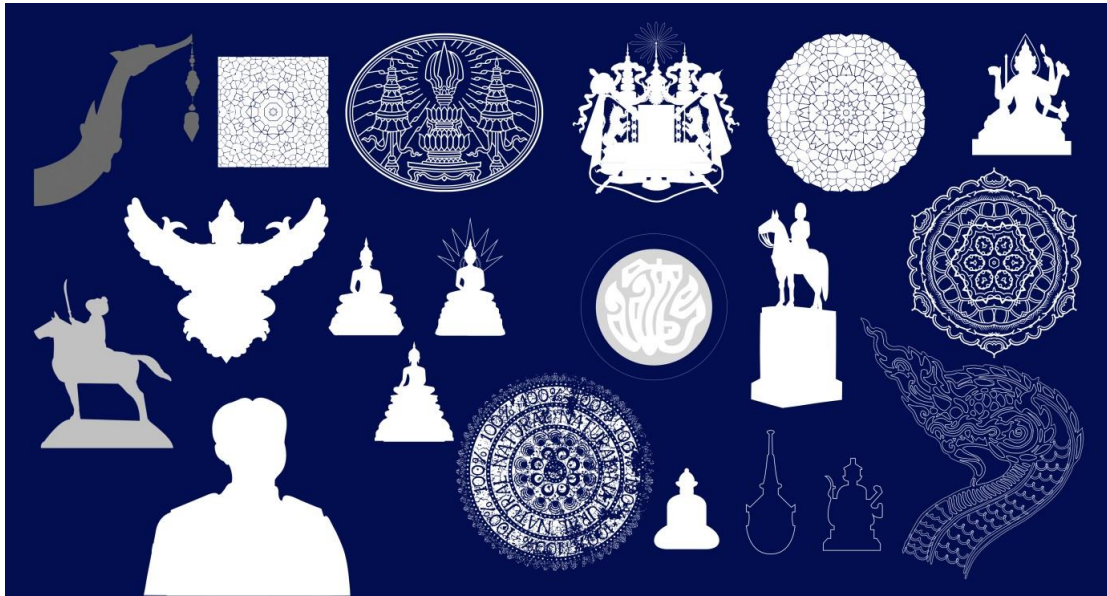


Figure 162 Decorative art Book : Symbolic of Siam civilize decorative art

5. Table of Contents

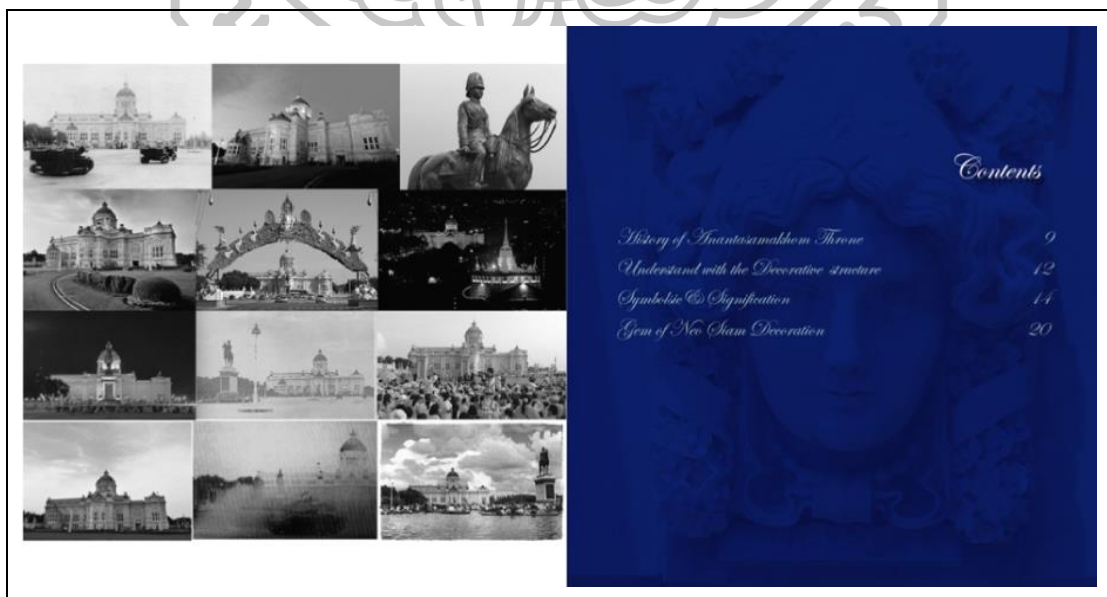


Figure 163 Decorative art Book : Table of Contents

6. The historical data contains a lot of information that visitors can check in or research in general by the internet, books and many published works, which the contents has been classified by 3 general topics from their importance: 1) place, 2) king with civilization 3) Italian team.

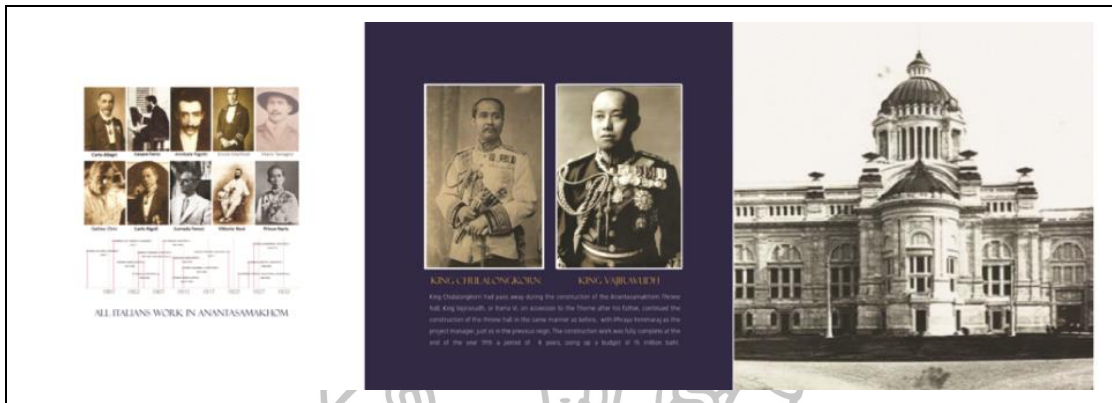


Figure 164 Decorative art Book : Historical parts

7. The Exploration within the decoration in the decorative arts content doesn't appear in general or public and is difficult to find in particular. It is necessary with the multicultural social like Thailand as in today which has a variety of cultures. It has always explained the notion in the decorative arts field with in the comparative process that the author won't agree within this way. The comparative studies cannot be used for studying the decorative arts especially in the country or the social which has the multicultural in the physical. The research or study must have the individually fundamental or principles and tools as developed for the decoration research. For real data access, analysis, and consideration in term of decorative science:

1. Looking at the cultural object and consider it by the structure of the decorative signification not by the functional used of the objects.
2. Understand the decoration of the decorative arts by understanding its:
 - a) Structural of signifiers, b) Process of signification, and c) Groups of signifiers (In this dissertation, there are 4 groups of 4 signifier: 1). Religious and Rites, 2). Power and

Monarchy, 3). Nation and Racial, 4). Colonialism and Modernity appeared in the signification. Three compositions are always connected and related works).



Figure 165 Decorative art Book : Middle page folded

Religion & Rite
 Religious / Rite signifiers were related to the religion, rite, belief, or imagination in Buddhism, where all ages had roots in the Buddhist literature, the idea of "Traibhumikatha" or the story of three planes of existence; this moral principle was still essential explain action to logic of life and results of all the actions in the social context. religious / rite group could be considered very crucial signifiers to the old Thai society, which were prosperous in art and culture.

