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Western Architectural Influences in the Court of Siam 1851-1925

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Abstract

This thesis examines the use of Western architecture in the design of the permanent and summer palaces of King Rama IV, King Rama V and King Rama VI of Thailand. It is a study of the use of interior spaces, and how the Kings and their families responded to their adapted Western interior environments, and how they maintained traditional ideas and practices in their daily lifestyles between 1851 and 1925.

The story by Anna Leonowens – *The King and I*; is a popular account of how The Court of Siam responded to Western influences. In the novel, the story (although particular contents were fabricated) explained that King Rama IV took on the fundamental concepts of Western lifestyle and etiquette, and emphasised these with the use of Western architecture. He built a summer palace with interiors based on traditional and Western styles. The palace was used for relaxation and for accommodating foreign diplomats. His acceptance of Western ideals later influenced his children's lifestyles, particularly that of King Rama V.

King Rama V maintained the significance of Western ideals in his palaces, and was even more enthusiastic than his father about Western influences. King Rama VI's personal lifestyle, however, was based on traditional ideals rather than Western rituals. His residences were designed in a different manner from his father's palaces. These differences indicate that each King had their own approaches on the maintenance of Western ideas and practices.

The thesis focuses on the relationships between the use of different architectural styles for the interior design of individual palaces, and the adaptation and utilisation of interior space by the residents in order to fulfil social and political events, as well as their daily domestic rituals.

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Chapter 1

Introduction

Man lives in a symbolic environment, as well as a physical environment.¹

Environments were important to the lifestyle of Siamese royal families during the middle of 19th century to the beginning of 20th century. The influences of different ideas and social processes from Western countries allowed Siamese royal families of these periods to adopt such practices as part of their lifestyles. They considered these influences as new possibilities which could enable them to show Westerners their competence in living and socialising in their adopted Western environments.

In order to create Western environments, the utilisation of Western architecture on royal palaces of King Rama IV (1851-1868), King Rama V (1868-1910) and King Rama VI (1910-1925), was significant in terms of behavioural adaptations. These form a hypothesis, which states : the influences of Western European architecture were evident in the design of Siamese palaces, and these created an impact on the variation in traditional beliefs and lifestyles of the occupants during 1851-1925.

To study the relationship between the use of Western architecture on royal palaces and the lifestyle of the occupants, personal visits to King Rama V's Phra Nakhorn Khiri, King Rama V's Vimanmek Palace and Phra Ram Ratchaniwet, King Rama

¹ Rose, Arnold M. **Human Behaviour and Social Processes**. London : Routledge & Kegan Paul Ltd., 1962. Page 5.

VI's Marugadhaiwan Villa and the residence of Prince Paribatra – Bangkhunprom Palace were made to videotape, as well as to photograph, the interior spaces of the palaces. The study of the historical backgrounds was also carried out by consulting with palace officials and historians while visiting the palaces. The benefit of having the palace officials guide people to most of the interior spaces was that the functional nature of each space could be observed simultaneously while videotaping the space. This method helped to emphasise the relationship between spatial planning and interior decorations. The nature of interior settings as they were utilised by the occupants, illustrates the functions and indicates the status of occupants who would normally use the rooms.

General and specific information on the lifestyle of the royal occupants, as well as certain difficulties that influenced the utilisation of their adopted Western interior environments were gained by consulting with selected Thai educators. Captain Arvot Urn-chukin and Assistant Professor Ardisort Mockpeemai,² were two of the educators whom provided their personal views on Siamese lifestyle, as well as the relationship between Western architecture and the methods used by the occupants when they were arranging interior spaces for their social and household activities. Specific issues, such as a lack of electricity when the occupants of Bangkhunprom Palace were using chandeliers as part of their daily aesthetic settings, seem irrelevant to theories of interior design and socio-spatial behaviours of the Siamese occupants. Nevertheless, these were used as background information in terms of spatial usage and adaptations.

The description of socio-spatial functions of Siamese traditional and Western interior spaces was defined by the way the royal families utilised their space. The differences between the traditional and Western demarcated spaces are discussed throughout the thesis in a way that is related to the adaptation of spaces by the utilisation of Western

² Assistant Professor Ardisort Mockpeemai. The Faculty of Arts and Humanities : Thammasat University, Prachan Road, Bangkok 10200 THAILAND.

furniture and objects. Typical examples of traditionally designed interior spaces were the throne halls and the open platforms of both King Rama IV's Phra Nakhorn Khiri and King Rama VI's Marugadhaiwan Villa. The prominence of such traditional spaces was emphasised by the height of the ceilings and the size of an open space that was utilised for only one or two functions. These spatial attributes, to a certain extent accentuated the role of the King who lived in the palace, because his audience could only behave by following certain etiquette as a single group since there was no distinct separation of space evident within the room. Thus, the evidence of traditional spaces in the palaces of King Rama IV and King Rama VI was a prominent feature of their spatial functions, whereas the significance of interior spaces in King Rama V's palaces was defined by the size of the space, and the furniture utilised within the room rather than the physical nature of the building.

The role of the Kings also helped in defining the behaviour of their families and male entourage within the space. Traditionally designed interior spaces in King Rama IV's Phra Nakhorn Khiri and King Rama VI's Marugadhaiwan Villa enabled their family members and entourage to use the space primarily in a traditional fashion where they were allowed to sit around the Kings in a group configuration. This particular gesture imitated how Siamese laymen and noblemen were using their spaces when there was a person of high social status sharing the same area.

King Rama V utilised his interior spaces in a similar manner where the occupants were allowed to sit at the same level of seating as the King and in a group formation. However, the differences in terms of socio-spatial function were clearly defined by the evidence of furniture in a way, which was used to assist the occupants' adapted Western etiquette. The functions of traditional spaces in the residences of King Rama IV and King Rama VI could be manipulated in the same manner depending on the circumstances. Therefore, the role of the Kings was emphasised by both the position of their occupants and the function of the interior space, because the Kings always acted as chief member of every social gathering that occurred within their palaces.

The study of design theories and human behaviours led to the subjects of personal and group behaviours, culture and communication, aesthetic values, role-distance, as well as the social and personal boundaries. Therefore, references consulted covered a variety of subjects relating to Siamese and Western architecture, human behaviours and lifestyles of the occupants of each palace. They also included studies of socio-spatial theories. These were applied in relation to the occupants' adopted Western ideas and practices, because the evidence shows that the interior spaces were used in accordance with Western etiquette and ideals in terms of gender, personal status and boundary, as well as back and front regions. Information from palace records on social and domestic activities led to the discussion of how the interior spaces of each palace were adapted and utilised in order to fulfil the occupants' requirements. This also involved understanding the significance of the royal events and rituals in terms of socio-spatial phenomena.

Bill Hillier, author of "Space Syntax" and Julienne Hanson, in their book "The Social Logic of Space"³ offer a broad discussion on socio-spatial phenomena, which is generally in accord with the findings of this thesis. Most of their examples are of exterior planning in primitive and ancient villages, so while it is interesting to note that similar phenomena can be seen in a wide variety of settings across different cultures, their work does not include the finer details of interior space arrangements and decoration, which is the focus of this study. Other works by Erving Goffman,⁴

³ Hanson, Julienne. and Hillier, Bill. **The Social Logic of Space**. Cambridge : Cambridge University Press, 1986.

⁴ Goffman, Erving. **The Presentation of Self in Everyday Life**. New York : Doubleday & Company, Inc., 1959.

Goffman, Erving. **Interaction Ritual : Essays on Face to Face Behaviour**. London : Allen Lane The Penguin Press, 1967.

Goffman, Erving. **Relations in Public : Microstudies of the Public Order**. London : Allen Lane, The Penguin Press, 1971.

Goffman, Erving. **Encounters : Two Studies in the Sociology of Interaction**. London : Allen Lane, The Penguin Press, 1972.

Goffman, Erving. **Behaviour in Public Places : Notes on The Social Organisation of Gatherings**. London : Collier-MacMillan Limited, 1963.

Clovis Heimsath⁵ and David Canter⁶ provide a more useful socio-spatial theory in which to consider this work on Siamese architectural space.

Several publications on social and personal behaviours by Erving Goffman and Judy Gahagan were the main source on the discussion of how people reacted towards their living and social environments. Goffman made practical comments in his book – *The Presentation of Self in Everyday Life*,⁷ which showed how individuals in social settings would react to their groups and their shared environments. Gahagan⁸ on the other hand, looked at how people would organise smaller social settings, such as living areas, in order to interpret the importance of social interactions and the way they were managed. Although Gahagan discussed the subject of social behaviours in a manner that had significant bearing on psychological functions, certain issues on the use of space for conducting social interactions were drawn in relation to socio-spatial arrangements.

Various articles on social behaviours by individual sociologists enabled the study of how people responded to their shared environments in terms of social etiquette, role-distance and aesthetic values, particularly in relation to domestic environments. Goffman's articles on front and back regions⁹ were related to the characteristics of communal and personal spaces. The socio-spatial relationship between settings and their occupants was the key to the study of the royal families and their methods on the use of adapted Western spaces in this work.

⁵ Heimsath, Clovis. **Behavioural Architecture**. New York : McGraw-Hill Book Company, 1977.

⁶ Canter, David. **Psychology for Architects**. London : Applied Science Publishers Ltd., 1974.

⁷ Goffman, Erving. **The Presentation of Self in Everyday Life**. New York : Doubleday & Company, Inc., 1959.

⁸ Gahagan, Judy. **Social Interaction and Its Management**. London and New York : Methuen & Co. Ltd., 1984.

Gahagan, Judy. **Interpersonal and Group Behaviour**. London : Methuen & Co. Ltd., 1975.

⁹ Goffman, Erving. **The Presentation of Self in Everyday Life**. New York : Doubleday & Company, Inc., 1959. Page 106-138.

It is important to acknowledge a recent publication on Thai architecture – Clarence Aasen’s (1998) “Architecture of Siam : A Cultural History Interpretation”.¹⁰ Aasen’s study traces the development of Siamese architecture without particular reference to the relationships between the design of selected buildings, and the behaviour and the rituals of their occupants, and includes very little information on how the occupants of the examples he describes, used the buildings and interior spaces. His discussion of the influence of Western ideals on Siamese architecture is not related to socio-spatial aspects of architecture.

Aasen discussed the significance of Western political influences that made particular impacts on the lifestyle of the royal family during King Naria’s reign, in a sense that was clearly contrary to the social and cultural etiquette practised during this reign. Aasen (1998) has pointed out that foreigners played a direct role in assisting the Monarch in controlling the political aspirations of members of the royal family – for example, the princes and princesses, and members of the noble families.¹¹

The evidence clearly shows that both King Naria and King Rama IV developed close political and social relationships with foreign diplomats.¹² However, the contingency for noblewomen and their children to establish any social interaction with the diplomats was obviously limited (even though there was 200 a year interval between the two reigns). Such a restriction was made possible by the planning of the royal residences where the inner part of the palace was to be used exclusively by certain individuals. The record shows that the inner part of King Naria’s summer palace was planned in a way that permitted only loyal Siamese noblemen to enter.¹³ Thus, Aasen

¹⁰ Aasen, Clarence T. **Architecture of Siam : A Cultural History Interpretation**. New York : Oxford University Press, 1998.

¹¹ Aasen, Clarence T. **Architecture of Siam : A Cultural History Interpretation**. New York : Oxford University Press, 1998. Page 184-185.

¹² Moffat, Abbot Low. **Mongkut, the King of Siam**. Ithaca; New York : Cornell University Press, 1961. Page 20 and 21.

Pumathon, Puthorn. “Cousin of Gerakis.” **Art and Culture** April 1997 : 140-145.

¹³ Praipiboonkit, Nongnoch. **Ancient Palaces**. Bangkok : S T P World Media Co., Ltd., 1998. Page 68.

made an assumption that somewhat ignored the significance of traditional decorum practised by the royal families.

Aasen further emphasised the importance of Asian architecture, particularly Chinese, on religious buildings to an extent that appeared to overwhelm the study of Western influences on royal facilities built during the reigns of King Rama IV, King Rama V and King Rama VI. Numerous exterior plans of temples and religious buildings were evident in the book, yet none was related to the permanent and summer residences of King Rama IV, King Rama V and King Rama VI except for aerial plans and a cross-section of an observatory tower of King Rama IV's Phra Nakhorn Khiri.¹⁴

Aasen overlooked the importance of the use of Western architecture on the design of royal palaces discussed in the thesis, apart from a brief discussion on the construction of King Rama IV's observatory tower in terms of Western technology. The book by Aasen delivers information that emphasised primarily the issues of Asian influences on Siamese religious architecture and exterior plans that indicated no socio-spatial relationships between the building and its occupants. Therefore, an emphasis was focused on a broader-sense in terms of foreign influences on Thai architecture.

The outcomes of the research relate to the hypothesis that Western influences not only impacted on the architectural styles of the palaces, but also the lifestyle and formal etiquette of the Monarchs and their families. The analysis of both Thai records and English publications led to an understanding of the relationships between spatial planning and personal responses to the significant environmental adaptations. The evidence of furniture and personal possessions within communal and personal spaces of the royal occupants shows that objects had specific meanings to the

¹⁴ Aasen, Clarence T. **Architecture of Siam : A Cultural History Interpretation**. New York : Oxford University Press, 1998. Page 136-137 and 189.

individuals who used them. This relates to Ian Craib's idea (1984) that human beings act towards things on the basis of the meanings that the things have for them.¹⁵

The response of King Rama IV, King Rama V, King Rama VI and Prince Paribatra to Western ideals not only influenced their abilities to conduct personal and social rituals using Western methods, but also involved their families. Their competence in using Western interior settings and etiquette developed as a result of their enthusiasm in adopting a variety of Western influences, including the use of furniture and how it was arranged in order to suit the individuals.

¹⁵ Craib, Ian. *Modern Social Theory (From Parsons to Habermas)*. Great Britain : Wheatsheaf Books Ltd., 1984. Page 73.

Chapter 2

Background

Every element of a culture is integrated into the whole, and changing one small part is therefore bound to have repercussions throughout the cultural system.¹

The hypothesis: that changes in architectural features and methods of construction during the reigns of King Rama IV (1851-1868), King Rama V (1868-1910) and King Rama VI (1910-1925) of Siam (Thailand), were driven by notions of social adjustments, which led to the adaptations of Western ideas and practices to suit the Monarchs' and their families' adopted Western lifestyle, and particular traditional circumstances; forms the basis of this thesis.

In other words, as social and cultural adjustments resulted in changes to the perceptions of King Rama IV, King Rama V and King Rama VI, in terms of their accustomed living environment, their living and socialising interior spaces came to mirror their beliefs, as the arrangement of these spaces helped to emphasise their adopted Western ideals, social practices and etiquette. Notwithstanding, the evidence shows that only selected Siamese noblemen expressed their eagerness in

¹ Willmott, W. E., et al. **Social Studies in Perspectives : A Sociological View.** Wellington : Methuen, NZ Ltd., 1978. Page 28.

accepting Western ideas and practices, particularly during the reign of King Narai (1657-1688), and that their motivation was political.²

King Narai's Reign : Western Influences on His Residence

As a prelude to this thesis, it is interesting to briefly review the buildings of King Narai's diplomatic strategy, some two hundred years earlier. However, deep suspicion of Western Europeans had caused Siamese people to discontinue their diplomatic relationships with foreigners until the middle of the 19th century.³ The various procedures adapted to satisfy King Narai's diplomatic strategy included the construction of his personal retreat. For example, the utilisation of his summer residence concerned not only the issues of politics, but also showed that the royal family, especially Siamese aristocrats, was able to practise Western etiquette and rituals. Adjustments to a smaller sized building as a reception hall suggested the functional nature of that interior, as well as underlining the significance of foreign diplomats.

Interestingly, however, the internal concessions to Western architecture were mostly of a superficial nature, while the characteristics of the more permanent internal structures, such as doors and windows, and ornamentation captured traditional shapes and forms.⁴ However, it could be argued that triangular shaped

² Praipiboonkit, Nongnoch. **Ancient Palaces**. Bangkok : S T P World Media Co., Ltd., 1998. Page 53, 55 and 57.

Bhanthumnavin, Krachang, et. al. **Thailand into the 90's**. Bangkok : Office of the Prime Minister Kingdom of Thailand, 1987. Page 31 and 32.

³ Pumathon, Puthorn. "Cousin of Gerakis." **Art and Culture** April 1997 : 140-145.

Bhanthumnavin, Krachang, et. al. **Thailand into the 90's**. Bangkok : Office of the Prime Minister Kingdom of Thailand, 1987. Page 31 and 32.

⁴ Praipiboonkit, Nongnoch. **Ancient Palaces**. Bangkok : S T P World Media Co., Ltd., 1998. Page 64-67.

Pothisoonthorn, Visantanee, et. al. **Phra Narai Ratchaniwet**. Nakhon Pathom : Silpakhorn University Publishers, 1988. Page 37 and 46.

windows used in the building resembled similar features in Western influenced Gothic structures. That adaptations to both architectural styles occurred, could be the answer because there was evidence that traditional windows had a similar shape to Gothic forms and were commonly used in significant buildings and temples.

King Narai's Reception Hall : Spatial Planning

For a more visual description of King Narai's reception hall, a French missionary (1685) noted that a beautiful traditional building was situated in a garden and surrounded by fountains, and there was a large dining table that could cater for up to fifty participants, and that the food was served on silver trays.⁵ This arrangement of space and furniture, appeared to proclaim King Narai's aesthetic appreciation of Western styled use of space in a "proper" presentation of the dining room. However the features of the internal structures as a whole contrasted markedly from the furniture used within the space, partially due to the height of the ceilings and reflective wall materials.⁶ This would indicate that Western influences upon the adaptation of architectural techniques in public and domestic buildings were largely cosmetic during this monarchy.

King Narai's Reception Hall : Interior Design

Particular interior finishes were made up of different components, ideas and styles – each influenced by various sources. Therefore, the buildings themselves could

⁵ Praipiboonkit, Nongnoch. **Ancient Palaces**. Bangkok : S T P World Media Co., Ltd., 1998. Page 61.

⁶ Pothisoonthorn, Visantanee, et, al. **Phra Narai Ratchaniwet**. Nakhon Pathom : Silpakhorn University Publishers, 1988. Page 46.

Praipiboonkit, Nongnoch. **Ancient Palaces**. Bangkok : S T P World Media Co., Ltd., 1998. Page 5.

be recognised as a means to display Siamese cultures and arts, whereas the architectural ornamentation was the aesthetic expression of Siamese craftsmen's and occupants' conceptions of beauty, which was influenced by their social and domestic lifestyles.

The utilisation of traditional motifs for interior decorations was influenced by the architects and craftsmen, who (it is assumed) disregarded the use of Western style buildings for the royal residence. Thus, it could be argued that their perceptions of traditional interior environments resulted in the control of ornamentation used within the space and this, in turn, limited the adoption of Western compositions on the building. The continuance in the use of traditional art-works suggests that the influences of social beliefs were related to the cultural concepts of wealth and sophistication, similar to religious edifices, where richness was achieved by the use of gold leaves and murals.⁷

The reception hall of King Narai was an obvious example that not every aspect of a building constructed for political purposes was influenced by Western architecture. Despite a clear prime functional concept of King Narai's summer residence, the buildings were utilised in various manners. His basic intention was to have significant receptions arranged within the selected building, while the issue of relaxation was viewed as secondary. Further, it could be presumed that in having foreign diplomats sojourned within the compound, this would result in greater social flexibility and interaction among visitors and occupants.

Since the primary interior feature of the reception hall was in a traditional fashion, the interactions are assumed to have occurred in a manner to which Siamese

⁷ Tettoni, Luca Invernizzi. and Van Beek, Steve. **The Arts of Thailand**. London : Thames and Hudson Ltd., 1991. Page 37-40 and 217-218.

noblemen were accustomed, particularly when the building was only utilised by the occupants. Greater usability of the single space came with the adjustment of the room to suit various alternative occasions, such as for domestic usage, especially when King Narai and his attendants utilised the room for recreational purposes instead of using it only for diplomatic receptions. Therefore, most of the buildings evident within the compound showed features of royal domestic architecture,⁸ where windows and doors were built with a sharp-pointed-shape, a porch for meeting audiences, and a subordinate platform for mounting horses or entering a palanquin.⁹ It is possible that, by this particular planning method, the building could provide King Narai with easy access and a feeling of domestic structure, which could also result from the use of traditional materials and interior finishes.

Spatial Arrangements : Traditional and Western Styles

The main buildings of King Narai's summer palace served not only as his vacational residence, but also to accommodate foreign diplomats, particularly the French, who apparently preferred their sojourning spaces to be arranged mainly in Western fashion. The reorganisation of space commenced with the introduction of furniture. Since the buildings were designed based on an open-plan feature, adjustments could be made to suit the events, similar to the arrangement of chairs and tables for diplomatic receptions in the main communal hall.¹⁰

⁸ Pothisoonthorn, Visantanee, et, al. **Phra Narai Ratchaniwet**. Nakhon Pathom : Silpakhorn University Publishers, 1988. Page 37 and 46.

Praipiboonkit, Nongnoch. **Ancient Palaces**. Bangkok : S T P World Media Co., Ltd., 1998. Page 64-69.

⁹ Refer to Illustration No. 1, 4 and 13.

¹⁰ Praipiboonkit, Nongnoch. **Ancient Palaces**. Bangkok : S T P World Media Co., Ltd., 1998. Page 61.

The utilisation of Western furniture was seen as a crucial component in the expression of appropriate social etiquette during any social interaction between Siamese and Western noblemen. Therefore, aside from the construction of an individual building for communal usage, particular Western furniture, such as tables and chairs, as well as other decorative objects, could specifically be utilised for the occasion.

Social assemblies could become more significant if decorative items and furniture were used within the space. This form of spatial reorganisation is relevant to Judy Gahagan's notion (1984), she stated that people will alter the layout of chairs and tables according to the situation they are trying to achieve.¹¹ Therefore, Western furniture could be organised to suit the occupants' accustomed demeanours, or the objects could totally be removed from the interior space in order to correspond with traditional planning and decorating schemes.

Socially, minimal adaptations of Western architecture on King Narai's domestic buildings were influenced by the royal family's notions of their daily lifestyle. It related to their accustomed rituals, such as sitting and eating on the floor in a group fashion, for example practices that had a more relevant connection to traditional spatial arrangements. In general terms, an individual's appreciation of particular materials and decorative items in particular influences design features, and this has an eminent impact on the construction and design of their dwellings. Raymond Williams' opinion (1981) that domestic architecture becomes a conscious art, with specific aesthetic considerations,¹² could help in verifying that King Narai's summer palace was designed on the basis of King Narai's cultural background.

¹¹ Gahagan, Judy. **Social Interaction and Its Management**. London and New York : Methuen & Co. Ltd., 1984. Page 42 .

¹² Williams, Raymond. **Culture**. London : Fontana Paperbacks, 1981. Page 211.

Moreover, it could be argued that the maintenance of traditional concepts of religion was linked to the use of particular shapes and forms, in somewhat similar styles to temple architecture. Since the notion that a king's status was equivalent to a god-like figure, the construction methods of residential buildings seemed to adhere to certain traditions of royal architectural characteristics, where elaborate window and door decorations, pediment ornamentation and certain numbers of gable roofs, were common.

If, indeed, the architectural feature of the summer residence of King Narai was partially renditions of religious architecture, then the adaptation of traditional styles with minimal influences from Western architectural styles was the Siamese craftsmen's accustomed designs of both royal residences and diplomatic reception spaces. Therefore, by using King Narai's summer palace as a place for organising formal Western receptions, this suggested certain difficulties in the rearrangement of space by using Western furniture in most of the traditional style buildings.

With an open-plan configuration, definite spatial demarcations of private and communal spaces were difficult to achieve, because the use of interior walls was uncommon during the early periods of Siamese architecture. Thus, most buildings were often constructed based on one functional usage, this style was similar to a French missionary's depiction of King Narai's reception hall when it was used solely for formal diplomatic banquets.¹³ Such methods directly changed after King Narai's monarchy had reached its end, for deep suspicion of Europeans had caused Siamese noblemen and tradesmen to cease their diplomatic relationships with foreigners until the middle of the 19th century.

¹³ Praipiboonkit, Nongnoch. **Ancient Palaces**. Bangkok : S T P World Media Co., Ltd., 1998. Page 61 and 67.

After King Narai's Monarchy

The social conflicts between Siamese noblemen and Western diplomats had an immediate effect on the utilisation of traditional methods on Siamese architecture. However, approximately two hundred years later, Western architecture once again influenced many of the royal residences constructed after the reign of King Rama III (1824-1851). During the early period of his kingship, King Rama III focused his attentions primarily on diplomatic relationships with Chinese noblemen and tradesmen.¹⁴ Consequently, certain shapes and forms of Chinese architecture were integrated with the construction method of Siamese traditional buildings, including royal facilities and religious buildings.¹⁵

The Rise of Foreign Architecture during King Rama III's and King Rama IV's Reigns

While Chinese architecture and ornamentation were widely adapted and used by Siamese craftsmen, it becomes apparent that these architectural influences were somewhat superficial in terms of the royal family's lifestyle. The primary reason was that King Rama III expressed no interest in foreign ideals and practices, as well as etiquette. A hypothesis that foreign fashions in the utilisation of interior spaces were undertaken prior to King Rama III's monarchy is rather contradicted,

¹⁴ Puckdeepumin, Joonlada. **Royal Families**. Bangkok : Bamrongsand Publishing Company, 1990. Page 128.

Suksri, Naengnoi. and Freeman, Michael. **Palaces of Bangkok : Royal Residences of the Chakri Dynasty**. Bangkok : Asia Books Co., Ltd., 1996. Page 69-70.

¹⁵ Harayangkoon, Vimonsit Ph.D., et. al. **The Development of Ideas and Styles on Architecture; Past, Present and the Future**. Bangkok : The National Association of Architects, 1993. Page 14-16.

Suksri, Naengnoi. and Freeman, Michael. **Palaces of Bangkok : Royal Residences of the Chakri Dynasty**. Bangkok : Asia Books Co., Ltd., 1996. Page 27 and 69-70.

because the adaptation of foreign architecture, particularly Chinese, on significant royal residences was done without the royal family having to modify their usual living patterns.

The conflict between the two ideas could be explained by an assumption that the significance of foreign practices and lifestyles had yet to influence the minds of Siamese noblemen. Furthermore, another hypothesis was that the King's focus on traditional customs created more impact on his associates' attitudes towards the acceptance of practices and rituals from other cultures. Therefore, an alternative method of showing Siamese royal family's and Siamese noblemen's comradeship with Chinese merchants during the reign of King Rama III was the adaptation of Chinese architectural styles on the exterior of royal and religious buildings.

Moreover, the approach could be observed differently in relation to the functional issues, because the adaptation of architectural styles required insignificant changes on the royal occupants' daily rituals and etiquette, whereas the practise of Western conducts could violate the traditional beliefs. This particular solution to the design of royal facilities appeared to be quite effective over the long term, as well as in the immediate present.

The discussion on the issue of foreign architecture was being used in a cosmetics manner could be related to Rogers' opinion (1983), he said that some individuals even seek out information that convinces them that the new idea should never have been adopted.¹⁶ This notion seems to be concerned with how the integration of foreign customs will affect the current practising of Siamese traditional rituals. The concept was understood to be related to King Rama III's diplomatic strategies

¹⁶ Cupach, William R., and Canary, Daniel J. **Competence in Interpersonal Conflict**. London : The McGraw-Hill Companies Inc., 1997. Page 157.

because his prime intention was to develop and increase trading relationships with the Chinese merchants through diplomatic connections, rather than adopting their lifestyles and practices. However, just before he died, King Rama III expressed as one of his primary concerns about foreign influences, that “although the political conflicts between the neighbouring countries had eased, the influence of Westerners’ ideas and practices needed to be observed, but not cherished.”¹⁷

As a result, after the reign of King Rama III, the procedure of adopting Western systems underwent different methods, from the practising of social and domestic rituals, to the construction of royal residences in Western styles in order to show an understanding of European ideals of living. Indeed, during the reign of King Rama IV (1851-1868), the King increased his involvement in foreign diplomatic relationships with Western European countries, this had enabled King Rama IV to interact and communicate with Westerners in a compatible manner by using their formal and social etiquette.¹⁸

The practice of Western social etiquette by participants under the supervision of King Rama IV required the use of Western furniture in an interior space that had a more defined boundary. Since the royal buildings constructed during the previous reigns were primarily open-plan. An adjustment of space with the application of Western furniture for a small number of participants appeared to somewhat lack harmonious proportions when compared to the spatial reorganisation of King Narai’s reception hall, where the participants involved in the ceremony, and the

¹⁷ Puckdeepumin, Joonlada. **Royal Families**. Bangkok : Bamrongsand Publishing Company, 1990. Page 119.

¹⁸ Kunyabordee. **Kings’ Bobbies**. Bangkok : Sukchai Publishing Co., Ltd., 1997. Page 12, 13 and 27.

Moffat, Abbot Low. **Mongkut, the King of Siam**. Ithaca; New York : Cornell University Press, 1961. Page 18.

Western furniture used, were greater in numbers and therefore, a balance in space-volume could be appreciated.

King Rama IV's Reign : More Evidence of Western Architecture

An alternative usage of the Siamese traditional open-plan space was evident in the royal residences of King Rama IV. The influence of Western practices affected the spatial arrangement of a gathering area and the position of furniture in order to suit the individuals' status. Indeed, the display of space-volumes was significant. As Judy Gahagan (1984) discussed, the relationship between the size of territory one is permitted to control, and one's social rank, brings us to the next relationship between environment and social interaction, that of environment and social structure.¹⁹

Many of the royal buildings constructed during King Rama IV's reign were an indication of the continual adaptation of Western ideals, which had progressively influenced the style and the size of communal and personal interior space. The utilisation of Western furniture seemingly affected the appropriateness of social interactions of those who assisted the King and of those who participated in formal social receptions. Nevertheless, it is also evident that the size of interior spaces that was used by King Rama IV, were reasonably large, and still captured a style of traditional Siamese open-plan configuration.²⁰

¹⁹ Gahagan, Judy. **Social Interaction and Its Management**. London and New York : Methuen & Co. Ltd., 1984. Page 40.

²⁰ Wattanamahata, Kitti. **Royal Palaces : Original Palaces**. Bangkok : Prapundard Publishing Co., Ltd., 1996. Page 55.

Praipiboonkit, Nongnoch. **Ancient Palaces**. Bangkok : S T P World Media Co., Ltd., 1998. Page 69-70.

Suksri, Naengnoi. and Freeman, Michael. **Palaces of Bangkok : Royal Residences of the Chakri Dynasty**. Bangkok : Asia Books Co., Ltd., 1996. Page 74-75 and 78-79.

With the presence of entourage, the nature of social interactions occurred between King Rama IV and his attendants was generally based on traditional methods that demanded noblemen prostrate themselves on the floor, in a position that showed the significance of the King. Such a manners conformed with the characteristic of traditional open-plan space where the overall environment within a room provided audience with a single focal point, in a similar style to the planning of religious edifices.²¹ Yet the manipulation of space appeared to take the simplest form of adjusting the position of Western furniture to suit the actual circumstances, which during this period, these events were often formal and diplomatic receptions.

While the involvement by the royal family and noblemen in social situations was perceived as a method of conformity in terms of Western practices and etiquette, the arrangement of interior space to suit the occasion was more than a method of conformation in the significance of the actual event. Accordingly, while the signs of King Rama IV's maintenance of his accustomed traditions were evident,²² the tendency for the royal family to consistently practice their adopted Western rituals and etiquette during their social interactions seemed insignificant.

The construction of European style buildings as residences for King Rama IV and his family could be perceived as a supporting process to the occupants, since their ability to perform Western practices and etiquette were limited. In order to uphold the significance of edification and capability, King Rama IV's emphasis had been focused on the subjects of science and astronomy.²³ These subjects had positively

²¹ Refer to Illustration No. 6 and 7.

²² Kunyabordee. **Kings' Bobbies**. Bangkok : Sukchai Publishing Co., Ltd., 1997. Page 39.

Thanakom. **Phra Nakhorn Khiri, Phra Ram Ratchaniwet, Marugadhaiwan Villa**. Bangkok : Chartrapee Publishers Ltd., 1998. Page 27-29.

²³ Sayneewong, Vayneesa. **Rumours in the Grand Palace : The Stories from the Past**. Bangkok : Bangkok Book, 1998. Page 73.

Moffat, Abbot Low. **Mongkut, the King of Siam**. Ithaca; New York : Cornell University Press, 1961. Page 18 and 21.

influenced the quality of the King's social interactions among those Westerners, who shared the same interest.

The demonstration of an appropriate interior space for undertaking Western social interactions began with the use of new residential buildings, where the evidence of partitioned interior spaces could be appreciated. As previously mentioned, this method of subdividing an open-plan space for specific functional usage helped to emphasise the importance of Western practices and etiquette, which King Rama IV and noblemen tried to adopt. However, in retrospect, the influences of Western practices and architecture during King Rama IV's reign did not produce such a significant revolution on cultural and social issues.

King Rama IV's Reign : Influences of Traditional and Western Architectural Styles

The construction of royal facilities, including a summer palace – Phra Nakhorn Khiri – incorporating Western features,²⁴ indicated King Rama IV's enthusiasm to prove that royal participants and Siamese noblemen were capable of adjusting themselves to suit the changing social and political situations. Yet these changes were assumed to influence the individuals mainly when they were obliged to participate in diplomatic assemblies. Therefore, the practice of traditional rituals was continued as a common procedure in terms of their daily lifestyle. As a result, the emphasis on their adapted Western rituals could be recognised as a conformity of conduct, which was required the royal family to practice them for the purpose of social interactions. The evidence also shows that King Rama IV's attempt to

²⁴ Suksri, Naengnoi, et. al. **Heritage Architecture of the Chakri Dynasty**. Bangkok : Bangkok Publishers, 1984. Page 202-204.

Wattanamahata, Kitti. **Royal Palaces : Original Palaces**. Bangkok : Prapundsard Publishing Co., Ltd., 1996. Page 54-55.

integrate Western social and political etiquette with Siamese traditional customs, however, his attempts increasingly developed only within the ten years prior to his death.

It is evident that the adaptation of Western ideas and practices took longer to influence King Rama IV's and his male entourage's accustomed daily rituals. Kevin Wheldall, in his 1975 book, "social behaviour" suggests that the term "conformity" refers to the situation whereby a person is influenced to perform a certain act by seeing another person or, more likely, persons performing that behavior.²⁵ And indeed, the spatial planning of King Rama IV's summer palace – Phra Nakhorn Khiri, seems to offer a fair amount of information on how the function of interior space had affected the conformity of its inhabitants' common interactions.

The position of interior spaces, such as the reception, or throne hall and its front room, resulted in a definite sequence for the use of these two interior spaces.²⁶ Although both of the spaces were often used for socialising, their functions could be changed in order to accommodate domestic activities, where King Rama IV could rest and interact with his male entourage in a traditional style. Indeed, as the utilisation of traditional architectural styles seemed to dominate those of Western architecture, King Rama IV's accustomed daily rituals, such as sitting and eating on the floor,²⁷ could easily conform to the existing environments.

²⁵ Wheldall, Kevin., and Herriot, Peter. **Social Behaviour**. London : Methuen & Co. Ltd., 1975. Page 112.

²⁶ Suksri, Naengnoi. and Freeman, Michael. **Palaces of Bangkok : Royal Residences of the Chakri Dynasty**. Bangkok : Asia Books Co., Ltd., 1996. Page 170-171.

²⁷ Khwangsopa, Siri. "Phra Nakhorn Khiri." **Travel Companion** October 1987 : 67.

²⁷ Kunyabordee. **Kings' Bobbies**. Bangkok : Sukchai Publishing Co., Ltd., 1997. Page 39.

Certain domestic activities could alternatively be undertaken in a traditional open-plan space, however, King Rama IV privately performed tasks, such as writing and relaxing, with the use of furniture located in his personal unit. The distinction between social and private activities was emphasised by King Rama IV himself. He socialised with his male entourage in a traditional manner by sitting on the floor in an open-plan space,²⁸ on the one hand, but also performed Western rituals within the areas, where the demarcation of space and the use of Western furniture were evident.

It was also obvious that the architectural characteristic of particular interior spaces created both short and long-term effects on the royal family's social and cultural beliefs. For example, Phra Thinang Ratchathamsapha,²⁹ a royal facility that had Ionic columns and arches employed on the facades. The evidence of such Western architectural styles did not prevent King Rama IV from utilising the building for giving sermons to a variety of entourage.³⁰ Thus, the adaptation of interior space in the building appeared to have influenced both the social behaviours of the royal family, and the nature of their permitted territory for participating in the ritual.

Utility of interior space involves concepts of spaciousness and suitability when it came to recognising the building as a whole, as is expressed in Willmott's theory (1978) that simple environment may be important in determining the outcome of interpersonal encounters and the way in which they develop.³¹ Therefore, the simplicity in the architectural style and interior space of Phra Nakhorn Khiri, gave

²⁸ Kunyabordee. **Kings' Bobbies**. Bangkok : Sukchai Publishing Co., Ltd., 1997. Page 39.

²⁹ Suksri, Naengnoi. and Freeman, Michael. **Palaces of Bangkok : Royal Residences of the Chakri Dynasty**. Bangkok : Asia Books Co., Ltd., 1996. Page 166.

³⁰ Suksri, Naengnoi, et. al. **Heritage Architecture of the Chakri Dynasty**. Bangkok : Bangkok Publishers, 1984. Page 202.

³¹ Willmott, W. E., et al. **Social Studies in Perspectives : A Sociological View**. Wellington : Methuen, NZ Ltd., 1978. Page 44.

King Rama IV an opportunity to adjust certain rooms, such as the throne hall and the sermon room, either for household or official usage.

Even though the significance of Western rituals practised during King Rama IV's reign was understood to be reasonably superficial in terms of social and political adaptations, the royal family's understanding of fundamental Western conducts, nevertheless, enabled them to organise the interior space and use them particularly for accommodating formal events. They recognised some of the important aspects of having separate rooms for individual activities. A common style of the majority of royal facilities built during this reign was the simplification and minimisation of interior motifs and structural members.

It is evident that the interior space of King Rama IV's palaces were designed with options of functional usage.³² The availability of usable spaces depended on the boundaries outlined by the interior structures evident in the buildings, or in some cases, Western furniture. Gross and Stone (1973) echo this opinion by saying that the boundaries may be more or less sharply defined, that is, walled in or marked off by the distances that separate one encounter from another.³³ A method used for increasing the importance of social interactions among King Rama IV and his entourage, as well as foreign visitors, was based on the arrangement of rooms, and this enabled specific activities to be privately undertaken within those individual rooms. This Western architectural style became widely evident during King Rama V's reign (1868-1910).

³² Khwangsopa, Siri. "Phra Nakhorn Khiri." *Travel Companion* October 1987 : 67.

³³ Birenbaum, Arnold. and Sagarin, Edward. *People in Places : The Sociology of the Familiar*. London : Thomas Nelson and Sons Ltd., 1973. Page 110.

King Rama V's Reign : Adaptations of Western Ideals

The use of interior walls to give more tangible boundaries not only reinforced the concept of Western architecture, but also helped the royal family familiarise themselves the nature of their adopted Western practices and social etiquette. Two of King Rama V's important residences, Vimanmek and Phra Ram Ratchaniwet, borrowed their primary features from Western houses,³⁴ where the location of each room had its immediate relationships to the contiguous interior spaces. The King's enthusiasm about the practice of his adopted Western rituals influenced the significance of interior spaces utilised by his family. For example, their group and social behaviours had to be modified in order to incorporate Western furniture that had been widely put into use.

In addition, the effects of increased adaptations of Western architectural planning enabled the royal family to occupy a single interior space in various ways, and yet without making significant changes to its general functional characteristics, this idea is in line with Erving Goffman's assumption (1959) that when we look at most buildings, we find within them rooms that are regularly or temporarily used as back regions and front regions.³⁵ Hence, the full range of social practices and etiquette performed in King Rama V's residences had an immediate relationship to the settings of those particular spaces.

When the function of an interior space changed, specific activities that were considered to be daily domestic activities, seems to emphasise the significance of

³⁴ Chungsiriarak, Somchart. **The Works of Karl Siegfried Dohring, Architect**. Nakhon Pathom : Silpakhorn University Publishers, 1997. Page 38-40 and 61-62.

Vatcharothai, Koikhwan. **Records on the Construction and Renovation of Vimanmek Palace**. Bangkok : Chonepim Publisher Co., Ltd., 1984. Page 4, 11 and 15.

³⁵ Goffman, Erving. **The Presentation of Self in Everyday Life**. New York : Doubleday & Company, Inc., 1959. Page 135.

the royal family's social interactions, even though the particular interior space that the occupants were using had temporarily transformed its functional character from a "communal" space into a "private" space. Indeed, the interior configuration in King Rama V's residences emphasised the concept that the relationships between the occupants and their personal rooms were a bond. This could also help occupants in familiarising themselves the significance of their adopted Western rituals and etiquette.

The evidence shows that King Rama V has an influence on the spatial planning of his residences. Some of the interior designs were believed to have been developed from the spatial arrangements of royal residences he had seen during his trips to Europe.³⁶ The adaptation of such interior environments was an expression of architectural competence that also influenced the pattern of King Rama V's and his family's domestic and social lifestyles, as Pussadee Tiptus (1992) describes, the buildings had more international pattern.³⁷ Interestingly, the fact that the King favoured having his family members living together in the same residence led to the construction of facilities, such as bathrooms and toilets within the residences, which in the past, these were thought to bring misfortune to the occupants.³⁸ The inclusion of lavatories in his palaces was taken a step further, as these facilities were surprisingly designed mostly on the top floor of the residences for a greater

³⁶ Vatcharothai, Koikhwan. **Records on the Construction and Renovation of Vimanmek Palace.** Bangkok : Chonepim Publisher Co., Ltd., 1984. Page 4.

Chun-aol, Sumitra. "Follow King Rama V's Footsteps : 100 Years of His Journey to Europe." **Art and Culture** April 1997 : 97 and 99.

³⁷ Tiptus, Pussadee. **An Architectural Digest... From the Past to the Present.** Bangkok : Meka Press Co., Ltd., 1992. Page 18.

³⁸ Urn-chukin, Captain Arvot. Captain Urn-chukin on the subject of Siamese traditional houses at his residence in Bangkok, 18/04/99. Captain Urn-chukin works at the National Department of Arts. 18/04/99.

Mockpeemai, Assistant Professor Ardisort. Assistant Professor Mockpeemai on the subject of Western architecture in Siam (Bangkhunprom Palace) at his office, the Department of Arts and Humanities of Thammasat University, Bangkok. 21/04/99.

convenience.³⁹ King Rama V's attention on traditional beliefs eased in a sense when his cultural concepts appeared to be realigned by the structure of domestic activities, (which were in turn, influenced by King Rama V's own perceptions on how the activities should be performed).

These changes in domestic lifestyles resulted in the royal occupants' freedom of movements from one space to another. The ability for them to choose, therefore, became achievable. Judy Gahagan (1984) discussed the issue of privacy, and she claimed that privacy is a state in which one has control over other people's access to one's person or information about one's person. Most people have two potentially opposing needs: one is to be available to others for social contact: the other is to have privacy.⁴⁰ Both behavioural concepts were apparent in the spatial arrangement of King Rama V's Vimanmek Palace and Phra Ram Ratchaniwet.

Regardless of traditional plans, Western spatial layouts in King Rama V's palaces helped in augmenting closer domestic interactions among his expanding family members. This augmentation was aided by the location and the proportion of both personal and communal spaces. However, in dealing with kindred relationships, territorial feelings could be related to the utility and accessibility of adjacent rooms, similar to the arrangement of the cooking facilities and the dining area in his summer residence – Phra Ram Ratchaniwet.⁴¹ These immediate relationships in terms of spatial positions helped in verifying various patterns of the occupants' activities undertaken in the rooms. Therefore, the residences built for King Rama

³⁹ Chandransu, Tongthong, et. al. **Vimanmek Palace**. Bangkok : Bangkok Publishers Ltd., 1995. Page 53 and 75.

Suksri, Naengnoi. and Freeman, Michael. **Palaces of Bangkok : Royal Residences of the Chakri Dynasty**. Bangkok : Asia Books Co., Ltd., 1996. Page 236 and 238.

⁴⁰ Gahagan, Judy. **Social Interaction and Its Management**. London and New York : Methuen & Co. Ltd., 1984. Page 38.

⁴¹ Suksri, Naengnoi. and Freeman, Michael. **Palaces of Bangkok : Royal Residences of the Chakri Dynasty**. Bangkok : Asia Books Co., Ltd., 1996. Page 236, 238 and 240.

V and his family were more influenced by a spatial concept of group territories, due to the evidence of large numbers of occupants and the variety of age groups.

King Rama V's decisions to live with his family had empowered the royal family to have inputs in their domestic activities,⁴² as well as in their family interactions among individuals and groups. As Bannister and Fransella (1971) explain, the highest rate of interaction and highest satisfaction was in the mixed group.⁴³ Their statement becomes relevant because, within the residences, His Majesty permitted his children to be part of his audience during their dining and studying periods. Consequently, one could support the notion that Vimanmek Palace and Phra Ram Ratchaniwet were built primarily for domestic usage.

King Rama VI's Reign : The Return of Traditional Architecture

While the characteristic of an interior space tried to communicate its functional usage to the royal family, it appears that the occupants themselves gave the room its utilitarian nature by the utilisation of Western furniture and decorative objects. A similar method was used in the spatial arrangement of King Rama VI's summer residence – Marugadhaiwan Villa, where an open-platform was adjusted to suit both traditional and Western activities.⁴⁴ Although the nature of King Rama VI's lifestyle and his favoured activities had less significant regard to the traditional method used for planning communal and personal spaces, the evidence still shows

⁴² Chandransu, Tongthong, et. al. **Vimanmek Palace**. Bangkok : Bangkok Publishers Ltd., 1995. Page 48-50 and 60-61.

Vatcharothai, Koikhwan. **Records on the Construction and Renovation of Vimanmek Palace**. Bangkok : Chonepim Publisher Co., Ltd., 1984. Page 11-20.

⁴³ Bannister, D. and Fransella, Fay. **Inquiring Man : The Theory of Personal Constructs**. London : Penguin Books Ltd., Harmondsworth, 1971. Page 119.

⁴⁴ Thanakom. **Phra Nakhorn Khiri, Phra Ram Ratchaniwet, Marugadhaiwan Villa**. Bangkok : Chartrapee Publishers Ltd., 1998. Page 67.

Khwangsoa, Siri. "Marugadhaiwan Villa." **Travel Companion** October 1987 : 56.

that the restriction on the use of interior space by both male and female, played an important part, and this was done in a similar fashion to the previous reigns.⁴⁵ Erving Goffman (1963) has commented that there are many social settings that persons of certain status are forbidden to enter.⁴⁶ The notable differences in the adaptation and the use of interior space during King Rama VI's reign appear to be the minimal interests in domestic matters, which resulted in the construction of rooms that were meant to be used solely by the King.

As Killian (1978) discussed, – “change is a normal aspect of culture, and the social movement is one of the most important ways through which social change is manifest and cultural change produced” (Killian, 1964, p. 428).⁴⁷ It could be concluded that King Rama IV, King Rama V and King Rama VI showed their competence in adapting Western rituals and lifestyles in a way that clearly emphasised the nature of their social behaviours, domestic arrangements and interior spaces. These had significantly influenced the perception of their cultural beliefs in terms of social etiquette and interactions.

In conclusion, however, the phase in which Western influences most notably affected the social and daily domestic lifestyles of King Rama IV, King Rama V, and King Rama VI, as well as their family members and their male entourage, was during King Rama V's reign.⁴⁸ During this period, an extensive utilisation of Western European architecture was evident on both the interior and exterior of his

⁴⁵ Suksri, Naengnoi. and Freeman, Michael. **Palaces of Bangkok : Royal Residences of the Chakri Dynasty**. Bangkok : Asia Books Co., Ltd., 1996. Page 323.

⁴⁶ Goffman, Erving. **Behaviour in Public Places : Notes on The Social Organisation of Gatherings**. London : Collier-MacMillan Limited, 1963. Page 10.

⁴⁷ Willmott, W. E., et al. **Social Studies in Perspectives : A Sociological View**. Wellington : Methuen, NZ Ltd., 1978. Page 81.

⁴⁸ Warren, William. “King Chulalongkorn's Grand Tour”. **Sawasdee** January 1998 : 36-41.

Warren, William. and Tettoni, Luca Invernizzi. **Thai Style**. Bangkok : Asia Books, 1994. Page 143-144.

palaces. Concurrently, the royal family expressed themselves in a manner relevant to their adapted interior environments.