Colonialism & Modernity
 Colonial / Modernity signifiers were coated the signification process of the whole building's decoration. Despite its coverage or vast scope of area than the other groups For the internal context (the context of Siamese society) during the reformed period as the considering various signifiers in this group. The cultural dimension was not carried over to imitation, but selected by the elite to identify the attitudes of its own group which affected the transformation of internal decoration contents.

Nation & Racial
 Nation / racial signifiers were ethnics, group identity; entity, area, social, or land owners' ownership, such as using alphabet or nationality which showed most characteristics, realm, or scope that could cover or explain the ownership of the signification approach limitation. Regarding to the ethnic signification the alphabets in a language had linguistic meaning while the alphabet in the semiotic approach could be one item that represented the forms of signification as well; for instance, the alphabets, numeric or other forms in this group.

Power & Monarchy
 Power / monarchy signifiers were power and prestige of the absolute monarchy; power showed in the decorative art system, imaged and power of elite (king) has separate from the Siam mythology as God, King in the civilisation represent more human being although positive meaning still remain. However, Power / monarchy semiotic group had its development base from the religion / rite group so the content and styles could have been closed and related to each other in some dimensions.

The appearance of decorative art in Anantasamakom Throne Hall was originated from the intention and arrangement of lots of decorative signifiers in the building. It could be understood by studying the structure based on the 4 categories of symbols; they were like a grammatical system in a language. The decomposition would help depict the circular and repetitive duties of the decorative items that contributed the system of value to each other.