Illustrations

Chapter 2

Background

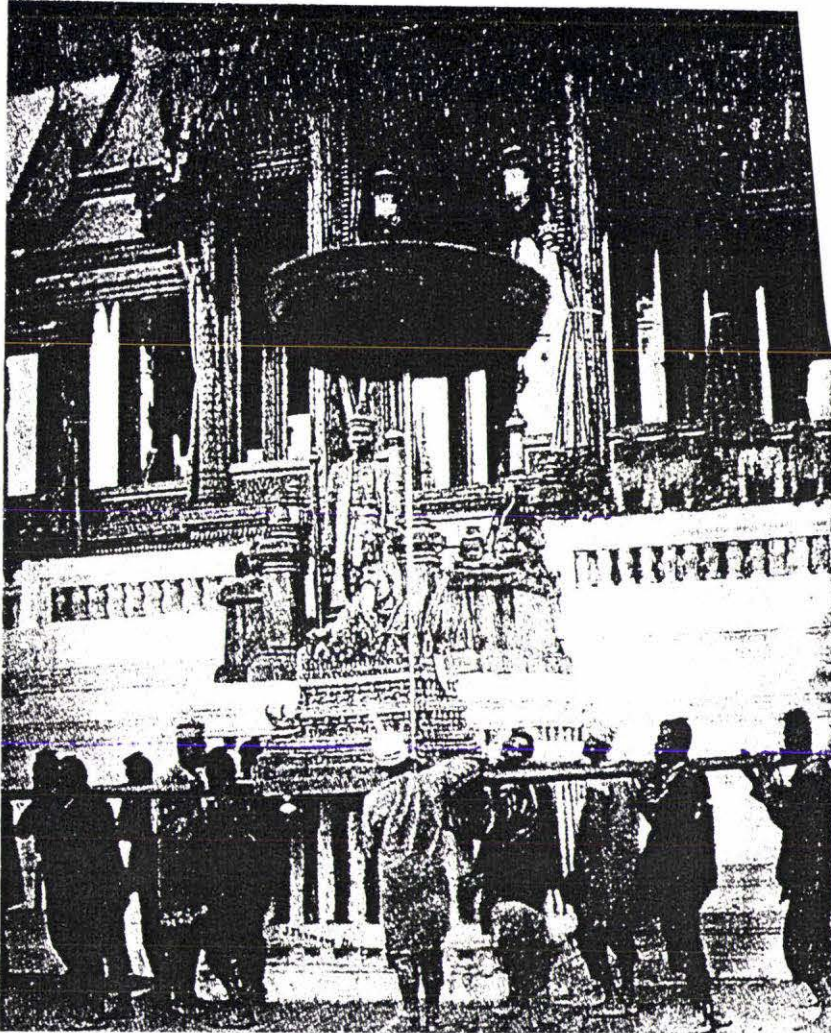


Illustration No. 1 : The picture of The Phra Thinang Apornphimok Prasat, its functional significance was to honour King Rama IV. It was used as a disrobing pavilion for the King when he arrived, or departed by a palanquin in a royal procession. In the picture, King Rama V is seated in a palanquin, with King Rama IV standing on the pavilion. The structure was in a traditional style. The King and his family would have also utilised the space for a brief relaxation by sitting on the floor as a group.

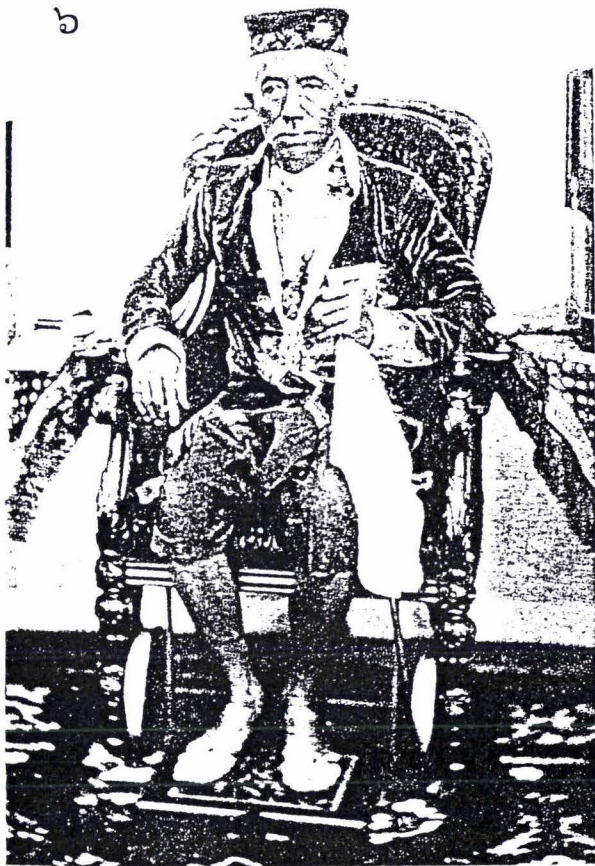


Illustration No. 2 : One of King Rama IV's methods in showing the wealth and capability of the Siamese royal family was to photograph them in Western styles. Many photographs show that Western furniture and decorative objects were arranged as part of the setting. It could be said be that the King and his family did in fact, use Western furniture in their living spaces. However, most of King Rama IV's activities were based on traditional beliefs and this influenced his queen consorts' behaviours and lifestyle. Queen Thapsirin was often pictured standing and sitting next to the king. It also helped to emphasis that his family members were able to follow to Western ideals.



Illustration No. 3 : One of King Rama V's favourite pastimes was writing novels. He organised the study area in a Western fashion, where desks and chairs were used as part of his activity.

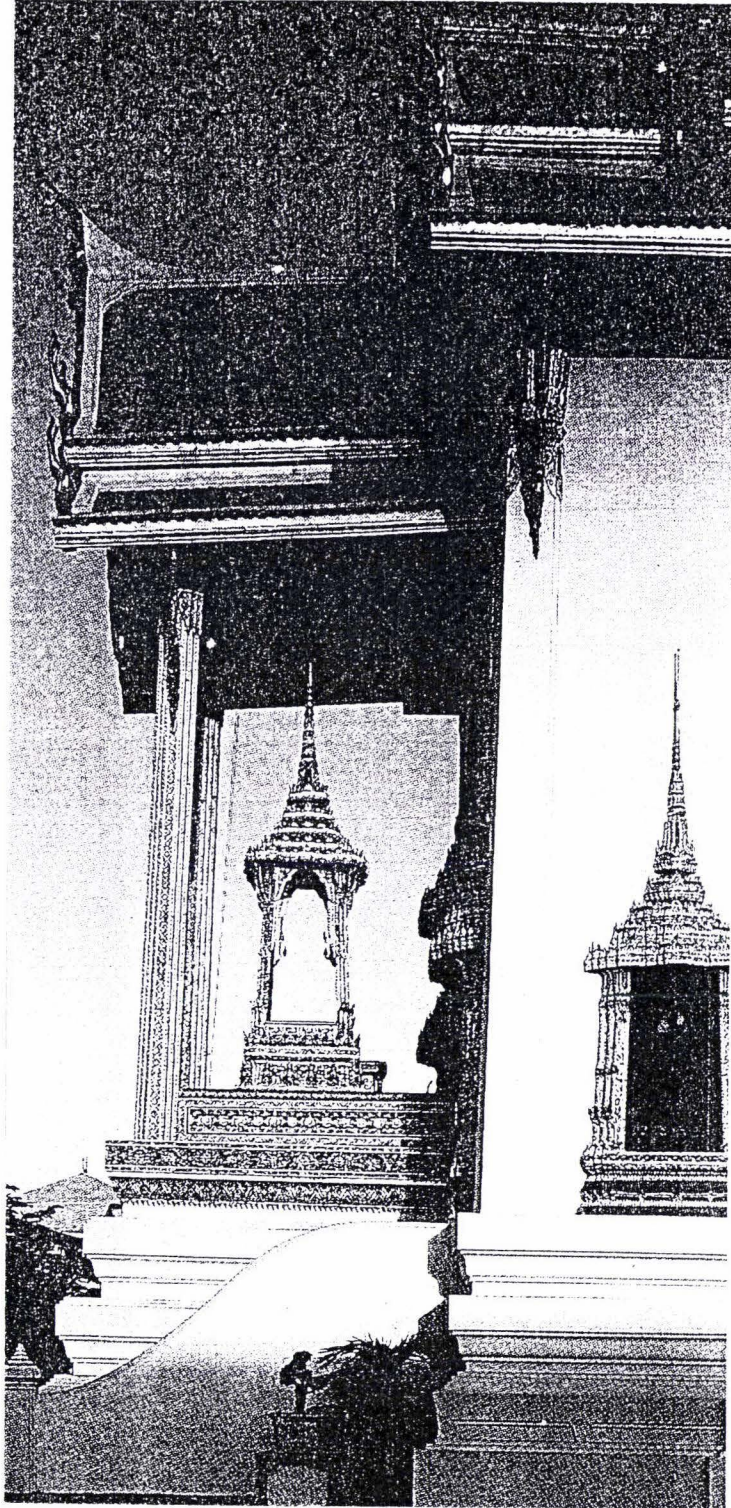


Illustration No. 4 : The front porch of the Dusit Maha Prasat, an important structure that is situated in the Grand Palace's compound. A traditionally designed throne is located on the porch. Its function was for the King to be seated while giving audience speeches, or during royal ceremonies. This particular style of buildings was very common for it to be utilised as the Kings' residences. Both the interior and exterior of royal residences were designed similarly, these were based on open-plan spaces and elevated platforms. The evidence shows that during King Narai's reign, his residences were built in a similar manner to the buildings situated in the Royal Compound in Bangkok.



Illustration No. 5 : Another view of the Dusit Maha Prasat. On the facades of the building, crown-shaped decorations are placed above the doors and windows. The sharp-pointed shaped forms are common architectural features of religious and royal buildings.



Illustration No. 6 : The interior of Wat Ratchatiwas. This religious building was built during King Rama VI's reign. The spatial arrangement followed traditional styles, particularly the location of a Buddhist statue, which was always situated at one end of the room. This gave the interior space a single focal point. The open-plan space of the temple could enable users to gather in the areas provided in the middle of the room.



Illustration No. 7 : Another example of spatial arrangements in a religious building. This building is built in an area situated near the Grand Palace, and is called Wat Phra Kaew Wang Na. The planning of the interior is based on an open-plan space. A Buddhist statue is placed in the middle of a wall, and next to the doors. The area in the middle of the overall space is left for monks, traditionally designed items relevant to the rituals and audience. Yet it could be said that the arrangement of the room in general is quite similar to Western churches. Windows are placed opposite one another and areas in front of the room are often organised for participants with high status.



Illustration No. 8 : The interior of The Phra Thinang Amarin Winichai. The interior is in a traditional style, it has architectural features, such as square columns, exposed ceilings and galleries on both sides of the interior. The columns, ceilings and walls are painted with ornate and elaborate murals. If the throne hall in Phra Nakhorn Khiri were to be designed in such a manner, the result would have similar aesthetic outcomes to the pictured throne hall. Note that the ceilings above the galleries are angled in a similar way to the ceilings of Ban Moh Palace and Tha Phra Palace.

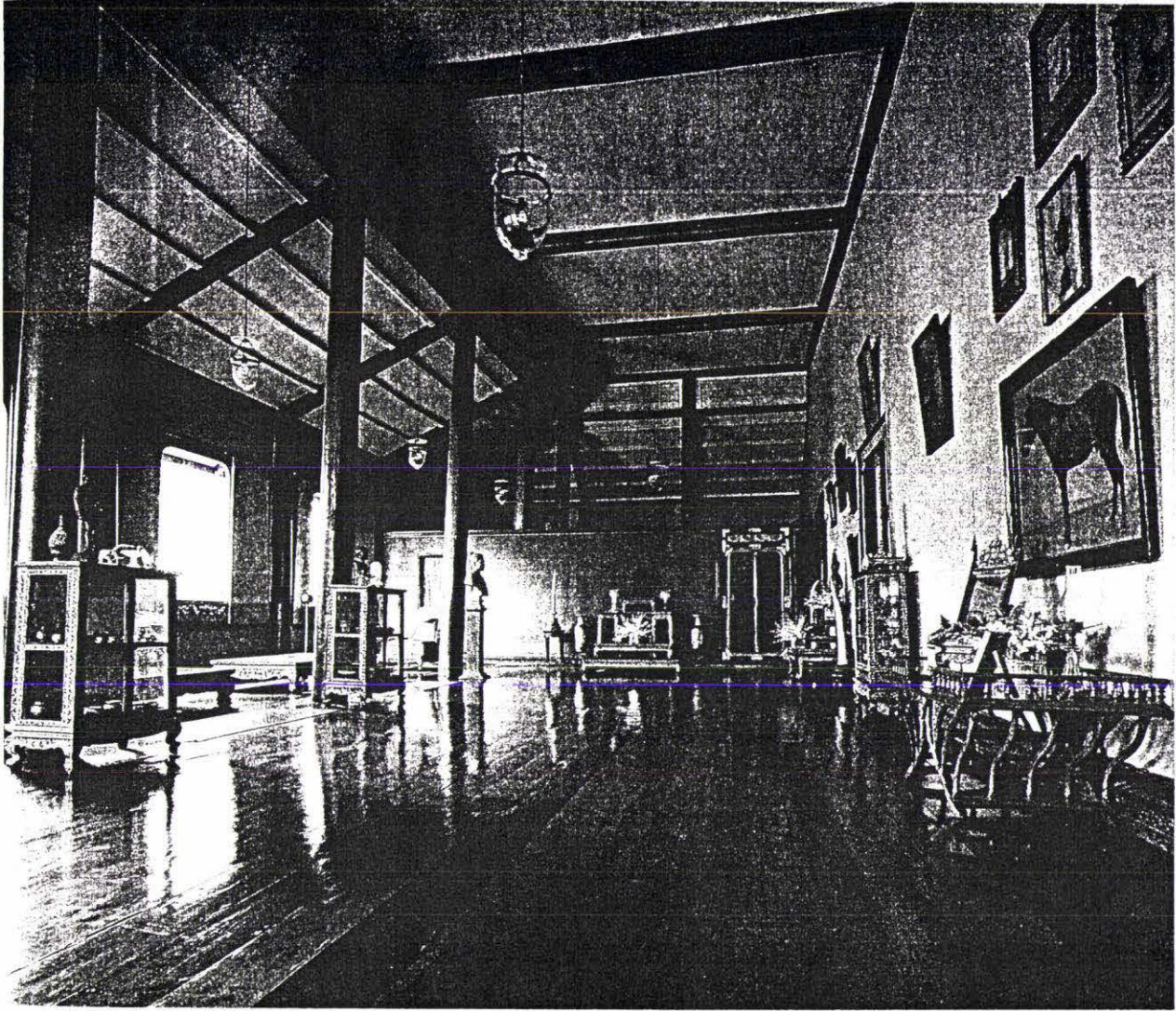


Illustration No. 9 : This is a very good example of a traditionally designed open-plan space. In terms of a spatial function, the interior of Ban Moh Palace allowed the residents to use the space purely in a traditional fashion. The owner of this palace was Prince Phithakthewet, he was the 22nd son of King Rama II. Note that a Buddhist platform is situated at the one end of the room, making the space have a similar function to an interior space used for conducting Buddhist ceremonies. The area in the middle of the room is left empty, it is a very typical style of traditional houses. The ceilings are designed with exposed-beams and angled ceilings. Again, furniture, such as cabinets, traditional artefacts and tables, are arranged against the walls.

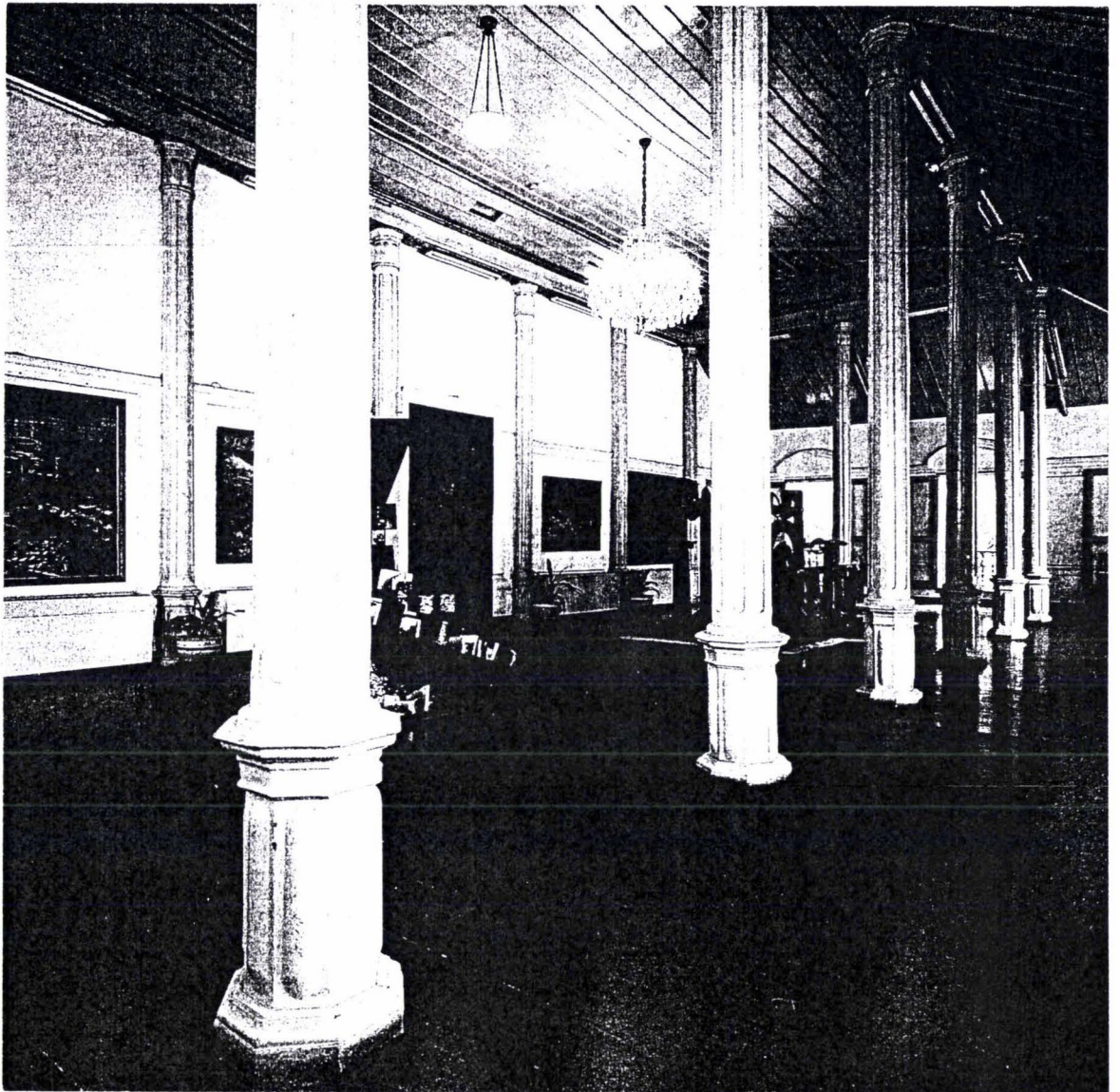


Illustration No. 10 : Another example of an open-plan space. The interior was designed based on Siamese architecture. However, the columns evident within the room had their style influenced from Classical orders, particularly Corinthian. Each column was designed with a base and an adapted order. Again, the residents would have used the room in a similar way to Ban Moh Palace, where traditional furniture was arranged next to the walls and left the space in the middle for it to be used as a communal area. The hall was constructed for HRH Prince Kasattranuchit, a son of the elder sister of King Rama I. The palace is called Tha Phra Palace.



Illustration No. 11 : Ruins in the compound of King Narai's summer residence. In the picture, traditional styled structures were built close to the buildings that are assumed to have been used for organising political events. The building situated behind the pagodas has had the roofs reconstructed. It could have been used as guest accommodation because it was situated in a less prominent position when compared to other buildings. However, it could have been linked to buildings, such as a dining hall and reception chamber, by colonnades. Note that the edifice evident in front of the building had thicker exterior walls and was constructed with a higher base, it could have been used as a reception hall by the King.

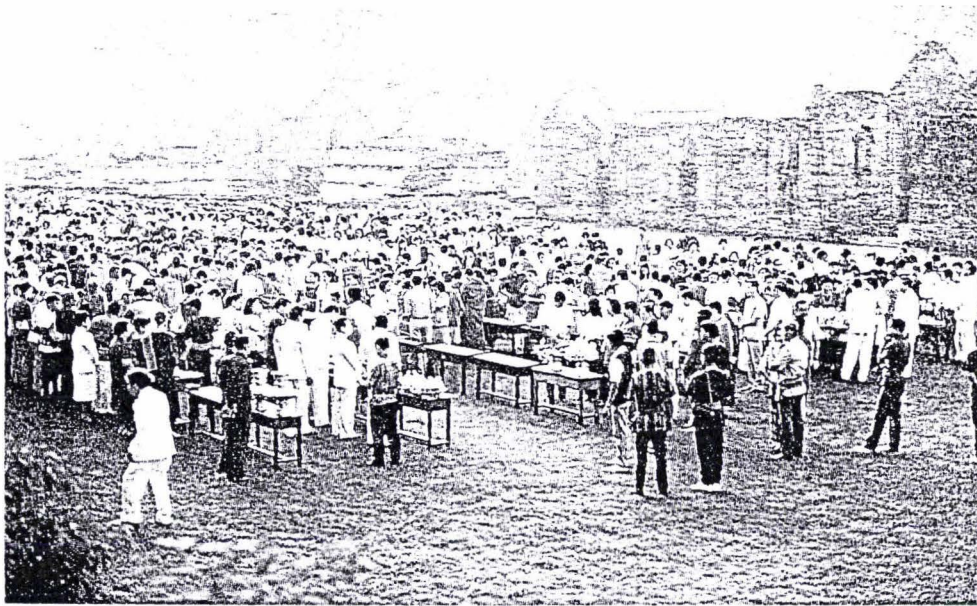


Illustration No. 12 : The picture shows that the buildings are arranged in a group configuration. They had been designed in a manner similar to the main dining chamber, where the utilisation of sharp-pointed shaped windows dominated the facades. The buildings are presumed to have been used by the royal family rather than for organising social events due to the fact that they were constructed close to the ground and had no steps or balconies in front of the buildings.



Illustration No. 13 : This building would have been used by King Narai as a main reception hall. It has the architectural features that are relevant to a description written by a French Missionary about a political event occurred in a traditionally designed building. This building has a contour of high gable roofs and crown-shaped windows on the facades. Note that on both ends of the structure, a porch would have been placed on a high-base platform in order to be utilised as a place for sitting on a throne, or entering a palanquin. This hall would have used mainly as a communal space, thus, the photograph shows that a door is on the main façade of the structure, which was uncommon in traditionally designed buildings. The functional significance of this door is presumed to provide participants with an easy access because the evidence shows that more than fifty participants were often invited for such a political reception. The areas around the structure would have also been organised with garden and fountains, in a similar manner to the description.

Illustration Credits

Background

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Chun-aol, Sumitra. "Follow King Rama V's Footsteps : 100 Years of His Journey to Europe." **Art and Culture** April 1997 : 78.

Illustration No. 3

Kunyabordee. **Kings' Bobbies.** Bangkok : Sukchai Publishing Co., Ltd., 1997. Page 40.

Illustration No. 4

Suksri, Naengnoi. and Freeman, Michael. **Palaces of Bangkok : Royal Residences of the Chakri Dynasty.** Bangkok : Asia Books Co., Ltd., 1996. Page 46.

Illustration No. 5

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Illustration No. 6

Ferri de Lazara, Leopoldo. **Italian at the Court of Siam.** Bangkok : Amarin Printing and Publishing Public Company Limited, 1996. Page 169.

Illustration No. 7

Suksri, Naengnoi. and Freeman, Michael. **Palaces of Bangkok : Royal Residences of the Chakri Dynasty.** Bangkok : Asia Books Co., Ltd., 1996. Page 127.

Illustration No. 8

Suksri, Naengnoi. and Freeman, Michael. **Palaces of Bangkok : Royal Residences of the Chakri Dynasty.** Bangkok : Asia Books Co., Ltd., 1996. Page 53.

Illustration No. 9

Suksri, Naengnoi. and Freeman, Michael. **Palaces of Bangkok : Royal Residences of the Chakri Dynasty.** Bangkok : Asia Books Co., Ltd., 1996. Page 154.

Illustration No. 10

Suksri, Naengnoi. and Freeman, Michael. **Palaces of Bangkok : Royal Residences of the Chakri Dynasty.** Bangkok : Asia Books Co., Ltd., 1996. Page 139.

Illustration No. 11

Praipiboonkit, Nongnoch. **Ancient Palaces.** Bangkok : S T P World Media Co., Ltd., 1998. Page 58.

Illustration No. 12

Praipiboonkit, Nongnoch. **Ancient Palaces.** Bangkok : S T P World Media Co., Ltd., 1998. Page 54.

Illustration No. 13

Pothisoonthorn, Visantane, et, al. **Phra Narai Ratchaniwet.** Nakhon Pathom : Silpakhorn University Publishers, 1988. Page 28.

Chapter 3

Phra Nakhorn Khiri Phra Ram Ratchaniwet Marugadhaiwan Villa

Introduction

Jon Lang (1987) has pointed out that human surroundings usually consist of terrestrial, animate, social and cultural components.¹

Social and cultural components were particularly interesting in the palaces of King Rama IV, Rama V and Rama VI of Siam. The significance of the Kings' summer palaces was influenced by their desires to have a place where they could relax and carry out a personal lifestyle. The design of the palaces became a means of representing their personal needs rather than their obligation as Heads of State. Since the design of their palaces was influenced primarily by their lifestyles, the use of Western architecture could be interpreted as depicting their true preferences in terms of their personal responses to the adaptation of Western influences. Consequently, the Kings used the palaces without having to fully

¹ Lang, Jon. *Creating Architectural Theory : The Role of the Behavioural Sciences in Environment Design*. New York : Van Nostrand Reinhold Company Limited, 1987. Page 75.

demonstrate their competence in using formal Western etiquette because foreign guests seldom stayed in their summer palaces.

This study of the Kings' summer palaces was undertaken subsequently because it was thought to explain the Kings' attitudes towards Western architecture, as well as their personal ideas and practices. They also give clues about how comfortable they felt with these living environments, which were influenced mainly by their domestic arrangements. It became clear that the functions of the Kings' vacation houses were not to formally accommodate Western diplomats, especially when compared to the function of buildings in the Royal Compound. The summer palaces were places where the Kings could live without having to fully adhere to the formal structure of Western etiquette and receptions. The use of the summer palaces clearly represented each King's responses to the significance of both Western and Siamese traditional ideals.

King Rama IV's Summer Palace

The evidence shows that King Rama IV was interested in Western architecture to an extent that he adapted certain styles and used them on his palaces.² The designs of his palaces were influenced by both traditional and Western architecture. However, the interior spaces used traditional styles as their main features, whereas the exteriors were designed based on foreign architecture, such as Chinese and Western styles.³

² Thanakom. **Phra Nakhorn Khiri, Phra Ram Ratchaniwet, Marugadhaiwan Villa**. Bangkok : Chartrapee Publishers Ltd., 1998. Page 14-15.

Warren, William. and Amranand, Ping. **Heritage Homes of Thailand**. Bangkok : The Siam Society, Under Royal Patronage, 1996. Page 12 and 17.

³ Suksri, Naengnoi. and Freeman, Michael. **Palaces of Bangkok : Royal Residences of the Chakri Dynasty**. Bangkok : Asia Books Co., Ltd., 1996. Page 72 and 74-75.

King Rama IV was personally enthusiastic about adopting a wide range of Western influences, such as architecture, rituals, etiquette and lifestyle. He began his interests on these issues by interacting with Western diplomats and missionaries during his monkhood.⁴ This was before he was crowned King Rama IV of the Chakri Dynasty. After his coronation, the King began to adopt such influences based on his knowledge, which he received from the Westerners. This enabled him to experience different rituals and lifestyles apart from his familiar traditional practices.

The use of Western architectural features on the exterior of the palaces was mainly for the purpose of wealth and capability rather than to emphasise the lifestyle of King Rama IV and other residents. The spatial design within the palaces, on the other hand, was influenced by traditional plans, this increased the level of appropriateness for the residents' familiar rituals and etiquette to be undertaken within the traditionally designed spaces. Therefore, the functional nature of the exteriors and the utilisation of foreign building materials did not greatly result in significant impact on the King's preferred rituals.

The emphasis in the arrangement of interior space was on King Rama IV social status and his familiar traditional lifestyle rather than his adapted Western rituals. This influenced the architects to design the spaces primarily to cater for the King rather than visitors or his family. Since the spaces were designed with such an adaptable quality, the possibility existed for him to conduct both traditional and Western rituals. This particular spatial design was clearly evident in Phra Nakhorn

⁴ Kunyabordee. **Kings' Bobbies**. Bangkok : Sukchai Publishing Co., Ltd., 1997. Page 11 and 27. Moffat, Abbot Low. **Mongkut, the King of Siam**. Ithaca; New York : Cornell University Press, 1961. Page 12-13 and 18-19.

Khiri. King Rama IV used the interior space of this palace for relaxing, practising his traditional rituals and accommodating foreign guests.⁵

The functional significance of Phra Nakhorn Khiri was identified as a resort by Western guests and foreign government employees of King Rama IV. The word *resort* was presumed to have been used by the royal family and Siamese noblemen in 1866.⁶ The evidence clearly suggests that King Rama IV employed Westerners, who were specialised in different professions, such as doctors, architects and teachers.⁷ He valued these Western employees' friendships and he expressed that in various ways, one of them was to give these employees shared facilities, such as roads and places, where they could go for a *change of air*.⁸

With guidance from King Rama IV's personal Western assistants, modern transportation, such as steam launches, were for the first time, utilised to assist His Majesty on his distant journeys.⁹ This resulted in the ability of the Monarch to often visit Phra Nakhorn Khiri with his family, male entourage and Western friends. Indeed, the summer palace provided the Monarch with a place, where he could relax, and was also recognised as a resort for his travelling companions. For Western employees, this was an opportunity for them to experience different landscapes and environments apart from Bangkok.

⁵ Pothisoonthron, Visantanee, et. al. **Phra Nakhorn Khiri**. Bangkok : Saha Pracha Kamsub, August 1987. Page 109-112.

Chunhacha, Chutima. **Guide to Phra Nakhorn Khiri**. Bangkok : Seeda Publishers Ltd., 1998. Page 10 and 11.

⁶ Nawigamune, Anake. **First in Siam**. Bangkok : Sangdad Publishing Co., Ltd., 1998. Page 115.

⁷ Kunyabordee. **Kings' Bobbies**. Bangkok : Sukchai Publishing Co., Ltd., 1997. Page 27.

Moffat, Abbot Low. **Mongkut, the King of Siam**. Ithaca; New York : Cornell University Press, 1961. Page 19 and 20.

⁸ Nawigamune, Anake. **First in Siam**. Bangkok : Sangdad Publishing Co., Ltd., 1998. Page 113 and 115.

⁹ Kunyabordee. **Kings' Bobbies**. Bangkok : Sukchai Publishing Co., Ltd., 1997. Page 15.

Thanakom. **Phra Nakhorn Khiri, Phra Ram Ratchaniwet, Marugadhawan Villa**. Bangkok : Chartrapee Publishers Ltd., 1998. Page 40-41.

King Rama IV decided to specifically build a summer resort for his Western government employees during this reign. Two of the possible reasons for the King to construct such a building are firstly, that the spatial design of Phra Nakhorn Khiri, which was based on both traditional layouts and Western demarcations of rooms in certain areas of the palace, could only be adjusted to suit a selected number of visitors. Secondly, he would have recognised the importance of giving such employees individual facilities apart from roads that were built to be utilised for horse carriages.¹⁰ Thus, during this period and later in King Rama V's reign, this place was used as a resort and a sanatorium by Western employees and in some cases by the royal families.¹¹

King Rama V's Summer Palace

During King Rama V's reign, Phra Nakhorn Khiri was sometimes utilised by the King and his family as a summer resort, where they could relax and enjoy the scenery. He also used the palace as a place for accommodating Western diplomats and foreign guests when they visited the Phetchaburi province.¹² He followed King Rama IV's methods in the adaptation of interior spaces to cater for various situations. The interior spaces that were designed based on open plan layouts were adapted in a manner that was more relevant to Western styles than when compared to his father's methods. King Rama V utilised Western furniture and decorative objects to demarcate the open plan spaces, and give them a definite Western function and boundaries. Facilities, such as a bathroom and a dressing room, were designed in a Western fashion in order to give foreign guests a sense of increased convenience.

¹⁰ Nawigamune, Anake. **First in Siam**. Bangkok : Sangdad Publishing Co., Ltd., 1998. Page 115.

¹¹ Refer to Illustration No. 2.

¹² Suksri, Naengnoi. and Freeman, Michael. **Palaces of Bangkok : Royal Residences of the Chakri Dynasty**. Bangkok : Asia Books Co., Ltd., 1996. Page 164 and 168.

King Rama V preferred to use Phra Nakhorn Khiri mainly as a place for accommodating foreign guests,¹³ because the interior spaces were designed based on traditional plans, there would not be enough space to accommodate most of his queen consorts and children. The King searched for a location,¹⁴ where he could build a palace that could cater for most of his family members and his lifestyle. He also wanted the palace to be constructed principally in Western styles. Thus, the spatial planning in his summer palace – Phra Ram Ratchaniwet – was mainly influenced by Western architecture.

The architect gave the interior and exterior various shapes and forms by utilising Western architectural styles, including Romanesque, Baroque and Jugendstil. The layouts were influenced by the plans of Western houses, where facilities, such as bathrooms, kitchens, service rooms and dressing rooms, were located within the same building. King Rama V and his family intended to utilise the interior spaces in a Western style, each room having been designed with definite functions, and also based on the status of each queen consort, which would effect the rooms' configurations. The functional significance of both communal and family spaces in Phra Ram Ratchaniwet reflected how King Rama V wanted the domestic rituals and interaction among the family to take place. This was another influence, which showed that King Rama V had seriously taken on Western lifestyles as part of his life. However, he died before Phra Ram Ratchaniwet was completed.

King Rama VI's Summer Palace

The construction of Phra Ram Ratchaniwet was finished during King Rama VI's reign. Since the building was designed based on King Rama V's and his family's

¹³ Thanakom. **Phra Nakhorn Khiri, Phra Ram Ratchaniwet, Marugadhaiwan Villa**. Bangkok : Chartrapee Publishers Ltd., 1998. Page 21, 44-45 and 49.

Thuntiwong, Uraiwan, et, al. **Phra Nakhorn Khiri**. Bangkok : Saharprachaparnitch Ltd., 1985. Page 89.

¹⁴ Thanakom. **Phra Nakhorn Khiri, Phra Ram Ratchaniwet, Marugadhaiwan Villa**. Bangkok : Chartrapee Publishers Ltd., 1998. Page 52 and 55.

lifestyle, as well as the number of the residents, the nature of interior spaces were not suitable for King Rama VI's lifestyle, because they were intended to be used by a large number of residents.

King Rama VI preferred living in the interior spaces that were designed based on Siamese traditional architecture.¹⁵ His summer resort – Marugadhaiwan Villa – had architectural features that provided the King with an appropriate environment for his health. The use of traditional layouts, such as an open platform, enabled him to utilise the space for relaxation and undertake his pastimes in a traditional manner. Therefore, the spatial arrangement of Marugadhaiwan Villa was similar to King Rama IV's Phra Nakhorn Khiri, but very different from King Rama V's Phra Ram Ratchaniwet in terms of traditional and Western architecture.

Anthony D. King (1980) has claimed that the vacation house as a special building, for use at a particular time and in a particular location, is a good illustration of the propensity for modern society to create organisational patterns, and then for people (residents) to live within the structures that such organisation imposes.¹⁶ The interior designs of each summer palace reflected the issues of togetherness, conviviality, and family as well as personal activities. The emphasis was also on the individuality and the status of the royal families, particularly in the spatial implications for relaxation, dining and socialising. All of these aspects played a different part in the spatial arrangements depending on the Kings' behaviours and needs.

¹⁵ Praipiboonkit, Nongnoch. **Ancient Palaces**. Bangkok : S T P World Media Co., Ltd., 1998. Page 90, 92-95 and 100-101.

¹⁶ King, Anthony D. **Buildings and Society : Essays on the Social Development of the Built Environment**. London : Routledge & Kegan Paul Ltd., 1980. Page 217.

Illustrations

Chapter 3

Introduction

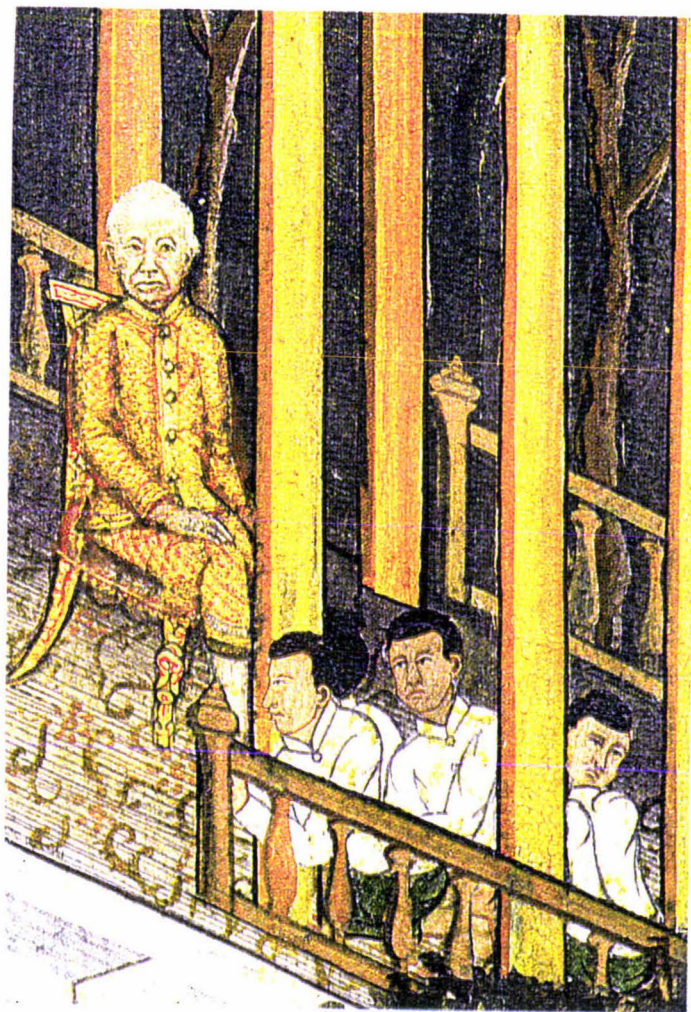


Illustration No. 1 : A portrait of King Rama IV observing an eclipse of the sun in 1868. This portrait is in King Rama V's ordination pavilion in the compound of Wat Benjamabopit, Bangkok. The mural depicts one of King Rama IV's favoured pastimes that was astronomy. The King was seated on a chair and surrounded by his male entourage. If the King were to be seated on the floor, he would have followed the same method by allowing his male entourage to sit in a group configuration. Note that a chair utilised by the King was of Western style, and was on a traditionally designed open-platform. Western furniture in Phra Nakhorn Khiri would have been utilised in a manner similar to King Rama IV's portrait, because the buildings were designed based on traditional open-plan spaces.

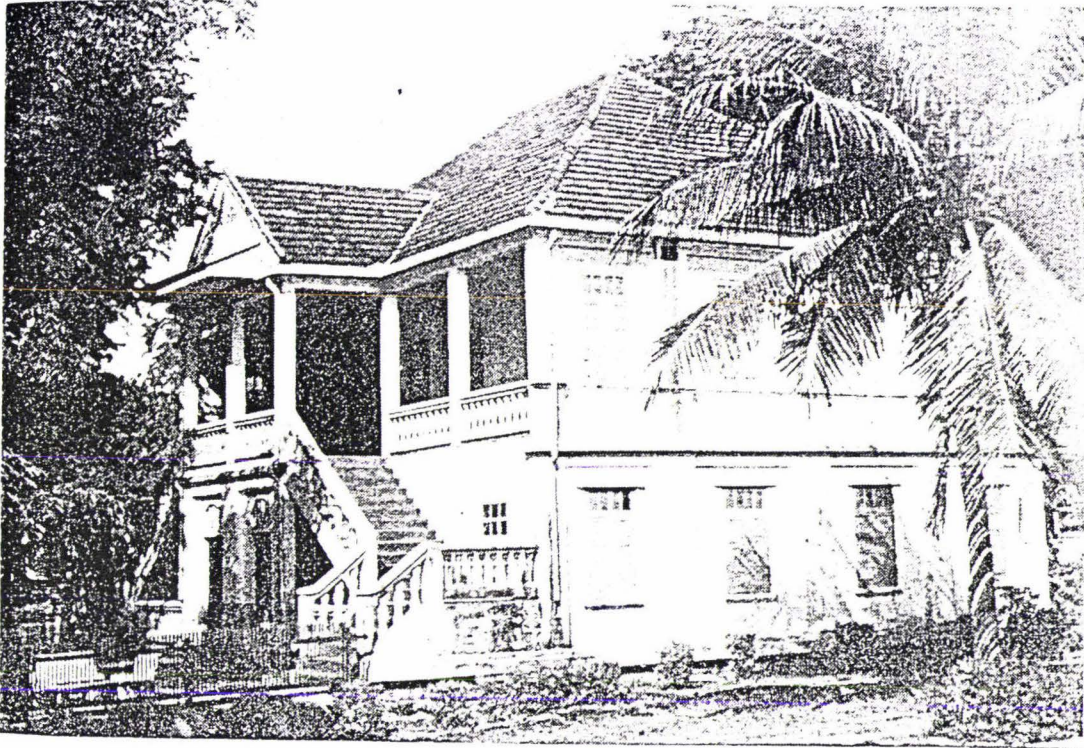


Illustration No. 2 : Tuak Arsaiyasathran, this building was constructed during King Rama IV's reign, and was meant to be used mainly a vacation house for Western government employees. The building was designed in a manner similar to Phra Thinang Sunthakarnsatharn of King Rama IV's Phra Nakhorn Khiri. Choung Bunnag, a Siamese nobleman, was assigned by the king to supervise the construction of Phra Nakhorn Khiri and the pictured building. The spatial arrangement was based on the placement of a communal space adjacent to guests' bedrooms. Other facilities, such as a kitchen and a dining room, were assumed to have been placed on the ground floor rather than the first floor. This particular arrangement had a character similar to King Rama V's residences. Therefore, during his reign, this building was also used by the queen consorts as a place for relaxing and recuperating.



Illustration No. 3 : A group photo taken during King Rama V's reign of the Siamese royal family and their Western guests in front of the main residential building of Phra Nakhorn Khiri. The differences could be recognised by the style of their clothes, and the way they were standing as a group, the configuration that was popular during King Rama V's reign. Note that the Siamese royal family was dressed in Western clothes, making it quite difficult to distinguish them from their guests. The records did not suggest how the Western guests were accommodated in the palace, and what country they were from. However, individual interior spaces in the main residential building would each have been adapted in to a bedroom, a sitting room, a dining space and a smoking room in order to assist their visit.

Illustration Credits

Chapter 4 : Introduction

Illustration No. 1

Tettoni, Luca Invernizzi, and Van Beek, Steve. *The Arts of Thailand*. London : Thames and Hudson Ltd., 1991. Page 190.

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Illustration No. 3

Pothisoonthorn, Visantane, et. al. *Phra Nakhorn Khiri : Records of Royal Visits to Phra Nakhorn Khiri*. Bangkok : Saha Pracha Panich, 1987. Page 111.

Phra Nakhorn Khiri

Phra Nakhorn Khiri In General

Constructed for	: King Rama IV
Location	: Phetchaburi Province, 77 miles from Bangkok
Year of Construction	: 1858
Year of Completion	: 1861
Used as	: A summer palace by King Rama IV and Rama V

A prominent feature of the palace is the relationships between the structures and the undulating landscape, with terraces and stairways connecting the different levels, creating exciting and unusual vistas.¹⁷

This statement is made by Professor Naengnoi Suksri (1996), a well-known architect of Thailand during the modern era. She describes the significance quality of King Rama IV's summer palace that was based on architects' utilisation of traditional and Western architecture and the way they dealt with an uneven construction site. The characteristic of the overall buildings evident in Phra Nakhorn Khiri's compound showed their architectural features that were influenced by Siamese architects' adaptations of foreign styles, and the methods they applied for the design of terraces and colonnades to connect each individual section.

¹⁷ Suksri, Naengnoi. and Freeman, Michael. **Palaces of Bangkok : Royal Residences of the Chakri Dynasty**. Bangkok : Asia Books Co., Ltd., 1996. Page 164.

Location Defines Plans

It is evident that the residence was built on a hill,¹⁸ individual groups of buildings were laid out in a similar arrangement to a plan of traditional Siamese houses. Within the traditional plan, a central open platform was a significant communal area within the overall building. However, not all of the buildings constructed within the compound were influenced by such a configuration. The evidence shows that the areas that were utilised as King Rama IV's communal space and his private shrines, as well as masonry buildings for local government officials, were based on a traditional layout with an open platform, situated in front of the units.¹⁹

Phra Nakhorn Khiri was fully constructed in 1858. During this period, Western ideas and practices were of much interest to King Rama IV. However, these influences did not affect his lifestyle to an extent that could allow him to design this summer palace completely in a Western manner. Even though the King had an absolute control over his palace, and was able to utilise interior spaces freely, the King's approaches on the use of Phra Nakhorn Khiri was strongly based on his familiar traditional rituals and lifestyle. This formed an important basis on the spatial arrangements of his communal and personal rooms, which were influenced by the social behaviour and interaction of the King.

In response to social and cultural changes, Clovis Heimsath (1977) has suggested that people have difficulty accepting rapid change.²⁰ This notion is relevant to the

¹⁸ Suksri, Naengnoi, et. al. **Heritage Architecture of the Chakri Dynasty**. Bangkok : Bangkok Publishers, 1994. Page 200-201.

¹⁹ Pothisoonthron, Visantanee, et. al. **Phra Nakhorn Khiri**. Bangkok : Saha Pracha Kamsub, August 1987. Page 44 and 49.

Chunhacha, Chutima. **Guide to Phra Nakhorn Khiri**. Bangkok : Seeda Publishers Ltd., 1998. Page 40-41 and 56-57.

²⁰ Heimsath, Clovis. **Behavioral Architecture**. New York : McGraw-Hill Book Company, 1977. Page 182.

design of interior spaces in general, because King Rama IV nominated two notable Siamese noblemen, Chuong Bunnag to supervise the construction and Tuom Bunnage as chief foreman.²¹ His decisions were related to the fact that the noblemen were familiar with his rituals and lifestyle, and therefore, it enabled them to design the summer residence by utilising appropriate planning schemes and materials in order to fulfil his individuality and needs. This similarity of ideas was reflected in the interior decorations of spaces that were often used by the King and his male entourage.

Plans Define Space

In the main quarter for instance, the Siamese architects designed this space based on traditional Siamese layouts.²² With its prominent location when compared to the overall buildings evident in the section, its functional significance was similar to a central open-platform of traditional houses, where different social and family activities took place.²³ The adaptation of such a traditional plan gave the space a flexible quality, this was another spatial feature that allowed King Rama IV to adjust the area in accordance with his needs. However, within the same building, the architects also manipulated Western interior layouts. They arranged some of the rooms that were located around this adapted open-plan space in a way that enabled the King and his foreign guests to use spaces, such as sitting room, dining room and bathroom in a Western fashion.

²¹ Suksri, Naengnoi. and Freeman, Michael. **Palaces of Bangkok : Royal Residences of the Chakri Dynasty.** Bangkok : Asia Books Co., Ltd., 1996. Page 163.

²² Refer to Illustration No. 8 and 9.

²³ Tiptus, Pussadee. **An Architectural Digest... From the Past to the Present.** Bangkok : Meka Press Co., Ltd., 1992. Page 44-45.

Chumsai Na Aytthaya, Sumet. and Buckminster, Richard. **Naga : Cultural Origins in Siam and the West Pacific.** New York : Oxford University Press, 1988. Page 102-103.

Certain activities, such as dining and socialising, could be individually undertaken within the rooms that were based on Western layouts.²⁴ However, such adopted activities occurred usually when King Rama IV interacted with Western guests. The results from the utilisation of foreign architecture in the interior space were not so important when compared to the exterior of the palace because the facades, terraces and roof structures showed that the residents of Phra Nakhorn Khiri were enthusiastic about Western architecture, whereas the design of interior spaces illustrated the influences of Siamese architecture, such as squared columns and exposed ceilings.²⁵

Traditions Define both Plans and Space

Another design feature that was influenced from traditional ideas, and could be seen from the exteriors, was the demarcation of areas into three different sections, inner, middle and outer. In this palace, King Rama IV utilised all of the three sections based on traditional beliefs,²⁶ but with fewer restrictions when compared to the royal compound in Bangkok in terms of function, status and security.

Professor Naengnoi Suksri (1996) has pointed out that by following the tradition, a palace would be divided into separate parts, the inner part was situated on the highest spot, with the outer part below, the two connected by paths and stairways leading up the slope.²⁷ Indeed, the benefit of having such plans adapted was the arrangement of different spaces for male and female, communal, private and religion. This also resulted in the ability of King Rama IV to practise his daily

²⁴ Refer to Illustration No. 7, 8, 9, 12 and 13.

²⁵ Refer to Illustration No. 2, 9 and 11.

²⁶ Thanakom. **Phra Nakhorn Khiri, Phra Ram Ratchaniwet, Marugadhaiwan Villa**. Bangkok : Chartrapee Publishers Ltd., 1998. Page 21-24, 26-30 and 33-37.

Suksri, Naengnoi, et, al. **Heritage Architecture of the Chakri Dynasty**. Bangkok : Bangkok Publishers. 1994. Page 202 and 203.

²⁷ Suksri, Naengnoi. and Freeman, Michael. **Palaces of Bangkok : Royal Residences of the Chakri Dynasty**. Bangkok : Asia Books Co., Ltd., 1996. Page 164.

Buddhist rituals within rooms that were constructed separately from the main residences. This showed that the functional significance of communal, personal and religious spaces was defined by the distance from one other.