Decorative structure
 1. while
 2. simulation
 3. Formabaculo

Figure 166 Decorative art Book : Middle page folded inside

8. Group of 4 signifiers

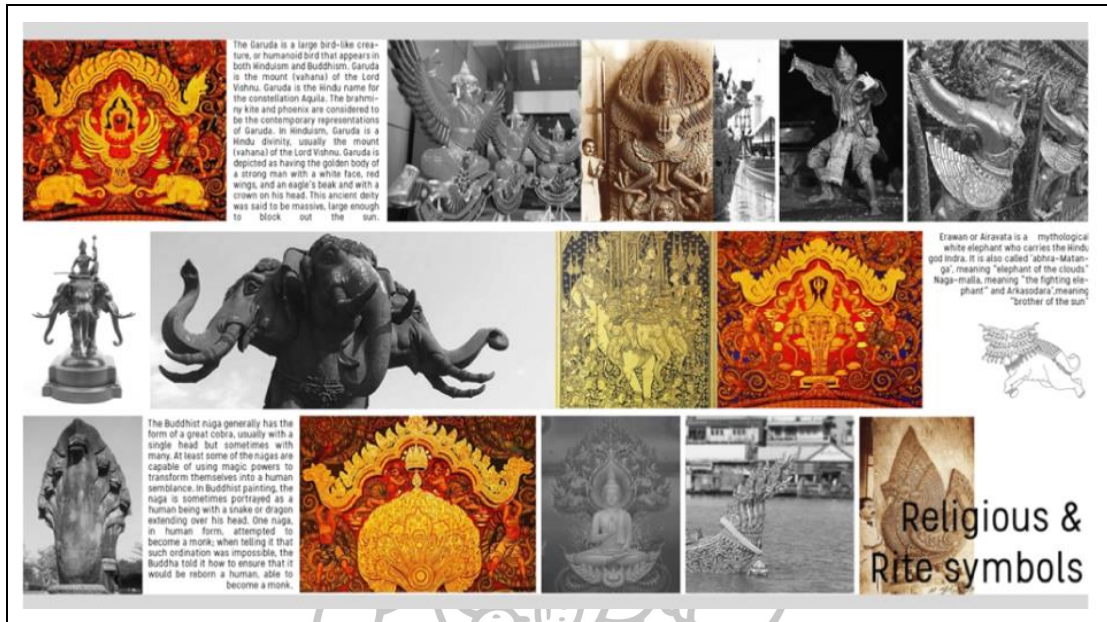


Figure 167 Decorative art Book : Religious and rite group



Figure 168 Decorative art Book : Colonialism & Modernity / Nation & Racial

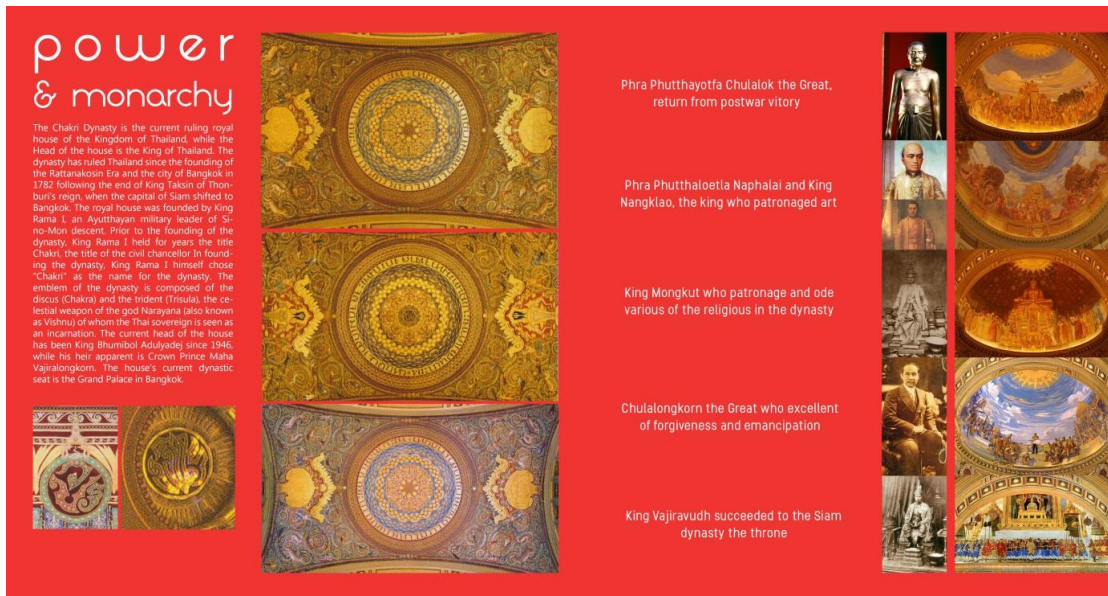


Figure 169 Decorative art Book : Power and monarchy

9. The value of Siam's civilization decorative arts is understood by the relation of signification and explained to the dimension of the society (value of cultural / tangible) and dimension of thought, dynamic, and paradigm (intangible).