In a book by Jon Lang, Amos Rapoport (1969) has commented that people often give up considerable physiological comfort to maintain cultural requirements.²⁸ This statement is relevant to the nature of King Rama IV's Buddhist shrines – Ho Piman Phetcharamahawet,²⁹ in terms privacy and individuality, because these buildings were arranged in a group manner and located on a different slope from the main buildings. This provided the Monarch with a sense of increased privacy and peacefulness. Since the planning of the overall buildings shows a remote relationship between the function of communal and religious spaces, this helped in verifying that King Rama IV preferred having his socialising, sleeping and meditating spaces designed individually, or in some cases in separate areas and buildings.

Moreover, the functional nature of Phra Nakhorn Khiri in general, suggests the relationship between King Rama IV's pastimes and the areas designed to cater for those particular favourite activities. He was interested in both traditional and Western recreations. The latter usually involved the participation by Westerners who were familiar with the fields, such as astronomy and literature.³⁰ Astronomy was one of King Rama IV's pastimes that influenced him to build an observation tower – Ho Chatchawanwiengchai, for viewing both the landscape and the heavens.³¹ In contrast, traditional pastimes, such as giving sermons to his family

²⁸ Lang, Jon. **Creating Architectural Theory : The Role of the Behavioral Sciences in Environment Design**. New York : Van Nostrand Reinhold Company Limited, 1987. Page 156.

²⁹ Refer to Illustration No. 5.

³⁰ Kunyabordee. **Kings' Bobbies**. Bangkok : Sukchai Publishing Co., Ltd., 1997. Page 11-13 and 27.

³¹ Moffat, Abbot Low. **Mongkut, the King of Siam**. Ithaca; New York : Cornell University Press, 1961. Page 20-21.

and male assistants, this also resulted in the design of a building – Phra Thinang Ratchathamsapha, which had the interior based on a traditional open-plan space, suitable for such cultural activities.³²

It is evident that different buildings situated in Phra Nakhorn Khiri's compound were designed based on particular functional usage. This also shows that Siamese architects during King Rama IV's reign, adapted Western architecture to an extent that influenced them to organise, or in some cases construct a separate building, or an interior space to cater for specific activities. Although the buildings of Phra Nakhorn Khiri were based on either group or individual sections, the inner and middle parts were primarily to accommodate King Rama IV.³³ Thus, the use of the communal spaces by the King was also based on his supervision when there were foreign guests and male entourage involved in the activity. The patterns of how the interior spaces were used were not only influenced by Western etiquette, but also by King Rama IV's behaviours and his personal rituals.

³¹ Suksri, Naengnoi. and Freeman, Michael. **Palaces of Bangkok : Royal Residences of the Chakri Dynasty.** Bangkok : Asia Books Co., Ltd., 1996. Page 169.

³² Refer to illustration No. 3, 4 : Top and Above.

³³ Suksri, Naengnoi. and Freeman, Michael. **Palaces of Bangkok : Royal Residences of the Chakri Dynasty.** Bangkok : Asia Books Co., Ltd., 1996. Page 164.

Thanakom. **Phra Nakhorn Khiri, Phra Ram Ratchaniwet, Marugadhawan Villa.** Bangkok : Chartrapee Publishers Ltd., 1998. Page 21-24 and 26-29.

Western, or not Western?

David Canter (1974) has claimed that – there are many ways in which human beings make use of space and a careful examination of these uses does show that something other than obvious functional requirements influences them.³⁴

Not surprisingly, the evidence shows that the functional usage of Phra Nakhorn Khiri was based on the notions of relaxation, social interaction and political connections.³⁵ The residence served not only as King Rama IV's and Rama V's personal retreat, but also as a place, where (formal) foreign diplomats recognised it as a summer resort when they were visiting Phetchaburi province and staying in the palace. This influence gave Siamese architects an opportunity to express their competence in adapting and using Western architecture in specific interior spaces and the exterior of the buildings.

As Professor Naengnoi Suksri (1996) stated, all the royal residences, halls, and other buildings in the inner and outer parts of the palace are in Western style. All were masonry buildings, generally with only one storey.³⁶ These statements suggest that the architects were able to adapt Western architecture in a way that allowed them to plan the buildings on undulating sites. This also influenced them to manipulate the exterior compositions of the buildings in accordance with the height of each structure. As previously mentioned, the relationship between these differences was emphasised by the position of terraces and colonnades. This was

³⁴ Canter, David. **Psychology for Architects**. London : Applied Science Publishers Ltd., 1974. Page 110.

³⁵ Thuntiwong, Uraiwan, et, al. **Phra Nakhorn Khiri**. Bangkok : Saharprachaparnitch Ltd., 1985. Page 88-89.

³⁶ Suksri, Naengnoi. and Freeman, Michael. **Palaces of Bangkok : Royal Residences of the Chakri Dynasty**. Bangkok : Asia Books Co., Ltd., 1996. Page 168.

done in order to connect particular groups of buildings and to give them a tangible spatial connection.

Even though the spatial planning of the residences in general was influenced by traditional plans, the architects' demarcation of three different parts of interior spaces was based on the use of interior walls, stairs and terraces. These were used in Western styles when compared to the functional nature of open-plan spaces. Professor Naengnoi Suksri (1996) has pointed out that the harmonious relationship between the slope, stairs and the large terraces is very effective.³⁷ Since the buildings were constructed based the nature of slopes, it would have been inappropriate for the architects to elevate the entire residences in a similar manner to traditional houses.³⁸ The functional significance of Western planning enabled the architects to organise the inner and the middle parts of King Rama IV's personal quarters, simply by placing terraces and walls. This provided these two sections with an increased sense of togetherness.

Traditional Styles Dominate Western Architecture

In terms of spatial arrangements, the relationship between Western and traditional architecture was clearly apparent in the layout of King Rama IV's communal quarters. Siamese architects' adaptations of traditional styled interior finishes and spatial arrangements, resulted in the use of elements that could be considered as the most notable features of Siamese religious interior spaces, such as exposed ceilings and squared columns. The architects only utilised such structures within King Rama IV's throne hall. This also suggests that the adaptation of particular architectural styles was to emphasise His Majesty's status. However, Professor Naengnoi Suksri (1996) has pointed out that the residences, hall and building for

³⁷ Suksri, Naengnoi. and Freeman, Michael. **Palaces of Bangkok : Royal Residences of the Chakri Dynasty**. Bangkok : Asia Books Co., Ltd., 1996. Page 166.

³⁸ Chumsai Na Aytthaya, Sumet. and Buckminster, Richard. **Naga : Cultural Origins in Siam and the West Pacific**. New York : Oxford University Press, 1988. Page 86-87 and 102.

the government officials and court ladies were built in Western style.³⁹ Her statement was somewhat irrelevant to the style of these buildings, because the spatial arrangement was partly based on traditional rather than Western plans, and the use of particular structures, such as columns, ceilings and a throne altar in the communal area was influenced primarily by traditional styles. Consequently, the combination of both Western and Siamese architecture was the main feature of the exterior of Phra Nakhorn Khiri rather than the interior design of the communal areas.

Western Architecture, in turn, Dominates Traditional Styles

In terms of spatial characteristics, the interior design in certain parts of the palace provided King Rama IV and Rama V with traditional spatial environment rather than Western interior spaces. Yet within King Rama IV's personal bedroom and study, the utilisation of Western plans and interior designs was prominent.⁴⁰ This was influenced by the fact that His Majesty was able to use the space in a Western style, where the evidence of Western furniture and decorative articles,⁴¹ helped in giving this personal space a sense of increased privacy and individuality.

The evidence also shows that King Rama IV favoured undertaking his activities and pastimes, such as writing and studying, in his personal section by utilising Western furniture, such as tables and chairs.⁴² His personal section was organised in different styles when compared to the spatial arrangement of communal areas, such as the throne hall and the sermon room. The demarcation of rooms in the King's personal section was achieved by the placement of interior walls in a similar manner to Western houses. It was done in a way that could enable the

³⁹ Suksri, Naengnoi. and Freeman, Michael. **Palaces of Bangkok : Royal Residences of the Chakri Dynasty.** Bangkok : Asia Books Co., Ltd., 1996. Page 164.

⁴⁰ Suksri, Naengnoi, et. al. **Heritage Architecture of the Chakri Dynasty.** Bangkok : Bangkok Publishers, 1994. Page 202 and 204.

⁴¹ Refer to Illustration No. 12.

⁴² Refer to Illustration No. 12.

King to organise different daily personal activities depending on the suitability of particular spaces, such as the use of a room located next to the study and behind the sitting area, as a bedroom.⁴³ The relationship between the functional usage and the room itself, was the prime influence that affected the King's methods on the utilisation of interior spaces, because within this personal section, each room was designed with only one function.

In terms of spatial utilisation in general, Corwin Bennett (1977) has suggested that the design of larger spaces involving many people and much equipment depends primarily on the functions to be performed within the spaces and the interrelations among their functions.⁴⁴ His statement could be related mainly to the nature of communal spaces in Phra Nakhorn Khiri, because such areas were arranged in order to accommodate a variety of participants. On the other hand, the design of King Rama IV's private section was to cater for only one inhabitant, and this involved the King's attitudes towards his daily rituals and lifestyle. These were also based on the characteristics of the interior spaces he wished to utilise. Certain social and cultural rituals, such as giving sermons, would encourage His Majesty to utilise an area that could give his participants an increased sense of religious rite, whereas the use of his living spaces and Western furniture would be more appropriate for personal activities, such as studying. Thus, the differences between Siamese and Western interior designs had a direct influence on the significance of the King's activities, his activities also dictated the design of the interior spaces.

Further Evidence of Western Architectural Styles

The evidence also suggests that not only Western interior designs in King Rama IV's private section that influenced his adapted Western lifestyle, but also the use

⁴³ Refer to Illustration No. 15.

⁴⁴ Bennett, Corwin. **Spaces for People : Human Factors in Design**. New Jersey : Prentice-Hall, Inc., 1977. Page 25.

of furniture. Western furniture was utilised in this palace during King Rama IV's reign, but it was evident primarily in his personal section.⁴⁵ An assumption could be made that the functional significance of the communal spaces was based on traditional styles, whereas the King's section was mainly in a Western fashion. It could be argued that these particular arrangements were to help King Rama IV in familiarising fundamental Western lifestyle within a certain area, and traditional rituals in another. This argument could be supported by portraits of King Rama IV, where he and his queen consorts often sat on chairs.⁴⁶ The pictures show that they used tables and chairs as part of their lifestyle. Nevertheless, it seems that the royal family utilised such Western furniture also as a means of expressing their wealth and capability.

During the reign of King Rama V, most of the communal spaces in Phra Nakhorn Khiri were adjusted mainly in a Western manner by placing Western furniture and decorative items to give the interior spaces tangible boundaries. Since King Rama V and his consorts were able to utilise Western furniture with confidence,⁴⁷ the relationship between the residents, as well as their spaces and furniture was more significant in terms of space utilisation and function, especially when compared to the previous reign. Although Western furniture was used in the interior space, and this changed the Siamese architects' spatial designs that were popular during King Rama IV's period, traditional architectural styles still played an important part in the design of squared-stucco-columns and exposed ceilings. Professor Naengnoi Suksri (1996) has commented that, Phra Nakhorn Khiri and the "Western styles"

⁴⁵ Pothisoonthron, Visantanee, et, al. **Phra Nakhorn Khiri**. Bangkok : Saha Pracha Kamsub, August 1987. Page 71, 75, 79 and 81.

Thuntiwong, Uraiwan, et, al. **Phra Nakhorn Khiri**. Bangkok : Saharprachaparnitch Ltd., 1985. Page 60.

⁴⁶ Refer to Illustration No. 1.

⁴⁷ Pramoth, Kuglit M.R.V. **Four Kingdoms : Kingdom 1**. Siamrat Publishing Co., Ltd., 1988. Page 157-159.

Praynoi, Sor. **Royal Palaces**. Bangkok : Narnsuttrakarn Publishing Co., Ltd., 1996. Page 39, 40, 42, 44 and 46.

buildings in the Grand Palace during this reign, these represent Western architecture as interpreted by Siamese architects.⁴⁸

In conclusion, the evidence shows that the Siamese architects attempted to adapt Western architecture and combine with traditional planning schemes. This method of architectural adaptation resulted in the buildings having peculiar shapes and forms on the facades and exterior structures, such as columns and arches.⁴⁹ However, within the interior spaces of Phra Nakhorn Khiri, particular areas were differently influenced by issues, such as King Rama IV's personal activities and behaviours, the functional nature of interior spaces and privacy needs. Therefore, the significance of such behavioural requirements resulted in specific areas having their spatial arrangements designed either in a Western or traditional interior style.

⁴⁸ Suksri, Naengnoi, and Freeman, Michael. *Palaces of Bangkok : Royal Residences of the Chakri Dynasty*. Bangkok : Asia Books Co., Ltd., 1996. Page 168.

⁴⁹ Refer to Illustration No. 3, 4 : Top and Above.

The Use of Interior Spaces by the Royal Family

Jon Lang (1987) has pointed out that people do look at the environment partly in terms of their needs, what they discern is largely based on their needs.⁵⁰

In general, when an individual uses a space, personal belongings and furniture are usually brought into the space in order to aid their needs and their social and cultural background. During the reign of King Rama V, the interior space of Phra Nakhorn Khiri was used in a different manner from King Rama IV's approaches. The interior spaces were modified in order to suit the royal family who was familiar with Western adopted lifestyles and social rituals. The functional nature of each space had also become more significant and distinct by the use of Western decorative items and artefacts.

The space utilisation was influenced by the relationship between the occupants' activities and the characteristics of their spaces. It is obvious that the attributes of traditional open-plan spaces in the communal areas were based on King Rama IV's lifestyle. However, when King Rama V and his family utilised the interior space for relaxing and accommodating Western guests, the functional significance of traditional plans became inappropriate for such purposes. In the throne hall for instance, it was designed with large squared columns and exposed ceilings in a like manner to Buddhist buildings.⁵¹ This type of spatial design made the room more difficult to modify in order to cater for different social and family activities, and because the room had a lack of definite and tangible boundaries, this also made it more difficult to restrict participants within one area. Therefore, the use of

⁵⁰ Lang, Jon. **Creating Architectural Theory : The Role of the Behavioral Sciences in Environment Design**. New York : Van Nostrand Reinhold Company Limited, 1987. Page 85.

⁵¹ Refer to Illustration No. 9 and 11.

elements, such as cabinets and Western furniture, helped in giving the throne hall distinct spatial demarcations.⁵²

Boundaries within Space

Birenbaum and Sagarin (1973) have stated that human freedom often consists of making choices within the parameters laid down for us.⁵³ Although the separation of the traditional layout by using Western furniture was done in order to provide the occupants with a sense of Western houses, the benefit of such a spatial arrangement was also to maintain the royal family's Western lifestyle and daily domestic rituals. Since King Rama V and his family were using their living spaces primarily in a Western fashion, this enabled them to accommodate their Western guests without having to completely change the design of the communal spaces in Phra Nakhorn Khiri.

However, King Rama V was aware of the advantages in having the traditional layouts demarcated, one of them would be the availability of interior spaces, where the Monarch and his foreign guests could socialise and participate in both official and informal activities, such as dining, only in a Western manner. This also resulted in the redecoration of interior spaces situated around the throne hall in order to suit Western social etiquette.⁵⁴ Accordingly, a dining room was placed adjacent to a smoking room and sitting room. This could be supported by the fact that, during this reign, the interior spaces of Phra Nakhorn Khiri were somewhat reorganised to suit Western guests, rather than the King's family.

⁵² Refer to Illustration No. 9 and 13.

⁵³ Birenbaum, Arnold, and Sagarin, Edward. **People in Places : The Sociology of the Familiar.** London : Thomas Nelson and Sons Ltd., 1973. Page 68.

⁵⁴ Refer to Illustration No. 7, 8 and 9.

Throne Hall; and Its Neighbouring Interior Spaces

The transformation of the throne hall and its adjacent spaces into a place, where the guests and the royal family could interact suggests that in order to increase the social connection, settings must be adjusted in a manner that was suitable for formal social etiquette, and this should be mutually accepted by the participants. In terms of spatial utilisation, King Rama V gave his guests spaces, where they could relax and carry themselves in a familiar manner. In the "Front Throne Hall" for instance, the name was given by Professor Naengnoi Suksri (1996), who claimed that this space was utilised for relaxation and as the main dining space, because it was designed with large windows and had views.⁵⁵ It could be debated that if the interior was still used in a traditional manner, its functional nature may not have appealed to Western guests. It had a lack of boundary-marking, such as furniture and decorative items, to give them restriction and direction within the interior space.

In response to the concept of territorial functions within an interior space, Jon Lang (1987) has stated, the law of closeness suggests that areas with closed contours tend to be seen as units more generally than those without it.⁵⁶ It seems obvious that in terms of boundary, the significance of the communal spaces in Phra Nakhorn Khiri increased, when objects used within the spaces were related to the status of participants, who were invited to stay in the palace by King Rama V. Accordingly, his attempt to enhance the interior environment and to give them tangible boundaries was achieved by the placement of Western furniture that was reasonably large and had elegant finishes.⁵⁷ This method helped in emphasising

⁵⁵ Suksri, Naengnoi. and Freeman, Michael. **Palaces of Bangkok : Royal Residences of the Chakri Dynasty**. Bangkok : Asia Books Co., Ltd., 1996. Page 170.

⁵⁶ Lang, John. **Creating Architectural Theory : The Role of the Behavioral Sciences in Environment Design**. New York : Van Nostrand Reinhold Company Limited, 1987. Page 87.

the importance of political connections. The evidence suggests that on January 31, 1910, Duke Johann Albrecht, Regent of Brunswick and his consort, Princess Elizabeth Stolberg Rossala, visited Phetchaburi, and were received at Phra Nakhorn Khiri Palace by HRH Prince Damrong.⁵⁸ They were accommodated in the King's communal spaces, and the furniture utilised for receiving the guests was in daily use by the royal family.

Making Rooms for Visitors

Considering the status of the royal Western diplomats, the use of the throne hall and its surrounding spaces as a self-contained unit that consisted of a bedchamber, dining room, smoking and sitting rooms, was indeed appropriate for their stay.⁵⁹ Particular Western furniture used for the occasion was introduced into the palace earlier in order to assist King Rama V and his family.⁶⁰ This helps in explaining that there was no significant barriers between the objects utilised by the Siamese royal family, and those organised to cater for their foreign guests. Interestingly, a similar process of accommodating Western guests also took place during King Rama IV's reign.⁶¹ However, the spatial arrangement of reception spaces was less elegant and Western during King Rama IV's reign as compared to King Rama V's period.

⁵⁷ Thuntiwong, Uraiwan, et, al. **Phra Nakhorn Khiri**. Bangkok : Saharprachaparnitch Ltd., 1985. Page 58-62 and 89.

Khwangsoa, Siri. "Phra Nakhorn Khiri." **Travel Companion** October 1987 : 67-68.

⁵⁸ Suksri, Naengnoi. and Freeman, Michael. **Palaces of Bangkok : Royal Residences of the Chakri Dynasty**. Bangkok : Asia Books Co., Ltd., 1996. Page 168.

⁵⁹ Refer to Illustration No. 7, 8 and 10.

⁶⁰ Thuntiwong, Uraiwan, et, al. **Phra Nakhorn Khiri**. Bangkok : Saharprachaparnitch Ltd., 1985. Page 58-62.

Chunhacha, Chutima. **Guide to Phra Nakhorn Khiri**. Bangkok : Seeda Publishers Ltd., 1998. Page 23-24.

⁶¹ Suksri, Naengnoi. and Freeman, Michael. **Palaces of Bangkok : Royal Residences of the Chakri Dynasty**. Bangkok : Asia Books Co., Ltd., 1996. Page 168.

Pothisoonthron, Visantanee, et, al. **Phra Nakhorn Khiri**. Bangkok : Saha Pracha Kamsub, August 1987. Page 109-110.

In a like manner, King Rama IV adjusted the throne hall as a bedchamber, and transformed the spaces located around it as areas for relaxing and dining. Yet one of the interesting aspects about the adaptation of interiors was that the placement of a bathroom and a dressing room adjacent to the sleeping space for the foreign guests.⁶² This was indeed a Western style of modern spatial arrangements, where the position of a lavatory was often contiguous to the bedroom. During this reign, this design was contradictory to Siamese traditional beliefs in which the use of bathrooms within a dwelling, could bring its occupants misfortune and bad luck. However, King Rama IV disregarded such beliefs in order to provide his guests with a sense of increased convenience when they were sojourning in the palace.

In 1861, the evidence shows that shortly after Phra Nakhorn Khiri was unveiled, the King of Prussia sent a royal envoy to Thailand. King Rama IV's son, Prince Kakkanangyugala, who was staying at the palace, was assigned to provide carriages for the ambassador, and later King Rama IV had the royal barge met them at Phetchaburi province to bring them back to their ship.⁶³

Although the above statement given by Professor Naengnoi Suksri (1996) did not describe any specific conditions on how long the Western diplomats were stayed in the palace, and what processes the royal family undertook to assist their visit, the utilisation of the King's communal quarters to accommodate the guests was evident. This argument is supported by an earlier discussion that King Rama IV was enthusiastic about giving Western diplomats their familiar interior spaces by demarcating the traditional open-plan spaces, and organising a bathroom close to a dressing room and a sleeping area. It could be said that, to a certain extent, King

⁶² Refer to Illustration No. 10.

⁶³ Suksri, Naengnoi, and Freeman, Michael. **Palaces of Bangkok : Royal Residences of the Chakri Dynasty**. Bangkok : Asia Books Co., Ltd., 1996. Page 168.

Rama IV put aside his traditional beliefs in order to maintain the significance of his Western guests' lifestyles, and their daily personal rituals.

A Debate On Visitors' Quarters

Interestingly, the evidence suggests that during the reign of King Rama IV, the procedure of accommodating foreign guests in Phra Nakhorn Khiri was taken a step further. A group of buildings were constructed near the main residences and their functions were to provide the royal family with additional usage. The designs of the buildings were of different styles, particularly the interior spaces, where the use of Western plans was evident.⁶⁴ A communal area was located in the centre, and surrounded by two smaller rooms. Several Thai researchers have pointed out that the buildings were utilised primarily as guest accommodations,⁶⁵ considering that they were built with a performance courtyard. However, their position was further from a fort and situated somewhat close to King Rama IV's meditation unit.⁶⁶

The spatial arrangements of these buildings would enable foreign visitors to conveniently use the spaces. However, when concentrating on the location and the planning of the interiors, they obviously had inappropriate qualities in terms of privacy and definite Western functions. Although the rooms were designed with tangible spatial boundaries, the functional significance of a sitting area situated in the middle,⁶⁷ was lack of boundary-markings that could help in limiting the access

⁶⁴ Thanakom. **Phra Nakhorn Khiri, Phra Ram Ratchaniwet, Marugadhaiwan Villa**. Bangkok : Chartrapee Publishers Ltd., 1998. Page 29-30.

Pothisoonthron, Visantanee, et, al. **Phra Nakhorn Khiri**. Bangkok : Saha Pracha Kamsub, August 1987. Page 49.

⁶⁵ Chunchacha, Chutima. **Guide to Phra Nakhorn Khiri**. Bangkok : Seeda Publishers Ltd., 1998. Page 40-41.

⁶⁶ Refer to Illustration No. 5 and 6.

⁶⁷ Thanakom. **Phra Nakhorn Khiri, Phra Ram Ratchaniwet, Marugadhaiwan Villa**. Bangkok : Chartrapee Publishers Ltd., 1998. Page 29-30.

of Siamese attendants from one room to another. If Western furniture were used to separate the room and give it a definite boundary, this however, seems to have resulted in insignificant changes, since the room was designed to function as an enclosure rather than an area that could be used individually by the foreign guests. Thus, this could help in ascertaining that King Rama IV and his guests would use the sitting area in the middle and the balcony primarily for relaxing and watching the performances,⁶⁸ instead of accommodating foreign guests.

It could be argued once again that the utilisation of separate buildings to cater for individual activities could also help in supporting the fact that the royal family separated communal areas from personal spaces. Even though King Rama IV favoured socialising with his male entourage in an open-plan space, there were activities, such as giving sermons and watching performances that had to be undertaken based on formality. This influenced the King to use different interior spaces in a traditional way in terms of functions, conviviality and the number of participants.

It is obvious that King Rama IV's fundamental Western adapted attitudes toward space utilisation would enable his guests to observe that the Siamese royal family was enthusiastic about enhancing the nature of different communal areas to suit group activities. In contrast, this concept could not be entirely related to the pattern of King Rama V's and his family's lifestyle, because they adopted a Western manner of utilising spaces as part of their lives. Yet the similarity in the use of personal quarters by King Rama IV and Rama V was evident. Interestingly, the position of their personal spaces was also another factor that helped them in maintaining traditional beliefs in terms of privacy and security.

⁶⁸ Refer to Illustration No. 6.

Personal Quarters of the Kings

The planning of their private quarters followed the contours of the hill. This resulted in the rooms having definite demarcations, because one side of the exterior walls faced against the slope. This gave the Kings a sense of increased security, which was very important during King Rama IV's reign. The functional significance of this personal area had a close relationship to traditional beliefs, because in the past, the interior spaces occupied by the Kings should be located in the inner part of the overall residences.⁶⁹

The Siamese architects' decision to build the quarters by using the landscape to enclose the inner section and to maximise a sense of security indeed corresponded to the traditional plans of royal buildings.⁷⁰ Such a planning scheme enabled the Kings to utilise these interior spaces individually, and with an increased sense of privacy. Furthermore, the Siamese architects' placement of a small staircase and a gallery to enhance the importance of the Kings' quarters,⁷¹ could be observed as an alternative solution for the Kings to keep the rooms to themselves. This was another factor that resulted in the organisation of furniture in a Western fashion,⁷² because the functional relationship between the open-plan spaces and the King's personal quarters was remote due to the fact that the latter was designed based on Western rather than traditional interior layouts.

In conclusion, the spatial arrangement of Phra Nakhorn Khiri shows that the utilisation of Siamese and Western architecture, enabled the royal families to

⁶⁹ Praipiboonkit, Nongnoch. **Ancient Palaces**. Bangkok : S T P World Media Co., Ltd., 1998. Page 67-69.

Pramoth, Kuglit M.R.V. **Four Kingdoms : Kingdom 1**. Siamrat Publishing Co., Ltd., 1988. Page 60-61.

⁷⁰ Thanakom. **Phra Nakhorn Khiri, Phra Ram Ratchaniwet, Marugadhaiwan Villa**. Bangkok : Chartrapee Publishers Ltd., 1998. Page 22-24.

⁷¹ Refer to Video on Phra Nakhorn Khiri.

⁷² Refer to Illustration No. 12 and 13.

manipulate the settings in accordance with the situation. However, the design of interiors in general did have a significant impact on the way King Rama V and his family normally used the interior spaces. They had to reorganise the existing plans by utilising Western furniture in order to achieve the spatial environment similar to their permanent residences in Bangkok. Their method used for adapting the interior spaces resulted in particular areas having more appropriate natures for the reception of Western guests. Consequently, the functional significance of Phra Nakhorn Khiri was somewhat similar to Western houses in a sense that certain spaces were designed only for visitors, and some were meant to be used only by the occupants.

Illustrations

Chapter 3

Phra Nakhorn Khiri

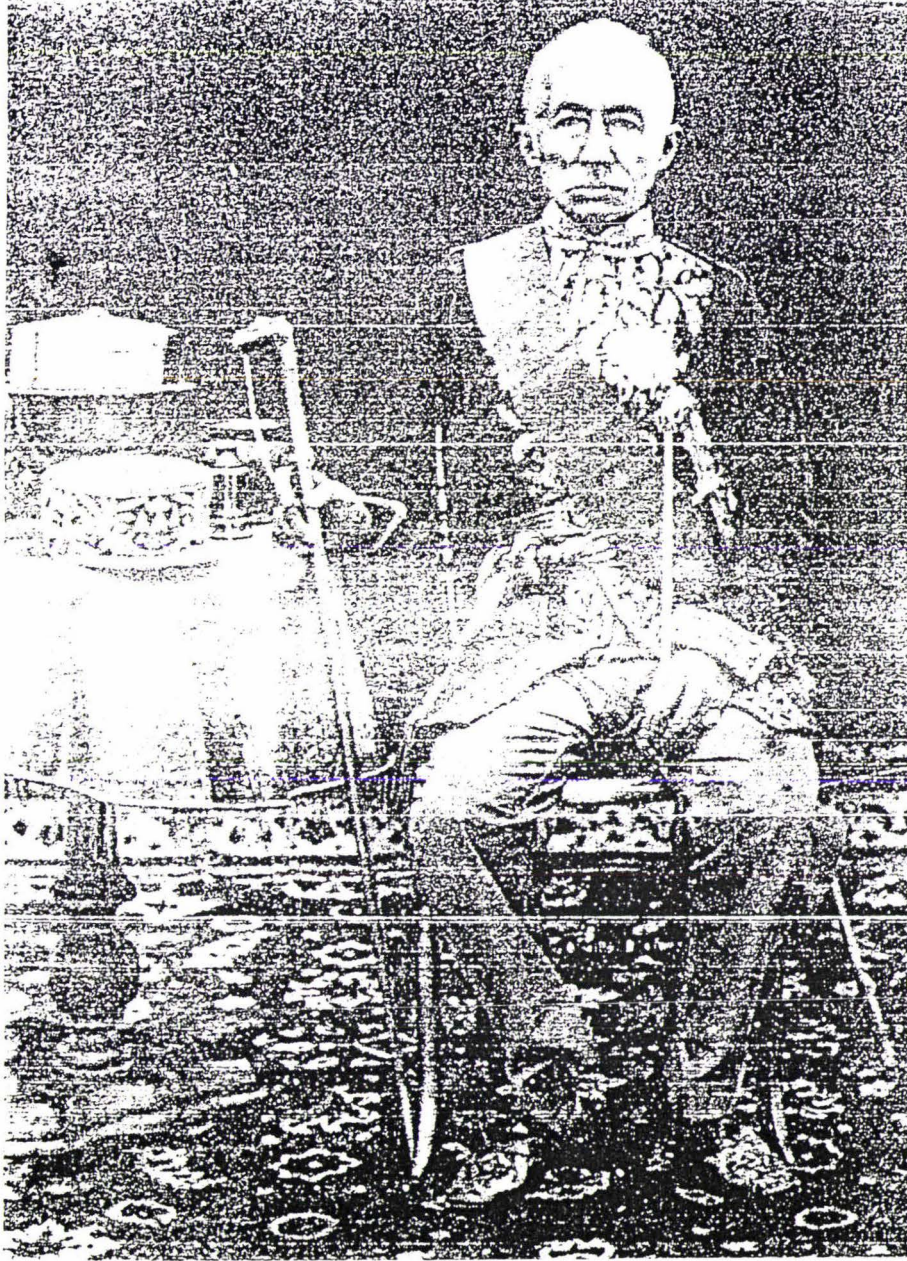


Illustration No. 1 : King Rama IV was often photographed sitting on chair.

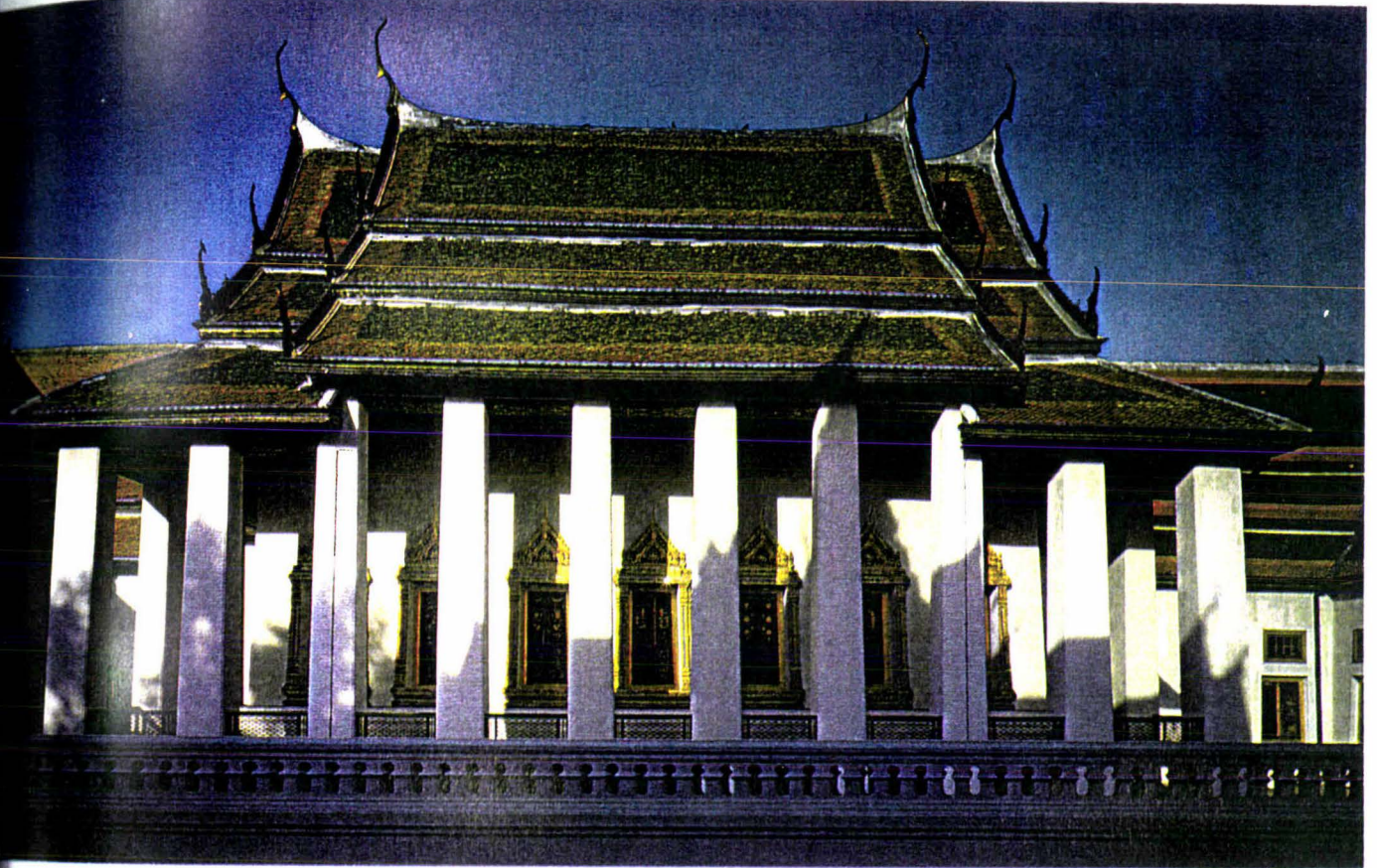


Illustration No. 2 : The Phra Thinang Chakraphat Phiman is in the Grand Palace's compound. This photo is taken from the East of the structure. It has a high base, a gallery surrounding it, and a roof of tiles in three different colours. This particular style of roofs was reserved for the residence of a king, and Buddhist temple. Note that squared columns are also used on the exterior of the building. Such a style appears to have no important meanings to it, however, the design was common in buildings that were used for significant rituals and by occupants with high status. It is not surprised to see that squared columns were also used in King Rama IV's residences, particularly Phra Nakhorn Khiri.



Illustration No. 3 : Another view of the Phra Thinang Ratchathamsapha. The Ionic columns used on the façades show a lack of three-dimensional design. A traditional style building evident on the background is the Phra Thinang Wetchayanwichien Prasat. It was constructed in order to honour King Rama IV. The design of the central structure was influenced entirely by traditional Siamese architecture. However, the towers on the four corners of a square are in a Western design with domed glass roofs. These four towers help to emphasise the main building with a more prominent feature.

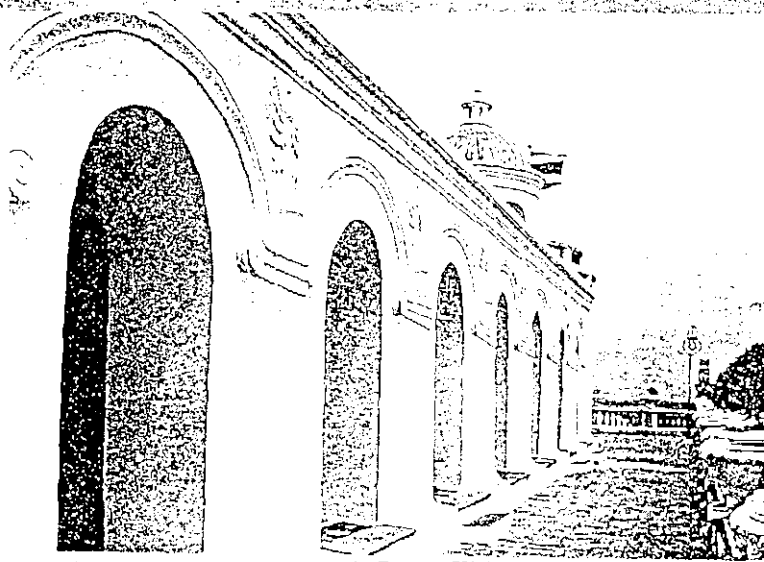
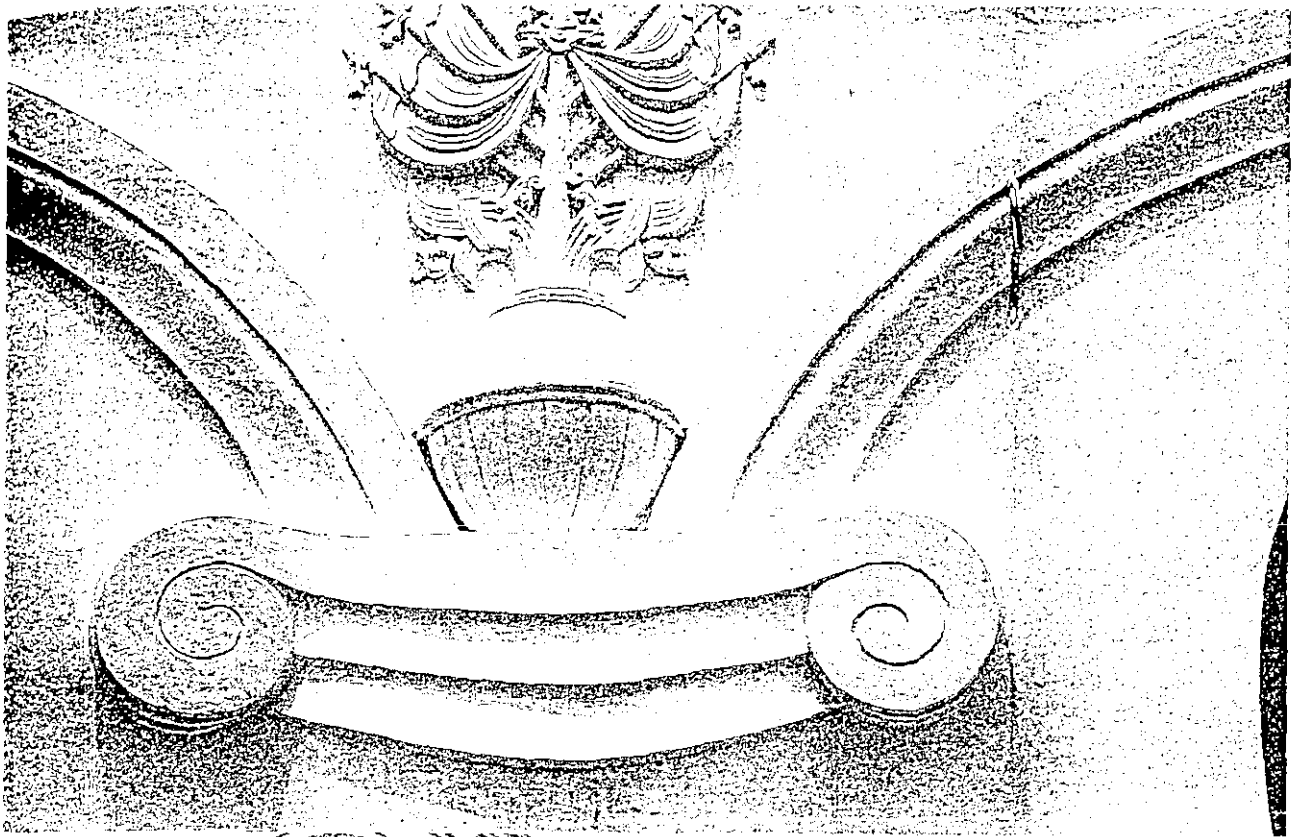


Illustration No. 4 (Top) : Façade details of Phra Thinang Ratchathamsapha. This building was used by the King as a place for giving sermons and conducting state meetings. The design features of Ionic columns, arches and ornamentation show that Siamese architects, during King Rama IV's reign, tried to adapt Western architecture and use on the building based on the knowledge they received from paintings and by interacting with Western architects. Therefore, these architectural elements show peculiar shapes and forms. They also lack three-dimensional volumes.

Illustration No. 4 (Above) : Phra Thinang Ratchathamsapha, looking towards King Rama IV's observation tower, Ho Chatchawanwiengchai. Although the exteriors were influenced by Western styles, the spatial arrangement of this building was primarily based on traditional open-plan spaces. It was designed in such a manner in order to suit the King's traditional rituals.

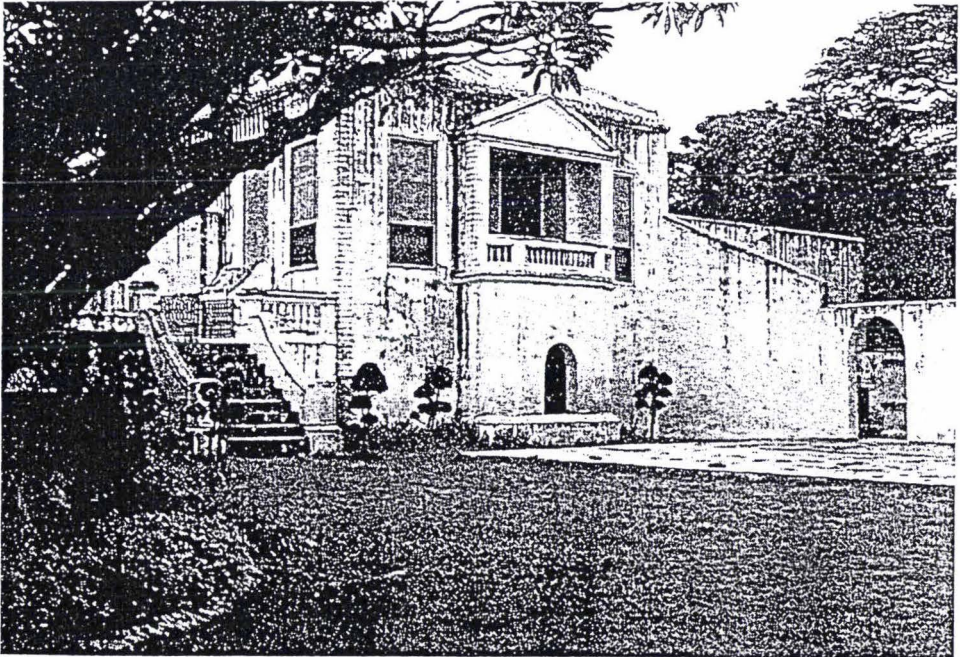
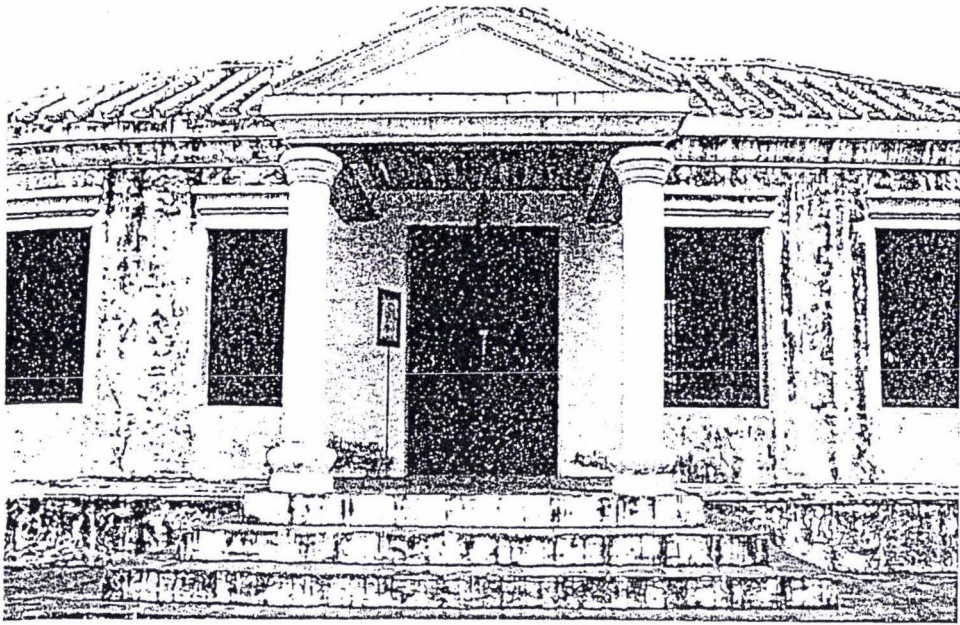


Illustration No. 5 (Top) : King Rama IV's Buddhist and meditation shrines – Ho Piman Phetcharamahawet. A group of three Western buildings were organised in a traditional configuration, where a courtyard was situated in the middle of the three buildings. Although the structures were used principally in a traditional fashion, the exteriors show a strong influence of Western architecture. This clearly shows by the use of columns, pediments, windows and roof structures.

Illustration No. 6 (Above) : Phra Thinang Sunthakarnsatharn, many researchers believed that these buildings were used as guest accommodations, because they were built with a performance courtyard and had the interior spaces designed mainly in Western styles. However, the planning of rooms could have been utilised more effectively as a place, where the King and his guests could relax and watch the performances, because a balcony was placed in front of the communal space. This spatial arrangement could give foreign guests a sense of increased convenience.



Illustration No. 7 : “The Front Throne Room”, a name, which was given by Professor Naengnoi Suksri. During King Rama IV and Rama V, this space was used for relaxing and socialising by the royal families. Yet King Rama IV and his male entourage would have utilised this room mainly in a traditional manner, and without a large number of furniture. In contrast, when King Rama V and his family used Phra Nakhorn Khiri as the summer residence, the Front Throne Room was rearranged, Western furniture was put to use, making this space more suitable to their lifestyle and as a place for organising dining receptions for their foreign guests. Note that decorative items are placed in different parts of the space, this approach would have been undertaken in order to provide the space with aesthetic functions, as well as tangible boundaries.



Illustration No. 8 : A space adjacent to the Front Throne Room. King Rama V brought this large mirror from Bangkok. Its function was to assist Western guests rather than the royal family, because it is located in the space adjacent to the guests' sleeping area. The Victorian style furniture and artefacts were also brought from the royal palaces in Bangkok by King Rama V. Although this area had been adjusted in a Western style, it still shows the evidence of a traditionally designed interior space. This is clearly apparent in the use of exposed ceilings and squared columns.



Illustration No. 9 : Another view of the throne hall, which was often adjusted and utilised as an area for accommodating Western guests. Note that most of the Western furniture used during King Rama V's reign, is arranged in a manner that would have also been used by the guests. The cabinets are placed in a manner that could help in demarcating the open- plan space into various areas. The bed is placed near a Victorian desk, this particular arrangement of furniture was common in royal palaces during King Rama V's reign. It is important to note that this hall was designed based on Siamese architecture, this could be seen in the architects' use of exposed and angled ceilings.

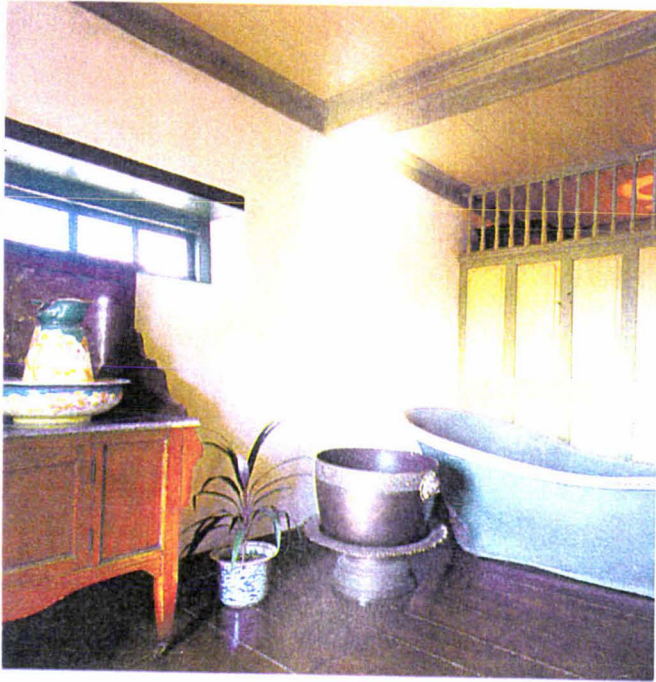


Illustration No. 10 : This bathroom was built in King Rama IV's reign. It was meant to be used primarily by foreign guests, because Siamese people believed that a bathroom should never be built inside the house. The King's approach was contradictory to traditional beliefs. Yet the benefit of having a bathroom situated close to guests' sleeping space, had indeed enabled visitors to utilise the provided spaces with an increased sense of convenience. This room would have been designed in a similar manner to this picture. The bronze bathtub is dated back to the middle of 19th century. It is assumed that King Rama IV and Rama V would both utilise this bathtub during their stay. A Victorian style hand basin and a jar are presumed to have been brought into the palace by King Rama IV, because during this reign, the King began to use Western washing utensils as part of his daily rituals.