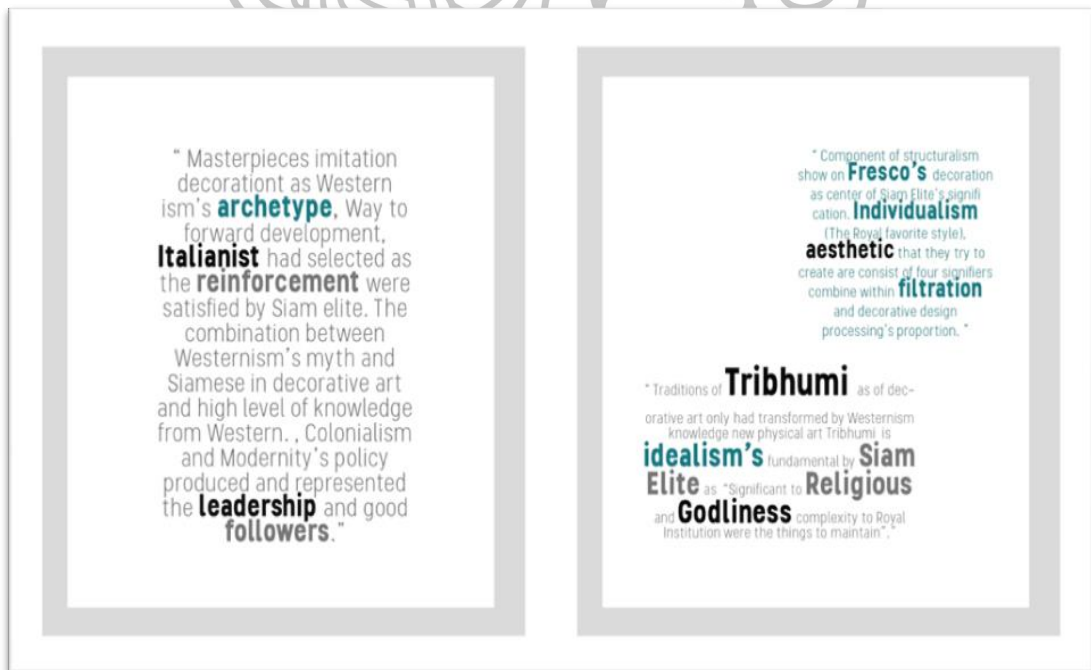


Figure 170 Decorative art Book : Valued of Siam decorative art



Figure 171 Decorative art Book : Gem of Siam decoration

6.2 Decorative's Touristic Brochure: It is made by the simple folding A4 paper with the objective to bring the touristic understanding about what the decorative in Anantasamakhom is and where the ornament which spread around the place is also. Lead to touristic exploration of the map which indicates the position of important of decorative ornament and explains the simple meaning and how to relate with.