Illustration No. 11 : The ceilings in the throne hall were designed in a traditional style. Squared columns and exposed ceiling beams dominated the entire space, especially when compared to the styles of the Western cabinets. The functional relationships between the ceilings, columns, and furniture were contradictory in terms of aesthetics, however, the use of these elements help in giving this open-plan space definite boundaries.



Illustration No. 12 (This Page and The Following Page) : Different views of Western furniture and decorative objects. The furniture evident in the communal areas, and the King's private section was made by Chinese craftsmen. Its style was influenced by Western and Chinese motifs. This furniture is assumed to have been brought into the palace during King Rama IV's reign, because when King Rama V rearranged the interior spaces of Phra Nakhorn Khiri, he mainly utilised the furniture that was made in Europe. The bronze statues illustrated in the pictures were purchased from Europe by King Rama V. Yet, the evidence shows that in the King's personal section, King Rama IV also utilised furniture that was made in Europe. The design of such furniture used by the King was less elaborate when compared to King Rama V's reign.





Illustration No. 13 (Top and Above) : Different photos of Western cabinets in the sleeping area. Note that a door is located between the cabinets, making this interior more accessible for Western guests. In the past, these cabinets are presumed to have been used for storing books and displaying artefacts rather than eating and washing utensils as shown in the pictures.

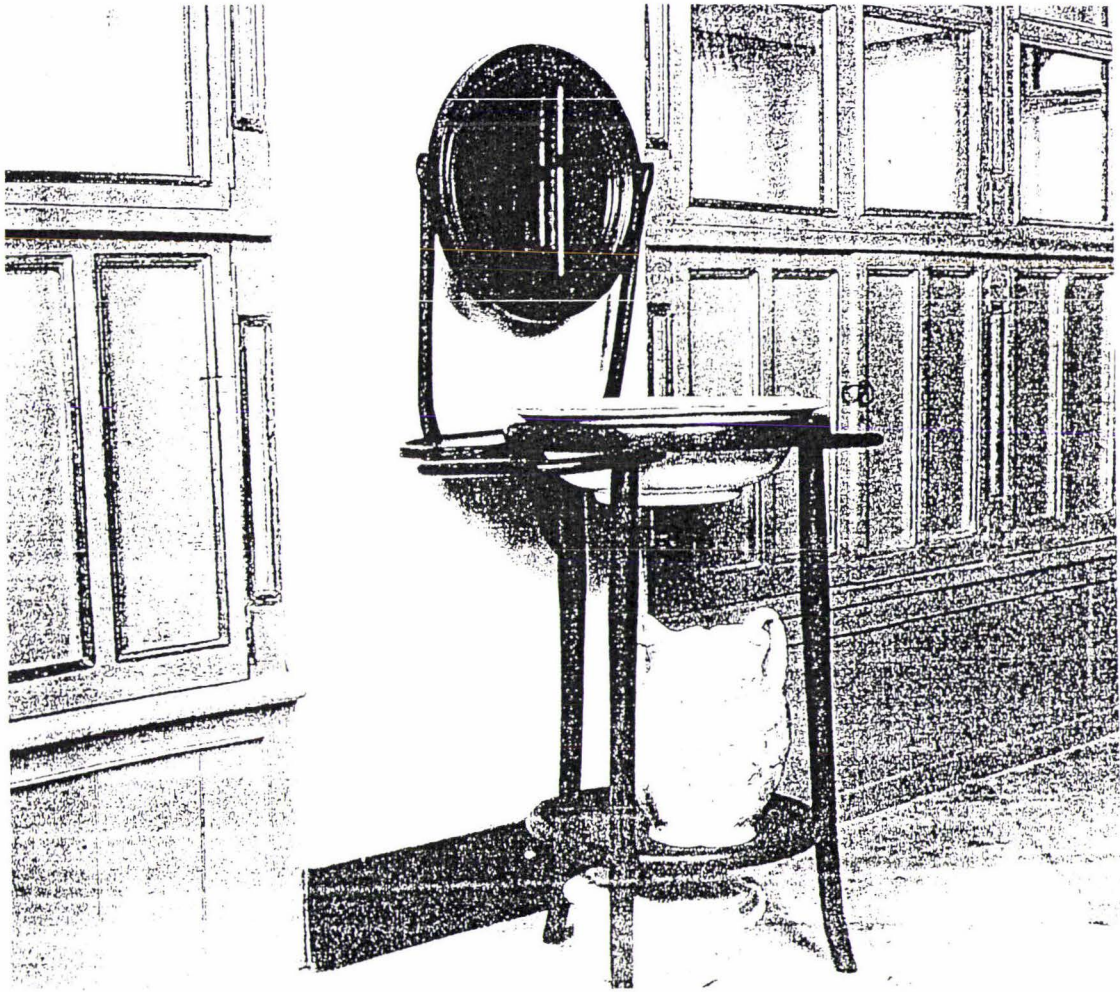


Illustration No. 14 : This ceramic hand basin was used by King Rama IV. It was placed in the King's personal section and near his bedroom. This type of hand basin was widely utilised by the royal family during King Rama V's reign.

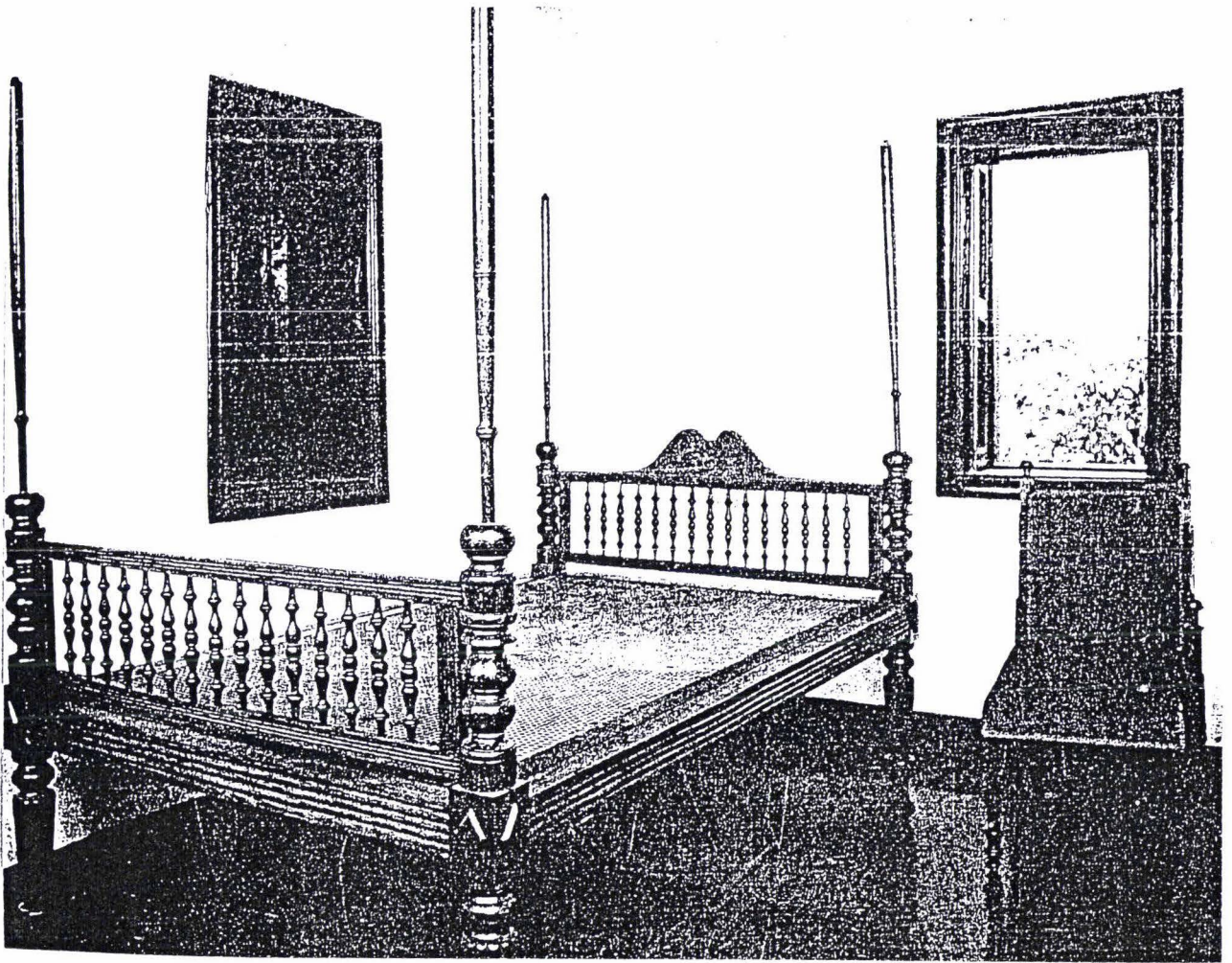


Illustration No. 15 : This Western styled wooden bed belonged to King Rama IV. It is placed in the King's personal section. Note that when this bed is placed in the room, it takes up most of the space, making the room smaller. It seems that the Siamese architects of Phra Nakhorn Khiri were not so successful when they had to demarcate the room in a Western style. When Western furniture was used in these rooms, the relationships between the size of the furniture and rooms were against each other. The bed should have been placed in the middle instead of locating it next to the wall.

Illustration Credits

Phra Nakhorn Khiri

Illustration No. 1

Kunyabordee. **Kings' Bobbies**. Bangkok : Sukchai Publishing Co., Ltd., 1997. Page 31.

Illustration No. 2

Suksri, Naengnoi. and Freeman, Michael. **Palaces of Bangkok : Royal Residences of the Chakri Dynasty**. Bangkok : Asia Books Co., Ltd., 1996. Page 49.

Illustration No. 3

Suksri, Naengnoi. and Freeman, Michael. **Palaces of Bangkok : Royal Residences of the Chakri Dynasty**. Bangkok : Asia Books Co., Ltd., 1996. Page 166.

Illustration No. 4 : Top

Chunhacha, Chutima. **Guide to Phra Nakhorn Khiri**. Bangkok : Seeda Publishers Ltd., 1998. Page 36.

Illustration No. 4 : Above

Chunhacha, Chutima. **Guide to Phra Nakhorn Khiri**. Bangkok : Seeda Publishers Ltd., 1998. Page 37.

Illustration No. 5

Chunhacha, Chutima. **Guide to Phra Nakhorn Khiri**. Bangkok : Seeda Publishers Ltd., 1998. Page 41.

Illustration No. 6

Chunhacha, Chutima. **Guide to Phra Nakhorn Khiri**. Bangkok : Seeda Publishers Ltd., 1998. Page 41.

Illustration No. 7

Suksri, Naengnoi. and Freeman, Michael. **Palaces of Bangkok : Royal Residences of the Chakri Dynasty**. Bangkok : Asia Books Co., Ltd., 1996. Page 170.

Illustration No. 8

Suksri, Naengnoi. and Freeman, Michael. **Palaces of Bangkok : Royal Residences of the Chakri Dynasty.** Bangkok : Asia Books Co., Ltd., 1996. Page 170.

Illustration No. 9

Suksri, Naengnoi. and Freeman, Michael. **Palaces of Bangkok : Royal Residences of the Chakri Dynasty.** Bangkok : Asia Books Co., Ltd., 1996. Page 171.

Illustration No. 10

Suksri, Naengnoi. and Freeman, Michael. **Palaces of Bangkok : Royal Residences of the Chakri Dynasty.** Bangkok : Asia Books Co., Ltd., 1996. Page 170.

Illustration No. 11

Phra Nakhorn Khiri : Photographed by Eakawin Khwanphulsri

Illustration No. 12

Phra Nakhorn Khiri : Photographed by Eakawin Khwanphulsri

Illustration No. 13

Phra Nakhorn Khiri : Photographed by Eakawin Khwanphulsri

Illustration No. 14

Thuntiwong, Uraiwan, et, al. **Phra Nakhorn Khiri.** Bangkok : Saharprachaparnitch Ltd., 1985. Page 60.

Illustration No. 15

Thuntiwong, Uraiwan, et, al. **Phra Nakhorn Khiri.** Bangkok : Saharprachaparnitch Ltd., 1985. Page 60.

Phra Ram Ratchaniwet

Phra Ram Ratchaniwet In General

Constructed for	: King Rama V and his family
Location	: Phetchaburi Province, 77 miles from Bangkok
Year of Construction	: August 19, 1910
Year of Completion	: 1916
Used as	: A summer palace by King Rama VI

During King Rama V's monarchy, the influence of Western ideas and practices played a significant part in the royal family's daily lifestyle. King Rama V's last summer palace was inspired mainly by Western architecture. The utilisation of Western interior layouts and construction techniques, shows that His Majesty was enthusiastic about taking on a variety of Western influences, especially in relation to the interior environment of his residence.

King Rama V understood the functional nature of Phra Nakhorn Khiri's interior spaces, and recognised the specific difficulties of its location and the use of space. These factors influenced King Rama V to search for an appropriate location, where an adequate water supply could be obtained.⁷³ This was one of the reasons, which allowed the Monarch to construct a summer residence, where the function of rooms was to accommodate his consorts and children.⁷⁴ Therefore, in order to

⁷³ Thanakom. **Phra Nakhorn Khiri, Phra Ram Ratchaniwet, Marugadhaiwan Villa**. Bangkok : Chartrapee Publishers Ltd., 1998. Page 52-55.

⁷⁴ Suksri, Naengnoi. and Freeman, Michael. **Palaces of Bangkok : Royal Residences of the Chakri Dynasty**. Bangkok : Asia Books Co., Ltd., 1996. Page 236 and 238.

achieve an effective utilisation of interior space, rooms had to be designed in accordance with the activities, as well as the queen consorts' status and age. The benefit of having every space demarcated with definite boundaries resulted in the residents gaining better control over their individual, and group activities, particularly when it involved the participation of King Rama V. The lack of traditional planning schemes basically showed that the Monarch and his family were familiar with Western practices to the extent that the use of open-plan spaces was insignificant to their daily domestic rituals.

Karl Siegfried Dohring; the Architect

Karl Siegfried Dohring, a German architect, was responsible for the design of the residence.⁷⁵ The architect appreciated Jugendstil styles, and applied them in the interior space of Phra Ram Ratchaniwet in order to symbolise Western domestic houses.⁷⁶ His approaches on the arrangement of rooms involved the nature of the royal family's common activities. He designed the overall spaces in the residence based on their functions and locations. Professor Naengnoi Suksri (1996) made a comment that the Phra Thinang Sornphet Prasat is entirely Western in its design and construction methods, nearly all the varied construction and decorative materials were imported.⁷⁷ The connection between the architect's use of materials and the planning of rooms, which was based on the residents' activities, became relevant to the royal family's adapted lifestyle.

⁷⁵ Chungsiriarak, Somchart. **The Works of Karl Siegfried Dohring, Architect**. Nakhon Pathom : Silpakhorn University Publishers, 1997. Page 36.

Virodthummakoorn, Kittipong. **Lives in Bangkhunprom Palace**. Bangkok : Numfoon Publishers Ltd., 1998. Page 59.

⁷⁶ Chungsiriarak, Somchart. **The Works of Karl Siegfried Dohring, Architect**. Nakhon Pathom : Silpakhorn University Publishers, 1997. Page 5, 9-12 and 37.

⁷⁷ Suksri, Naengnoi. and Freeman, Michael. **Palaces of Bangkok : Royal Residences of the Chakri Dynasty**. Bangkok : Asia Books Co., Ltd., 1996. Page 236.

Karl Siegfried Dohring's ability to adapt and use different forms of architectural styles to emphasise the function of both communal and private areas was clearly evident. Yet the combined use of classical and modern interior designs did not directly influence the residents' behaviours, but would provide them with suitable interior environments to practice their adopted Western social and family rituals. In terms of spatial environments, Somchart Chungsiriarak (1997) has made a comment that this palace building with the appearance on the border line between historicism and Jugendstil shows its significance not only on its architectural style of the façades, but also the spatial articulation inside as well as the advanced construction technology of the building.⁷⁸

The spatial relationship between each room was made significant by the position of structures, such as staircases, corridors, columns and voids. The demarcation of the overall areas was emphasised by the use of previously mentioned architectural schemes. Thus, the definite demarcation of interior space resulted in the layout of both communal and family rooms in designated directions, this created a feeling of flowing space.

Karl Siegfried Dohring's adaptations of various architectural styles were also influenced by King Rama V's personal ideas. The aspects of Western influences and domesticity affected the additional functions of Phra Ram Ratchaniwet. The residence was meant to be used for the purpose of relaxation, and had the design features that could improve His Majesty's health.⁷⁹ King Rama V had Phra Ram Ratchaniwet built as a residence for the rainy season, because if he stayed in the capital during this season, he suffered from hay fever.⁸⁰ Accordingly, the architect

⁷⁸ Chungsiriarak, Somchart. **The Works of Karl Siegfried Dohring, Architect**. Nakhon Pathom : Silpakhorn University Publishers, 1997. Page 37.

⁷⁹ Thanakom. **Phra Nakhorn Khiri, Phra Ram Ratchaniwet, Marugadhaiwan Villa**. Bangkok : Chartrapee Publishers Ltd., 1998. Page 51 and 55.

⁸⁰ Suksri, Naengnoi. and Freeman, Michael. **Palaces of Bangkok : Royal Residences of the Chakri Dynasty**. Bangkok : Asia Books Co., Ltd., 1996. Page 235.

designed the majority of the facades with windows for increased ventilation. The evidence of façades, which have many windows, was an effective influence from Western architecture. The functional usage of these windows mainly benefited the rooms located next to the exterior walls rather than the inner spaces.

Significance of Individual Spaces

The architect's solution on ventilation did not greatly affect the design of interior layouts in general. An emphasis was however made on the placement of rooms in order to create similar relationships between each space in terms of their function, location and size. Accordingly, the spatial division would have enabled the queen consorts and their children to occupy their designated spaces in relation to their status, and to utilise the communal areas as groups. In response to the functional significance of an interior space, Jon Lang (1987) has claimed that different ideas about the nature of interior design are based on different concepts of human nature and purposes.⁸¹ Therefore, the individual spaces occupied by King Rama V's consorts could no longer be considered mainly as bedrooms, because the utilisation of furniture and personal possessions was meant to help in emphasising each queen consort's individuality, even though they were under the Monarch's supervision.

The architect manipulated the spatial layouts in order to accommodate the royal family within rooms that had definite functional usages. Nevertheless, particular interior spaces were designed based on the architect's abstractions of different architectural forms. In the main foyer for instance,⁸² the overall planning was influenced by Rhenish Romanesque trefoils and Baroque methods in constructing

⁸¹ Lang, Jon. **Creating Architectural Theory : The Role of the Behavioural Sciences in Environment Design**. New York : Van Nostrand Reinhold Company Limited, 1987. Page 99.

⁸² Refer to Illustration No. 7, 8 and 9.

an interconnected space between both floors, where two semi-circular staircases were placed to create voids that could enable the space to flow from one floor to another.⁸³ Somchart Chungsiriarak (1997) has further commented on the volume of this area in relation to its interior design, and he claimed that the open and vast atmosphere of the foyer on the first floor, is in dramatic contrast with the tight space of the stair below.⁸⁴ The design of the entrance foyer was based on aesthetic factors rather than its function as a communal area. Consequently, the presence of different architectural styles helped in emphasising the significance of this space.

Locations Influence Aesthetic, and Individual Settings

In terms of social and formal settings, the evidence suggests that King Rama V wanted the living spaces in Phra Ram Ratchaniwet to have luxurious qualities. The development of his appreciation towards Western social interaction led to the aesthetic values of Western architecture being evident within the reception spaces. Thus, the use of ornamentation in such areas not only helped in articulating the richness of the interior settings organised for diplomatic events, but also gave the residence similar aesthetic qualities to European palaces, which the King visited during his journey to Europe.⁸⁵ Indeed, an aesthetic experience, John Dewey (1934) claimed, arises from the everyday lives of people, although it may be related to specific things and activities.⁸⁶

⁸³ Chungsiriarak, Somchart. **The Works of Karl Siegfried Dohring, Architect**. Nakhon Pathom : Silpakhorn University Publishers, 1997. Page 5 and 36.

Suksri, Naengnoi. and Freeman, Michael. **Palaces of Bangkok : Royal Residences of the Chakri Dynasty**. Bangkok : Asia Books Co., Ltd., 1996. Page 241.

⁸⁴ Chungsiriarak, Somchart. **The Works of Karl Siegfried Dohring, Architect**. Nakhon Pathom : Silpakhorn University Publishers, 1997. Page 36.

⁸⁵ Thanakom. **Phra Nakhorn Khiri, Phra Ram Ratchaniwet, Marugadhawan Villa**. Bangkok : Chartapee Publishers Ltd., 1998. Page 55.

Vatcharothai, Koikwan. **Records on the Construction and Renovation of Vimanmek Palace**. Bangkok : Chonepim Publisher Co., Ltd., 1984. Page 4 and 8.

⁸⁶ Lang, Jon. **Creating Architectural Theory : The Role of the Behavioural Sciences in Environment Design**. New York : Van Nostrand Reinhold Company Limited, 1987. Page 183.

Privacy was another aspect that the architect concentrated on, and he achieved a sense of privacy with the use of Western layouts and walls. Jon Lang (1987) has suggested that there are however, behavioural mechanisms that are invoked to maintain privacy.⁸⁷ The architect organised many rooms, particularly King Rama V's personal spaces, in prominent positions. However, these interior spaces were separated by corridors, which made each room more individual. The significance of the Monarch's bedroom was further emphasised by the placement of additional spaces, such as a bathroom and a dressing area. Therefore, the increased privacy and convenience in one space could be appreciated.

The use of walls and corridors to give the interior space definite boundaries also resulted in the emphasis of residents' status. Karl Siegfried Dohring's treatment of space could either be observed as a representation of the royal family's wealth, or as an appropriate function of Western architecture. In the staircase foyer for instance, columns, doubled-height ceilings and ornamentation were the significant elements of this space.⁸⁸ This spatial design method was a symbolic expression of aesthetics and occupants' status, however, it did not prominently impact on the occupants' daily domestic activities.

It seems obvious that the functional usage of an area, where the utilisation of rich Western ornamentation was evident, tended to support the nature of situations that involved the participation of occupants with higher social status. The relationship between the character of a space and its function is important, as Judy Gahagan (1984) discussed, whether functional or symbolic, environmental components support the definition of the situation.⁸⁹ Indeed, the quality of interior designs

⁸⁷ Lang, Jon. **Creating Architectural Theory : The Role of the Behavioural Sciences in Environment Design**. New York : Van Nostrand Reinhold Company Limited, 1987. Page 147.

⁸⁸ Refer to Illustration No. 7, 8 and 9.

⁸⁹ Gahagan, Judy. **Social Interaction and Its Management**. London : Methven & Co. Ltd., 1984. Page 42.

helped in emphasising the significance of the situation, because the reorganisation of an interior space could be achieved in relation to its location and the number of participants.

Western, or not Western?

King Rama V wanted a building in modern styles.⁹⁰

Professor Naengnoi Suksri (1996) discussed King Rama V's desire to construct a summer residence that had the interior spaces function principally in a Western manner when compared to the spatial design of Phra Nakhorn Khiri. The architect adapted different architectural styles, particularly the Jugendstil and Art Nouveau, to fulfil the Monarch's requirement for a more modern style palace.

The evidence suggests that King Rama V and his family members were familiar with Western practices and social etiquette due to the fact that they had been living permanently in residences designed in Western styles.⁹¹ This influenced the occupants' ability to use various spaces, which were designed based on Western functional methods. The use of Jugendstil styles for the interior design in general, fulfilled the concept of modern living, because Jugendstil responded the need of a new kind architecture, which represented its own age, fit to the industrial production and at the same time influenced by natural aesthetic.⁹² The adaptation of such styles was evident in communal rooms located on the ground floor, such as the main dining space.⁹³

⁹⁰ Suksri, Naengnoi. and Freeman, Michael. **Palaces of Bangkok : Royal Residences of the Chakri Dynasty**. Bangkok : Asia Books Co., Ltd., 1996. Page 241.

⁹¹ Pramoth, Kuglit M.R.V. **Four Kingdoms : Kingdom 1**. Siamrat Publishing Co., Ltd., 1988. Page 357-359.

Praynoi, Sor. **Royal Palaces**. Bangkok : Narnsuttrakarn Publishing Co., Ltd., 1996. Page 31-32 and 65-67.

⁹² Chungsiriarak, Somchart. **The Works of Karl Siegfried Dohring, Architect**. Nakhon Pathom : Silpakhorn University Publishers, 1997. Page 38.

⁹³ Refer to Illustration No. 2, 5 and 6.

Western Plans : Visible Boundaries

An equal emphasis had been focused on both the ground floor and the first floor. The significance of spatial layouts was emphasised by the placement of different size spaces depending on the location, because the organisation of rooms inside was based on the functional relationship rather than on the façades appearance.⁹⁴ However, the nature of the communal areas situated around the inner courtyard,⁹⁵ and the occupants' individual bedrooms was influenced by the aspect of family arrangements.

Karl Siegfried Dohring's arrangement of different individual rooms resulted in the feeling of space flowing in a complicated manner. Yet again, the overall planning schemes were based on both asymmetrical and symmetrical configurations.⁹⁶ In many of King Rama V's residences, the architects did not include the traditional open-plan space in the design of interiors. Accordingly, in Phra Ram Ratchaniwet, each space had a definite function, and was demarcated with tangible boundaries by the placement of brick walls.

The use of brick walls to divide the interior spaces in Phra Ram Ratchaniwet was unique when compared to the spatial design of King Rama V's previous palaces, where the utilisation of timber partitions was prominent. This had enabled the residents to mainly use the interior space in accordance with their activity and the location of rooms within the palace. However, this particular approach on the use of interiors was similar to the residents' utilisation and adaptation of spaces in King Rama V's Vimanmek Palace in Bangkok, because the interior spaces were

⁹⁴ Chungsiriarak, Somchart. **The Works of Karl Siegfried Dohring, Architect**. Nakhon Pathom : Silpakhorn University Publishers, 1997. Page 36.

⁹⁵ Suksri, Naengnoi. and Freeman, Michael. **Palaces of Bangkok : Royal Residences of the Chakri Dynasty**. Bangkok : Asia Books Co., Ltd., 1996. Page 236 and 238.

⁹⁶ Refer to Appendices : Plans of Phra Ram Ratchaniwet.

designed to function in a similar way to Phra Ram Ratchaniwet's spatial layouts, where the functional purpose of interior space was primarily to benefit the King's family members.

The interior planning of Phra Ram Ratchaniwet was different from the layouts of Phra Nakhorn Khiri in terms of spatial divisions and size, as well as the function of each interior space. Therefore, the royal family would have experienced certain difficulties when they wanted to perform traditional or Buddhist rites in Phra Ram Ratchaniwet. The presence of Western architecture, particularly Romanesque and Jugendstil within the building, limited the utilisation of traditional furniture within the rooms that were organised to function as communal areas.

Around the Courtyard

In terms of domestic and group activities, King Rama V's family members had the privilege to use the spaces situated around the inner courtyard as a domain for family gatherings, and for undertaking household activities, such as cooking. The design of this area was similar to the layout of Italian Renaissance architecture, where a courtyard was built in the central position to the building and surrounded by colonnades.⁹⁷ Karl Siegfried Dohring paid great attention on the placement of rooms in this communal area. He did not use colonnades and columns to separate the inner courtyard from the family rooms situated around it. He emphasised the importance of these family rooms simply by planning them next to the courtyard, and also by utilising French doors as a means of access into the courtyard.⁹⁸

The dining room was located in a prominent position when compared to rooms situated around it, such as a kitchen and service rooms. Karl Siegfried Dohring

⁹⁷ Refer to Illustration No. 3 and 4.

⁹⁸ Refer to Illustration No. 1 and 2.

designed these rooms in a way that could maximise ventilation and access to the courtyard, this was achieved by the placement of doors and windows. The interior planning was unique in a sense that the family spaces were organised based on a centripetal configuration. This could enable the queen consorts to interact with other occupants who were using the areas next to them, or even in the courtyard. This spatial layout also benefited King Rama V's children, because the courtyard could be adapted and utilised as a play area. The Monarch could also observe his children playing within this space from the dining room.⁹⁹ This emphasised the relationship between an exterior environment and the interior spaces. It becomes evident that these rooms had a similar functional nature to one another and were based mainly on a family usage.

Links between Shared and Personal Spaces

Within the same section, the rooms situated above the kitchen and service rooms were designed to be used by King Rama V's consorts and children. As Naengnoi Suksri (1996) discussed, the upper floor of one wing was intended for the use of the King's sons and daughters.¹⁰⁰ Karl Siegfried Dohring further emphasised the spatial relationship between the area located above the dining room by designing a bedroom that was intended to be occupied by a queen consort with a higher status.¹⁰¹ This sleeping chamber was organised adjacent both to King Rama V's bedroom and his study, as well as additional bedrooms for the King's children. The interior layout of this bedroom had become more prominent by the exterior walls that followed the curving walls of doors evident in the dining room.¹⁰² The adaptation of Western spatial planning resulted in a similar functional relationship

⁹⁹ Refer to Illustration No. 1 and 2.

¹⁰⁰ Suksri, Naengnoi, and Freeman, Michael. **Palaces of Bangkok : Royal Residences of the Chakri Dynasty**. Bangkok : Asia Books Co., Ltd., 1996. Page 236.

¹⁰¹ Refer to Appendices : Plans of Phra Ram Ratchaniwet.

¹⁰² Refer to Illustration No. 1.

between the occupants' bedrooms and other interior spaces situated below, such as the kitchen and the dining room, in terms of a daily domestic usage. It becomes evident that the female occupants could privately gain access from their rooms on the upper floor to the kitchen and service rooms on the ground floor simply by using the staircase situated near the bedrooms.

In terms of personal boundaries, the design of subordinate staircases and corridors in the palace would have enabled the queen consorts and their children to use the interior spaces in relation to their functions and the location of the overall layouts. The simplification in the design of corridors situated on the first floor resulted in the areas leading to the residents' bedrooms to become airy and spacious, because there was a lack of windows in the corridors. Karl Siegfried Dohring's utilisation of curved ceilings in such areas provided them with a greater volume of space and also resulted in a similar characteristic to the planning of the foyer,¹⁰³ which was influenced by the Romanesque layout and Art Nouveau fretwork.

In terms of spatial environments, David Canter (1974) discussed the relationship between the nature of corridors and their users in general, and he pointed out that buildings in which long internal corridors exist without windows are often found to be very disorienting for newcomers.¹⁰⁴ Karl Siegfried Dohring minimised the use of Western ornamentation in the areas that had no significant relationships between the function of space, as well as the occupants' status and their activities. Therefore, the design of the corridors was done in a simple way. This resulted in prominent spatial locations for King Rama V's sleeping area and study, because the planning of interior space was done in relation to communal areas, such as the inner courtyard and the main foyer rather than the layout of corridors.

¹⁰³ Refer to Illustration No. 9.

¹⁰⁴ Canter, David. **Psychology for Architects**. London : Applied Science Publishers Ltd., 1974. Page 149.

The particular plan of Phra Ram Ratchaniwet created different volumes in various parts of the interior spaces. In the main foyer for instance, the use of circular floor plan made the overall layout in the East Section to become more symmetrical.¹⁰⁵ Nevertheless, the location of the courtyard on the West Side of the residence gave the interiors two distinct areas, which could be utilised for social gatherings. This resulted in an asymmetrical layout to the planning of interior space as a whole. As Somchart Chungsiriarak (1997) stated, the arrangement of rooms is asymmetrical and based on functional basis.¹⁰⁶

It is evident that Karl Siegfried Dohring adapted different architectural layouts to emphasise the significance between the rooms and their functions rather than to provide the planning of rooms with a symmetrical proportion. Therefore, different effects in terms of light and dark, solid and void, private and communal could be observed on both floors of Phra Ram Ratchaniwet,¹⁰⁷ especially in the main foyer. The spatial arrangement and the design of interior spaces were based on Western architecture in a manner that could support the royal family's adopted Western lifestyles and daily domestic activities.

¹⁰⁵ Refer to Appendices : Plans of Phra Ram Ratchaniwet.

¹⁰⁶ Chungsiriarak, Somchart. **The Works of Karl Siegfried Dohring, Architect.** Nakhon Pathom : Silpakorn University Publishers, 1997. Page 37.

¹⁰⁷ Thanakom. **Phra Nakhorn Khiri, Phra Ram Ratchaniwet, Marugadhaiwan Villa.** Bangkok : Chartrapee Publishers Ltd., 1998. Page 56.

Chungsiriarak, Somchart. **The Works of Karl Siegfried Dohring, Architect.** Nakhon Pathom : Silpakorn University Publishers, 1997. Page 38, 40 and 59.

The Use of Interior Spaces by the Royal Family

The concept of “quality of life” suggests both the goals of the individual and the setting for those goals.¹⁰⁸

Here, Clovis Heimsath (1977) is pointing out the relationship between one’s needs and the methods, which can be used in order to fulfil those needs. King Rama V desired to provide his family members with a summer residence that had an interior environment suitable for occupants with different age groups and status. The nature of the King’s permanent residence in Bangkok, Vimanmek Palace, was similar to the design of Phra Ram Ratchaniwet in terms of spatial arrangements and the functional usage of particular rooms.¹⁰⁹ However, the architect, Karl Siegfried Dohring, did not include the construction of a separate section for the female occupants. He simply designed the overall building in order to be used by the King’s queen consorts and children.

The idea of arranging individual rooms for each consort was also based on the concept of family living, but the arrangement of sleeping spaces in general was done differently when compared to the spatial layout of Vimanmek Palace. Karl Siegfried Dohring’s demarcation of personal rooms was not influenced by the number of King Rama V’s spouses and children, because the building was intended to be used as a summer residence. Only a selected number of the royal family members would have been invited to travel with the King from Bangkok

¹⁰⁸ Heimsath, Clovis. **Behavioural Architecture**. New York : McGraw-Hill Book Company, 1977. Page 57.

¹⁰⁹ Vatcharothai, Koikhwan. **Records on the Construction and Renovation of Vimanmek Palace**. Bangkok : Chonepim Publisher Co., Ltd., 1984. Page 11 and 20.

Chandransu, Tongthong, et, al. **Vimanmek Palace**. Bangkok : Bangkok Publishers Ltd., 1995. Page 24-26.

and stay in the palace.¹¹⁰ The functional nature of the occupants' bedrooms was based on a short-term usage rather than a permanent usage. However, if the King invited more of his consorts and children to travel with him, these participants could share the spaces that were situated on the first floor and above the service rooms and kitchen.¹¹¹

It becomes evident that the adaptation of space would have been done in relation to the number of occupants, and under different circumstances. Even though the interior spaces were designed solely in a Western fashion, the utilisation of rooms by the occupants would also influence by the location of each particular space and the functional relationship between the rooms situated directly above and below one another. In response to the territorial function of the overall space, Professor Naengnoi Suksri has pointed out that the layout of Phra Ram Ratchaniwet can be divided into different parts.

Individual Parts within the Building

The main part is that, which would have been used by the King and the Queen. The second part consists of two wings at right angles to the main part and thus enclosing the courtyard on two sides. The upper floor of one wing was intended for the use of the King's sons and daughters, and the ground floor was to be used as a service room.¹¹² This interior planning emphasised the character of Western houses, because different spatial environments could be achieved by how the

¹¹⁰ Thanakom. **Phra Nakhorn Khiri, Phra Ram Ratchaniwet, Marugadhaiwan Villa**. Bangkok : Chartrapee Publishers Ltd., 1998. Page 44-50.

Chun-aol, Sumitra. "Follow King Rama V's Footsteps : 100 Years of His Journey to Europe (Mahachakkri)." **Art and Culture** April 1997 : 113-117.

¹¹¹ Refer to Appendices : Plans of Phra Ram Ratchaniwet.

¹¹² Suksri, Naengnoi. and Freeman, Michael. **Palaces of Bangkok : Royal Residences of the Chakri Dynasty**. Bangkok : Asia Books Co., Ltd., 1996. Page 236.

rooms were organised. This would have been based on the occupants' status and their inputs in both household and social situations.

As Gross and Stone (1973) discussed, in every social transaction, selves must be established, defined, and accepted by the parties.¹¹³ The benefit of having Phra Ram Ratchaniwet built without a separate section for the female occupants was that it would have enabled the King's family to establish more social interactions among each member. Moreover, this is clearly evident in the layout of the interior spaces, and it was influenced by the fact that the layout was based on a centripetal configuration. The shared spaces situated on the ground floor of the palace were designed mainly to be used by the occupants as groups rather than visitors. Karl Siegfried Dohring emphasised the significance of family rooms in a way that would have enabled the female occupants to have their input into group activities, such as cooking and dining. This was achieved by contiguously placing rooms on the ground floor, which had similar functions.

The reduction of spatial barriers in terms of the position of communal, family and personal interior spaces and their usage, occurred due to the fact that King Rama V wanted his family members to adapt Western ideals as part of their daily rituals. In the past, particular spaces, such as the kitchen and bathrooms, were often built underneath or separated from the house.¹¹⁴ Bathrooms were never built inside the building due to traditional beliefs. It is apparent that the importance of traditional beliefs was reduced due to the influence of King Rama V, because such facilities were built inside the residence in order to provide King Rama V and other female occupants of Phra Ram Ratchaniwet with increased convenience and accessibility.

¹¹³ Birenbaum, Arnold. and Sagarin, Edward. **People in Places : The Sociology of the Familiar.** London : Thomas Nelson and Sons Ltd., 1973. Page 103.

¹¹⁴ Tiptus, Pussadee. **An Architectural Digest... From the Past to the Present.** Bangkok : Meka Press Co., Ltd., 1992. Page 54 and 57.

Vatcharothai, Koikhwan. **Records on the Construction and Renovation of Vimanmek Palace.** Bangkok : Chonpim Publisher Co., Ltd., 1984. Page 11.

Karl Siegfried Dohring adopted certain spatial layouts of Western houses and applied them in the design of Phra Ram Ratchaniwet by placing bathrooms and dressing rooms adjacent to the King's and the Queen's bedrooms. This was meant to facilitate the movement of occupants within their own spatial divisions. Even though the queen consorts and their children would have had the freedom to move between interior spaces, the architect did not organise many rooms like this to be used specifically by non-residents.

Different Areas for Visitors and Occupants

The adaptation of Western architecture resulted in a notable distinction between the public and domestic interior environments. The areas that were intended to be utilised mainly by visitors were separated from the family areas by the position of corridors and walls.¹¹⁵ This particular method of spatial subdivisions was similar to the demarcation of the communal and the female sections in Vimanmek Palace. However, the architect did not design the areas that were meant to be utilised by visitors in a way that could prevent them from entering into the dining room and the inner courtyard. The organisation of shared spaces was influenced by the use of corridors, which to some extent, connected the rooms together in an integrative composition.¹¹⁶

Professor Naengnoi Suksri (1996) has commented on the relationship between the interior spaces that were centrally located on the building's plan, and she said that the rooms to the north include a dining room overlooking the courtyard, together with a pantry and a kitchen. The rooms to the south comprise a minor entrance

¹¹⁵ Refer to Appendices : Plans of Phra Ram Ratchaniwet.

¹¹⁶ Refer to Appendices : Plans of Phra Ram Ratchaniwet.

and waiting area for guests.¹¹⁷ This particular spatial layout could have enabled King Rama V to adapt the waiting area, the dining room and the courtyard to cater for social events, because the rooms situated beyond this communal area could be kept private by the use of corridors and doors.

Karl Siegfried Dohring designed the corridor that was located in the centre of the building by using a rectangular shape layout, and with a niche on one side of the wall.¹¹⁸ This outlined the visitors' access between the rooms situated to the south and the courtyard, because in order for the participants to formally move from the waiting area to the dining space, they would have been encouraged to use the path that could lead them directly to either of the rooms.¹¹⁹ If visitors decided to turn to other corridors that could lead them to the areas beyond the communal space, they would be recognised by other participants, or the occupants. The design of these rooms resulted in tangible boundaries for visitors' access and also made the nature of events more formal by the use of rooms in a sequential order. Thus, the nature of the interior design would have emphasised the visitors' positions in their social environments and within the rooms they were meant to utilise.

Erving Goffman (1963) has suggested that every social position can be seen as an arrangement.¹²⁰ It becomes evident that Karl Siegfried Dohring designed the interior space of Phra Ram Ratchaniwet in a manner that could enable both the royal family and their visitors to have certain positions in the building depending on the circumstances. It could be said that most of King Rama V's palaces were designed based on spatial arrangements that could be utilised by different gender and age groups.

¹¹⁷ Suksri, Naengnoi. and Freeman, Michael. **Palaces of Bangkok : Royal Residences of the Chakri Dynasty**. Bangkok : Asia Books Co., Ltd., 1996. Page 236.

¹¹⁸ Refer to Video on Phra Ram Ratchaniwet.

¹¹⁹ Refer to Appendices : Plans of Phra Ram Ratchaniwet.

¹²⁰ Goffman, Erving. **Behaviour in Public Places : Notes on The Social Organisation of Gatherings**. London : Collier-MacMillan Limited, 1963. Page 125.

The availability of interior space for King Rama V's consorts and children was clearly evident in Phra Ram Ratchaniwet, particularly in the rooms located around the courtyard, because they were intended to be used for daily domestic activities. This would have helped in emphasising the interaction among occupants, because each family member could interact with one other, even though they were using different areas for undertaking different activities, such as the children playing in the courtyard and the consorts cooking in the kitchen.

The significance of personal status would have either been reduced or emphasised by the activity they were meant to be involved in, and the nature of their selected interior space. Thus, the female occupants' social and household positions would influence their ability to participate in events occurred in Phra Ram Ratchaniwet. It is evident that the architect did not design many of the interior spaces based on the consorts' individualities. He simply arranged the rooms in order to function in a manner that could have been relevant to the lifestyle of King Rama V and his spouses. Even though King Rama V died before Phra Ram Ratchaniwet was fully constructed, the architect's planning of spaces reflected King Rama V's personal intentions to provide his family members with Western interior environments. The evidence clearly shows that the interior layout of the building as it appears at present, was based the initial planning scheme that was seen by King Rama V.¹²¹

After King Rama V's Reign

King Rama VI continued the construction, and the residence was completed in 1916.¹²² The design of the building would have been more beneficial for King

¹²¹ Chungsiriarak, Somchart. **The Works of Karl Siegfried Dohring, Architect**. Nakhon Pathom : Silpakhorn University Publishers, 1997. Page 5.

¹²² Suksri, Naengnoi. and Freeman, Michael. **Palaces of Bangkok : Royal Residences of the Chakri Dynasty**. Bangkok : Asia Books Co., Ltd., 1996. Page 236.

Rama V's family rather than King Rama VI's, because the rooms were meant to be utilised by groups of occupants based on selected numbers of King Rama V's consorts and children. Nevertheless, in terms of interior architecture, the rooms in Phra Ram Ratchaniwet would have been used for their intended functions and in relation to the location of other interior spaces within the building.

The most significant aspect of the spatial relationship between each space was in a Western manner. This was recognised by Somchart Chungsiriarak (1997), and he stated that the high quality of this house clearly represented the personality and taste of the architect as well as his interpretation of European modern design theory to fit into a real situation in Siam.¹²³ The use of Western architecture for the interior design of Phra Ram Ratchaniwet was based primarily on King Rama V's requirements, but such requirements would also have enabled the royal family to practice their adopted Western rituals and social etiquette within Western interior settings.

¹²³ Chungsiriarak, Somchart. **The Works of Karl Siegfried Dohring, Architect.** Nakhon Pathom : Silpakhorn University Publishers, 1997. Page 37.

Illustrations

Chapter 3

Phra Ram Ratchaniwet



Illustration No. 1 : A view from the inner courtyard, looking towards a main dining chamber, which is on the ground floor, and a bedroom for King Rama V's queen consort with a high status, is situated above the dining chamber. During King Rama VI's reign, the area was also utilised as a Badminton court. Note that French doors were placed in a way that could provide King Rama V's children with easy access from the family spaces. The design of the windows on both floors was done in a similar style. It appears that the architect wanted to create a harmony of motifs on these enclosed facades. It is essential to note that on the right hand side of the photo, the first floor was meant to be utilised by King Rama V's consorts as their bedrooms and the ground floor as service rooms and a kitchen. This style was influenced by Western houses, it also resulted in a feeling of unity in terms of spatial functions.

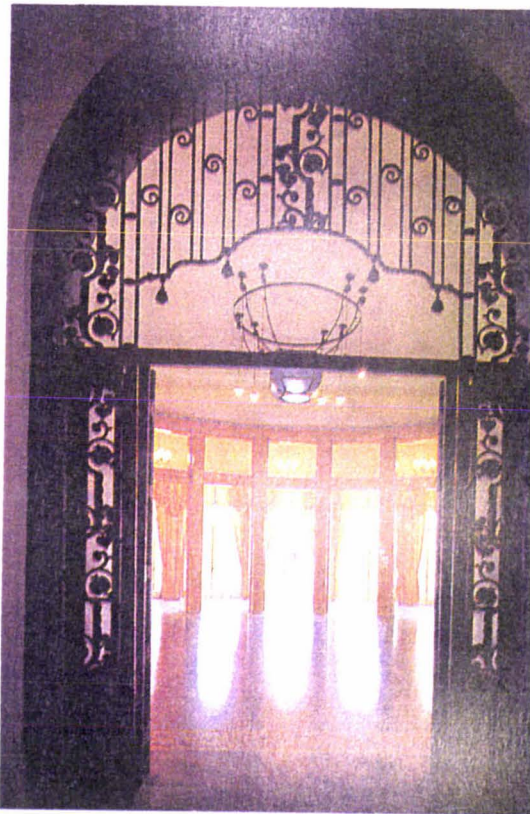


Illustration No. 2 : Looking through the door, which leads into the main dining room. It is decorated with Art Nouveau-style wrought ironwork. The curving walls of French doors may be seen in the background, they are open onto the central courtyard. The architect planned the room based on a symmetrical layout, a shape perspective could be seen from the door. This also reveals a symmetrical position of elements evident within the room, such as niches, arches and interior doors, as well as Art Nouveau pilasters between the French doors.

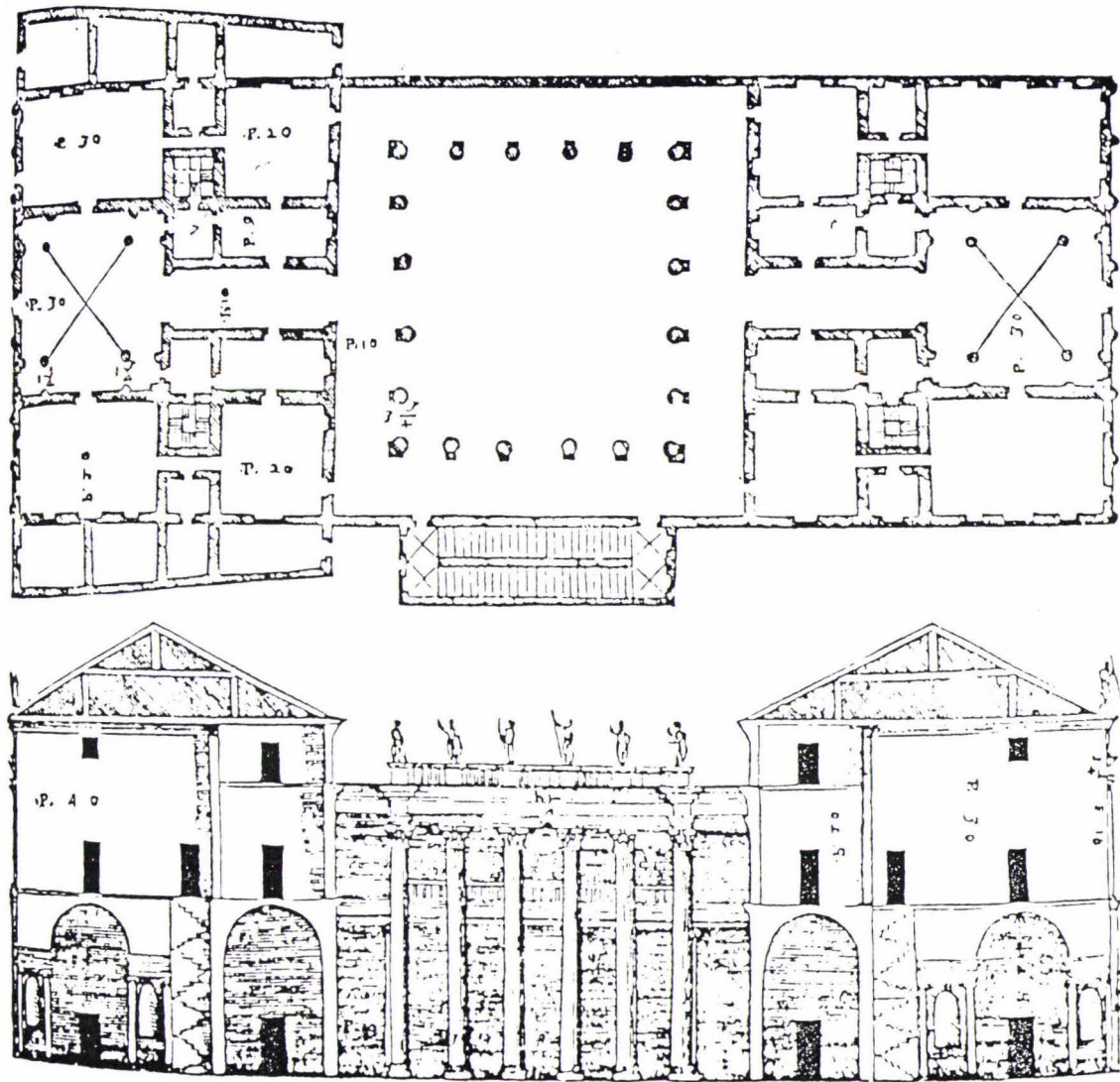


Illustration No. 3 : Façade, section and plan of Palazzo Porto, 1552. This was another example of Italian Renaissance architecture. The location of a courtyard was in an eminent position and was surrounded by colonnades. If the colonnades were excluded from the plans, the interiors would have a similar quality to the spatial arrangement of King Rama V's Phra Ram Ratchaniwet. The courtyard could either be used as a garden or as an open-plan gathering area for the residents.

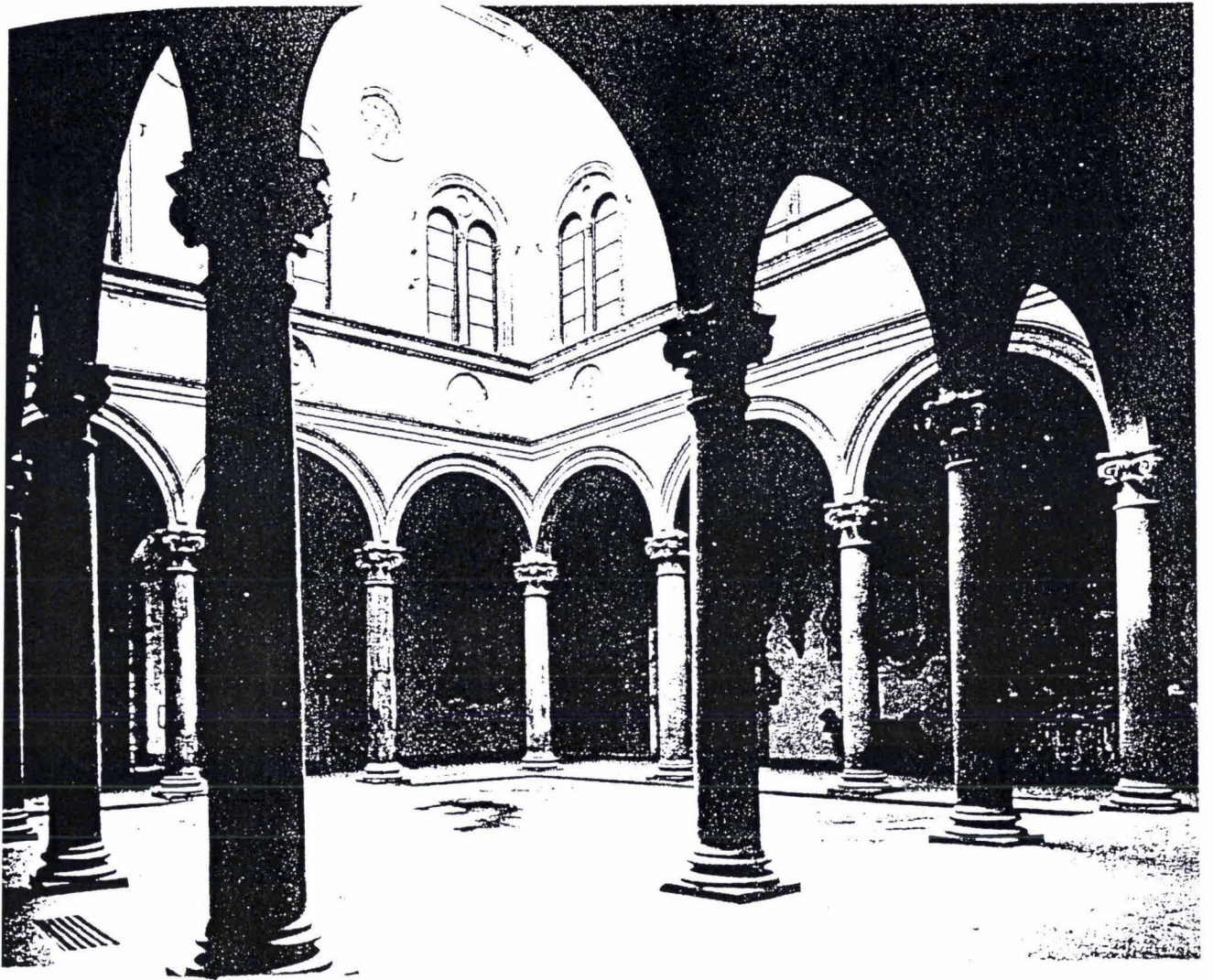


Illustration No. 4 : Palazzo Medici by Michelozzo in Florence : begun 1444 / Court. The arrangement of the inside of Palazzo Medici is similar to the outside. The basic shape of the building is a hollow square with a large, open, central court, which at a ground level, forms an open space. These architectural descriptions are very similar to the plan of Phra Ram Ratchaniwet, where a central court is located in a prominent position and surrounded by communal spaces. Karl Siegfried Dohring, the architect of Phra Ram Ratchaniwet did not design colonnades around the courtyard, but simply located the interior walls next to the courtyard. This resulted in an enclosed area that could have also been used by King Rama V's children as an enclosed playground. Indeed, this spatial arrangement had a character similar to the design of palaces during the Renaissance period in Italy.



Illustration No. 5 and 6 (this page and the following page) : A side view of the main dining chamber. This space was meant to be used to cater for King Rama V's family. If the King were to utilise this room, a dining table would have been located in the middle, providing enough space for his children to move freely within the room and the area in front of the French doors. The styles of the room were influenced strongly by Art Nouveau motifs. The utilisation of bright coloured ceramic tiles helps in giving the room a warm atmosphere. The photos illustrated above depict the details of the tiles used in the room. Again, the architect designed the interior with symmetrical proportions.

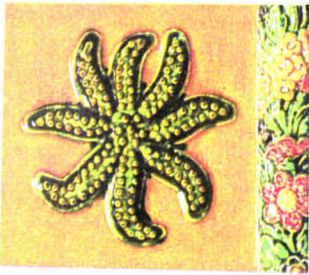
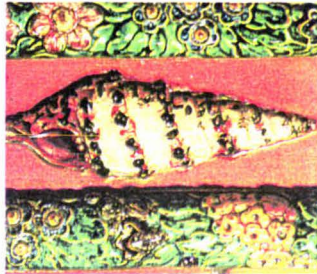
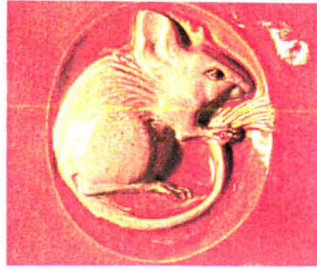




Illustration No. 7 : Looking from the corridor in front of a queen's bedchamber and towards the principal foyer and the two staircases. Ceramic fretwork frames the square openings, giving the appearance of a transparent curtain. In the middle ground may be seen paired columns covered with rich green ceramic tiles, the style was based on Art Nouveau patterns.

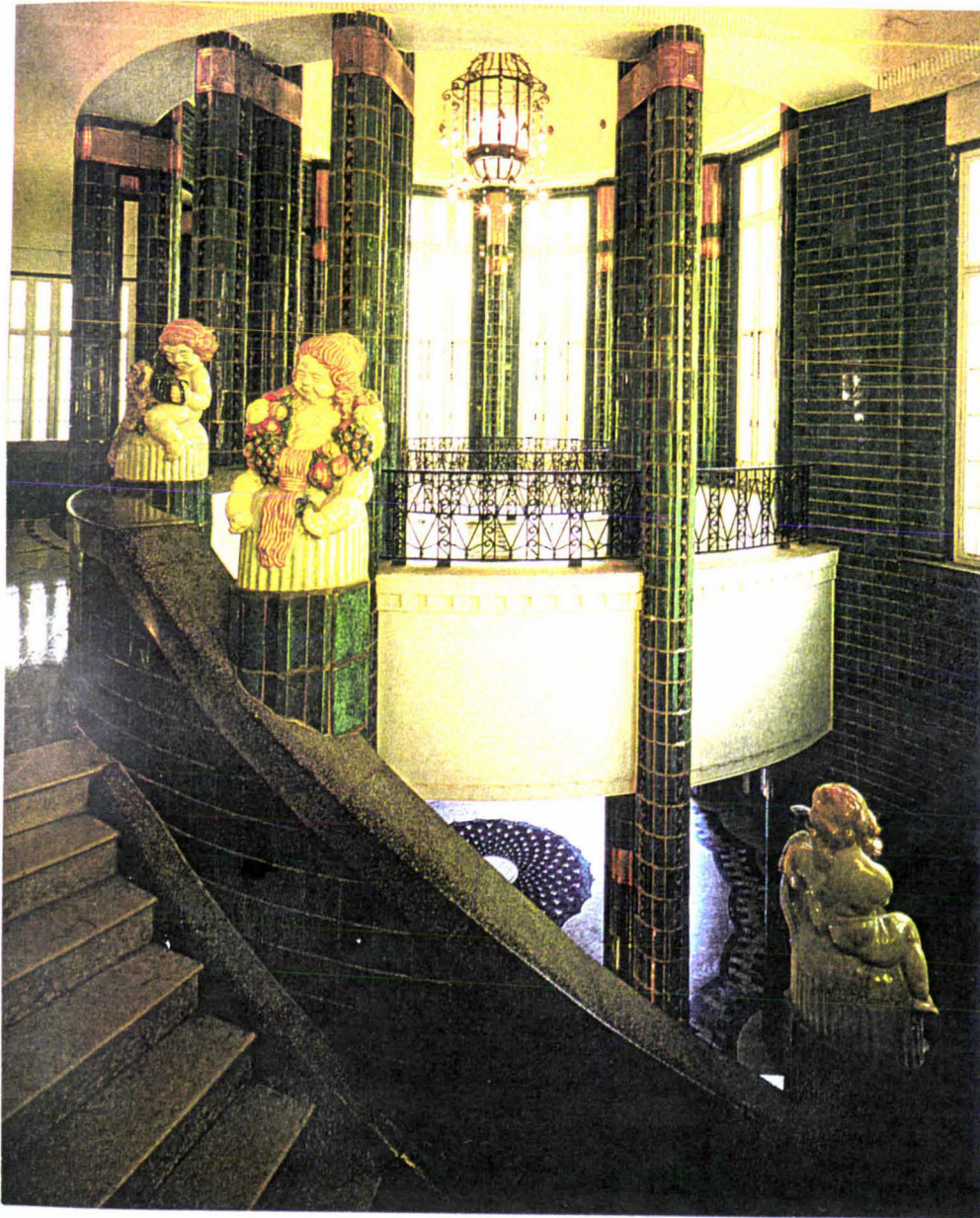


Illustration No. 8 : The style of the twin staircases was based on Baroque architecture. The architect used Rhenish Romanesque trefoil layouts on both floors. He emphasised the importance of these spiral stairways by adding white ceramic statues, some with flower garlands and some with musical instruments on both sides. The utilisation of Art Nouveau columns and intricate marble inlay on the ground floor help in providing the area with tangible boundaries. Thus, the spatial relationship between both floors is very harmonious.

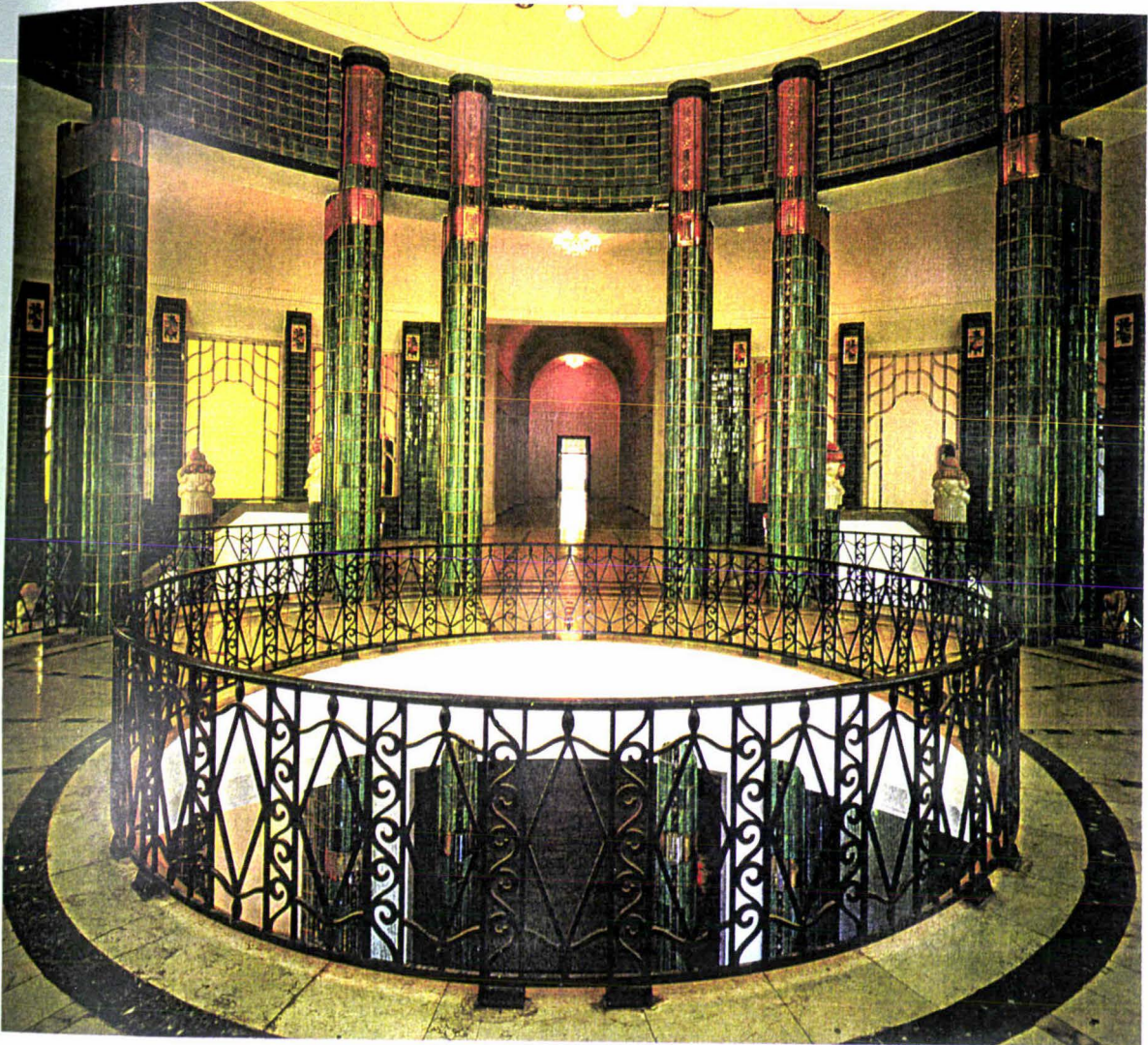


Illustration No. 9 : The paired-columns supporting the dome are clad with Art Nouveau ceramic tiles and topped with bands of gold coloured metal. In the background, it could be seen that the ceramic fretwork in white and green defining the passageway, which is placed around the outside of this space. It is evident that the strong colours of the tiles, the utilisation of circular shapes, and the wrought iron railings on the staircases and around the void, combine to make a very dramatic interior. In terms of spatial functions, this foyer was designed based on aesthetic purposes rather than to function as a reception space. The nature of spatial layouts on the first floor, as well as on the ground floor was not large enough to place furniture and to accommodate a large number of participants. Yet the area could have been used by the royal family for a brief chat or walking around the void. The architect was successful in terms of designing the space with a symmetrical perspective from different angles.

Illustrations Credits

Phra Ram Ratchaniwet

Illustration No. 1

Suksri, Naengnoi. and Freeman, Michael. **Palaces of Bangkok : Royal Residences of the Chakri Dynasty.** Bangkok : Asia Books Co., Ltd., 1996. Page 237.

Illustration No. 2

Suksri, Naengnoi. and Freeman, Michael. **Palaces of Bangkok : Royal Residences of the Chakri Dynasty.** Bangkok : Asia Books Co., Ltd., 1996. Page 239.

Illustration No. 3

Murray, Peter. **The Architecture of the Italian Renaissance.** London : Thames and Hudson, 1986. Page 215

Illustration No. 4

Murray, Peter. **The Architecture of the Italian Renaissance.** London : Thames and Hudson, 1986. Page 71.

Illustration No. 5

Suksri, Naengnoi. and Freeman, Michael. **Palaces of Bangkok : Royal Residences of the Chakri Dynasty.** Bangkok : Asia Books Co., Ltd., 1996. Page 240.

Illustration No. 6

Suksri, Naengnoi. and Freeman, Michael. **Palaces of Bangkok : Royal Residences of the Chakri Dynasty.** Bangkok : Asia Books Co., Ltd., 1996. Page 240.

Illustration No. 7

Suksri, Naengnoi. and Freeman, Michael. **Palaces of Bangkok : Royal Residences of the Chakri Dynasty.** Bangkok : Asia Books Co., Ltd., 1996. Page 239.

Illustration No. 8

Suksri, Naengnoi. and Freeman, Michael. **Palaces of Bangkok : Royal Residences of the Chakri Dynasty.** Bangkok : Asia Books Co., Ltd., 1996. Page 242.

Illustration No. 9

Suksri, Naengnoi. and Freeman, Michael. **Palaces of Bangkok : Royal Residences of the Chakri Dynasty.** Bangkok : Asia Books Co., Ltd., 1996. Page 243.

Marugadhaiwan Villa

Marugadhaiwan Villa In General

Constructed for	: King Rama VI
Location	: Phetchaburi Province, approximately 15 miles from Phra Nakhorn Khiri and Phra Ram Ratchaniwet
Year of Construction	: Commenced in the middle of 1923
Year of Completion	: 1924
Used as	: A summer palace by King Rama VI

King Rama VI wanted a beach front location where his summer residence could be built, because he suffered from a Rheumatic condition. The evidence suggests that both Western and Siamese doctors recommended His Majesty to stay in warm places with a good circulation of air.¹²⁴ Thus, the new location offered King Rama VI a suitable environment in terms of less humidity and good ventilation.¹²⁵ The summer residence was located in the same province as King Rama IV's Phra Nakhorn Khiri and King Rama V's Phra Ram Ratchaniwet.

However, these palaces' interiors could not provide King Rama VI with a suitable environment that would benefit his health. In Phra Ram Ratchaniwet for instance, the rooms situated near the exterior walls provided the occupants with good ventilation, whereas rooms in the middle, such as the corridors and King Rama

¹²⁴ Thanakom. **Phra Nakhorn Khiri, Phra Ram Ratchaniwet, Marugadhaiwan Villa.** Bangkok : Chartrapee Publishers Ltd., 1998. Page 57.

¹²⁵ Dangate, Sot, et, al. **The Renovation of Marugadhaiwan Villa.** Bangkok : The National Department of Arts : Divisions of Archaeology, 1991. Page 19.

V's dressing area, lacked windows and natural light. Consequently, the design of King Rama VI's residence was similar to Siamese traditional architecture, where interiors were designed based on an open-plan space with no interior and exterior walls in certain parts of the building.¹²⁶

Exteriors Versus Interiors

The general characteristic of Marugadhaiwan Villa is the relationship between the residence and its environment, the front part faces the sea, and inland toward the mountain was left as forest for animals.¹²⁷ This quality of openness gave the internal areas a sense of spaciousness. The adaptation of traditional plans not only resulted in the circulation of air and light within the building, but also allowed the fresh air from the sea to circulate in the areas provided for King Rama VI. The architects further emphasised the use of verandas to control external and internal environment.

Connections between Occupants and Their Space

The villa is divided into various parts.¹²⁸ King Rama VI's personal quarters were designed to cater for his daily rituals and pastimes, which were based primarily on traditional practices. The functional nature of different spaces, which were evident in this section, was based on his status and lifestyle. These were illustrated by the

¹²⁶ Chumsai Na Aythaya, Sumet. and Buckminster, Richard. **Naga : Cultural Origins in Siam and the West Pacific**. New York : Oxford University Press, 1988. Page 87.

Na Parknum, Nor. **The Planning of Traditional Houses in Siam**. Bangkok : Narnsuttrakarn Publishing Co., Ltd., 1992. Page 9 and 10.

¹²⁷ Suksri, Naengnoi. and Freeman, Michael. **Palaces of Bangkok : Royal Residences of the Chakri Dynasty**. Bangkok : Asia Books Co., Ltd., 1996. Page 323.

¹²⁸ Suksri, Naengnoi. and Freeman, Michael. **Palaces of Bangkok : Royal Residences of the Chakri Dynasty**. Bangkok : Asia Books Co., Ltd., 1996. Page 323.

size of the interior space, and the placement of an open platform that was situated adjacent to his study and bedrooms, for relaxation and social receptions.¹²⁹

The relationship between King Rama VI's social and personal activities, and the function of each room was based on the role that was meant to be undertaken by the King within that particular space. As Gross and Stone (1973) discussed, first, spaces must be so arranged and maintained that they are role-enabling.¹³⁰ The use of different spaces to emphasise the nature of the occupants' status and roles was evident. The significance of each space in general was influenced by the position of King Rama VI's personal quarters, because these were situated in a prominent area of the palace.¹³¹ This interior layout was similar to the design of King Rama V's permanent residence in Bangkok, Vimanmek Palace, where King Rama V's apartment was located in a prominent position with regard to the overall space.¹³² Both King Rama V's and Rama VI's roles and status within their established environments were emphasised also by the nature of their rooms.

In Marugadhaiwan Villa, the architects manipulated with different mediums, such as volume and size, in order to create a variety of spatial divisions. These kinds of spatial arrangements reflected the occupants' positions within the palace. In King Rama VI's open platform for instance, the area was made more significant by its location, which was situated adjacent to the throne hall. The platform itself was built slightly higher when compared to the overall layout. It was designed with

¹²⁹ Refer to Video on Marugadhaiwan Villa.

¹³⁰ Birenbaum, Arnold. and Sagarin, Edward. **People in Places : The Sociology of the Familiar.** London : Thomas Nelson and Sons Ltd., 1973. Page 108.

¹³¹ Thanakom. **Phra Nakhorn Khiri, Phra Ram Ratchaniwet, Marugadhaiwan Villa.** Bangkok : Chartrapee Publishers Ltd., 1998. Page 67-68.

Suksri, Naengnoi. and Freeman, Michael. **Palaces of Bangkok : Royal Residences of the Chakri Dynasty.** Bangkok : Asia Books Co., Ltd., 1996. Page 323.

¹³² Chandransu, Tongthong, et, al. **Vimanmek Palace.** Bangkok : Bangkok Publishers Ltd., 1995. Page 34 and 47.

Victorian and Art Deco ornamentation, and was planned with sufficient areas for the King's audience to sit on the floor and around His Majesty.¹³³

The emphasis in the design of the platform was on both King Rama VI's role and activities. The use of traditional plans did not violate the concepts of domesticity, or boundaries provided for male and female, but in fact helped in influencing the King's relationships between his male entourage and family members at various levels. The open quality of the interior spaces in general, enabled the residents to move easily within their own sections. Although the architects did not use interior walls as a principal element in separating areas for male and female, communal and private, most spaces in Marugadhaiwan Villa were designed to function based on the residents' activities and status. This was evident in the spatial arrangement of the throne hall, where King Rama VI could either use this area to support his role in formal activities, or to undertake his pastimes within the presence of his male entourage.¹³⁴

Jon Lang (1987) discussed the relationship between human behaviours and their environments in general, and he stated that if one is insecure in one's environment then a negative attitude toward oneself, one's environment, and one's capabilities manifests itself in negative attitudes.¹³⁵ In Marugadhaiwan Villa, the nature of the interior space in general did not have a detrimental impact, which could result in King Rama VI developing insecure feelings about his living environment. In fact, the interior layout enhanced the King's individuality and privacy. He was able to adapt and control the significance of spaces in his quarters that were used for both personal and social activities. This was influenced by his status and his desired to

¹³³ Refer to Illustration No. 9.

¹³⁴ Thanakom. **Phra Nakhorn Khiri, Phra Ram Ratchaniwet, Marugadhaiwan Villa**. Bangkok : Chartrapee Publishers Ltd., 1998. Page 67.

Kunyabordee. **Kings' Bobbies**. Bangkok : Sukchai Publishing Co., Ltd., 1997. Page 90 and 106.

¹³⁵ Lang, Jon. **Creating Architectural Theory : The Role of the Behavioural Sciences in Environment Design**. New York : Van Nostrand Reinhold Company Limited, 1987. Page 153.

arrange the areas so that they had the character and the functional nature related to his behaviour.

Interiors that Catered for Both Male and Female

The interior design of King Rama IV's summer residence – Phra Nakhorn Khiri, was similar to the layout of Marugadhaiwan Villa in terms of functions, especially the communal areas. These areas in Marugadhaiwan Villa were normally used by King Rama VI and his male entourage. Yet the arrangement of communal rooms to suit both male employees and female occupants was altered depending on the events undertaken there.¹³⁶ The design of the interior spaces in the King's quarters did not produce significant differences when compared to the space evident in the female section. The similarity in the utilisation of building materials and motifs in both sections enabled the female residents to experience a similar quality of space when they were obliged to use the same interior space with the male entourage. It is evident that the architects intended to give the overall living environment fewer contradictions in terms of interior designs and ornamentation.¹³⁷

The significance of domesticity was not the principal issue in the arrangement of interior spaces in King Rama VI's residence.¹³⁸ Most of the rooms were similarly designed, because the King did not want to create notable differences in terms of interior decorations within the areas provided for himself and his queen consorts. This was contradictory to traditional beliefs. The size and the position of rooms in the Villa were influenced by his role and status as they existed within the family. The benefit of having both communal and private areas in Marugadhaiwan Villa

¹³⁶ Khwangsopa, Siri. "Marugadhaiwan Villa." *Travel Companion* October 1987 : 56 and 59.

¹³⁷ Refer to illustration No. 5, 6, 7, 8 and 9.

¹³⁸ Praipiboonkit, Nongnoch. *Ancient Palaces*. Bangkok : S T P World Media Co., Ltd., 1998. Page 90, 93, 95-96, 99 and 101.

Virodthummakoorn, Kittipong. *Lives of Royal Ladies*. Bangkok : Numfoon Publishers Ltd., 1998. Page 72.

designed with similar spatial planning and interior decorating schemes did not have a direct affect on the residents' behaviours, but rather influenced their ideas on the function of different rooms and how they should be utilised.

David Canter (1974) commented on the significance of an individual's intellectual ability, which is used to comprehend the nature of various types of buildings. He claimed that people with different intellectual abilities would be able to cope or would be likely to deal with the building in different ways, and as a consequence, it would be necessary to take these different patterns of behaviour into account.¹³⁹ The architects responded to King Rama VI's needs for interior spaces that could be used as socialising areas for both his male entourage and spouses by adapting traditional open spaces. In this case, the participants' intellectual ability became insignificant in terms of spatial arrangements. The principal issue was to provide appropriate settings for both parties, in a manner that could allow them to respond to King Rama VI's needs and lifestyle. In Marugadhaiwan Villa, different interior spaces were often used with a sense of formality, rather than to cater for domestic family usage.

¹³⁹ Canter, David. **Psychology for Architects**. London : Applied Science Publishers Ltd., 1974. Page 106.

Western, or not Western?

Bridges and covered walkways are a feature of Sixth Reign palaces.¹⁴⁰

These architectural features were influenced by the design of Siamese traditional houses. It is evident that King Rama VI's lifestyle involved the practice of traditional activities and pastimes. He preferred his interior environments to have a similar quality to the nature of his routines and his social interactions with his male entourage and his queen consorts. This influenced his behaviour when he was using the interior space, because he also retained traditional etiquette, such as sitting on the floor when socialising, as part of his lifestyle.¹⁴¹

The evidence suggests that the architects of Marugadhaiwan Villa understood the nature of Siamese architecture at a certain level, and this had an influence on the social relationship between King Rama VI and the architects. The King enjoyed certain Italian architects' company, particularly Ercole Manfredi. Ercole Manfredi was aware of King Rama VI's desire to support the local arts and crafts, but at the same time the Sovereign wanted to combine the delicate styles of Siamese arts with the realistic and energetic qualities of Western arts.¹⁴² The King's intentions influenced the architects to adapt and use Western architectural styles that would not result in a contradictory affect on Marugadhaiwan Villa's timber structure.

¹⁴⁰ Suksri, Naengnoi, and Freeman, Michael. **Palaces of Bangkok : Royal Residences of the Chakri Dynasty**. Bangkok : Asia Books Co., Ltd., 1996. Page 318.

¹⁴¹ Thanakom. **Phra Nakhorn Khiri, Phra Ram Ratchaniwet, Marugadhaiwan Villa**. Bangkok : Chartrapee Publishers Ltd., 1998. Page 60.

Khwangsoa, Siri. "Marugadhaiwan Villa." **Travel Companion** October 1987 : 59.

¹⁴² Bressan, Luigi. "Ercole Manfredi : One of the Greatest Architects of Bangkok". **Muang Boran** April – June 1998 : 65.

Combinations of Traditional and Western Styles

The Italian architects applied their knowledge of Siamese traditional houses in the design of exteriors and interiors of Marugadhaiwan Villa. They adapted particular Western architecture, and used it in a manner that was related to the architectural style of Siamese houses. Victorian and Art Deco fretwork and woodcarvings were used in certain parts of the interior and exterior of the residence.¹⁴³ However, the combination of both traditional and Western styles showed that the adaptation of Western architecture was not dominant.

Generally, in terms of aesthetic decorations, the utilisation of Western decorative elements played an important part in the design of interior space. The evidence of non-traditional shapes and forms of decorative elements resulted in the overall space looking more Western, because Victorian styled motifs were applied mainly on visible structural members, such as ceiling coffers, arches and balustrades.¹⁴⁴ However, the architects did not adapt Victorian house plans for use in the spatial arrangements within the palace.

The architects were more interested in the traditional layouts, because the nature of these spatial divisions had a relevant relationship to King Rama VI's activities. It is evident that the adaptation of traditional open-plan spaces and spatial designs benefited King Rama VI's health and activities. Western planning schemes were influenced by a concept that interior spaces were generally designed with definite functional usage and tangible boundaries. These spatial qualities were somewhat irrelevant to the design of Marugadhaiwan Villa, because the openness of space and good ventilation were considered as the principal requirements for the overall

¹⁴³ Refer to Illustration No. 5.

¹⁴⁴ Refer to Illustration No. 5, 8 and 9.

Refer to Video on Marugadhaiwan Villa.

layout. Therefore, the adaptation of Victorian fretwork for aesthetic purposes was more appropriate than the use of Victorian plans to emphasise Western influences in the palace's interiors.

Delehanty and Sexton (1997) have pointed out that there was no such thing as an "open house plan" in the Victorian period.¹⁴⁵ This would have been one of the reasons that restricted the architects use of open-plan space within buildings that had been designed mainly in Victorian styles. The emphasis on the utilisation of Victorian interior planning was done differently when compared to the adaptation of traditional layouts, and particular Western construction methods. Victorian and Art Deco styles were used principally for decorative purposes, whereas the use of Western engineering methods on the palace's structures, played an important part in the construction of traditional planning schemes.¹⁴⁶

Employment of Western Construction Systems

The Italian architects used certain measuring systems on the design of reinforced concrete columns, as well as the spatial demarcation of rooms and the placement of Victorian motifs and Art Deco ventilation grills. As Professor Naengnoi Saksri (1996) discussed, a modular system was used for both elevation and planning with columns at three-meter intervals for every building. The width of each room was also three meters, with an elevation of three meters, giving a cube-shaped room.¹⁴⁷ This symmetrical configuration gave every space a definite volume and

¹⁴⁵ Delehanty, Randolph. and Sexton, Richard. **In the Victorian Style**. San Francisco : Chronicle Books, 1997. Page 93

¹⁴⁶ Dangate, Sot, et, al. **The Renovation of Marugadhaiwan Villa**. Bangkok : The National Department of Arts : Divisions of Archaeology, 1991. Page 21.

Bressan, Luigi. "Ercole Manfredi : One of the Greatest Architects of Bangkok". **Muang Boran** April – June 1998 : 66-67.

¹⁴⁷ Saksri, Naengnoi. and Freeman, Michael. **Palaces of Bangkok : Royal Residences of the Chakri Dynasty**. Bangkok : Asia Books Co., Ltd., 1996. Page 323.

spatial boundary. However, this method seems to have emphasised the traditional spatial environment rather than Western interiors, because the evidence of high ceilings, and the use of teak timber for windows, fretwork and walls provided the interior spaces with a sense of openness and spaciousness. These qualities played a significant part in the spatial design of traditional houses.¹⁴⁸

The benefit of having the palace built with equal and symmetrical measurements did not have an important impact either on the behaviour of the occupants, or their daily rituals. Rather, this method affected primarily the architectural styles evident on both the interior and exterior of the palace. In terms of interior environments, the arrangement of Victorian motifs in an equal and symmetrical manner provided individual rooms with a sense of orderliness and continuity. This also affected the exterior features of Marugadhaiwan Villa, because the use of ventilation grills and wooden awning windows provided the internal and external walls with a similar design character.

Professor Naengnoi Suksri (1996) commented on the use of Western methods in which she stated that the use of such a modular system gives coherence to the architecture and imparts unity to the whole.¹⁴⁹ It is evident that the employment of this symmetrical system on the layouts and in the spatial designs resulted in each space having its own volume and spatial boundary – even though the nature of motifs and finishes utilised in the palace was similar. Another benefit of having adopted such methods was that they increased privacy and individuality of the occupants, because each living unit in King Rama VI's quarters and the queen consorts' section was designed based on the position of windows and doors. The

¹⁴⁸ Tiptus, Pussadee. **An Architectural Digest... From the Past to the Present.** Bangkok : Meka Press Co., Ltd., 1992. Page 54.

¹⁴⁹ Suksri, Naengnoi. and Freeman, Michael. **Palaces of Bangkok : Royal Residences of the Chakri Dynasty.** Bangkok : Asia Books Co., Ltd., 1996. Page 324.

functional relationship between interior spaces was either reduced or emphasised depending on the location of their spatial divisions.

Doors and Walls, Influences on Personal Space

In King Rama VI's study for instance, doors were connected to both the verandas and the open platform.¹⁵⁰ The King could achieve privacy in his study simply by closing all the doors and windows that were situated near these communal areas. It becomes apparent that both the spatial layout, whether it was symmetrical or asymmetrical, and the location of doors and windows, played an important part in the maintenance of privacy. This method influenced the attitudes of occupants towards the nature of their individual space.

In response to the significance of personal spaces, Jon Lang (1987) discussed the relationship between the issues of privacy and people in general, and he stated that people strive to get the appropriate level of privacy for the activity in which they are engaged.¹⁵¹ This quote is relevant to King Rama VI's attitude toward the nature of his pastimes. The evidence suggests that his quarters were individually built in order for the King to undertake his activities within the interior space that could offer him a sense of privacy.¹⁵² In a similar vein, the architects designed the female section to give the spaces a similar quality to King Rama VI's study and bedroom, but to have less significance in terms of spatial volume and boundary. The privacy in both sections was also influenced by a cube-shaped configuration. However, the utilisation of equal measurements to create a cube-shaped space, only partially benefited the privacy issue.

¹⁵⁰ Refer to Video on Marugadhaiwan Villa.

¹⁵¹ Lang, Jon. **Creating Architectural Theory : The Role of the Behavioural Sciences in Environment Design**. New York : Van Nostrand Reinhold Company Limited, 1987. Page 145.

¹⁵² Kunyabordee. **Kings' Bobbies**. Bangkok : Sukchai Publishing Co., Ltd., 1997. Page 106.
Khwangsoa, Siri. "Marugadhaiwan Villa." **Travel Companion** October 1987 : 59 and 62.

Hall and Sommer (1974) have figuratively pointed out that personal space is not a simple unitary concept in which the individual can be considered the centre of a symmetrical bubble.¹⁵³ The adaptation of Western architecture and the building methods enabled the Italian architects to combine these elements with traditional planning schemes. This approach gave Marugadhaiwan Villa a distinct character, but did not necessarily help in emphasising issues, such as the occupants' privacy and individuality. However, the architects' spatial arrangements were successful in terms of ventilation and the functional relationship between space situated in King Rama VI's personal quarters. Therefore, the design of Marugadhaiwan Villa was based on traditional planning schemes and Western styled finishes, as well as motifs.

¹⁵³ Canter, David. **Psychology for Architects**. London : Applied Science Publishers Ltd., 1974. Page 114.

The Use of Interior Spaces by the Royal Family

There are differences in privacy needs and in the mechanisms used to fulfil them from person to person and from group to group.¹⁵⁴

King Rama VI used the interior space of Marugadhaiwan Villa for relaxing and undertaking his favoured pastimes. His private quarters were designed in order to be utilised mainly for maintaining his lifestyle. This involved the issue of privacy, because King Rama VI preferred having his rooms to himself. This influenced the architects to locate communal areas close to his study and bedroom.¹⁵⁵ Therefore, these rooms had their functional natures related to the King's rituals, they were arranged to accommodate His Majesty rather than his family members.

The spatial layout of Marugadhaiwan Villa was based on different sections. This enabled King Rama VI to exercise his control over the communal areas situated adjacent to his personal spaces. The evidence suggests that social events, such as dining and socialising, normally occurred on the open-platform.¹⁵⁶ However, the nature of this platform was related to the King's status and role, it was meant to be used with his supervision. It was also influenced by its prominent location and size when compared to other interior spaces situated on the elevated floors of the building.¹⁵⁷ Therefore, the possibility for the queen consorts or male entourage to either utilise this area as a group or individually was limited by such conditions.

¹⁵⁴ Lang, Jon. **Creating Architectural Theory : The Role of the Behavioural Sciences in Environment Design**. New York : Van Nostrand Reinhold Company Limited, 1987. Page 153.

¹⁵⁵ Refer to Illustration No. 6, 7 and 9.

¹⁵⁶ Suksri, Naengnoi. and Freeman, Michael. **Palaces of Bangkok : Royal Residences of the Chakri Dynasty**. Bangkok : Asia Books Co., Ltd., 1996. Page 326.

Khwangsoapa, Siri. "Marugadhaiwan Villa." **Travel Companion** October 1987 : 56.

¹⁵⁷ Refer to Illustration No. 2, 4 and 6.

Spaces for Social and Personal Use

The spatial design of Marugadhaiwan Villa was not only influenced by traditional beliefs, because King Rama VI's status also had a significant impact on the use of communal spaces by the female occupants, either as groups or individually. The difference between the functional nature of the female occupants' personal spaces and the open-platform was based on the issues of privacy and communal usage. It is evident that King Rama VI was more interested in undertaking his pastimes, such as writing novels and plays, with his male entourage rather than focusing on the aspect of domesticity. This condition resulted in the queen consorts utilising their section as a domain for undertaking their household activities, rather than accessing communal areas, such as the open platform, for that purpose.

The communal areas situated in the main quarters were normally used by male entourage.¹⁵⁸ The architects emphasised the nature of these settings by designing them with a floor space that could be divided into different spatial divisions. This planning method resulted in the space having individual areas for accommodating both gender. Interestingly enough, this spatial arrangement would have been more suitable for the female occupants to use for undertaking their pastimes. However, the evidence suggests that the queen consorts tended not to utilise these settings individually, and without the King's supervision. Therefore, the nature of social and household gatherings was influenced by His Majesty's attitudes towards the events,¹⁵⁹ because both formal and informal gatherings were organised differently and based on participants' status, as well as the selection of articles used in the events, such as furniture.

¹⁵⁸ Refer to Illustration No. 7 and 9.

¹⁵⁹ Kunyabordee. **Kings' Bobbies**. Bangkok : Sukchai Publishing Co., Ltd., 1997. Page 87 and 106.

Virodthummakoorn, Kittipong. **Lives of Royal Ladies**. Bangkok : Numfoon Publishers Ltd., 1998. Page 75-78.

In terms of social gatherings, Erving Goffman (1963) has claimed that gatherings have great significance, for it is through these comings together that much of our social life is organized.¹⁶⁰ King Rama VI's social interaction among his queen consorts and male entourage was undertaken based on the formality of the events. The King chose different methods for the organisation of events; one of them was the utilisation of Western furniture. This emphasised both the quality of the event and the character of the interior setting. The architects designed the overall space, especially the open platform, to have an adaptable quality. This approach enabled King Rama VI to adapt the platform by utilising Western furniture to support the formality of rituals, such as dining.¹⁶¹

The Open Platform : A Multiple Use Space

It becomes evident that even though furniture was used in this open-plan space, it did not violate the spatial arrangement of the architects, because the platform had a functional nature different from the rooms that were built with walls, doors and windows. It could be used individually without having its functional relationship related to the rooms situated nearby. The platform was designed in a prominent location when compared to overall layouts. This was another aspect that provided this area with a distinct character. This spatial quality influenced King Rama VI to use this space for having dining receptions with his queen consorts, because once the ritual was completed, furniture could be removed from the area, making the platform suitable for King Rama VI's relaxation and pastimes.

¹⁶⁰ Goffman, Erving. **Behaviour in Public Places : Notes on The Social Organisation of Gatherings**. London : Collier-MacMillan Limited, 1963. Page 234.

¹⁶¹ Khwangsopa, Siri. "Marugadhaiwan Villa." Travel Companion October 1987 : 56.

The use of Western furniture was unique in a sense that King Rama VI wanted the adaptation of the open platform to resemble a formal Western dining space.¹⁶² A table and chairs were arranged in the middle of the room, making the overall area more significant. Other forms of decorative articles, such as curtains and lamps, were believed to have been used to give the space Western characters. King Rama VI also introduced different methods of utilising this adapted dining space, these were influenced by Western etiquette.

Siri Khwangsopa (1987) has pointed out that the table settings were in a Western style, the food was Western and was served on the table.¹⁶³ The evidence further shows that King Rama VI dressed up in Western clothes in order to make himself more appropriate with the setting, while he was attending the dining reception.¹⁶⁴ In order to make the event more important, the Monarch walked from his quarters to the female section by using the veranda that was connected to both sections, and personally invited the queen consorts, particularly Queen Indrasakdi Sachi to the dinner.¹⁶⁵ This method of rearranging the open platform in a Western style was relevant to the situation because the Monarch not only used Western furniture as a means of emphasising the formality of the event, but he also adopted Western manners as part of the ritual.

As Jon Lang (1987) discussed, the basis to an understanding of what people find “delightful” in the environment is, however, an understanding of the attitudes they possess and how these develop.¹⁶⁶ King Rama VI emphasised the importance of both traditional and Western rituals and etiquette depending on the circumstances.

¹⁶² Khwangsopa, Siri. “Marugadhaiwan Villa.” *Travel Companion* October 1987 : 56.

¹⁶³ Khwangsopa, Siri. “Marugadhaiwan Villa.” *Travel Companion* October 1987 : 56.

¹⁶⁴ Khwangsopa, Siri. “Marugadhaiwan Villa.” *Travel Companion* October 1987 : 56.

¹⁶⁵ Khwangsopa, Siri. “Marugadhaiwan Villa.” *Travel Companion* October 1987 : 56.

¹⁶⁶ Lang, Jon. *Creating Architectural Theory : The Role of the Behavioural Sciences in Environment Design*. New York : Van Nostrand Reinhold Company Limited, 1987. Page 96.

Thus, the adaptation of the platform to be used for dining and socialising helped in understanding the King's attitudes towards his environments.

The evidence shows that the influences, which the King found pleasing while he was staying in the Villa, were based primarily on his pastimes.¹⁶⁷ These activities involved less formality in the arrangement of interior space when compared to the reorganisation of the platform as the dining area for the queen consorts. This may have influenced the King to occupy his quarters separately, and only to invite his queen consorts from their section when the interior space had been appropriately organised for the rituals.

The function of King Rama VI's quarters had a remote relationship to the female occupants and their activities, because the nature of the King's recreations, such as writing and preparing traditional plays, sometimes restricted the involvement of the queen consorts. The adaptation of either the open platform, or the King's private study to accommodate both male and female would have been difficult to achieve, because the formality of situations would decrease when King Rama VI interacted with his male entourage during the course of his pastimes. Accordingly, King Rama VI's approaches on the utilisation of the open platform for relaxation were different from the use of his study in terms of privacy, and the number of participants involved in the events. Siri Khwangsopa (1987) has pointed out that the King used his study for writing, and this often continued until the late hours of the evening.¹⁶⁸

¹⁶⁷ Thanakom. **Phra Nakhorn Khiri, Phra Ram Ratchaniwet, Marugadhaiwan Villa.** Bangkok : Chartrapee Publishers Ltd., 1998. Page 67.

¹⁶⁸ Khwangsopa, Siri. "Marugadhaiwan Villa." **Travel Companion** October 1987 : 62.

Traditional Rituals within Traditional Space

The nature of King Rama VI's lifestyle and pastimes made a significant impact on the spatial arrangement in his quarters. This also resulted in the control of spatial divisions between the two living quarters in terms of gender and personal spaces. Also, Mario Tamagno and Emilio Gollo were two of the Italian architects who were responsible for the adaptation of traditional layouts, as well as the utilisation of symmetrical and equal measurements in the interior space of Marugadhaiwan Villa.¹⁶⁹ The architects combined these architectural styles not only to emphasise the relationship between King Rama VI's traditional pastimes and the traditional plans of the Villa, but also to give the occupants freedom to adjust their personal space in accordance with their activity. This also enabled the occupants to adapt a cube-shaped room, and use it entirely in a traditional manner.

The evidence suggests that King Rama VI used one of the cube-shaped rooms that was situated in the female section, as a place for having lunch with his consorts. This room was organised in a traditional style, without the utilisation of Western furniture. The food was served on the floor and the occupants used their hands for eating instead of utilising Western utensils.¹⁷⁰ The design of this room influenced the King to wear comfortable clothes that were made of fabrics, such as muslin.¹⁷¹ His clothes related to the nature of the interior space quite well, because the King could comfortably eat while he was sitting on the floor. Further, Siri Khwangsopa (1987) has pointed out that King Rama VI also preferred his male attendants to sit around him in a traditional manner while he was eating.¹⁷²

¹⁶⁹ Refer to Illustration No. 2, 6 and 8.

¹⁷⁰ Khwangsopa, Siri. "Marugadhaiwan Villa." Travel Companion October 1987 : 59.

¹⁷¹ Khwangsopa, Siri. "Marugadhaiwan Villa." Travel Companion October 1987 : 59.

¹⁷² Khwangsopa, Siri. "Marugadhaiwan Villa." Travel Companion October 1987 : 59.

It becomes evident that the occupants of Marugadhaiwan Villa denied the use of Western furniture when they were undertaking traditional rituals and pastimes. Even though interior settings, such as the lunchroom and the open platform were organised with less furniture, this particular method did not violate the functional significance of the space, and the nature of the occupants' activity. In response to the use of furniture and objects, Gross and Stone (1973) have commented that the arrangement of less adhesive props within a setting may mark off or suggest smaller subsettings facilitating the division of large assemblies into more intimate circles.¹⁷³ This statement is related to the use of interior space in the Villa by King Rama VI, because even in an open-plan space, he preferred his male entourage to sit around him in a group formation. Therefore, the King's attitude towards social interaction was based on traditional etiquette rather than Western styles, where the use of furniture was not always required during informal and social interaction.

In conclusion, the spatial arrangement of Marugadhaiwan Villa was influenced by King Rama VI's health. He needed the interior space to have good ventilation and natural light. This was achieved by the adaptation of Siamese traditional layouts. This kind of spatial arrangement benefited King Rama VI in terms of his adopted traditional lifestyle. The King was able to maintain both Western and traditional rituals by the utilisation of furniture on an open plan space. This adaptable quality was a unique characteristic of the summer palace.

¹⁷³ Birenbaum, Arnold. and Sagarin, Edward. **People in Places : The Sociology of the Familiar.** London : Thomas Nelson and Sons Ltd., 1973. Page 110.

Illustrations

Chapter 3

Marugadhaiwan Villa

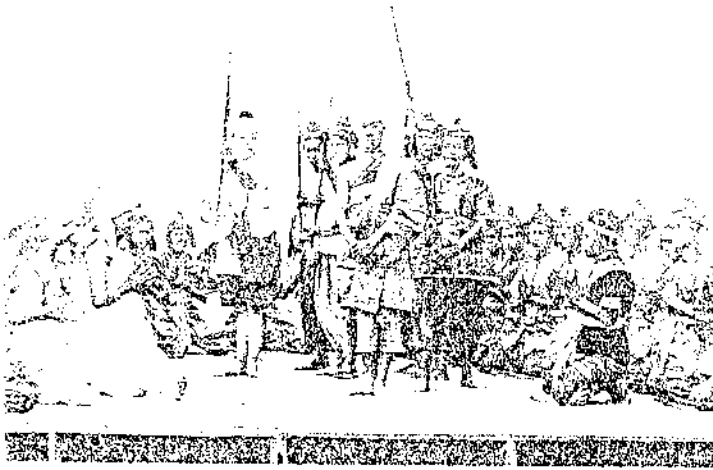


Illustration No. 1 (Top and Above) : King Rama VI enjoyed performing and writing plays. He adapted and used the throne hall in Marugadhaiwan Villa as a stage. This was one of the reasons, which influenced the architects to design the hall in a manner similar to Western theatres.