Figure 172 Brochure design used



Figure 173 Structure of Brochure design front cover



Figure 174 Structure of Brochure design Back cover

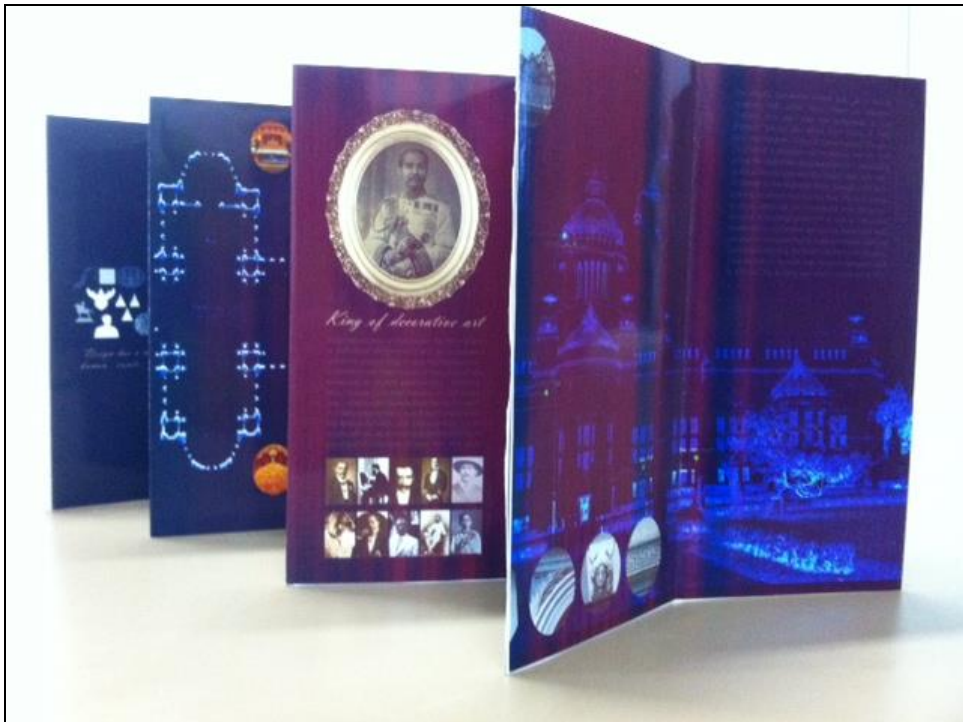


Figure 175 Detail of Brochure design

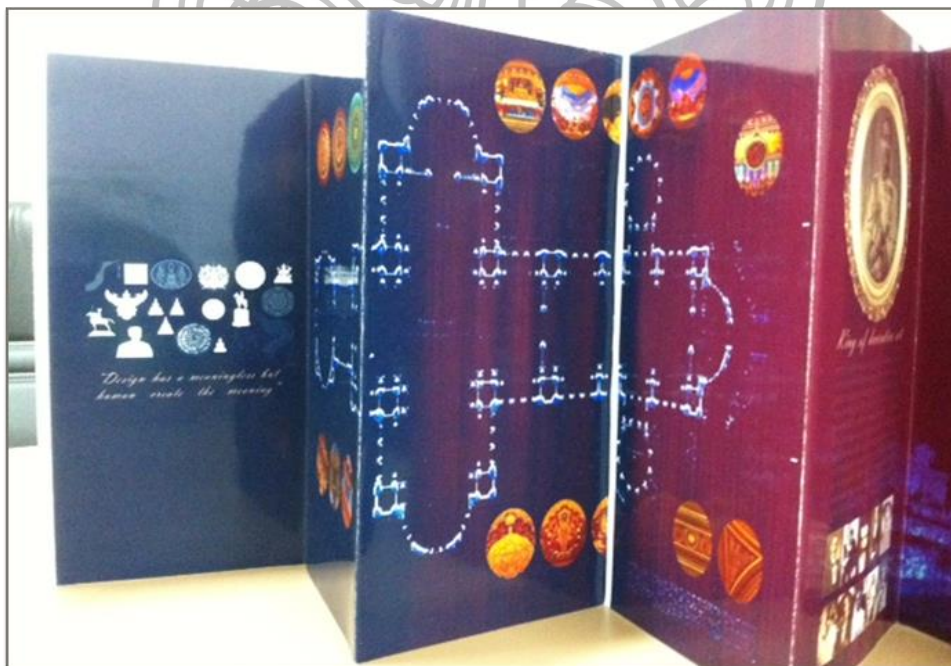


Figure 176 Detail of Brochure design 2

Inside the decorative arts manual book contains important notion and tool for accessing the content through the figures of decorative items in the right position of all decorative symbols of the Anantasamakhom Throne Hall, the case study. It's suitable to be satisfied with the Throne hall in general and in the academic field. The decorative book manual is divided into sub contents from the brochure for more simple media. It is easier to carry on the day during the visit to the palace, but not less important information to understand the Gem of Siam's civilization of decorative arts.

From the decorative design media used in a tourism objective, that is a design path which is developed from the fundamental of Siam civilization decorative arts analysis with the semiotic structuralism. The design media represents the potential of knowledge development from the structuralism analysis for studying the decorative arts. This solution is only the suggestion to develop decorative work into one of the various way of development. It needs to be more discipline and developed in term of practical for the quality of design and aesthetic. The researcher realizes that the value of knowledge can be approved by many fields of art and design for academic or commercial use. For the purpose of the research outcome, it is appreciated to advise the Siam civilization decorative arts by 2 categories of printing: 1. Book of Decoration (full text including historical data, the decoration used, and the knowledge of decoration analysis with illustration) and, 2. Tourism Brochure (Anantasamakhom decorative arts introduction in general with necessary information to explore the place and understand the signification of decorative symbols system). The brochure design media, which the researcher has developed from the body of knowledge, is a simple tool for accessing decorative data of places and cultural objects. There is much decorative information waiting to be discovered in Thailand, the land of decoration. The researcher wish that Thai society, in the nearest future, can have more academic or more fundamental designs which can be developed from this body of knowledge base and from their own basis of "the decorative arts" as well.

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