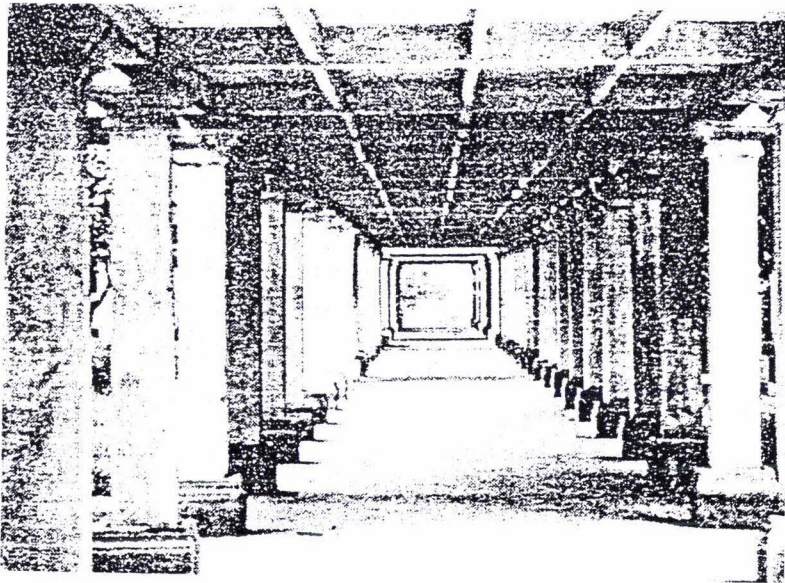


Illustration No. 2 : An Italian architect – Mario Tamagno and an engineer – Emilio Gollo, designed these reinforced concrete columns with an equal distance between each column, which was three metres apart. This gave the Villa a unique look in terms of Western architecture. Yet this symmetrical placement of columns was similar to traditional houses, but they were of timbers instead of concrete.



Illustration No. 3 : Verandas are connecting various parts of the buildings. The architects designed these verandas by using the same construction method. Thus, it was difficult to identify the location of each veranda showed in the pictures. Concrete columns, timber structures, arches and balustrades were placed with an equal distance between each element, this resulted in symmetrical configurations to the entire buildings.

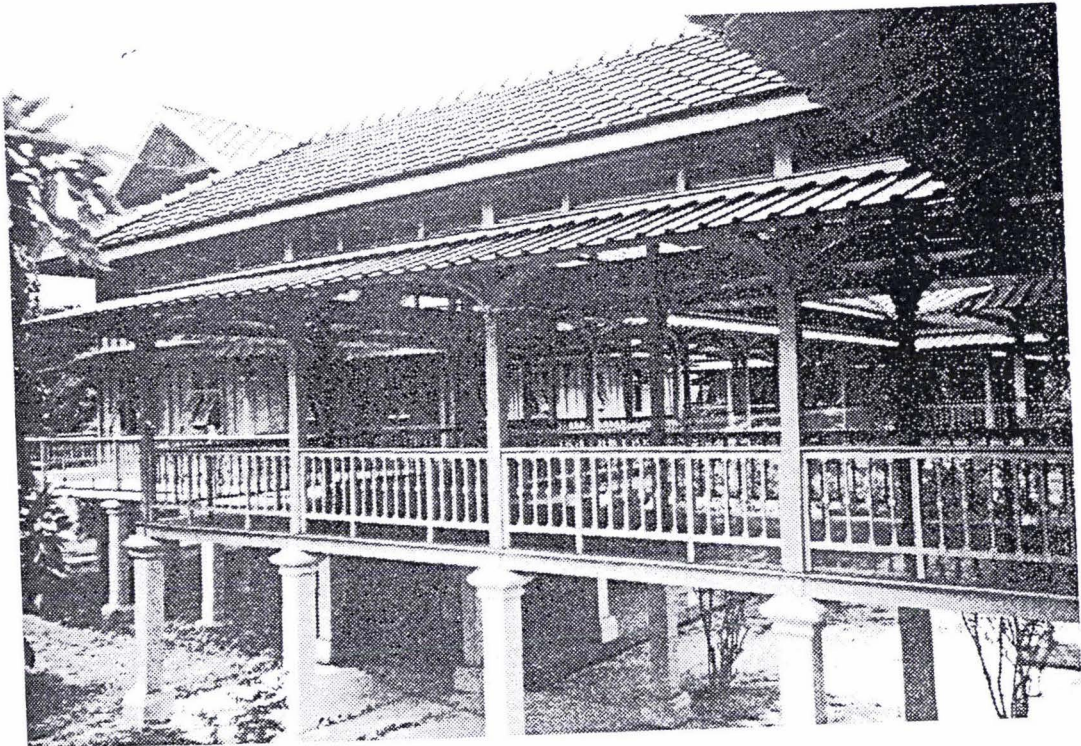


Illustration No. 4 : Verandas in the female section. This particular unit was designed primarily to be utilised by Queen Indrasakdi Sachi. The characteristics of verandas in the king's quarters and those in the female section were based on the same principals.



Illustration No. 5 (Top and Above) : Different views of the main veranda connecting King Rama VI's unit with the female sections. Note that Art Deco fretwork is evident on both the exteriors and the interiors of the buildings. It is apparent that the Italian architects utilised the same architectural styles throughout the entire residence.



Illustration No. 11 : This photograph is taken from the main entrance, and looking up the marble staircase, which divides at the landing into two smaller staircases to the left and to the right. It has the functional configuration similar to Baroque staircases used in public buildings across Europe. However, this particular staircase is quite small and has the two flights leading up to the first floor planned with wrong measurements, they should have been constructed with an equal distance, when compared to the main flight. It could be said that these differences had insignificant influences on the Prince's social lifestyle, the evidence shows that he successfully used this staircase as part of the social events.



Illustration No. 6 : Another view of the principal veranda. A cube-shaped room shown in the background is believed to have been utilised by a consort with a high status, because a subordinate veranda is separately built in order to connect with the main veranda, making this unit more individual and standalone. Not surprisingly, it is difficult to identify the position of this particular unit to the rest of the residence, because the architects used the same styles of windows, doors and fretwork to the King's quarters.



Illustration No. 7 (Top and Above) : Another view of the throne hall. It has a similar characteristic to Western theatres. Its function was also very similar to a theatre, because King Rama VI preferred the space to be used as a stage rather than a throne room.



Illustration No. 8 : This picture shows the double-height bedchamber of King Rama VI. During his reign, this room was arranged with more Western furniture, because the evidence shows that the King favoured studying and reading in a Western manner. The furniture evident in this Villa appears to be of Chippendale styles. The placement of furniture was loosely done according to old photos. This could have been influenced by an idea that interior spaces should give the King good ventilation. Thus, both his study and bedroom were designed with furniture, such as desks and chairs, either next to the windows or in the middle of the room. However, not all of the spaces in the Villa were organised in such a manner, because certain areas were used in a traditional fashion. In terms of interior designs, this bedchamber has coffer ceilings that were painted with Art Deco patterns. The room also has two rows of wooden ventilation grills that are ornamented with Art Deco fretwork. The interior space is aesthetically pleasing even without the utilisation of Western furniture and decorative objects.

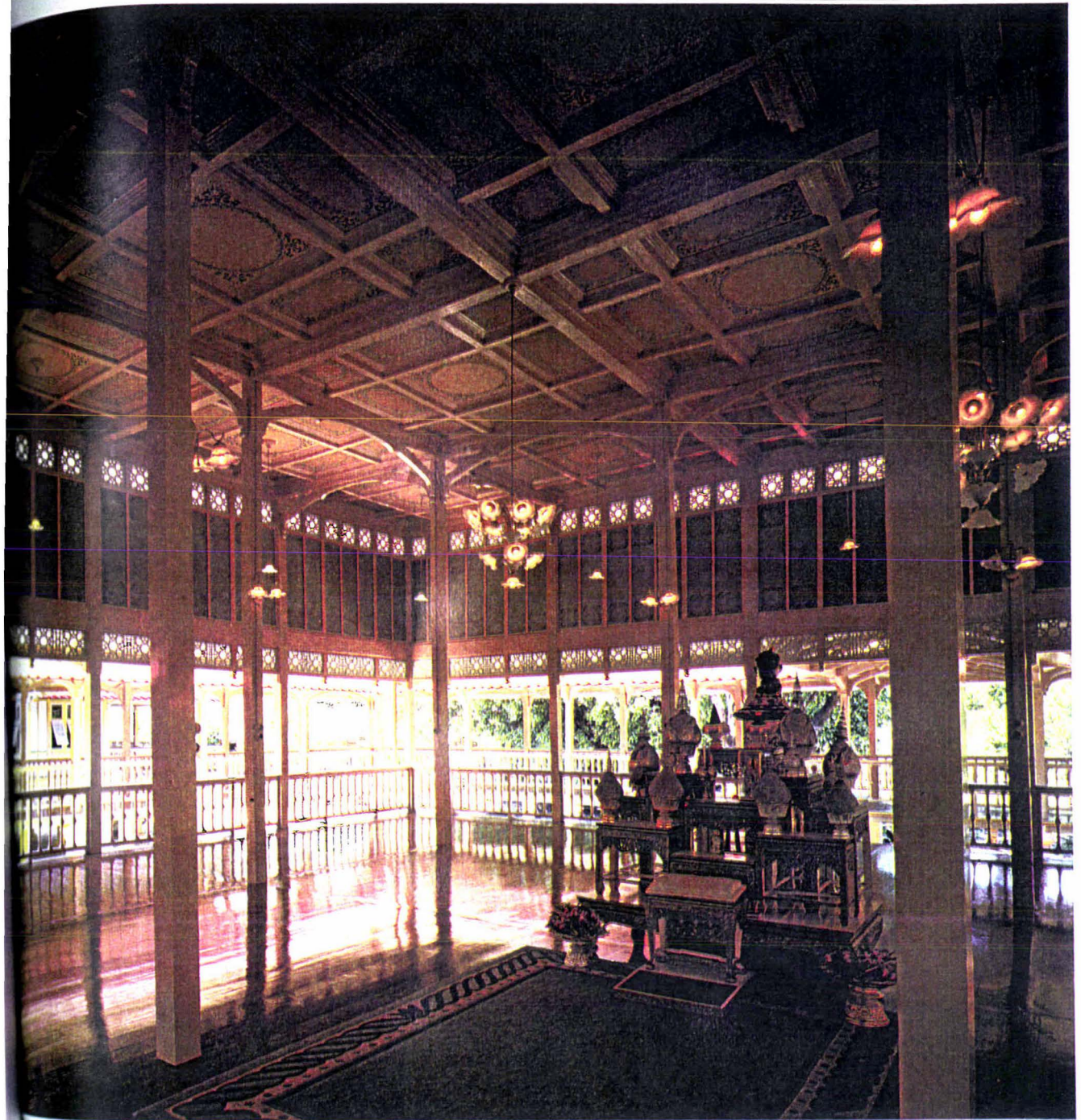


Illustration No. 9 : The name of this open platform is Phra Thinang Phisansakhon. King Rama VI usually utilised this space during the day and as a place for him to socialise and practise plays with his male entourage. It is an open space with no walls. The ventilation system and other wooden panels employed in the King's bedchamber and study may also be seen in this space. This helps to emphasise the consistency and similarity of the patterns on the interiors and the exteriors. The functional significance of this platform is based on a traditional design, because it has an adaptable quality. The King preferred to use the area without furniture, nonetheless, furniture could easily be removed from the space, since it was designed without walls and doors.

Illustration Credits

Marugadhaiwan Villa

Illustration No. 1

Kunyabordee. *Kings' Bobbies*. Bangkok : Sukchai Publishing Co., Ltd., 1997. Page 84-85.

Illustration No. 2

Khwangsopa. Siri. "Marugadhaiwan Villa." Travel Companion October 1987 : 56. Page 54-60.

Illustration No. 3

Khwangsopa. Siri. "Marugadhaiwan Villa." Travel Companion October 1987 : 56. Page 54-60.

Illustration No. 4

Thanakom. Phra Nakhorn Khiri. Phra Ram Ratchaniwet. Marugadhaiwan Villa. Bangkok : Chartrapee Publishers Ltd., 1998. Page 65.

Illustration No. 5

Marugadhaiwan Villa : Photographed by Eakawin Khwanphulsri

Illustration No. 6

Suksri, Naengnoi, and Freeman, Michael. *Palaces of Bangkok : Royal Residences of the Chakri Dynasty*. Bangkok : Asia Books Co., Ltd., 1996. Page 322.

Illustration No. 7

Suksri, Naengnoi, and Freeman, Michael. *Palaces of Bangkok : Royal Residences of the Chakri Dynasty*. Bangkok : Asia Books Co., Ltd., 1996. Page 326.

Illustration No. 8

Suksri, Naengnoi, and Freeman, Michael. *Palaces of Bangkok : Royal Residences of the Chakri Dynasty*. Bangkok : Asia Books Co., Ltd., 1996. Page 324.

Illustration No. 9

Suksri, Naengnoi. and Freeman, Michael. **Palaces of Bangkok : Royal Residences of the Chakri Dynasty.** Bangkok : Asia Books Co., Ltd., 1996. Page 327.

Conclusion

Jon Lang (1987) has pointed out that past experiences are projected into the present situation in relationship to one's needs.¹⁷⁴

The design of Phra Nakhorn Khiri, Phra Ram Ratchaniwet and Marugadhaiwan Villa was influenced by the lifestyle and the personal behaviour of the King, who owned the palace. Each King developed their own approaches on the utilisation of interior space. These had an impact on the spatial arrangement within the palaces, because the functional nature of spaces was based either on Western or traditional rituals that were performed by the Kings and their family members. This resulted in the differences between the degree of social interaction among the occupants of each palace.

The relationship between the use of interior spaces and activities of the occupants was the main influence in the arrangement of rooms to suit the status of particular occupants and their privacy needs. In Phra Nakhorn Khiri for instance, the use of traditional layouts in the throne hall emphasised King Rama IV's social status and lifestyle, because this space was situated in the heart of the palace's interiors. The architect designed the throne hall in a manner that could allow King Rama IV and his male entourage to utilise this space for both official and informal events. This particular use of space was similar to the spatial arrangement of an open platform in Marugadhaiwan Villa, because King Rama VI could either utilise the space for relaxing or organising formal rituals.

¹⁷⁴ Lang, Jon. **Creating Architectural Theory : The Role of the Behavioural Sciences in Environment Design**. New York : Van Nostrand Reinhold Company Limited, 1987. Page 90.

The maintenance of both traditional architecture and rituals was evident during the reigns of King Rama IV and King Rama VI. The similarity in the arrangement of interior space in Phra Nakhorn Khiri and Marugadhaiwan Villa was influenced by traditional architecture. The Kings preferred living in space that had functional natures related to their daily rituals and pastimes, because they adopted traditional etiquette, such as sitting and eating on the floor, depending on the rituals.¹⁷⁵ This resulted in both Kings using less Western furniture in the communal areas of the palaces.

The character of the open-plan spaces influenced them to use the throne hall and the open platform mainly in a traditional fashion, where King Rama IV and Rama VI sat on the floor, and were accompanied by their male entourage. If Western furniture were used in these traditionally designed space, the nature of their social interaction would have changed due to the fact that the characteristic of Western furniture resulted in social barriers between the Kings, and their male entourage who were obliged to sit on the floor. King Rama IV's and Rama VI's decisions not to use such furniture as part of their rituals, enabled them to establish definite spatial boundaries when they were using the space as groups.

The evidence shows that King Rama IV adjusted the throne hall by using Western furniture only when there were important social events.¹⁷⁶ This may have resulted from the simplification in the spatial planning of the area. This was relevant to the nature of his traditional lifestyle, because the openness of the hall and the simple use of interior finishes had the attributes similar to the interior design of Siamese

¹⁷⁵ Kunyabordee. **Kings' Bobbies**. Bangkok : Sukchai Publishing Co., Ltd., 1997. Page 39.

Thanakom. **Phra Nakhorn Khiri, Phra Ram Ratchaniwet, Marugadhaiwan Villa**. Bangkok : Chartrapee Publishers Ltd., 1998. Page 60.

¹⁷⁶ Thuntiwong, Uraiwan, et, al. **Phra Nakhorn Khiri**. Bangkok : Saharprachaparnitch Ltd., 1985. Page 89.

Suksri, Naengnoi. and Freeman, Michael. **Palaces of Bangkok : Royal Residences of the Chakri Dynasty**. Bangkok : Asia Books Co., Ltd., 1996. Page 168.

traditional houses. King Rama VI used the open platform in a similar way to King Rama IV's utilisation of the throne hall in terms of the formality of the situation. They simply chose not to use Western furniture when they were interacting and socialising with their family members and male entourage.

Both King Rama IV and King Rama VI preferred having the rooms to themselves rather than sharing with their families. Thus, the arrangement of particular interior settings, such as the open platform, was mainly to accommodate the Kings. This is also evident in the design of their private areas, such as the study and bedroom, where the utilisation of Western furniture was prominent. Nevertheless, this was contradictory to an earlier discussion that King Rama IV and King Rama VI used the interior space in a traditional way. The distinction between the communal and private areas in these two palaces was that the Kings utilised these two different spatial divisions based on the privacy needs and social interaction.

Judy Gahagan (1975) discussed the relationship between various forms of settings and the interaction process in general, and she stated that we take into account not only physical or environmental factors but social cues in the attribution process.¹⁷⁷ King Rama IV's and King Rama VI's decisions to utilise Western furniture and to have their personal areas designed based on Western layouts, helped in explaining that the functional nature of communal and private interior spaces was differently influenced by the Kings' attitudes towards Western influences. It could be argued that King Rama IV desired to individually practice Western rituals due to the fact that during this reign, his family and male entourage were not fully familiar with Western rituals and etiquette. Since the King preferred socialising with his male entourage, it would have been difficult for both parties to maintain Western and traditional etiquette as part of their interactions. The social barrier could also have

¹⁷⁷ Gahagan, Judy. **Interpersonal and Group Behaviour**. London : Methuen & Co. Ltd., 1975. Page 45.

increased by the use of Western plans rather than traditional layouts for the design of interior settings.

The difference between the behaviours of King Rama IV and King Rama VI, was that the latter adopted both Western and traditional rituals as part of his lifestyle, whereas King Rama IV practised mainly traditional rituals when he was with his family and male entourage. The differences clearly reflected in the interior design of additional communal areas that were used by the Kings and their families, such as a sermon room in Phra Nakhorn Khiri, and the throne hall in Marugadhaiwan Villa. The layouts of these communal areas were influenced mainly by traditional architecture, their functional usage would have enabled the occupants who were unfamiliar with Western architecture and furniture, particularly of Phra Nakhorn Khiri, to confidently use the space in a traditional fashion.

It is evident that the occupants of Phra Nakhorn Khiri and Marugadhaiwan Villa, practised traditional rituals more than Western etiquette, because the attitudes of King Rama IV and Rama VI towards their lifestyles did not result in significant influences on their families', especially when compared to King Rama V's. King Rama V paid great attentions on the lifestyle of his family members. The interior design of his residences was to cater for his consorts and children rather than male entourage.¹⁷⁸ The emphasis was on the functional nature of each space used by his family members. This was contradictory to the interior planning of Phra Nakhorn Khiri and Marugadhaiwan Villa, where the arrangement of open-plan spaces was mainly to accommodate King Rama IV and King Rama VI.

¹⁷⁸ Chandransu, Tongthong, et. al. **Vimanmek Palace**. Bangkok : Bangkok Publishers Ltd., 1995. Page 24-26.

Praynoi, Sor. **Royal Palaces**. Bangkok : Narnsuttrakarn Publishing Co., Ltd., 1996. Page 22 and 24.

Gross and Stone (1973) commented on the nature of interior space in any building and they stated that spaces are often fixed in location and have boundaries.¹⁷⁹ The architect of Phra Ram Ratchaniwet, Karl Siegfried Dohring, gave the space of this building these spatial qualities. He designed the overall layout based on definite Western functions and boundaries. The layout would have influenced King Rama V and his family to utilise each space in accordance with their daily domestic and social activities. The benefit of having the communal rooms designed on both the ground floor and first floor of the residence would also have enabled the King and his queen consorts to undertake their domestic activities and pastimes as a group. This is related to the idea of maintaining the importance of household matters that was influenced by the King's enthusiasm about providing a suitable interior space for every member of his family.

The spatial design of Phra Ram Ratchaniwet showed its relationship between the status of King Rama V, and his involvement in household activities through the position of his individual rooms, which were situated close to the communal areas and the bedrooms of his queen consorts. The layout of these rooms was based on a centripetal configuration, whereas the nature of King Rama IV's and Rama VI's rooms was more segregated, and had no immediate connection with the bedrooms of their spouses. King Rama V and his queen consorts shared similar interests and lifestyle, this was the principal influence on the arrangement of rooms to suit their daily domestic activities. Karl Siegfried Dohring designed the rooms in Phra Ram Ratchaniwet in a manner that could cater for such similarities in the behaviour of the King and his queen consorts. In contrast, the architects of Phra Nakhorn Khiri and Marugadhaiwan Villa, gave the interiors of these two summer palaces spatial environments that mainly emphasised the difference of King Rama IV's and King Rama VI's personal lifestyles.

¹⁷⁹ Birenbaum, Arnold. and Sagarin, Edward. **People in Places : The Sociology of the Familiar.** London : Thomas Nelson and Sons Ltd., 1973. Page 108.

King Rama V intended to utilise the communal space in Phra Ram Ratchaniwet to increase family interactions between the occupants. This has resulted in the design of family rooms located around the courtyard where the similarity in the function of rooms would have encouraged the King's spouses and children to utilise these rooms together. This would also have influenced the occupants to take part in the same activity and within the same communal space. Interestingly, Judy Gahagan (1975) has pointed out that people can be similar to one another in a variety of ways, ranging from similarity in the manner in which they eat soup to similarity of character.¹⁸⁰ The significance of King Rama V's adapted Western lifestyle had an influence on the use of the family rooms in a way that resulted in the occupants behaving similarly. This notion could be supported by the occupants' enthusiasm about rearranging a room to suit the number of participants for carrying out their pastimes.

The use of Western interior planning in Phra Ram Ratchaniwet helped in showing how the occupants would have utilised their space to undertake their group rituals. The spatial layouts showed that the queen consorts and their children would have used the staircase that could lead them directly from their bedrooms to the kitchen and the dining space. This layout would have been more beneficial for both King Rama V and his family members to practice Western rituals than when compared to the function of the open-plan space in Phra Nakhorn Khiri and Marugadhaiwan Villa. This traditional layout could not always provide the occupants with specific indications on how the interior space should be used in a Western manner. It was rather difficult for the occupants, particularly King Rama IV, to adapt traditional style interior spaces, such as the throne hall in Phra Nakhorn Khiri, into an area for organising formal receptions and rituals.

¹⁸⁰ Gahagan, Judy. **Interpersonal and Group Behaviour**. London : Methuen & Co. Ltd., 1975. Page 65.

The differences in the behaviour of King Rama IV, King Rama V and King Rama VI influenced them to have their individual inputs in the design of their personal space. It is evident that King Rama IV and King Rama VI shared similar interests in the maintenance of traditional lifestyles whereas the domestic rituals and social etiquette of King Rama V were based primarily on Western ideals. The functional nature of the communal areas in these summer residences had a close relationship between domestic ideals of the Kings and their methods used for accommodating their spouses and children in their section or space.

The design of King Rama V's Phra Ram Ratchaniwet illustrated that he preferred his family members to live together in the same building. The layout of the palace was demarcated into various sections and rooms. This indeed provided the overall space with a sense of togetherness, especially when compared to the spatial layout of Phra Nakhorn Khiri and Marugadhaiwan Villa. The spatial layout also suggests that King Rama IV and King Rama VI developed similar goals in the arrangement of their personal spaces, which could only cater for their lifestyles instead of their families. In contrast, King Rama V's goal was to bring his family together in one place.

In response to an individual's goals, Judy Gahagan (1975) has pointed out that we can talk about group goals only in so far as the individual members' goals coincide with the group goal.¹⁸¹ Her statement is related to the behaviour of King Rama V rather than King Rama IV's and King Rama VI's, because the nature of his daily rituals and pastimes involved the participation of his queen consorts and children. The similarity in the behaviour of the occupants in the utilisation of their shared and personal spaces, and how they interacted with other occupants helped

¹⁸¹ Gahagan, Judy. **Interpersonal and Group Behaviour**. London : Methuen & Co. Ltd., 1975. Page 100.

in emphasising the importance of their adapted Western lifestyles. The differences between the behaviour and lifestyle of each King, were the principal influences on the design of interior spaces in the summer palaces.

Chapter 4

Vimanmek Palace Bangkhunprom Palace

Introduction

Buildings transmit an impressionistic picture of their age, they help to explain the nature of the society, which produces them – what matters most to people, what sort of values they have.¹

The functional significance of King Rama V's and Prince Paribatra's permanent residences was in the design of their interior spaces. The King and the Prince both wanted to create their living environment in a manner similar to Western houses,² where the inclusion of both social and private spaces was appreciated. The result in the utilisation of Western architecture for the design of interior spaces was the availability of individual space for every occupant.

¹ Gardiner, Stephen. *Introduction to Architecture*. London : Reed International Books Ltd., 1993. Page 22.

² Chandransu, Tongthong, et. al. *Vimanmek Palace*. Bangkok : Bangkok Publishers Ltd., 1995. Page 24-26.

Laikarkhun, Noauvarat. *Bangkhunprom Palace*. Bangkok : Amarin Printing and Publishing Public Company Limited, 1992. Page 17.

Sajisayvee, Bour. *Bangkhunprom Palace*. Bangkok : Precha Publishing Co., Ltd., 1981. Page 38.

King Rama V and his queen consorts began to seriously adopt Western rituals and etiquette when they moved into Vimanmek Palace.³ The King's attitudes toward Western influences encouraged his family and his male government employees to adapt themselves in order to suit his lifestyle. The adaptation of Western ideas and practices clearly had a direct influence on the lifestyle of King Rama V's sons. King Rama VI and Prince Paribatra in particular appreciated the importance of Western ideals. This benefited their abilities to appropriately interact with foreign diplomats using Western etiquette and to participate in social events using interior spaces that had been formally arranged in accordance with Western styles.⁴

Both King Rama V and Prince Paribatra were responsible for the lifestyle of their family members. As a result, the arrangement of interior spaces in their residences increased the level of comfort for the occupants using the overall spaces, and this also increased a sense of togetherness among the consorts. Thus, the interior space helped in emphasising the roles of female occupants in both social and domestic situations.

Roles within Living Environments

The roles of the queen consorts and their children in King Rama V's Vimanmek Palace were made important as a result of various influences. Every family member was given individual hierarchical ranking, either by King Rama V, or through their initial royal status. Although every title had its significance, and was different from others, the role of the queen consorts in particular, appears to have been influenced by their positions in both social and living environments. It could

³ Praynoi, Sor. **Royal Palaces**. Bangkok : Narnsuttrakarn Publishing Co., Ltd., 1996. Page 39, 40, 42, 44 and 46.

Virodthummakoorn, Kittipong. **Customs of the Royal Family**. Bangkok : Numfoon Publishers Ltd., N/A. Page 34-36.

⁴ Virodthummakoorn, Kittipong. **Lives of Royal Ladies**. Bangkok : Numfoon Publishers Ltd., 1998. Page 61-62.

be debated that King Rama V had given his queen consorts privilege to conduct themselves in an equal manner to each other. In terms of social and political duties, Queen Saowabha Phongsri seems to have gained the most prominent role with regard to such duties.

The queen consorts of Vimanmek Palace had the ability to utilise different interior spaces, and participate in social and domestic rituals with ease, yet their roles were rather insignificant as a result of the importance King Rama V attached to Western ideas and practices. Queen Sawang Waddhana was able to interact and socialise with foreign diplomats with confidence, yet her role was to support King Rama V in terms of his social obligations. Therefore, the nature of formal social settings was important.

Queen Sukumala, Prince Paribatra's mother paid great attention to the use of both Western furniture and utensils within the palaces. The Queen was responsible for providing the Prince with selections of Western eating utensils utilised in their social receptions. Her role was however less prominent when compared to the roles of the Prince's consorts, with regard to their social duty. This was one of the reasons that enabled the Princes' consorts and daughters to have prominent inputs in the use of Bangkhunprom Palace, particularly when compared to the children of Vimanmek Palace. Although Prince Paribatra spent his childhood living in environments, which were designed to suit King Rama V's children, the Prince's role was less prominent, and was similar to those of his siblings. This could be explained by a notion that King Rama V regarded his descendants as children, without playing certain roles.

Personal Roles Influenced the Manipulation of Interior Space

The importance of domestic arrangements primarily evolved from King Rama V's and Prince Paribatra's ideas about their families. Nevertheless, the importance of

social gatherings was influenced by different issues, such as political and cultural obligations. The queen consorts of Vimanmek Palace had less opportunity to use the communal rooms when compared to the female occupants of Bangkhunprom Palace. However, the evidence shows that the arrangement of communal rooms in Vimanmek Palace was undertaken primarily by the queen consorts, especially for social events, such as foreign receptions.⁵ Thus, the utilisation of interior settings to emphasise the significance of participants' status and the nature of their event was achieved by the adaptation of areas that had the quality suitable for the event.

As David Canter (1974) stated, one possibility is that we use spaces as yet another medium of communication, that we use them to indicate our feelings of, or attitudes towards, the type of activity in which we intend to engage.⁶ It is obvious that the practice of Western social and domestic rituals was done more effectively within rooms that had been designed based on Western architectural styles.⁷ The interior planning of Vimanmek Palace and Bangkhunprom Palace also resulted in a better control for the occupants accessing their communal and personal spaces, particularly when they were using two different spatial divisions to conduct group activities.

The sense of closeness and togetherness among the occupants themselves, as well as their visitors was either enhanced or decreased by the methods employed in the adaptation of shared spaces and the use of access routes within the palaces. This is related to an idea by Deasy and Lasswell (1985), in which they have claimed that physical closeness is important, but where people meet is determined by the

⁵ Vatcharothai, Koikwan. **Records on the Construction and Renovation of Vimanmek Palace.** Bangkok : Chonpim Publisher Co., Ltd., 1984. Page 334 and 335-336.

⁶ Canter, David. **Psychology for Architects.** London : Applied Science Publishers Ltd., 1974. Page 121.

⁷ Virodthummakoorn, Kittipong. **Lives in Bangkhunprom Palace.** Bangkok : Numfoon Publishers Ltd., 1998. Page 41, 43 and 68.

Sajisayvee, Bour. **Bangkhunprom Palace.** Bangkok : Precha Publishing Co., Ltd., 1981. Page 70 and 73-75.

configuration of buildings and their grounds.⁸ The spatial layout in Vimanmek Palace and Bangkhunprom Palace also shows that the occupants and their visitors could only interact within the designated areas.

The manipulation of interior space was, to some extent, affected by the architects' arrangements of various spatial divisions within the residences. The placement of interior walls in Bangkhunprom Palace was achieved by placing one wall directly above another in order to organise individual rooms on both the ground floor and the first floor.⁹ In past, the traditional approaches were to separate the living space into three individual sections. This style became irrelevant to King Rama V's and Prince Paribatra's concepts of privacy and domesticity. Therefore, the architects' arrangements of front settings, such as the foyer of Bangkhunprom Palace and the piano room of Vimanmek Palace, helped in emphasising the level of closeness in terms of social interaction, in a manner, which the occupants wanted to occur.

Bennett Corwin (1977) has suggested that how close physically people want to be to each other depends on the closeness of their social relationship.¹⁰ Thus, shared spaces in Vimanmek and Bangkhunprom Palace were designed to accommodate a variety of users whereas the functional nature of the occupants' individual rooms involved mainly the issues of personal boundaries and possessions. King Rama V used his living spaces with a concern for his personal status. This influenced other occupants to follow his approach, so that they effectively organised their rooms to suit their personality and routines. In conclusion, social and domestic rituals were carried out in relation to the function and the arrangement of interior spaces.

⁸ Deasy, C.M. and Lasswell, Thomas E., Ph.D. **Designing Places for People : A Handbook on Human Behavior for Architects, Designers and Facility Managers**. New York : Watson-Guptill Publications, 1985. Page 19.

⁹ Refer to Appendices : Plans of Bangkhunprom Palace.

¹⁰ Bennett, Corwin. **Spaces for People : Human Factors in Design**. Englewood, New Jersey : Prentice-Hall, Inc., 1977. Page 58.

Vimanmek Palace

Vimanmek Palace In General

Constructed for	: King Rama V and his family
Location	: Bangkok, 3 miles from the Grand Palace
Year of Construction	: 1900
Year of Completion	: March 27, 1901
Used as	: A permanent residence for King Rama V, his consorts and their children

I very much enjoy living here. If I were still at the Grand Palace, I would be finding the heat unbearable and would have to set out on another trip.¹¹

The statement written by King Rama V to his son, Prince Paribatra, in the summer of 1901, described his personal response to his new residence, Vimanmek Palace. For six years, Vimanmek Palace was the permanent residence of the King and his family members.¹²

Moving into Vimanmek Palace

The Siamese Sovereign had an enthusiasm for Western lifestyles. King Rama V and his family members practised certain Western rituals, such as dining at tables, in the designated space of the traditionally designed building situated in the Royal Compound.¹³ Even though the space was designed based on traditional styles, the occupants were determined to practice their adapted rituals within this space.

¹¹ Chandransu, Tongthong, et, al. **Vimanmek Palace**. Bangkok : Bangkok Publisher Ltd., 1995. Page 52.

¹² Chandransu, Tongthong, et, al. **Vimanmek Palace**. Bangkok : Bangkok Publisher Ltd., 1995. Page 82.

When King Rama V and his family moved into Vimanmek, they experienced the interior space that had been demarcated with tangible boundaries, and had definite Western functions.¹⁴ Accordingly, the occupants' social and daily domestic rituals were differently performed within selected interior spaces.

The occupants used the interior space in a manner that was influenced by Western practices. The spatial planning of Vimanmek clearly showed that the occupants' living patterns were planned in relation to the location of each space. The building was separated into two prominent sections.¹⁵ This was to provide King Rama V's spouses with their individual section.

David Canter (1974) has observed that while many buildings seem to be designed as if the users come to them with a standard set of reactions, which remain throughout their contact with the building,¹⁶ it is more likely that the attitudes of people toward interior spaces change with time and circumstances. The architects' spatial layouts of Vimanmek Palace illustrated that the arrangement of the overall space was basically to provide for specific functions. Nevertheless, the occupants' immediate reactions to the physical nature of their personal space could have been evolved from their past experiences in the use of their previous residences situated in the Royal Compound.¹⁷ In fact, they might not have been entirely related to the functions assumed in the planning.

¹³ Pramoth, Kuglit M.R.V. **Four Kingdoms : Kingdom 1**. Siamrat Publishing Co., Ltd., 1988. Page 157-161.

¹⁴ Vatcharothai, Koikhwan. **Records on the Construction and Renovation of Vimanmek Palace**. Bangkok : Chonepim Publisher Co., Ltd., 1984. Page 9, 15, 19 and 21.

¹⁵ Suksri, Naengnoi. and Freeman, Michael. **Palaces of Bangkok : Royal Residences of the Chakri Dynasty**. Bangkok : Asia Books Co., Ltd., 1996. Page 198.

¹⁶ Canter, David. **Psychology for Architects**. London : Applied Science Publishers Ltd., 1974. Page 5.

¹⁷ Pramoth, Kuglit M.R.V. **Four Kingdoms : Kingdom 1**. Siamrat Publishing Co., Ltd., 1988. Page 157-161.

Living Together in One Building

In general terms, we know that territories are often established to ensure privacy. Altman (1975) describes territories not only as a means of attaining privacy, but also as a means of stabilising social relationships.¹⁸ In relation to Altman's notion, each space in Vimanmek Palace was designed based on functional usage that was associated with either one, or different social circumstances. The West section for instance, was occupied by female occupants, who shared similar attitudes towards social interaction. This was also based on the relationship between the occupants' group activities, because specific activities could be undertaken in both communal and personal spaces of the two sections.

Because only King Rama V's family was permitted to live in Vimanmek Palace,¹⁹ it becomes evident that the idea of togetherness was evolved from the relationship between the female occupants who shared similar attitudes and lifestyle. Through his personal involvement, the King was able to exercise different control over his queen consorts' lifestyle. This was also achieved by the location of his apartment, which resulted in an appropriate position for control of his individual space, and the areas beyond.

A principal element that helped in stopping the female occupants from sharing the same interior space with male visitors, was the position of walls and doors within the two sections. Nevertheless, the placement of other interior structures, such as galleries, also decreased social interaction between male and female. This method suggested that the architects were conscious of the repercussions that could have resulted from the use of Western layouts.

¹⁸ Lang, Jon. **Creating Architectural Theory : The Role of the Behavioural Sciences in Environment Design**. New York : Van Nostrand Reinhold Company Limited, 1987. Page 149.

¹⁹ Chandransu, Tongthong, et, al. **Vimanmek Palace**. Bangkok : Bangkok Publisher Ltd., 1995. Page 48 and 52-54.

Praipiboonkit, Nongnoch. **Ancient Palaces**. Bangkok : S T P World Media Co., Ltd., 1998. Page 75 and 79.

Both Deasy and Lasswell (1985) have claimed that where rooms are shared, there should be a clear distinction between the spaces and facilities that are for common use and those that are property or territory of each occupant.²⁰ The evidence shows that both male and female were often obliged to share the same communal area for undertaking social rituals.²¹ However, the significance of spatial divisions in Vimanmek Palace was related mainly to the issue of domesticity. To overcome this perhaps, King Rama V had nominated one of his consorts, Queen Saowabha, as his representative in Bangkok while he visited Europe in 1897.²² This situation resulted in important cultural and political changes, because the Queen had gained rights equivalent to the King's.²³

In this changed situation, the nature of the Queen's duties reflected her ability to influence the royal family in various circumstances in terms of their lifestyles and domestic rituals. These issues affected the arrangement of interior settings in their residence, located in the Grand Palace. Nevertheless, the interior design in general was not directly influenced by the Queen's ideas of domesticity, which developed during her temporary position. Her enthusiasm about adapting different spatial functions within the West section of Vimanmek Palace was indeed based on King Rama V's ideas and practices.

²⁰ Deasy, C.M. and Lasswell, Thomas E., Ph.D. **Designing Places for People : A Handbook on Human Behaviour for Architects, Designers and Facility Managers**. New York : Watson-Guptill Publications, 1985. Page 52.

²¹ Vatcharothai, Koikhwan. **Records on the Construction and Renovation of Vimanmek Palace**. Bangkok : Chonepim Publisher Co., Ltd., 1984. Page 328-336.

Virodthummakoorn, Kittipong. **Customs of the Royal Family**. Bangkok : Numfoon Publishers Ltd., N/A. Page 34-36.

²² Pramoth, Kuglit M.R.V. **Four Kingdoms : Kingdom I**. Siamrat Publishing Co., Ltd., 1988. Page 201-203.

²³ Saraya, Thida Ph.D. **Nation and Country through the Eye of King Rama V**. Bangkok : Dansutha Publishers, 1997. Page 105.

King Rama V's desire to build a residence that could offer interior environments suitable for his family was accomplished.²⁴ Yet his enthusiasm about reducing the significance of hierarchical rankings in Vimanmek Palace was not so successful, because his idea of domesticity was mainly influenced by the traditional concept of self-position – the King was an absolute being. In terms of self-position and personal role, Erving Goffman (1967) made a comment on the subjects that when an individual becomes involved in the maintenance of a role, he tends also to become committed to a particular image of self.²⁵ This comment could be related to the spatial planning of King Rama V's personal section, because the utilisation of Western plans on the second floor of the Octagonal Section was to dictate his role and self-position within Vimanmek Palace.

Distinct Boundaries Equals Better Control

The nature of King Rama V's role produced a significant impact on the functional form of the interior spaces that were utilised for political and social events.²⁶ They were arranged to be effectively used by visitors and his family members. This also benefited the occupants in terms of family gatherings, which may or may not have required the involvement of King Rama V in their rituals or pastimes. The King's responses to the spatial planning of Vimanmek Palace were not definite enough when compared to the Western architects' subdivision of social and private areas. This influenced the occupants to establish their own approaches on the adaptation of the communal spaces without His Majesty's supervision. Therefore, the female occupants' decision to adapt the communal spaces for undertaking their pastimes was either influenced by an occupant who had a higher status, or based primarily on a group decision.²⁷

²⁴ Chandransu, Tongthong, et. al. **Vimanmek Palace**. Bangkok : Bangkok Publisher Ltd., 1995. Page 52 and 82-83.

²⁵ Goffman, Erving. **Interaction Ritual : Essays on Face to Face Behaviour**. London : Allen Lane The Penguin Press, 1967. Page 50.

²⁶ Vatcharothai, Koikhwan. **Records on the Construction and Renovation of Vimanmek Palace**. Bangkok : Chonepim Publisher Co., Ltd., 1984. Page 328-336.

However, for significant social events, the adaptation of a communal room to suit various participants was undertaken based on the layout of the room rather than to create certain restrictions on the utilisation of the room by the queen consorts. An example being the planning of the additional exits for visitors in the throne hall of Vimañmek Palace. This primarily resulted in non-occupants being obliged to use the passageways and galleries that were situated adjacent to the main staircase.²⁸

When King Rama V and his consorts walked together from their individual space to the communal room, the visitors could develop positive impressions about their political or social receptions that were being organised in the throne hall, or other communal rooms in the East Section. Once the reception was completed, the occupants could depart from the communal room through the doors that were situated close to their designated seating areas, particularly when the King and his queen consorts were desired not to present themselves physically close to the audience. Nevertheless, if His Majesty utilised the entrances that were provided for the visitors, this could demonstrate the nature of the social reception, as well as the significance of King Rama V's audience, because the environment within the room could influence His Majesty to move close to, or present himself near the visitors.

In order to establish definite social boundaries within communal rooms, the royal family deliberately organised elements, such as furniture and decorative items, in order to control the physical distance between occupants and their visitors. Their responses to the design of interior settings for accommodating various participants is similar to Judy Gahagan's opinions (1984) on social boundaries and interaction

²⁷ Virodthummakoorn, Kittipong. **Lives of Royal Ladies**. Bangkok : Numfoon Publishers Ltd., 1998. Page 47.

Virodthummakoorn, Kittipong. **Customs of the Royal Family**. Bangkok : Numfoon Publishers Ltd., N/A. Page 34-35.

Suksri, Naengnoi. and Freeman, Michael. **Palaces of Bangkok : Royal Residences of the Chakri Dynasty**. Bangkok : Asia Books Co., Ltd., 1996. Page 104, 105, 106 and 108.

²⁸ Refer to Illustration No. 28.

where she has claimed that functional distance is produced by positioning, which affects opportunities for chance contacts.²⁹

It becomes evident that the design of interior spaces in Vimanmek Palace not only influenced King Rama V and his family to utilise the spaces in a Western manner, but also encouraged male government employees to use the communal spaces in a similar manner.³⁰ Taking the functional usage and the location of a drawing room for instance,³¹ this space was situated adjacent to the state-meeting room, and was frequently used by male aristocrats. The room was designed in Western styles by the utilisation of Western furniture such as lounge-suite, tables and cabinets. This interior setting had the attributes that were appropriate for the aristocrats to utilise the room for relaxation during their meeting intervals.

The evidence shows that King Rama V supervised all of official and weekly state-meetings.³² The King was enthusiastic about the use of Western etiquette amongst the male government employees. Accordingly, the utilisation of Western furniture benefited the employees because they were permitted to present themselves at the same level of seating as the King. The arrangement of a round table and chairs in the state-meeting room resulted in a significant influence on the development of the face-to-face interaction between participants. This was similar to discussions made by David Canter (1974) in which he claimed that, the shape of the table and the positions in which people sat, had major implications for the way in which interactions took place.³³ In a similar vein, the adaptation of communal rooms for

²⁹ Gahagan, Judy. **Social Interaction and Its Management**. London and New York : Methuen & Co. Ltd., 1984. Page 37.

³⁰ Vatcharothai, Koikhwan. **Records on the Construction and Renovation of Vimanmek Palace**. Bangkok : Chonepim Publisher Co., Ltd., 1984. Page 15 and 20.

Chandransu, Tongthong, et. al. **Vimanmek Palace**. Bangkok : Bangkok Publisher Ltd., 1995. Page 50.

³¹ Refer to Illustration No. 18.

³² Chandransu, Tongthong, et. al. **Vimanmek Palace**. Bangkok : Bangkok Publisher Ltd., 1995. Page 50.

³³ Canter, David. **Psychology for Architects**. London : Applied Science Publishers Ltd., 1974. Page 118.

the pastimes of King Rama V and his queen consorts, such as writing novels, was also achieved by the utilisation of tables and chairs.

It becomes evident that King Rama V was rather definite on the adaptation and on the utilisation of Western furniture in the communal rooms, particularly the throne hall and the state-meeting room. This was done in order to fulfil both of his social and domestic activities. However, the evidence also suggests that the occupants of Vimanmek Palace were not overwhelmed by Western ideas and practices.³⁴ They recognised the possibility of certain interior spaces that could be adapted in order to benefit their adopted lifestyle, and yet still maintain their traditional beliefs.

³⁴ Chandransu, Tongthong, et. al. **Vimanmek Palace**. Bangkok : Bangkok Publisher Ltd., 1995. Page 56-57 and 60-61.

Vatcharothai, Koikhwan. **Records on the Construction and Renovation of Vimanmek Palace**. Bangkok : Chonepim Publisher Co., Ltd., 1984. Page 137-140, 328 and 330-331.

Western, or not Western?

Architectural Influences :

Victorian and Siamese traditional architecture

Interior Planning Schemes :

Vimanmek Palace was built in the shape of the Roman letter L with its two sections. One section is running westward and the other is running northward, joining at an angle of 90 degree. Each section is approximately 60 metres in length while the width in general is 15 metres. The building with its 31 apartments (rooms) consists of three storeys with the exception of the Octagonal End of the West Section whose additional third floor was used by King Rama V as his private apartments.

Interior Decorations and Finishes :

Mostly Victorian fretwork, woodcarvings and ornamentation. Classical interior finishes are made of timber. These are evident mainly in communal areas, and often overshadowed by Victorian ornamentation

Building Materials :

Golden Teakwood, reinforced-concrete base, bricks, stucco, ceramic tiles and glass. The rest of the structure is made entirely of golden Teakwood

Style of Furniture :

Victorian, traditional style furniture in King Rama V's and his queen consorts' bedrooms and various types of Western decorative objects and artefacts in communal spaces

In 1896, a decision was made by King Rama V to make his first trip to Europe.³⁵ Since colonisation by the French and English had become intense in many parts of the world, the ability for the Siamese royal family and diplomats to perform Western etiquette and rituals, such as dining and socialising in as groups, could help in influencing Western diplomats' sentiments of Siam as a civilised society.³⁶ Yet the practice of adapted rituals in Siam at that time was superficial in terms of accurate comprehension when compared to social situations in which King Rama V was involved in during and after his journey to Europe.³⁷

Inspirations from the West

Evidence clearly shows that during the nine-month journey in Europe, King Rama V was fascinated by Western architecture, particularly in Rome and Florence, where he and his male entourage spent four days and nine days respectively observing the dome structures of great churches.³⁸ However, such structures were never constructed on either the interior or exterior of Vimanmek Palace. The architects used more contemporary turn of the 20th century building features.

There is evidence that King Rama V enjoyed staying in royal European residences that were located in the countryside and had beautiful gardens.³⁹ The King wished to build a residence in a Western style with a garden, which later could benefit the

³⁵ Chun-aol, Sumitra. "Follow King Rama V's Footsteps : 100 Years of His Journey to Europe." **Art and Culture** April 1997 : 101-103 and 127-130.

³⁶ Chun-aol, Sumitra. "Follow King Rama V's Footsteps : 100 Years of His Journey to Europe." **Art and Culture** April 1997 : 127-130.

Virodthummakoom, Kittipong. **Stories from King Rama V's Reign**. Bangkok : Numfoon Publishers Ltd., 1998. Page 7, 19 and 21.

³⁷ Chun-aol, Sumitra. "Follow King Rama V's Footsteps : 100 Years of His Journey to Europe." **Art and Culture** April 1997 : 99 and 127-130.

³⁸ Chun-aol, Sumitra. "Follow King Rama V's Footsteps : 100 Years of His Journey to Europe." **Art and Culture** April 1997 : 101-102.

Bressan, Luigi. "Ercole Manfredi : One of the Greatest Architects of Bangkok". **Muang Boran** April – June 1998 : 60-61.

³⁹ Vatcharothai, Koikhwan. **Records on the Construction and Renovation of Vimanmek Palace**. Bangkok : Chonepim Publisher Co., Ltd., 1984. Page 4.

royal family's health.⁴⁰ The idea that the royal building should be constructed in Western styles was influenced by King Rama V's requirements for interior spaces that could fulfil his concept of domesticity, where each room had its own purpose.

Conforming to King Rama V's Ideas

In response to King Rama V's requirements for a Western style residence, various architectural planning and decorating schemes were brought together. It is evident in the plans that the architects adopted and used Western methods of subdividing interior spaces into different areas.⁴¹ Nevertheless, the evidence of the architects utilising traditional Siamese architecture was mainly apparent in the frequent use of timber panels for the interior walls and windows, as well as for the construction of the ground floor that was elevated slightly above the ground. The utilisation of local building materials, particularly teaks, was similar to the design of traditional Siamese houses,⁴² where the application of teaks became a symbol of wealth and capability of the occupants.

However, King Rama V's ideas of having Vimanmek Palace built principally in Western architectural styles had benefited his family in various ways in terms of their family interactions and domesticity. These included the spatial planning of a playroom situated in the East Section of Vimanmek Palace. This room was meant to be used only by King Rama V's family,⁴³ especially his younger children. This interior space could also be utilised as a communal room for the majority of the

⁴⁰ Vatcharothai, Koikhwan. **Records on the Construction and Renovation of Vimanmek Palace.** Bangkok : Chonepim Publisher Co., Ltd., 1984. Page 4.

⁴¹ Refer to Appendices : Plans of Vimanmek Palace.

⁴² Chumsai Na Aytthaya, Sumet. and Buckminster, Richard. **Naga : Cultural Origins in Siam and the West Pacific.** New York : Oxford University Press, 1988. Page 86-87.

Na Parknum, Nor. **The Planning of Traditional Houses in Siam.** Bangkok : Narnsuttrakarn Publishing Co., Ltd., 1992. Page 7 and 9-11.

⁴³ Chandransu, Tongthong, et. al. **Vimanmek Palace.** Bangkok : Bangkok Publishers Ltd., 1995. Page 25.

female occupants, because there were no specific restrictions applied to the use of the playroom.

In Vimanmek Palace, King Rama V's queen consorts and their personal assistants were permitted to participate in children's activities.⁴⁴ The spatial planning of the playroom enabled it to become a place, where adults and children could exchange conversation as part of their playing process. The function of the playroom and its adjacent interior spaces resulted in immediate spatial relationships between them. These Western designed interior spaces served as areas that were catered for the female occupants, although they were provided with individual rooms in the West Section of Vimanmek Palace.

Victorian Designs : One Solution to Better Spatial Controls

The spatial planning of interior spaces in the East Section of Vimanmek Palace clearly shows that Western architects solved the functional differences between personal and communal spaces by using Western interior structures, such as walls and galleries to separate the interior spaces. Although the evidence suggests that both the queen consorts and their children had the advantage of entering almost every interior space in Vimanmek without specific restrictions,⁴⁵ any direct social interaction with male visitors or palace attendants could have been awkward for both parties. Accordingly, the Western architects solved this problem by adapting Victorian planning schemes, and used them for planning separate spaces that were arranged for men and women, adults and children, visitors and family. In Erving Goffman's terms, specific regions were generally established to ensure that the

⁴⁴ Chandransu, Tongthong, et, al. **Vimanmek Palace**. Bangkok : Bangkok Publishers Ltd., 1995. Page 57-58.

⁴⁵ Vatcharothai, Koikhwan. **Records on the Construction and Renovation of Vimanmek Palace**. Bangkok : Chonepim Publisher Co., Ltd., 1984. Page 15 and 18.

Chandransu, Tongthong, et, al. **Vimanmek Palace**. Bangkok : Bangkok Publishers Ltd., 1995. Page 24-26, 48-50 and 52-54.

royal performances could be maintained for visitors. Erving Goffman (1959) has also pointed out that it is natural to expect that the passage from the front region to the back region will be kept closed to members of the audience or that the entire back region will be kept hidden from them.⁴⁶

Further to the discussion, Delehanty and Sexton (1997) have claimed that in each interior space of middle-class Victorian houses, it was a segregated world.⁴⁷ This arrangement of interior spaces in Victorian houses was mainly influenced by the nature of social etiquette practised during the Victorian period. Nevertheless, most of Victorian social concepts could not be entirely related to the functional nature of interior spaces in Vimanmek Palace, because different usage in relation to the function of each room was evident.

In Victorian houses, most of the rooms were not designed to be orientated towards family usage, although the evidence suggests that every house tended to construct a large playroom under the attic.⁴⁸ The playroom was mainly used by the children, as well as female servants who in this particular circumstance, were considered by the occupants of Victorian houses as observers rather than the playmates of their children. In contrast, the use of the playroom in the East Section of Vimanmek by the children of King Rama V could not be achieved without the help from female consorts. Consequently, the significance of family interaction was influenced by the participation of adults in children's activities. If the playroom were to be used in a Victorian fashion, this could affect the nature of family interaction among the queen consorts (mothers) and their children.

⁴⁶ Goffman, Erving. *The Presentation of Self in Everyday Life*. New York : Doubleday & Company, Inc., 1959. Page 113.

⁴⁷ Delehanty, Randolph. and Sexton, Richard. *In the Victorian Style*. San Francisco : Chronicle Books, 1997. Page 93.

⁴⁸ Barrett, Helena. and Phillips, John. *Suburban Style : The British Home, 1840-1960*. London : Macdonald & Co (Publishers) Ltd., 1987. Page 57-58.

Delehanty, Randolph. and Sexton, Richard. *In the Victorian Style*. San Francisco : Chronicle Books, 1997. Page 73 and 88.

The architects' adaptation of Victorian interior arrangements in Vimanmek Palace helped to strengthen the family relationship rather than to segregate King Rama V and his family members in a manner similar to Victorian social concepts.⁴⁹ Yet in response to traditional Siamese beliefs, the significance of family status and social boundaries for male and female was rather similar to Victorian lifestyles in terms of household etiquette.⁵⁰ The palace-records suggests that there were a number of King Rama V's immature sons living in Vimanmek Palace.⁵¹ These occupants did not receive an eminent recognition when it comes to the discussion of their living and socialising spaces in the palace. Their ability to move from one interior space to another was strictly limited after they reached the age of ten,⁵² considered at that time in Siam to be the age of maturity for males. Even though the planning of interior spaces in Vimanmek Palace was based also on Victorian architecture, it is evident that in terms of spatial arrangements, certain restrictions on the issue of gender, led to an assumption that King Rama V's concepts of domestic lifestyle were basically influenced by traditional beliefs.

Certain restrictions on the issue of gender were defined by King Rama V's mature sons in terms of their interior access within Vimanmek Palace. This resulted in the separation of two prominent spatial environments, the East and the West Sections.

⁴⁹ Delehanty, Randolph. and Sexton, Richard. **In the Victorian Style**. San Francisco : Chronicle Books, 1997. Page 91, 93 and 94-96.

Gorham, Deborah. **The Victorian Girl and the Feminine Ideal**. London : Croom Helm Ltd., 1982. Page 5 and 37-38.

⁵⁰ Delehanty, Randolph. and Sexton, Richard. **In the Victorian Style**. San Francisco : Chronicle Books, 1997. Page 93, 96 and 103.

Gorham, Deborah. **The Victorian Girl and the Feminine Ideal**. London : Croom Helm Ltd., 1982. Page 7 and 9.

⁵¹ Vatcharothai, Koikhwan. **Records on the Construction and Renovation of Vimanmek Palace**. Bangkok : Chonpim Publisher Co., Ltd., 1984. Page 335-336.

Chandransu, Tongthong, et, al. **Vimanmek Palace**. Bangkok : Bangkok Publishers Ltd., 1995. Page 56-58.

⁵² Praynoi, Sor. **Palaces of the Royal Families**. Bangkok : Narnsuttrakarn Publishing Co., Ltd., 1996. Page 5.

Nawigamune, Anake. "Hair Cutting Rite." **Prall Magazine** May 2001 : 212-213.

The method used for demarcating social and personal boundaries could be related to a statement made by Gross and Stone (1973). They pointed out that symbols of reserve identities are often carried into social transactions.⁵³ The interior design of communal spaces in the East Section enabled the mature sons of King Rama V to utilise certain areas, such as the throne hall and a drawing room, to establish their family interaction with their mothers and sisters. They obviously did this without violating King Rama V's traditional beliefs.

In the past, King Rama V's queen consorts were prohibited to establish any form of social interaction with male visitors in the female section of Vimanmek Palace. This particular social-barrier influenced the royal family to become familiar with the function of Western interior planning. This was significant, because the use of the throne hall in the East Section allowed the presence of King Rama V's mature sons in their daily family gatherings.

Family Spaces Versus Social Spaces

In response to traditional Siamese beliefs, the concept of arranging various spatial boundaries for male and female was not so unusual when compared to Western decorum. As during the Victorian period, especially in America, the middle-class Victorian houses illustrated the social subdivision of the sexes and ages in Victorian society. What the Victorian house did was to make the ingrained social distinctions between sexes and ages into spatial divisions.⁵⁴ Again, the influence of this concept was apparent in the architects' adaptation of Victorian row houses in the queen consorts' bedrooms.⁵⁵

⁵³ Birenbaum, Arnold. and Sagarin, Edward. **People in Places : The Sociology of the Familiar.** London : Thomas Nelson and Sons Ltd., 1973. Page 107.

⁵⁴ Delehanty, Randolph. and Sexton, Richard. **In the Victorian Style.** San Francisco : Chronicle Books, 1997. Page 93.

⁵⁵ Refer to Appendices : Plans of Vimanmek Palace.

In the West section, each individual set of rooms on both the ground floor and the first floor was designed with a private staircase for increased convenience. However, such an interior planning was modified in order to suit King Rama V's concept of Western family arrangements. This is evident in the spatial planning of Vimanmek Palace where doors and galleries were arranged in a Western manner. This resulted in an effective interior access of the occupants via the galleries on both floors. If all the doors in the West Section were to be opened simultaneously, this could indeed increase a sense of togetherness, because the West Section was occupied only by the queen consorts and their children. Generally, the nature of Victorian interior layouts had several benefits when compared to the function of traditional open-plan spaces, because individual occupants could achieve social or private living environments depending on their wants, or needs at any given time.

In terms of Western spatial demarcations, it is evident that the use of timber walls, galleries and doors as a means of providing the occupants with individual boundaries enabled them to establish either social, or family interaction. The use of galleries in particular, resulted in the occupants creating definite patterns regarding their interior access. This could also be explained by a fact that the spatial layout of Vimanmek Palace in general was based on group planning of suites. Nevertheless, the influence of Victorian interior arrangements was, to a certain extent, based on a centripetal configuration. Professor Naengnoi Suksri (1996) also recognised the functions of both communal and personal rooms in Vimanmek Palace. She stated that the rooms were like suites.⁵⁶ In response to Western interior planning, it is certain that the significance of the occupants' social and family interactions could either increase, or reduce based on the location of their selected rooms.

⁵⁶ Suksri, Naengnoi. and Freeman, Michael. **Palaces of Bangkok : Royal Residences of the Chakri Dynasty.** Bangkok : Asia Books Co., Ltd., 1996. Page 198.

Erving Goffman observed the function of interior walls, which were used to either reduce, or increase the significance of social and private boundaries in an interior space. Goffman (1973) has also pointed out that walls provide physical limits, but do not necessarily prevent communications from passing through (Goffman, 1963a, 151-152).⁵⁷ The employment of teak walls between the East Section and the West Section was executed in a manner that clearly separated the communal areas from family spaces. This Western planning method could be observed as a metaphoric representation of two distinct social boundaries.

It is obvious that the similarity in the design of Victorian Houses and Vimanmek Palace was in the functional usage of specific interior spaces. In the state-meeting room of Vimanmek for instance,⁵⁸ the Western architects designed this communal room contiguous to the female section without designing a corridor as a means of separation. They simply utilised a door and timber wall to separate the functional differences between the two sections. The relationship between the location of rooms and their functions within this area could have influenced the occupants to develop their own ideas of communal and private spatial boundaries, in a manner similar to Victorian domestic arrangements.

More of Victorian Influences

Victorian concepts and lifestyles influenced the occupants of Vimanmek Palace to use certain rooms for undertaking their family activities. The royal banquet room for instance, was situated in the West Section, and was utilised in accordance with Western etiquette commonly practised during the Victorian era. However, the layout of this room was organised without distinct characteristics of Victorian

⁵⁷ Birenbaum, Arnold. and Sagarin, Edward. **People in Places : The Sociology of the Familiar.** London : Thomas Nelson and Sons Ltd., 1973. Page 109.

⁵⁸ Refer to Illustration No. 2.

Chandransu, Tongthong, et, al. **Vimanmek Palace.** Bangkok : Bangkok Publishers Ltd., 1995. Page 48.

interior planning. In contrast, it was the utilisation of Western furniture that imitated the character of formal Victorian dining rooms. The furniture had the ornamentation that helped to emphasise Victorian styles. The royal banquet room was also designed with more areas for movement. The employment of Victorian furniture in specific areas of the room shows that King Rama V's attitude towards his queen consorts and children was more relaxed and orientated mainly towards domestic arrangements.

It is obvious that the influence of Western ideals, particularly in terms of domestic arrangements, became even more significant through the architects' planning of a library that was situated next to the royal banquet room in the West Section. This grouped interior layout was similar to the design of communal rooms in Victorian houses.⁵⁹ Nevertheless, this planning resulted in rooms having more appropriate functions in terms of family usage. These rooms were not meant to be utilised as a place where King Rama V's personal art collections could be put on display as they often were. This idea was contradictory to Victorian interior decorations, especially the dining rooms, because in Victorian houses, decorative objects were considered to be an important component of the interior space.⁶⁰

However, in response to interior settings, Victorian concepts that the dining room was the central stage, the heart of the theatre, here (where) the family met each evening in genteel conversation,⁶¹ seem to have a significant relationship with the adaptation of Western practices by the occupants of Vimanmek Palace. Therefore,

⁵⁹ Delehanty, Randolph. and Sexton, Richard. **In the Victorian Style**. San Francisco : Chronicle Books, 1997. Page 88, 93 and 114.

Barrett, Helena. and Phillips, John. **Suburban Style : The British Home, 1840-1960**. London : Macdonald & Co (Publishers) Ltd., 1987. Page 58.

⁶⁰ Delehanty, Randolph. and Sexton, Richard. **In the Victorian Style**. San Francisco : Chronicle Books, 1997. Page 86, 110 and 113.

Turner, Brian. **The Australian Terrace Houses**. Sydney : An Angus & Robertson Publication, 1995. Page 37-38.

⁶¹ Delehanty, Randolph. and Sexton, Richard. **In the Victorian Style**. San Francisco : Chronicle Books, 1997. Page 110.

the significance of family spaces in the West Section was influenced by the use of less Victorian ornamentation and Western furniture. Such a design concept seems relevant, because King Rama V wanted his younger children to move within the family rooms with a sense of increased freedom. The function of family rooms in the West Section was primarily influenced by the activity of King Rama V and his queen consorts instead of the volume of the rooms and their design features.

The absence of traditional planing schemes in both the East and the West Sections affected the function of rooms in general, and this influenced the queen consorts to adapt and utilise each room in accordance with their intended use. However, an entire floor area within a single room, particularly in the East Section, had not all been used by the female occupants when they were involved in social or domestic rituals. Even though communal rooms, such as the throne hall and drawing rooms, were generally designed with Western and Victorian styles, the occupants usually divided themselves into different groups due to the nature of their activities. They had different social devices for coping with this multi-use approach. In a similar vein, Gross and Stone (1973) have observed, for example, that when no physical boundaries are present, a group gathered in one section of a room may have developed a common mood, which is bounded by a certain space that defines the limits of their engagement to one another.⁶²

Simple, But Organised

Generally, the function of rooms was influenced mainly by Western architecture. The benefit from the use of simple Western layouts and interior finishes helped the occupants in becoming familiar with the functional nature of each room. In contrast, the presence of interior components, such as niches and exposed ceilings

⁶² Birenbaum, Arnold. and Sagarin, Edward. **People in Places : The Sociology of the Familiar.** London : Thomas Nelson and Sons Ltd., 1973. Page 109.

in traditionally designed spaces, to some extent, resulted in insignificant changes in terms of spatial functions. Therefore, the adaptation of straight lines on interior structures, such as galleries, timber walls, doors and windows, was an eminent feature that could reduce the level of confusion when the occupants were moving from one interior setting to another. Professor Naengnoi Suksri (1996) has also observed, for example, that it may be seen that Vimanmek, although large, is simple in design. The wall panels and windows use the same model, with a longer middle section (glass in the case of the windows) and smaller square panels above and below.⁶³

The adaptation of Western interior planning also resulted in an effective control of access between rooms in the East Section by the occupants and their visitors. This included the use of areas, such as foyers, galleries and staircases. The locations of these shared spaces provided the interior space of Vimanmek Palace with definite and tangible boundaries between the East Section and the West Section. This was another method for helping the queen consorts in becoming more relaxed in terms of social and personal boundaries. In conclusion, the adaptation of Western and Victorian spatial layouts, as well as interior decorations in Vimanmek Palace not only helped to emphasise the importance of the occupants' status, gender and age, but also increased the awareness of King Rama V's queen consorts and their children that their communal and personal spaces were designed based on a more definite functional usage.

⁶³ Suksri, Naengnoi. and Freeman, Michael. **Palaces of Bangkok : Royal Residences of the Chakri Dynasty.** Bangkok : Asia Books Co., Ltd., 1996. Page 198.

The Use of Interior Spaces by the Royal Family

House-form preferences and adaptations reflect personality differences.⁶⁴

This statement is made by Jon Lang (1987), and is relevant to the relationship between King Rama V's concept of domestic arrangements and his personality. In response to interior planning, Vimanmek shows the inclusion of interior spaces that could be utilised for providing comfort when the royal family was performing adapted rituals.⁶⁵ The designs, which reflected Western living environment of King Rama V and his family, were also based on the functional usage of every room.

King Rama V's enthusiasm about domesticity influenced different aspects. One of them was the planning of family spaces, which was based on a centripetal layout. The King's queen consorts undertook different approaches in order to emphasise the significance of their family relationships among the occupants. Their methods were also adapted to increase the importance of their individualities.

The use of Western interior layouts emphasised the significance of personal and group relationships between the two parties, because the interior settings in both the East and the West Sections outlined the exact spatial function of rooms used for social events.⁶⁶ An initial reaction from individuals using provided areas in the communal section could have been affected by the position of galleries and rooms

⁶⁴ Lang, Jon. **Creating Architectural Theory : The Role of the Behavioral Sciences in Environment Design**. New York : Van Nostrand Reinhold Company Limited, 1987. Page 155.

⁶⁵ Chandransu, Tongthong, et, al. **Vimanmek Palace**. Bangkok : Bangkok Publishers Ltd., 1995. Page 24-26.

⁶⁶ Refer to Appendices : Plans of Vimanmek Palace.

Vatcharothai, Koikhwan. **Records on the Construction and Renovation of Vimanmek Palace**. Bangkok : Chonepim Publisher Co., Ltd., 1984. Page 11, 15 and 20.

they were permitted to enter. Moreover, the method used for the conduct of group activities was also influenced by King Rama V's needs in having gathering spaces designed close to the main entrance of the East Section.

Piano Room : First Domain for Social Interactions

In response to spatial utilisation, the influences of Western interior planning also helped in categorising the occupants' household and social activities, because the segregation of their activities could be achieved based on the Western architects' attempts to design more marked-out areas with limited Western functions. Certain interior environments, such as the piano room in the East Section, play particular roles in defining and manipulating the attribute of the occupants' social gatherings through the distinction of interior boundaries and locations.⁶⁷ It is apparent in the plans of Vimanmek Palace that many of the communal rooms in the East Section, including the piano room, are all situated adjacent to the main entrance. Thus, the control of social boundaries could be defined by the occupant who was authorised by the King to manage the suitability of the communal setting on the basis of its certain usage.

Each interior space in Vimanmek Palace had its own function, providing a strong element of ritual in it, such as the piano room, which was utilised principally in a Western fashion, where King Rama V's audience and entourage were permitted to sit on chairs. In terms of the occupants' attitudes towards their social gatherings, the role of each individual was related to the relationships between the physical element in terms of the interior layouts and the arrangement of Western furniture, as well as the occupants themselves. Erving Goffman (1963) has commented that whether an individual is allowed to enter a region, such as a room, or is excluded from it, he will often be required to show some kind of regard for the physical

⁶⁷ Refer to Illustration No. 16.

boundary around it, when there is one.⁶⁸ It is apparent that the planning of more tangible boundaries in the communal spaces of the East Section was an objective for the Western architects of Vimanmek Palace.

The architects attempted to define the occupants' social and family interactions by simply placing timber walls between the interior space in both sections. However, this created individual settings for certain activities rather than bring King Rama V's family together. This planning method did not always help in emphasising the significance of social domestic activities, but seemed to have provided the interior volume with a more limited boundary within each room. This benefited the King and his queen consorts in terms of role distance, because the practice of different activities could have been more difficult to undertake within the same room.

Throne Hall : A Room with Multiple Uses

In order to study the nature of the occupants' activities and their situations, the relationship between the occupants and their selected interior settings should be considered whether the activities were based on either social, domestic, religious or leisure. An example of this was the adaptation of the throne hall situated in the East Section as a temporary bedroom for the King while he was recovering from his illness.⁶⁹ In response to this situation, the King's roles included being both a patient, and King Rama V. This particular circumstance influenced the functional usage of the throne hall, although the adaptation of the room was undertaken to correspond with the characteristic of the throne hall, which appeared to have maintained the same quality, in a manner that was relevant to King Rama V's status and role.

⁶⁸ Goffman, Erving. *Behavior in Public Places : Notes on The Social Organization of Gatherings*. London : Collier-MacMillan Limited, 1963, Page 151.

⁶⁹ Chandransu, Tongthong, et. al. *Vimanmek Palace*. Bangkok : Bangkok Publishers Ltd., 1995, Page 50 and 60-61.

The adjustment of the interior settings in the throne hall enabled King Rama V to perform his role as the chief member of gatherings.⁷⁰ In general terms, personal status and role of an individual often have significant influences on the design of his or her socialising and living environments, this relates to Erving Goffman's opinion (1972) that, typically, a person will become deeply committed only to a role he or she regularly performs.⁷¹ In a similar vein, an interior setting that was arranged for King Rama V's frequent usage must always display the elements that could be related to his personal status and preference. Accordingly, the size of the throne hall was also to illustrate the importance of the room, as well as the status and role of the King.

The adjustment of the throne hall to cater for a traditional hair-cutting ceremony was one of the examples, which showed that specific areas within the room were arranged for a variety of participants, such as monks, occupants and audience of different gender and age groups.⁷² Interestingly, the layouts of Western furniture, particularly chairs, for Siamese participants appears to have followed the semi-circular contours of the throne hall,⁷³ which also resulted in the subdivision of two distinct spatial boundaries for male and female, royal monks and audience.⁷⁴

The seats arranged for the occupants were often situated in the centre, where they could be surrounded by their audience.⁷⁵ This particular style of organising chairs

⁷⁰ Chandransu, Tongthong, et, al. **Vimanmek Palace**. Bangkok : Bangkok Publishers Ltd., 1995. Page 24-26. Page 50.

⁷¹ Goffman, Erving. **Encounters : Two Studies in the Sociology of Interaction**. London : Allen Lane, The Penguin Press, 1972. Page 78.

⁷² Chandransu, Tongthong, et, al. **Vimanmek Palace**. Bangkok : Bangkok Publishers Ltd., 1995. Page 38-41.

Vatcharothai, Koikhwan. **Records on the Construction and Renovation of Vimanmek Palace**. Bangkok : Chonepim Publisher Co., Ltd., 1984. Page 137-140.

⁷³ Refer to Illustration No. 19 and 20.

⁷⁴ Vatcharothai, Koikhwan. **Records on the Construction and Renovation of Vimanmek Palace**. Bangkok : Chonepim Publisher Co., Ltd., 1984. Page 137-140 and 328-336.

⁷⁵ Vatcharothai, Koikhwan. **Records on the Construction and Renovation of Vimanmek Palace**. Bangkok : Chonepim Publisher Co., Ltd., 1984. Page 138-140 and 335-336.

illustrated that the architects were aware of the importance of traditional designs by never combining the areas, which were meant to be used by male and female participants together. The layouts became a means of enabling the royal family to utilise the throne hall as groups. This also helped to emphasise the significance of their traditional beliefs, because it was essential to provide separate areas for male and female. Therefore, changes in the functional usage of the throne hall could be made upon the decisions of King Rama V and his family.

The modification of communal spaces in the East Section from a traditional open-plan configuration, such as the throne hall, was to maintain the significance of the occupants' adapted Western lifestyle. One interesting area of Western adaptations was concerned with the response of the occupants and their visitors on the interior environment, because such communal spaces had temporarily been transformed to accommodate participants of various backgrounds and cultures. In terms of spatial environment, Judy Gahagan (1984) has made a claim in which she stated that very often the environment can be manipulated to mask the true definition of the situation.⁷⁶

The adjustment of the throne hall also had to accommodate its use as an area for religious rituals and family ceremonies, such as the hair-cutting rite, where most of the participants were the royal family and aristocrats who were familiar with the rituals.⁷⁷ If participants of a social situation were conscious of the nature of the rituals they wished to perform, their enthusiasm about the location of the room and its size seem to have significant influences on the pattern of that particular ritual. In a similar vein, C.M. Deasy (1985) observed that, the human tendency to form groups suggests the need for places where groups can form.⁷⁸ The size of the

⁷⁶ Gahagan, Judy. *Social Interaction and Its Management*. London and New York : Methuen & Co. Ltd., 1984. Page 43.

⁷⁷ Vacharothai, Koikwan. *Records on the Construction and Renovation of Vimanmek Palace*. Bangkok : Chonepim Publisher Co., Ltd., 1984. Page 137-140, 329, 330-331 and 335-336.

communal spaces in the East Section influenced the way in which the occupants planned different seating areas to cater for various status, gender and age-groups. This allowed the occupants to use the communal spaces more effectively, and still not violate their traditional beliefs.

Furniture Defines Space

However, in response to spatial arrangements, it is possible for a communal room to have its physical characteristic contrary to the nature of social rituals. Thus, the adaptation of a room by the use of Western furniture and necessary utensils could emphasise the importance of the rituals. The presence of Western furniture within the room reflected not only social structures of the occupants, but also resulted in definite boundaries of their gathering area, as well as to prevent other participants from intruding into the areas beyond the furniture provided for those participants with higher status.⁷⁹ This was evident in the arrangement of chairs for King Rama V and his queen consorts in the throne hall, because the overall volume of the room was partially demarcated by these objects.

In the throne hall, four Western armchairs were used in accordance with the status of the possessors.⁸⁰ This method of expressing the occupants' social stratification also helped in demonstrating the influence of Western etiquette adopted by King Rama V, because in Vimanmek, male entourage could either present themselves sitting on chairs, or formally stand as a group. This arrangement of Western chairs shows that the emphasis on the occupants' status could either decrease or increase simply by the placement of objects. Accordingly, the use of Western furniture was

⁷⁸ Deasy, C.M. and Lasswell, Thomas E., Ph.D. **Designing Places for People : A Handbook on Human Behavior for Architects, Designers and Facility Managers**. New York : Watson-Guptill Publications, 1985. Page 20.

⁷⁹ Refer to Illustration No. 19.

⁸⁰ Suwannaprecha, Vichit. **Historical Buildings**. Bangkok : Arksarapipat Co., Ltd., N/A. Page 33.

popular among the occupants and their visitors when there were significant social and cultural events.

It seems obvious that the architects' approaches on the interior planning of the throne hall gave the royal family freedom to temporarily adjust the room to cater for their social and religious rituals. In response to these lifestyle changes, it could be said that the adaptation of a room to suit cultural and social rituals was related to Jon Lang's comment (1987) in which he said that the built environment always exists within a culture and is part of it.⁸¹ In Vimanmek Palace, the idea of having communal spaces planned next to one another suggests that King Rama V wanted to maintain the importance of specific household traditional activities, which were commonly practised by Siamese laymen.

In the past, Siamese traditional houses were designed with a large open platform, it was generally used for both informal and formal social gatherings and rituals.⁸² The function of open-plan spaces was suitable for group activities. Within such an area, a feeling of spaciousness could be developed with a sense of closeness when the occupants were using the same space. However, an idea of designing shared and private spaces within the palace showed clearly the abandonment in the utilisation of traditional planning schemes.

In contrast to the above statements, the use of interior walls in Vimanmek Palace helped in verifying the quality of social events held within the rooms. An example was the use of the state-meeting room located in the East Section to accommodate male and female participants, as well as different social events, such as the state-

⁸¹ Lang, Jon. *Creating Architectural Theory : The Role of the Behavioral Sciences in Environment Design*. New York : Van Nostrand Reinhold Company Limited, 1987. Page 98.

⁸² Chumsai Na Aytthaya, Somet, and Buckminster, Richard. *Naga : Cultural Origins in Siam and the West Pacific*. New York : Oxford University Press, 1988. Page 87 and 102-103.

Na Parknum, Nor. *The Planning of Traditional Houses in Siam*. Bangkok : Narnsutrakarn Publishing Co., Ltd., 1992. Page 9 and 10.

meeting where it was attended only by male participants,⁸³ whereas the practice of daily household activities were reserved only for King Rama V's queen consorts. Even though the architects of Vimanmek Palace emphasised the functional nature of each room by utilising interior walls and Western layouts, the idea of providing the interior spaces that could be used for organising social and family gatherings, in a manner similar to Siamese traditional houses was somehow evident.

Particular environmental components, such as the shape of communal rooms and Western furniture, helped in creating an appropriate setting for a selected activity. In response to this design, an example of this was the placement of a round table and chairs in the state-meeting room. This clearly affected access areas within the room. In terms of spatial availability, an interior setting in the state-meeting room of the East Section showed the evidence of Western furniture arranged in a formal fashion and functioned as a means of verifying the status of King Rama V and his audience. Such an arrangement of furniture is related to a statement made by C. M. Deasy (1985) when he suggested that when people allocate space, furnishings, and equipment, they are at the same time allocating status.⁸⁴ It seems obvious that the King's social environment in general was structured through his social roles, and this was also influenced by the obligation that he had to fulfil during the meeting with his audience.

However, the physical and functional nature of a room alone could not often help in verifying the role of each occupant in Vimanmek Palace. It is obvious that the utilisation of Western furniture and instruments, such as thrones, meeting tables and pianos, normally helped to emphasise the roles that had to be performed by

⁸³ Chandransu, Tongthong, et. al. **Vimanmek Palace**. Bangkok : Bangkok Publishers Ltd., 1995. Page 50.

Vatcharothai, Koikhwan. **Records on the Construction and Renovation of Vimanmek Palace**. Bangkok : Chonepim Publisher Co., Ltd., 1984. Page 15 and 20.

⁸⁴ Deasy, C.M. and Lasswell, Thomas E., Ph.D. **Designing Places for People : A Handbook on Human Behavior for Architects, Designers and Facility Managers**. New York : Watson-Guptill Publications, 1985. Page 10.

the occupants of certain gender and ages. In behavioural terms, Judy Gahagan (1975) has pointed out that in many settings people have *parts* or '*roles*', which they perform, which have appropriate behaviour attached to them.⁸⁵ Consequently, the adjustment of the state-meeting room to be utilised as an area where the consorts could share the room and undertake their pastimes as groups, such as playing traditional musical instruments, sewing and arranging flowers, was significant in terms of group behaviours.

The attribute of interior settings in the throne hall and the state-meeting room of Vimanmek Palace resulted in different spatial effects. A more direct repercussion of these differences occurred from the placement of shared-corridors in the East Section. This gave interior spaces in the East Section definite and tangible access routes for visitors. This method also influenced King Rama V and his consorts to recognise, as well as to ensure that the nature of their activity had an appropriate relationship to the interior space they wished to use. The occupants' responses to the utilisation of communal spaces in the East Section were more influential than the Western architects' designing of such communal spaces, because the lifestyle and the activity of the King and his consorts could either help in maintaining or changing the characteristic of the space.

Access Routes Define Boundaries

The nature of social behaviours and status of individuals are both important to the design of interior settings that were generally provided for visitors. This relates to David Canter's opinions (1974) on the relationship between buildings and their users, Canter has commented that age, sex and social class, cannot be dismissed when considering people's reactions to buildings because it is almost certain that

⁸⁵ Gahagan, Judy. *Interpersonal and Group Behavior*. London : Methuen & Co. Ltd., 1975. Page 15.

in the great majority of cases these variables will reveal significant differences in reactions.⁸⁶

However, in terms of spatial planning, it was not only the arrangement of interior settings that helped in either increasing or reducing social interactions among the individuals, but also the proportion of rooms and the position of corridors and doors. Such attributes resulted in different functional usage, either by permitting the individuals to, or preventing them from, utilising the rooms in a traditional or Western fashion.

Certain rooms in the palace were designed in a manner that helped to describe the social relationship between the occupants and their visitors, such as the repetitive placement of interior doors in the communal rooms, especially the throne hall and the state-meeting room.⁸⁷ The doors were used in relation to the occupants' social and household events. As previously mentioned, doors that were situated near the female section limited an immediate access of male entourage and visitors into the inner galleries. Only King Rama V and his queen consorts utilised these galleries when they were moving from their personal rooms to the communal spaces in the East Section.

If the attribute of doors that could lead visitors directly from the communal rooms to the main staircase and entrances was a metaphoric representation of the nature of the events, the architects' decision to plan the doors in such a manner could be observed as an effective way for the occupants achieving the spatial environment they wished to create. Likewise, this was benefited from the placement of doors in a manner that could enable the occupants to recognise the functional nature of a space in regards to the interior layout and the overall space-volume. This method

⁸⁶ Canter, David. **Psychology for Architects**. London : Applied Science Publishers Ltd., 1974. Page 98.

⁸⁷ Refer to Illustration No. 2 and 20.

of designing a space could also be seen in the planning of each sleeping unit in the female section, where the utilisation of interior walls and doors had enabled the owners of each unit to keep the room to themselves, and to use it in a manner that was relevant to their personality and needs.

In a similar vein, King Rama V was able to adjust his personal apartment that was located on the second floor of the Octagonal Section to support the significance of his adapted Western lifestyle and rituals. However, the spatial organisation of his personal spaces decreased the King's relationships with his consorts, because the apartment was designed with designated areas that were appropriate for only one occupant.⁸⁸ This terminated the utilisation of the areas in the King's apartment by other occupants of Vimanmek Palace. The King's personal spaces were designed in a way that clearly demonstrated the needs for areas that could increase a sense of individualism.

Personal Spaces : Individual Settings

King Rama V initially wanted to have a more private interior environment within Vimanmek Palace.⁸⁹ However, the King was also obliged to provide appropriate communal areas for diplomatic and social receptions. As previously mentioned, the differences in King Rama V's social and domestic lifestyles had alternatively led to the inclusion of family rooms in the West Section. In addition, an example of this was the use of the royal banquet room in the West Section, where the King could individually travel from his apartment to the room, meet his spouses and children, and return in a similar manner once their activity was completed.

⁸⁸ Chandransu, Tongthong, et. al. **Vimanmek Palace**. Bangkok : Bangkok Publishers Ltd., 1995. Page 82.

Vatcharothai, Koikhwan. **Records on the Construction and Renovation of Vimanmek Palace**. Bangkok : Chonepim Publisher Co., Ltd., 1984. Page 11 and 14.

⁸⁹ Chandransu, Tongthong, et. al. **Vimanmek Palace**. Bangkok : Bangkok Publishers Ltd., 1995. Page 24-26.

It could be said that the occupants of Vimanmek were aware of the significance in keeping their personal and shared spaces in the West Section well secluded from their visitors. The use of personal spaces could refer to the importance of aesthetic values and the planning of front and back regions. In the library and royal banquet room for instance, the distinction between the distance of furniture and decorative items, as well as the area for movements, illustrated that these personal spaces were designed for specific usage and suitable for King Rama V's children. These relationships also helped to emphasise the significance of aesthetic settings; this could be seen in the placement of the King's collectable and artefacts. In order to create an interior setting that could be used by the majority of occupants of a large family, Judy Gahagan (1984) has claimed that people manipulate their domestic environments both for aesthetic effects and to enhance their status, and that this may have benefits for their encounters and relationship with others.⁹⁰

In terms of domestic environments, it seems obvious that once an interior space in Vimanmek Palace had been designed for specific usage, and was used by selected participants, the nature of that particular interior environment would have its own characteristics in terms of shared and personal boundaries. This also affected the functional relationship between rooms situated close to it. Lorenz Konrad (1966) has made a claim in which he pointed out that the way by which information on the environment can be fed into the organic system is the interaction between the individual and its surroundings.⁹¹ In response to this statement perhaps, there was a method of adaptations involved when the occupants of Vimanmek Palace were occupying their individual units.

⁹⁰ Gahagan, Judy. **Social Interaction and Its Management**. London and New York : Methuen & Co. Ltd., 1984. Page 46.

⁹¹ Lorenz, Konrad. **Evolution and Modification of Behavior**. London EC4 : Methuen & Co. Ltd., 1966. Page 9.

Personal Spaces : Distinct Spatial Arrangements

There was a close connection between the design of individual spaces in the West Section and personal behaviours of the owners of the space. The effects of these similarities could be observed in the utilisation of furniture and personal utensils in some of the queen consorts' bedrooms. Likewise, an example was the presence of traditionally designed furniture, such as four poster beds, dressing tables and tables, in the bedrooms of the Pink Apartment.⁹² The application of local carved objects within these personal settings dominated the use of Western furniture.⁹³ However, the evidence of Victorian interior finishes in these personal spaces still reflected King Rama V's intentions to adapt, and to some extent, imitate Western interior environments.

In terms of spatial demarcations in the Pink Apartment, four individual bedrooms were designed to be used as a private quarters for H.H. Princess Consort Saisavali Pirom and her daughters.⁹⁴ In order to distinguish the function of the bedrooms in the Pink Apartment, the nature of rooms also had a significant effect on the use of furniture and decorative components, such as colours and motifs. Their bedrooms were painted in soft pink, and were designed with more ornate Victorian interior finishes, especially when compared to the communal spaces. It is evident that the use of specific decorative elements in the personal spaces helped in supporting the owners' perceptions of how their rooms should look. This idea is also influenced by the issues of comfort and personal satisfactions in the design of their settings. Therefore, the spatial arrangement of the Princess's and her daughters' apartment resulted in similar functions of rooms, this ensured that they could undertake their daily domestic activities only among their own family members. The style of such

⁹² Refer to Illustration No. 24.

⁹³ Refer to Illustration No. 22, 23 and 24.

⁹⁴ Suksri, Naengnoi, and Freeman, Michael. *Palaces of Bangkok : Royal Residences of the Chakri Dynasty*. Bangkok : Asia Books Co., Ltd., 1996. Page 137.

settings illustrated the lifestyle of the owners in terms of their boundaries, because only occupants of certain gender and age groups were permitted to enter.

The architects adapted a contiguous interior layout in the Pink Apartment in order to represent a style that could help the occupants in differentiating the function of their grouped spaces. Again, the occupants of this apartment could also perform their pastimes more effectively, depending on the limitation made on the function and the available boundaries within the rooms. In response to such conditions, the interaction among the female occupants during their group activities would affect the quality of their roles in domestic arrangements.

More Evidence of Spatial Boundaries

The use of other interior compositions, such as staircases in the West Section, also influenced the significance of social interaction and privacy among the occupants. An example was the construction of an additional staircase, which could lead the female occupants and their assistants directly to the playroom in the East Section. As previously mentioned, the benefit of this particular staircase was to prevent a direct social interaction between male visitors and the occupants.⁹⁵ This transition of interior spaces could either increase or reduce the importance of privacy within these communal areas. However, the attribute of different spatial boundaries was to give the female occupants an increased sense of privacy when they were using the playroom. This could also help in stopping male visitors from observing their group-activities.

Also, in terms of spatial boundaries, it is evident that the effective use of interior components, such as timber walls, staircases and corridors to demarcate different areas within both the East Section and the West Section, resulted in the occupants

⁹⁵ Refer to Appendices : Plans of Vimanmek Palace.

organising furniture and decorative objects in one particular area within a single space. The presence of objects in general could either help to emphasise or reduce the functional significance of an interior space depending on the harmonious (or otherwise) relationship between the two.

The presence of musical instruments and personal possessions, such as pianos and thrones, helped to provide a room with a function suitable for the rituals, because the relationships between occupants, furniture and spatial boundaries were crucial in terms of shared settings. This is related to Edmund Leach's statement (1976) in which he claimed that sleeping, washing, cooking, eating, working ... are not only socially determined activities, which take place at different times in a predictable order, they are activities performed in different locations, which are related to each other in predictable sets.⁹⁶

Again, in order to reiterate the connection between activities and the settings, the location of interior spaces in Vimanmek Palace was also an important influence in terms of spatial usage. Even though King Rama V was obliged to utilise particular communal rooms in the East Section daily for meeting his audience,⁹⁷ the location of his personal spaces, such as the royal banquet room, library and apartment in the West Section, helped to elucidate the hypothesis that King Rama V's attitudes towards the pattern of domestic arrangements and his family was more organised and ordered.

In conclusion, it is apparent in the plans of Vimanmek Palace that each interior space had its functional relationship similar to the rooms situated contiguous to

⁹⁶ Leach, Edmund. *Culture and Communication : The Logic by which Symbols are Connected*. Cambridge : Cambridge University Press, 1976. Page 52.

⁹⁷ Chandransu, Tongthong, et. al. *Vimanmek Palace*. Bangkok : Bangkok Publishers Ltd., 1995. Page 48 and 50.

Virodthummakoorn, Kittipong. *Lives in Bangkokunprom Palace*. Bangkok : Numfoon Publishers Ltd., 1998. Page 64.

them. The spatial distinction between the communal rooms in the East Section and the personal spaces in the West Section of the palace was generally based on, and influenced by, the nature of King Rama V's and his family's cultural, social and daily household activities. In turn, these activities were also based on Western ideas and practices, as well as Siamese traditional beliefs.

Illustrations

Chapter 4

Vimanmek Palace



Illustration No. 1 : This study is in a traditional house “Ruen Ton”, which is situated across the pond and opposite Vimanmek Palace. The spatial arrangement of this house was in a traditional open-plan space. King Rama V adapted this interior space by using a Western chair and desk, and utilised it as one of his personal study areas. The King would have used this particular space for writing his journals, about the trips he took around certain parts of Thailand, rather than utilising it as a place for writing his novels and plays. One of the reasons was that these traditionally designed spaces were used to cater for King Rama V’s friends whom he met during the trips. Therefore, this house gave the King and his visitors a rather relax atmosphere, this enabled them to use the interiors in an informal manner when compared to the function of spaces in Vimanmek Palace.

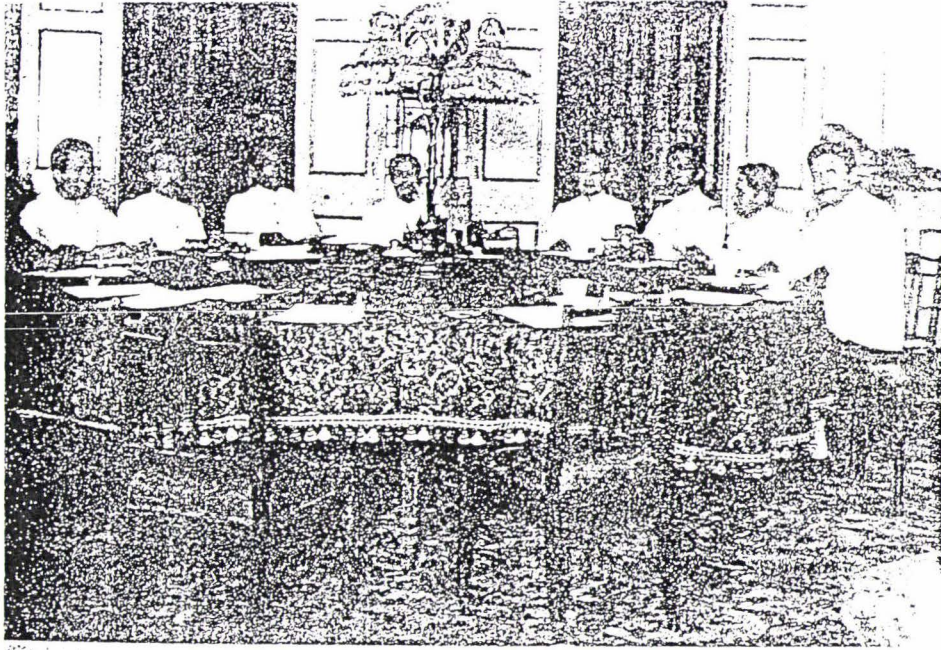


Illustration No. 2 : The design of the state-meeting room was principally in Western styles. A round table is assumed to have been organised in the centre of the space. During King Rama V's reign, he permitted certain government employees to sit on chairs, at the same level as the King. The picture shows that the King's chair was located in a prominent position when compared to his assistants. This particular layout of chairs and table is also very common in significant business organisations. Again, this helps in explaining that the King adopted Western etiquette that was common in political events. This also helped Siamese noblemen in becoming familiar with the way they should carry themselves in proper Western social manners.

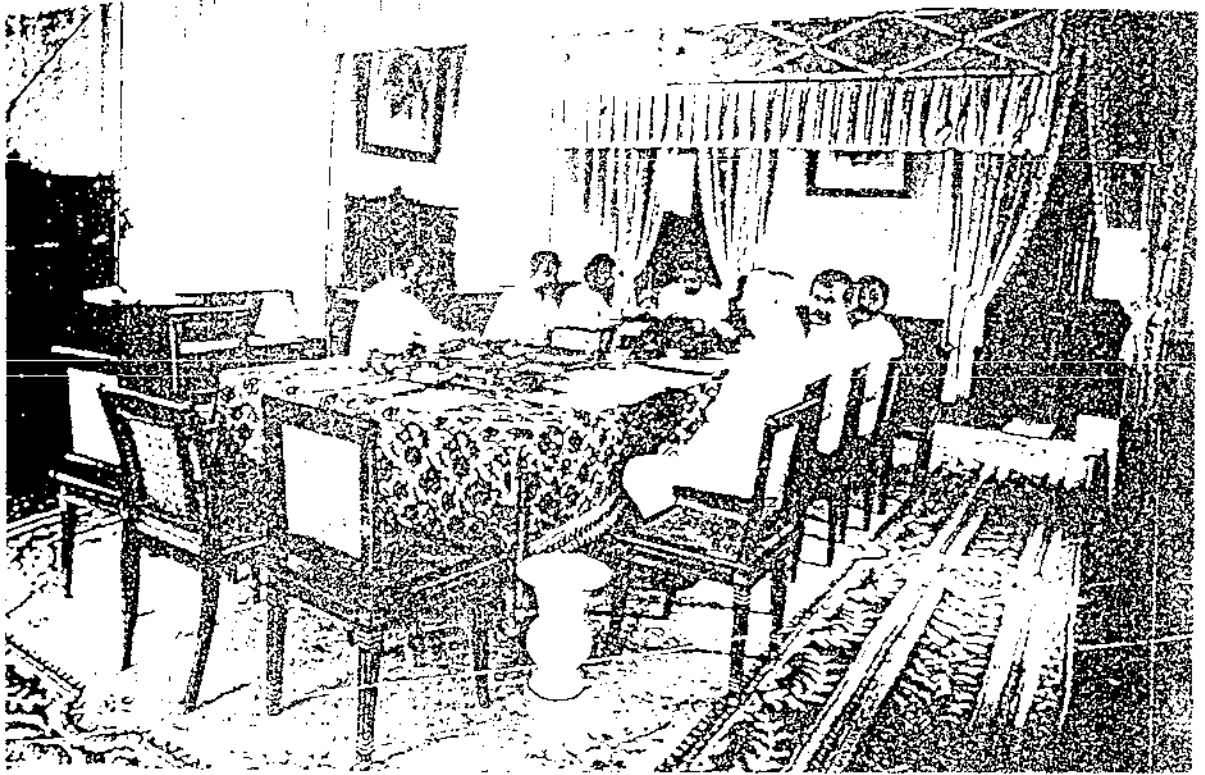


Illustration No. 3 : King Rama V made his first trip to Europe in 1887. In order for the King and his male entourage to make official visits in many parts of Western European countries, the duration of the trip was approximately nine months. Before the King's trip, there were discussions on who would be acting as Head of State while the King was in Europe. Male noblemen advised the King of the possibility of selecting a person who was close to him, and was able to *similarly comprehend the significance of social and political matters as the King's*. Thus, Queen Saowabha was selected as Head of State. The picture shows Queen Saowabha conducting a state meeting in a Western manner, while standing in for King Rama V as Head of State. Note that the interior space was designed purely in a Western fashion, and Siamese and Western noblemen were permitted to share the same table as the Queen. The pictured interior space was in one of the buildings in the Royal Compound. This helps in explaining that King Rama V's family was able to utilise Western interior spaces and furniture early before they moved into Vimanmek Palace. The Queen's ability to interact and use formal Western etiquette would have been one of the reasons that allowed her to have inputs in the arrangement of interior spaces in the female section of Vimanmek Palace.

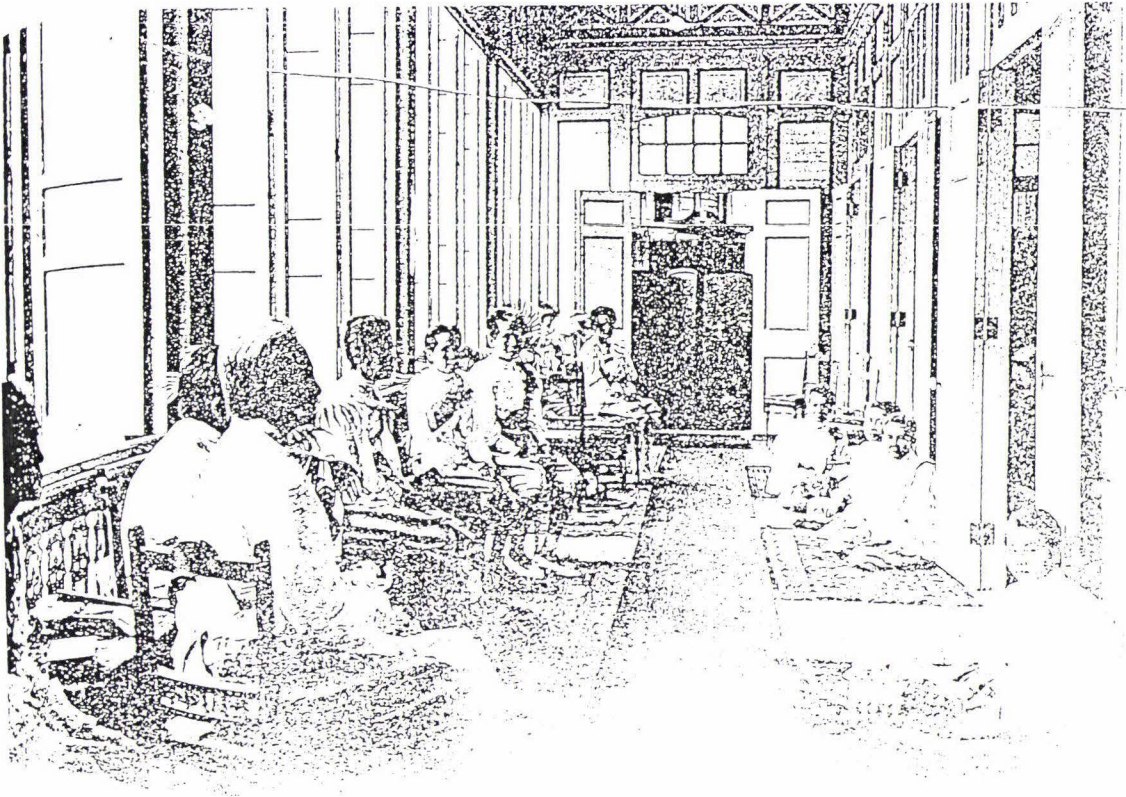


Illustration No. 5 : These female participants were attending the completion ceremony King Rama V's Vimanmek Palace. The picture shows that residents with higher status are permitted to sit on chairs whereas their attendants were obliged to sit on the floor in traditional fashion. It is evident that elderly residents were able to use Western furniture while they were attending the ceremony.



Illustration No. 6 : The picture shows Princess Nipanoppadon arranging flowers. The Princess was one of King Rama V's daughters who lived in Vimanmek during her father's reign. There was no evidence showing, which room in the palace she was utilising for such an activity. However, the design of the room, particularly the wooden rework, which is evident in the background, helped in verifying that the interior space he was using, was on the ground floor of the communal section, adjacent to the female section. This room is situated below the state-meeting room. This also helped in explaining that the female residents were able to adjust almost every interior space evident in Vimanmek for undertaking their activities individually, or as a group.



Illustration No. 7 (Above Left and Right) : Many researchers have suggested that the two pictures shown above clearly depict how the female residents of Vimanmek Palace dealt with their daily lifestyle. The rooms, which these two princesses were utilising for sewing, could have been the same space that was located in the communal section and below the state-meeting room. Both the residents were undertaking the same activity, however, the interior space was adapted and used in a different manner. The princess on the right utilised the room mainly in a Western fashion, whereas the princess on the left adjusted the space and used it purely in a traditional style by sitting on the floor in an open-plan space. It could be said that both residents were able to use the space in different ways, this also depended on their attitudes towards the nature of activities, such as sewing and embroidery. These could be undertaken within both traditionally and Western designed interior spaces.



Illustration No. 8 : This photograph is taken in traditionally designed houses situated across the pond and opposite Vimanmek. King Rama V's daughters were encouraged to study a variety of subjects. They were permitted to participate in their father's pastimes, such as writing novels and reading Western books. This photograph would have been taken as part of their pastimes. However, it shows that they were able to store books and used them in a Western fashion. Their lifestyle was very different from the past, because they were able to utilise facilities, such as a study and library, without their father's supervision.



Illustration No. 9 : Whenever Buddhist ceremonies were arranged in Vimanmek Palace, selected galleries were adapted and used as areas for royal monks to sit as a group and have lunch. The space in the photograph shows one of the galleries on the ground floor in the Octagonal Section. The interior space apparent behind the monks would have been utilised as an area for them to perform traditional rites before they were invited to sit in the gallery. This particular adaptation of space helped in verifying that the functional significance of the corridors in the palace was more than just a means of access, but also as a place for accommodating certain participants. The picture shows that there was enough space for the royal family to sit in front of the monks when they offered the food.

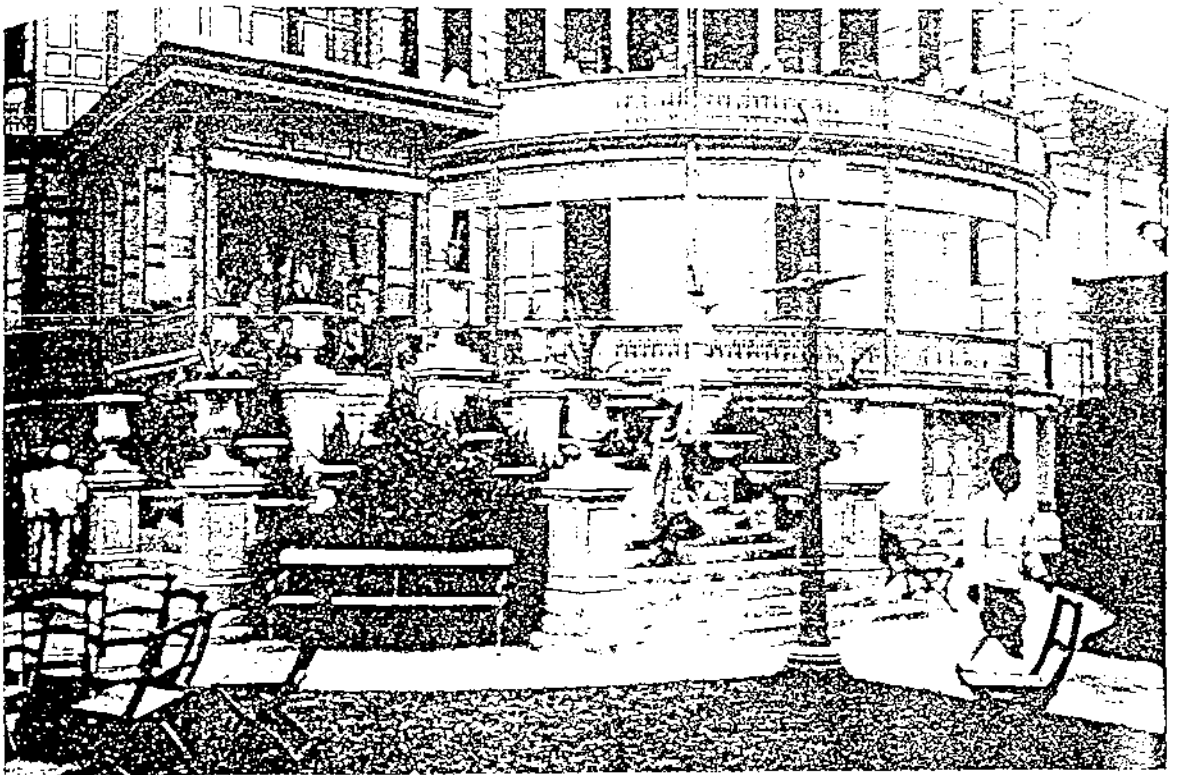
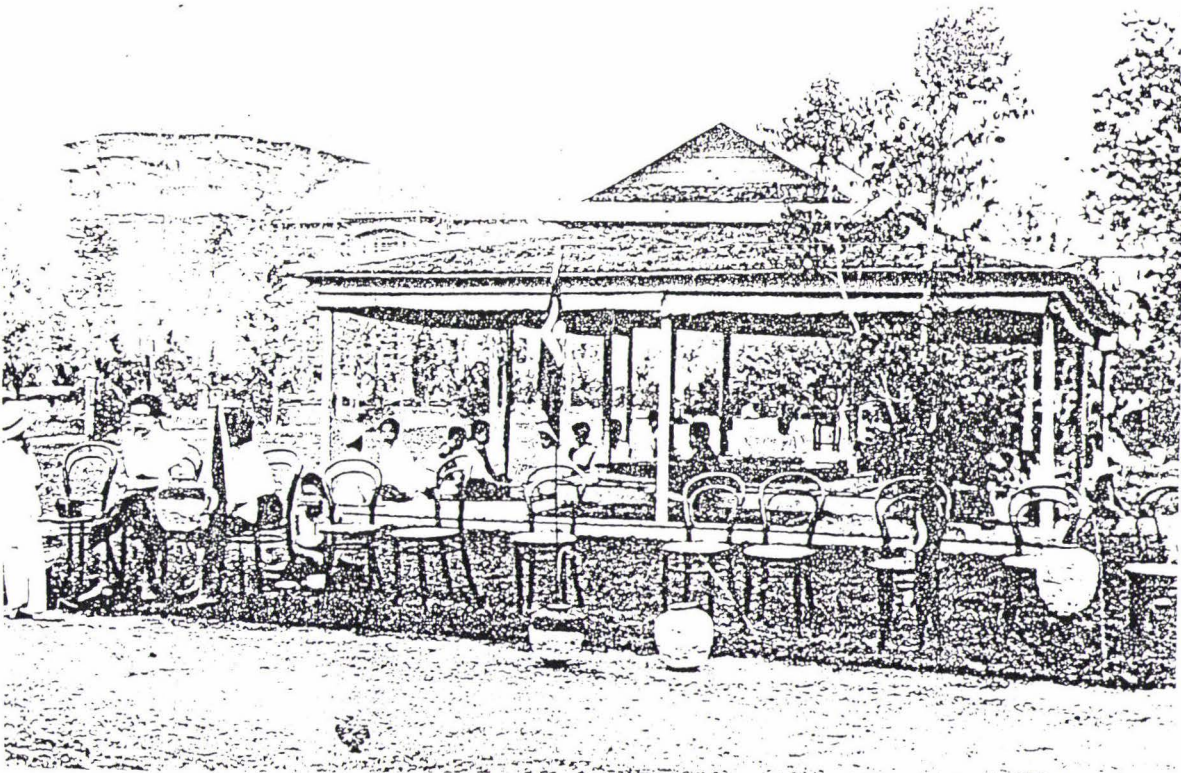


Illustration No. 10 : This photograph was taken after a Buddhist ceremony. In the top of the picture, male participants were standing in the gallery that was usually used by visitors. Around the main entrance, Western chairs are presumed to have been utilised by participants with lower rankings. Again, it could be said that during King Rama V's reign, the residents and government employees were seriously involved in Western ideas. These allowed them to organise Buddhist and cultural events by using chairs to suit participants with certain status.



ustration No. 11 : Chairs were always used in social and cultural events. The pictured event is presumed to have been organised only for King Rama V's family. This helped in plaining that the interaction among family members was in a Western manner.

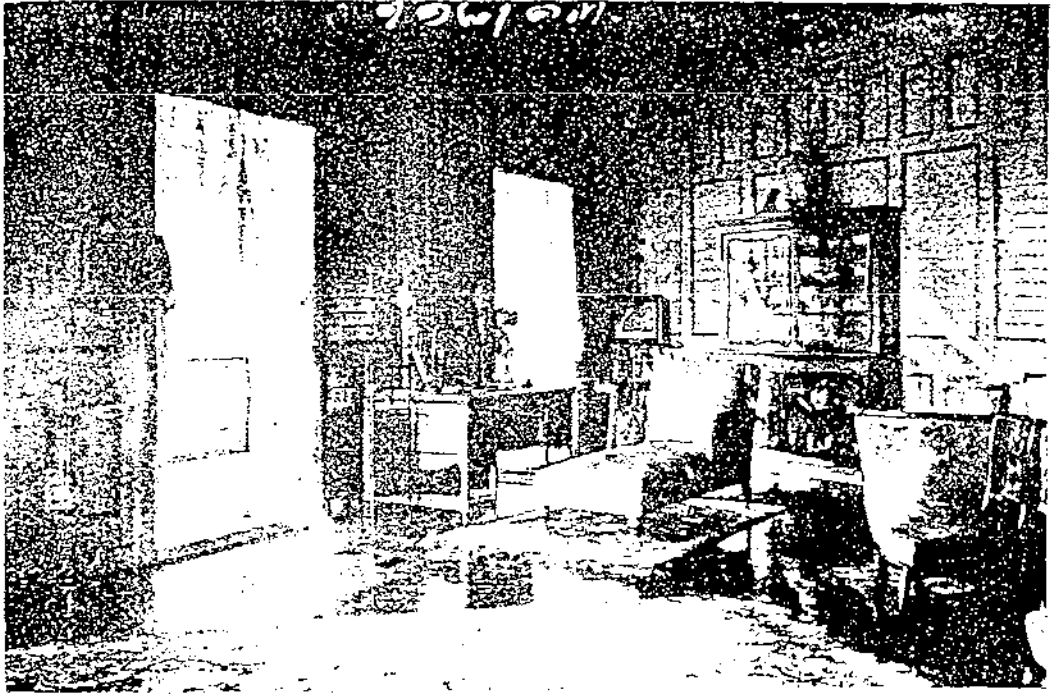


Illustration No. 12 : Another interior space, which was designed specifically for King Rama V. It is on the top floor of the Octagonal Section. This particular room was the King's personal study and was situated next to his bedroom. Note that a desk is located next to Victorian couches and cabinet. On this floor, the King preferred to use these spaces individually, because the evidence shows that when he wanted his spouses to participate in his pastimes, the throne hall or a sitting area located below this study, were often used by the residents.

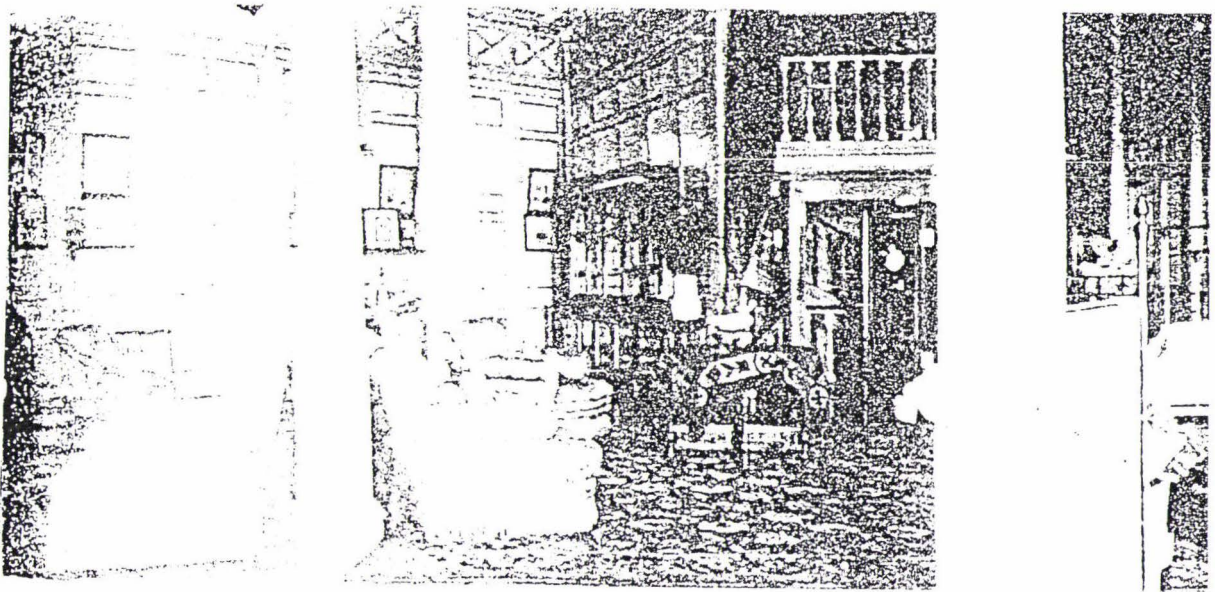


Illustration No. 13 : This sitting room was on the second floor of the Octagonal Section. In the picture, the space was organised in a Western fashion. Armchairs were placed in a way that could enable the King and his family to interact mainly in a Western style, because furniture seems to have dominated the overall floor space within the room. Thus, it would have been difficult for the residents to use the interior in a traditional way. The selection of Western furniture, such as armchairs and Victorian cabinets, helped in giving the area a richness of quality.



Illustration No. 14 : This room is presumed to have been utilised by the residents and visitors. It is located on the ground floor in the East Section and below the state-meeting room. Western items and furniture seem to be used mainly for aesthetic purposes. These decorative articles and artefacts are assumed to have been purchased by the King while he was visiting Europe in 1897 and 1906-1907. Thus, the purpose of this room was for the King to collect his items. Yet the evidence shows that female residents occasionally used the room for their pastimes, such as arranging flowers, because the nature of these activities did not require them to rearrange the position of furniture within the room.



Illustration No. 15 : The throne hall was once used as the King's bedroom while he was recuperating from his illness. However, when the room was used for welcoming visitors, it was arranged in a manner similar to the present day designs. The picture shows that a certain part of the hall was organised for Buddhist platforms and images. This area is not included in the arrangement of the throne hall at present. This helps in explaining that King Rama V was enthusiastic about giving the room an increased sense of spiritual environment. This particular planning would have been beneficial for Siamese visitors with a strong Buddhist background to pay respect to Buddhist images before and after they used the room. Moreover, it would have been beneficial for the residents, especially when they were organising traditional rituals, such as a hair cutting ceremony.



Illustration No. 16 : The Piano Room is in a prominent position, because it is situated adjacent to the main entrance and below the throne hall. This room was utilised as a socialising domain by both visitors and residents due to the fact that it had been placed next to the entrances. The architects' demarcation of this room enabled the residents to control the access of visitors. The arrangement of Western furniture helped to either increase or reduce the number of participants, because chairs could be organised by following the contour of the room (as seen in the picture), or as a group around the piano.



Illustration No. 17 (Top) : This sitting room is on the second floor in an Octagonal Section of Vimanmek Palace. The arrangement of Western furniture and decorative items shows that the King utilised his communal spaces in a Western manner. This space in particular, would have been utilised as an area, where the king and his family interacted, because the space was in the king's private section and located adjacent to the queen consorts' bedrooms.

Illustration No. 18 (Above) : The significance of this sitting room was to function as an area, where male government employees could relax and interact, presumably before and after the state meetings, because the room was situated adjacent to the meeting room and in the East Section of the palace. Western furniture was utilised in the room, this could help these noblemen become familiar with Western etiquette, especially during political events.

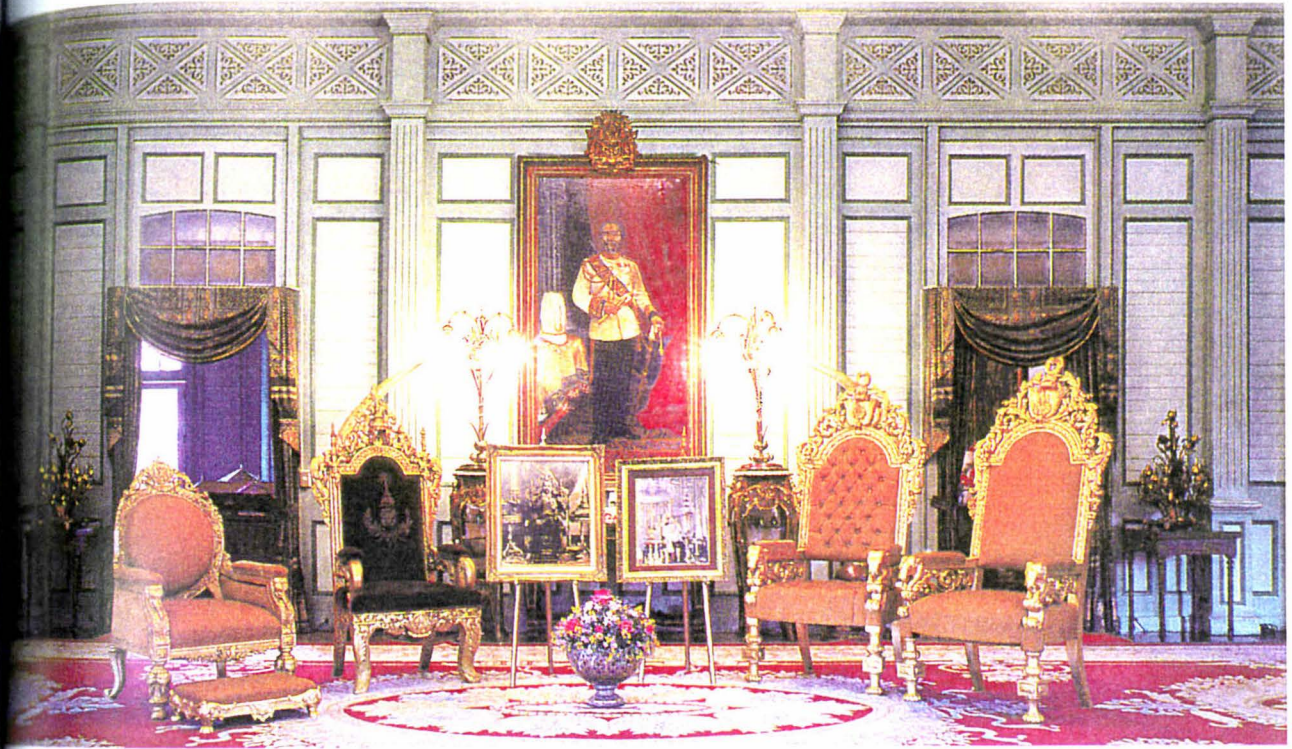


Illustration No. 19 : King Rama V's throne hall. Western chairs are arranged in a prominent position. The gathering area followed the contour of the room, which gave the overall space a sense of togetherness. This also helped to emphasise the importance of the King's and his queen consorts' sitting areas.

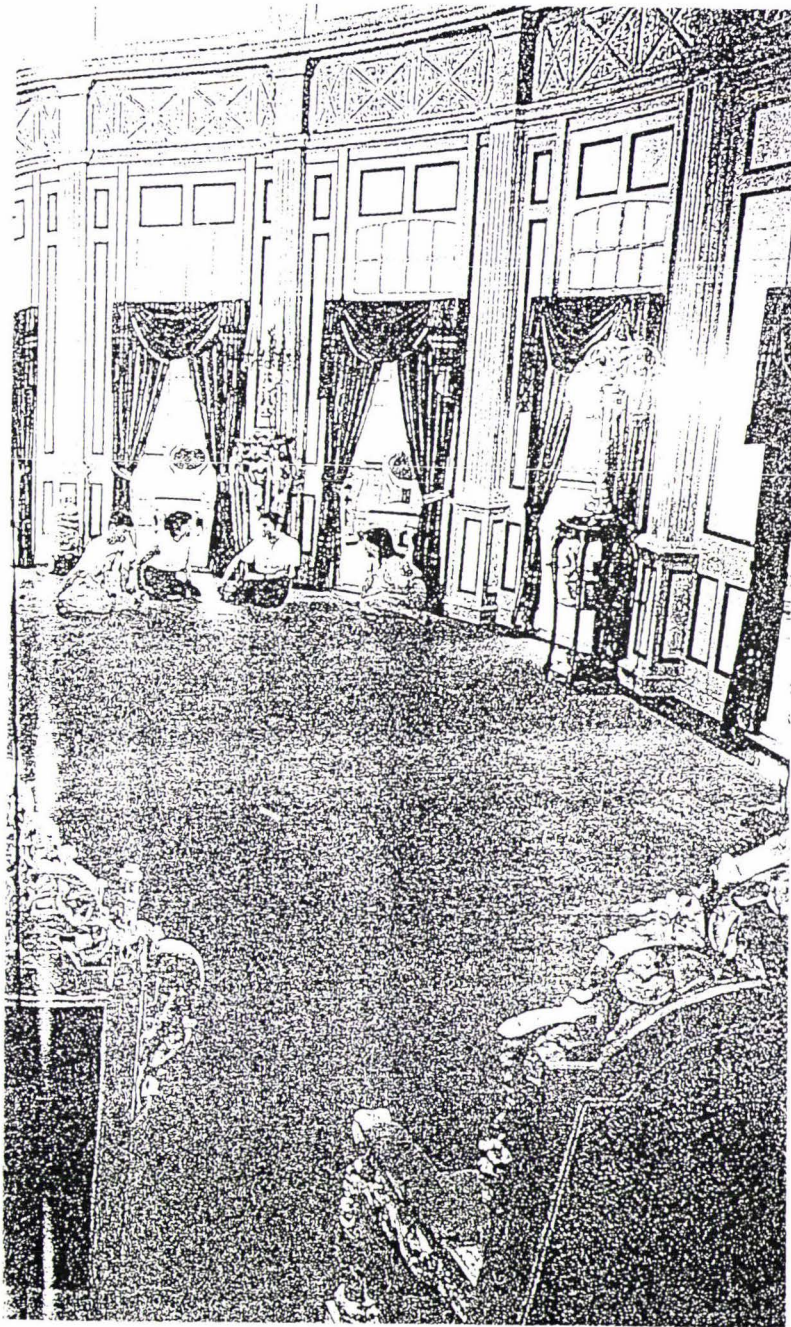


Illustration No. 20 : The throne hall of Vimanmek Palace. The picture shows how the room could have been utilised by Siamese guests with lower rankings when they were attended social and cultural events during King Rama V's reign. Although Western furniture was utilised within the throne hall, certain participants would have felt more comfortable sitting on the floor in the presence of the royal family. Thus, the circular planning of the floor could enable the audience to gather in a group manner, in a similar position to the attendants of the palace shows in the picture.



Illustration No. 21 : King Rama V's bed chamber on the second floor of the Octagonal Section. The bed is placed in a prominent position and situated close to a Buddhist statue platform. This particular arrangement is common in Thai people's bedroom. When the King adapted the throne hall as a bedroom while he was recuperating, a Buddhist platform was also organised in the room.



Illustration No. 22 : Buddhist images were often placed in the bedrooms of queen consorts. This particular statue is in one of the rooms in the Pink Apartment. This space was organised in order to be used as a communal shrine by female residents, especially H.H Princess Consort Saisavali Pirom and her daughters. Buddhist images are recognised as a spiritual item. They are usually kept by their owners in their bedrooms for protection, and to provide them with a peace of mind.

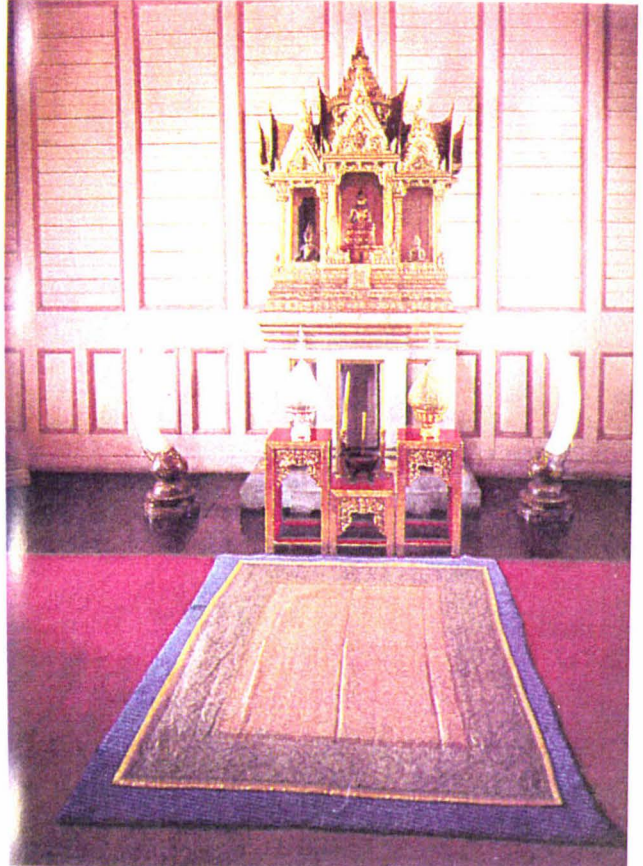


Illustration No. 23 (Above Left and Right) : These two Buddhist shrines are organised differently by the utilisation of traditionally designed shrines. Two Buddhist images are placed in elaborately ornamented wooden shrines, both of these spiritual items are situated in the Pink Apartment of Vimanmek. They are assumed to have been worshipped daily by the female residents. Note that these two interior spaces are organised based on an open plan space. This would have given the residents an opportunity to use the rooms entirely in a traditional manner.

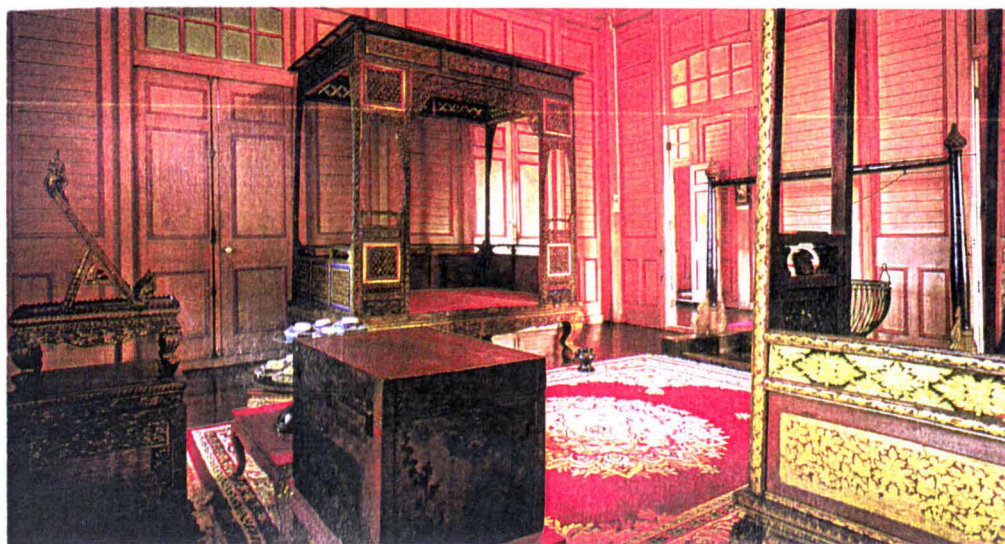


Illustration No. 24 (Top) : A view of one of the bedrooms in the Pink Apartment. Note the resident of this room organised the area between the bed, a cabinet and a dressing table in order to be used in a traditional manner. The area provided in the middle would allow them to sit comfortably on the floor.

Illustration No. 25 (Above) : H.H Princess Consort Saisavali Pirom's bedroom in the Pink Apartment is connected to a Buddhist shrine. It was common for the occupants to either have a shrine located in their individual space, or in a room situated next to it. The Princess Consort would individually have utilised the shrine daily, either because of her status or the function of these two spaces. Since they were designed next to one another, the Princess Consort was able to move from room to another quite accessibly. It could be said that she was also able to control the significance of the shrine simply, because it was situated next to her bedroom.



Illustration No. 26 : This dining table is in the King's private dining chamber. It is on the first floor of the female section, and is also next to the library. The room was arranged quite similar to a Victorian dining space. However, fewer decorative items were used in the chamber, this was influenced by the fact that the King wanted his children to occupy the space, while he and his spouses were eating. An interior movement could be made easier by the children, because most of the areas around the table had a lack of decorative items and furniture. Several Victorian cabinets and dressers were utilised in the space, they were placed against the timber walls in order to provide both adults and children with greater areas for movement. The evidence suggests that although the space was used only by the royal family, the King wanted the space, and the arrangement of the table to have a Western style. This is evident in the utilisation of dinnerware and five wineglasses on the table. King Rama V favoured Thai food however, it was served in a Western style by using Western eating utensils.



Illustration No. 27 (Top) : A corridor in the West Section. This corridor connects King Rama V's private section, the family dining chamber and the queen consorts' individual bedrooms.

Illustration No. 28 (Above) : This particular staircase was designed to cater for a variety of participants. Its purpose was to be used as a principal access route to communal rooms, such as the throne hall, guests' dining and sitting spaces, and the meeting room. The architects designed this staircase to face the main entrance. The function of this access and its nearby galleries was to control visitors, and to lead them directly to the main entrance without walking past other interior spaces. The evidence shows that King Rama V often had lunches in the throne hall, because visitors could easily get to the hall by using this staircase.

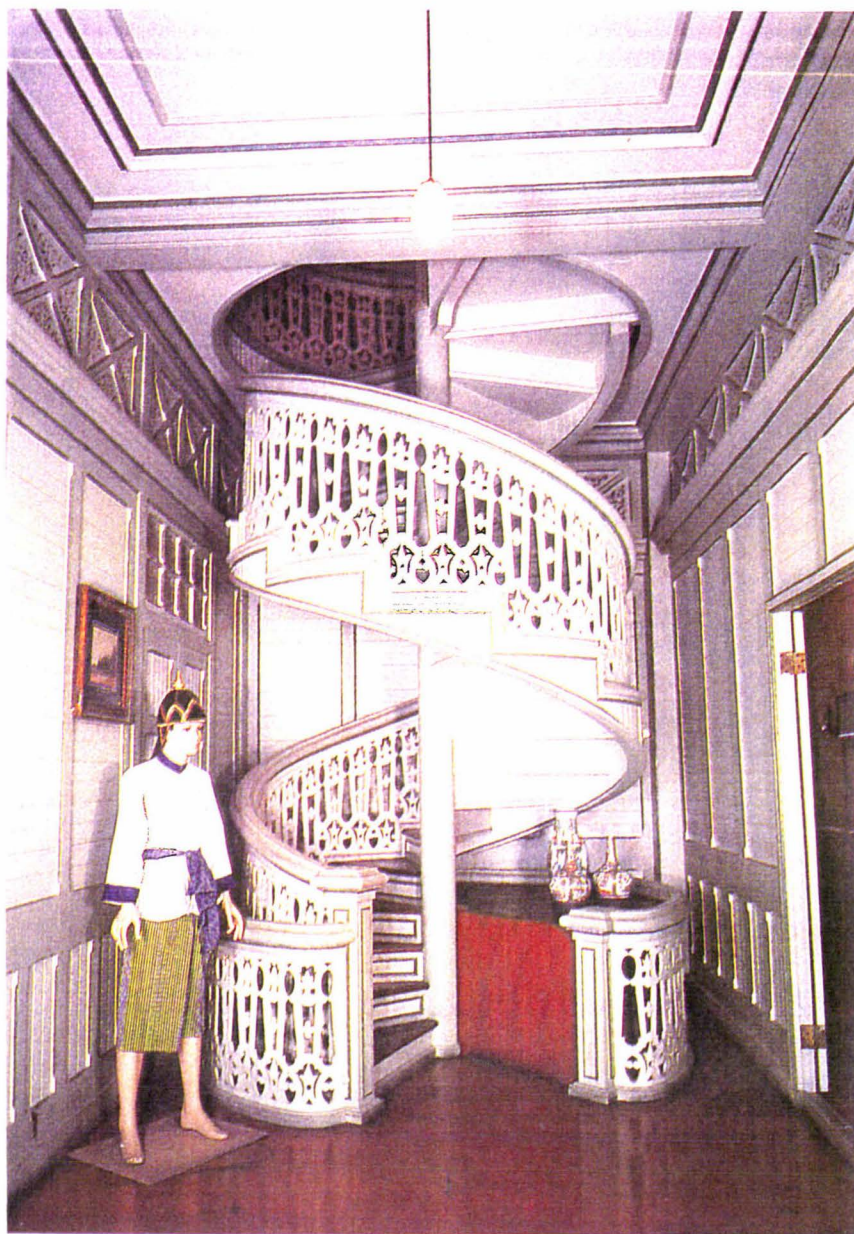


Illustration No. 29 : This particular style of staircase was very popular during King Rama V's reign. They could be seen in many residences built for the King's sons. A fretted wooden staircase spirals up from the ground floor to the second floor in the East Section of Vimanmek. Although the staircase pictured above is built near the throne hall, in the past, it could have been used primarily by the female residents, because it is situated adjacent to the Pink Room and close to the female section.

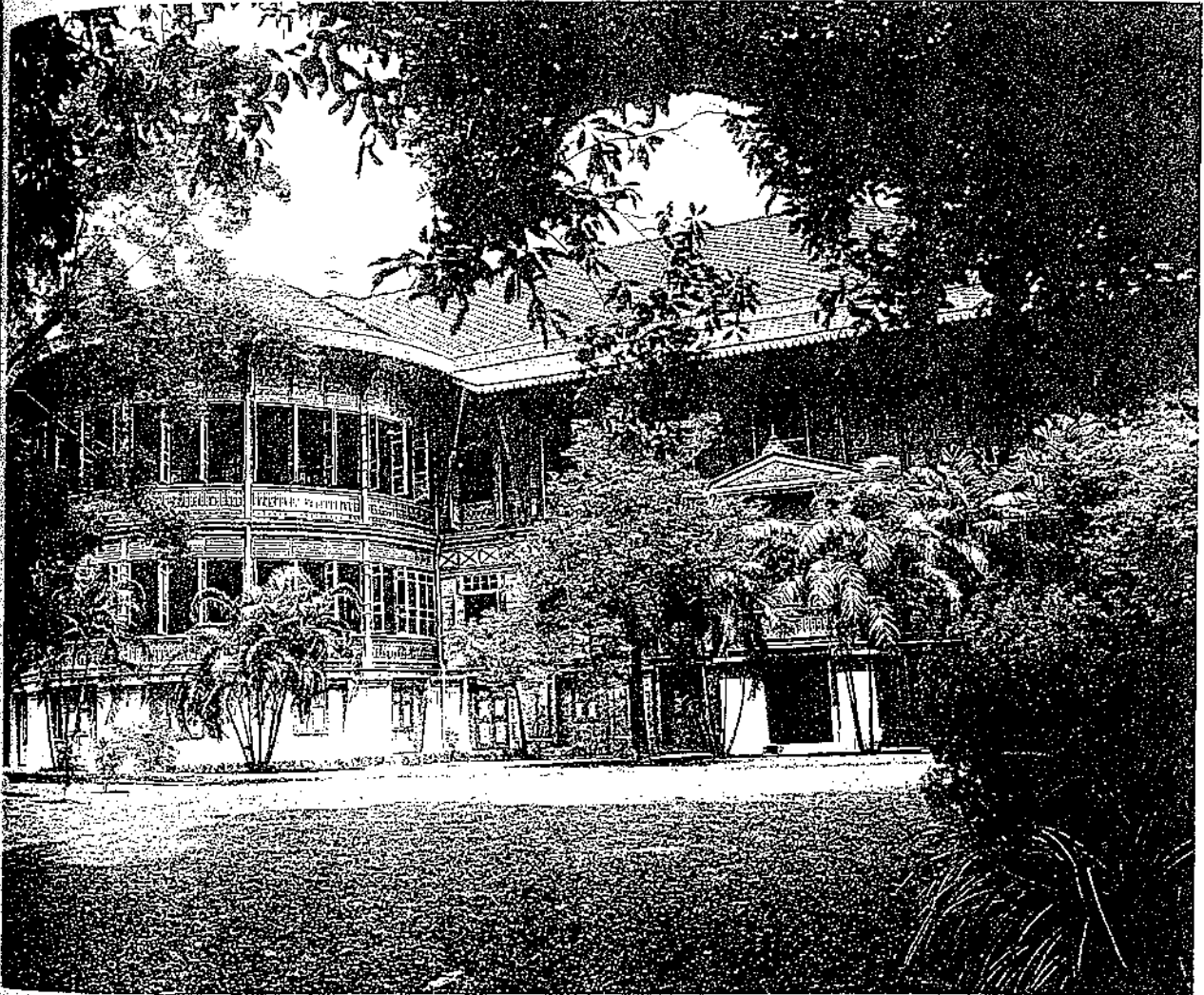


Illustration No. 30 : An exterior view of the communal section. The throne hall is on the first floor, and on the left-hand side of the photograph. It is easy to recognise, because the space follows the circular contour of the exterior walls.

Illustration Credits

Vimanmek Palace

Illustration No. 1

Chandransu, Tongthong, et, al. **Vimanmek Palace**. Bangkok : Bangkok Publishers Ltd., 1995. Page 56.

Illustration No. 2

Chandransu, Tongthong, et, al. **Vimanmek Palace**. Bangkok : Bangkok Publishers Ltd., 1995. Page 47.

Illustration No. 3

Saraya, Thida Ph.D. **Nation and Country through the Eye of King Rama V**. Bangkok : Dansutha Publishers, 1997. Page 105.

Illustration No. 4

Vatcharothai, Koikhwan. **Records on the Construction and Renovation of Vimanmek Palace**. Bangkok : Chonepim Publisher Co., Ltd., 1984. Page 11.

Illustration No. 5

Praynoi, Sor. **Royal Palaces**. Bangkok : Narnsuttrakarn Publishing Co., Ltd., 1996. Page 33.

Illustration No. 6

Vatcharothai, Koikhwan. **Records on the Construction and Renovation of Vimanmek Palace**. Bangkok : Chonepim Publisher Co., Ltd., 1984. Page 12.

Illustration No. 7

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Illustration No. 8

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Illustration No. 9

Vatcharothai, Koikhwan. **Records on the Construction and Renovation of Vimanmek Palace**. Bangkok : Chonepim Publisher Co., Ltd., 1984. Page 330.

Illustration No. 10

Vatcharothai, Koikhwan. **Records on the Construction and Renovation of Vimanmek Palace.** Bangkok : Chonepim Publisher Co., Ltd., 1984. Page 136.

Illustration No. 11

Praynoi, Sor. **Royal Palaces.** Bangkok : Narnsuttrakarn Publishing Co., Ltd., 1996. Page 57.

Illustration No. 12

Chandransu, Tongthong, et, al. **Vimanmek Palace.** Bangkok : Bangkok Publishers Ltd., 1995. Page 40.

Illustration No. 13

Vatcharothai, Koikhwan. **Records on the Construction and Renovation of Vimanmek Palace.** Bangkok : Chonepim Publisher Co., Ltd., 1984. Page 142.

Illustration No. 14

Chandransu, Tongthong, et, al. **Vimanmek Palace.** Bangkok : Bangkok Publishers Ltd., 1995. Page 70.

Illustration No. 15

Chandransu, Tongthong, et, al. **Vimanmek Palace.** Bangkok : Bangkok Publishers Ltd., 1995. Page 47.

Illustration No. 16

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Illustration No. 19

Praynoi, Sor. **Royal Palaces.** Bangkok : Narnsuttrakarn Publishing Co., Ltd., 1996. Page 47.

Illustration No. 20

Suwannaprecha, Vichit. **Historical Buildings.** Bangkok : Arksarapipat Co., Ltd., N/A. Page 33.

Illustration No. 21

Praynoi, Sor. **Royal Palaces.** Bangkok : Narnsuttrakarn Publishing Co., Ltd., 1996. Page 45.

Illustration No. 22

Chandransu, Tongthong, et, al. **Vimanmek Palace.** Bangkok : Bangkok Publishers Ltd., 1995. Page 135.

Illustration No. 23

Chandransu, Tongthong, et, al. **Vimanmek Palace.** Bangkok : Bangkok Publishers Ltd., 1995. Page 135.

Illustration No. 24

Suksri, Naengnoi. and Freeman, Michael. **Palaces of Bangkok : Royal Residences of the Chakri Dynasty.** Bangkok : Asia Books Co., Ltd., 1996. Page 204.

Illustration No. 25

Suksri, Naengnoi. and Freeman, Michael. **Palaces of Bangkok : Royal Residences of the Chakri Dynasty.** Bangkok : Asia Books Co., Ltd., 1996. Page 204.

Illustration No. 26

Suksri, Naengnoi. and Freeman, Michael. **Palaces of Bangkok : Royal Residences of the Chakri Dynasty.** Bangkok : Asia Books Co., Ltd., 1996. Page 203.

Illustration No. 27

Praynoi, Sor. **Royal Palaces.** Bangkok : Narnsuttrakarn Publishing Co., Ltd., 1996. Page 49.

Illustration No. 28

Chandransu, Tongthong, et, al. **Vimanmek Palace.** Bangkok : Bangkok Publishers Ltd., 1995. Page 141.

Illustration No. 29

Chandransu, Tongthong, et, al. **Vimanmek Palace.** Bangkok : Bangkok Publishers Ltd., 1995. Page 141.

Illustration No. 30

Chandransu, Tongthong, et, al. **Vimanmek Palace.** Bangkok : Bangkok Publishers Ltd., 1995. Page 115.

Bangkhunprom Palace

Bangkhunprom Palace In General

Constructed for	:	Prince Paribatra and his family
Location	:	Bangkok, 5 miles from the Grand Palace, and 2 miles from Vimanmek Palace
Year of Construction	:	1903, when Prince Paribatra was coming from Europe to marry
Year of Completion	:	December 1906
Used as	:	A permanent residence by Prince Paribatra, his family members and relatives (female siblings and aunts)

Moles (1987) considers a building or a landscape to be a composition of elements, each of which transmits messages.⁹⁸

In Bangkhunprom Palace, the architectural style in general shows the adaptation of Western spatial layouts and ornamentation in a manner that could enable the occupants to experience different interior environments other than the traditional open-plan spaces. This ensured that they utilised their interior spaces mainly in a Western fashion. Imported furniture and decorative items were also used in every room of the building.⁹⁹ This approach helped to emphasise the quality of Western

⁹⁸ Lang, Jon. *Creating Architectural Theory : The Role of the Behavioural Sciences in Environment Design*. New York : Van Nostrand Reinhold Company Limited, 1987. Page 184.

⁹⁹ Virodthumakoorn, Kittipong. *Lives in Bangkhunprom Palace*. Bangkok : Numfoon Publishers Ltd., 1998. Page 10-11, 16-18, 20-21, 23, 35-37, 43, 50, 64, and 68.

Sajisayvee, Bour. *Bangkhunprom Palace*. Bangkok : Precha Publishing Co., Ltd., 1981. Page 43-48, 50 and 52-53.

interior settings in Bangkhunprom Palace, because the majority of occupants were capable of living both traditional and Western lifestyles.

The architectural style of Bangkhunprom not only emphasised the accessibility of interior movements, and the use of elaborate and ornate Western interior finishes, but also demonstrated the adaptation of several Western architectural schemes in one building. These design-methods were becoming popular in Siam at the time as a result of the growing passion for Western culture and practices, especially among the foreign-educated aristocracy.¹⁰⁰ The royal family of Bangkhunprom, especially Prince Paribatra, was enthusiastic about undertaking their formal social and domestic rituals within the interior spaces that had their spatial environments supported the nature of their adopted Western activities.

Interior Environments Mirror Western Influences

The spatial planning of Bangkhunprom Palace in general shows that the function of interior spaces was based on certain Western activities. An example of this was the location of communal spaces on both the ground floor and the first floor of the palace. This created an immediate availability for the occupants to access between spaces that were designed next to one another. The occupants were able to modify and rearrange the communal rooms that were located on the ground floor in order to cater for social and political receptions.¹⁰¹ The majority of Siamese participants during this reign were familiar with the significance of formal events and Western etiquette.

¹⁰⁰ Warren, William. and Amranand, Ping. **Heritage Homes of Thailand**. Bangkok : The Siam Society, Under Royal Patronage, 1996. Page 19.

¹⁰¹ Virodthummakoorn, Kittipong. **Lives in Bangkhunprom Palace**. Bangkok : Numfoon Publishers Ltd., 1998. Page 16-18, 20-21, 23, 68 and 73.

In order to ensure the suitability of interior spaces used for the occupants' social and domestic activities, the architects' arrangements of spaces within the building helped to emphasise the social position of the occupants and their visitors within the palace. However, the attribute of interior planning in general, either helped in limiting or increasing the access of individuals from one space to another in a way that could not violate the spatial function of the overall interior space.

Jon Lang (1987) has commented on the relationship between the arrangement of interior spaces and building users in general. He stated that when a person moves through the environment, one vista after another is seen as moving from room to room in a building.¹⁰² It is evident in the research that the consequence of having individual spaces in Bangkhunprom designed with different Western atmospheric settings, benefited the occupants and their visitors in terms of specific usage.

In response to the adaptation of Western lifestyle by the occupants, the architects' technique of designing and placing rooms resulted in a contrary atmosphere when compared to the interior spaces situated near by. This could be seen in the plans of the palace, where the use of Western spatial layouts gave the overall interior space a symmetrical proportion.¹⁰³ The function of such floor plans helped to emphasise visual contrasts between the eminent use of straight lines for the spatial layout of each space that was located in the communal areas of the building. Again, it could be said that the adaptation of Western spatial layouts influenced not only in terms of aesthetic visual perceptions created by Western visitors who were invited to Bangkhunprom Palace, but such interior layouts also helped in clarifying a notion that Prince Paribatra and his family were able to adapt themselves to their formal Western interior settings and social practices.

¹⁰² Lang, Jon. *Creating Architectural Theory : The Role of the Behavioural Sciences in Environment Design*. New York : Van Nostrand Reinhold Company Limited, 1987. Page 91.

¹⁰³ Refer to Appendices : Plans of Bangkhunprom Palace.

Social Environments Accentuate Roles and Control of Space

The element that had an influence on social behaviours and social ranks of Prince Paribatra and his foreign guests in any diplomatic and social reception was the size of rooms used for such events. The interior spaces in Bangkhunprom Palace that were frequently utilised for important events, display their primary features in accordance with the spatial function of the building. It could be argued that this symbolic Western interior layout related well to the pattern of social interaction established by Prince Paribatra and his family members during their involvement in Western diplomatic events.

Erving Goffman (1984) observes the nature of social settings that was based on the relationship between individuals and their positions in a social environment, and he pointed out that the more important the person (in a social sense) the less others are permitted to approach him closely, and the greater the size and number of areas, which he (sic) is permitted to control.¹⁰⁴ In Bangkhunprom Palace, it is obvious that the size of communal spaces played an eminent part, because it could enable the occupants who had appropriate social status to undertake their roles more effectively and appropriately within formal interior settings.

In relation to Prince Paribatra's ability to control his social boundaries within the palace, it seems logical that communal spaces were never inaccessibly planned far from the main entrance of Bangkhunprom. This spatial planning could have been influenced by an idea that each communal space should have an adaptable quality, and each space could be utilised to accommodate a variety of Siamese and foreign participants in both official and informal events. Therefore, the benefits of having the main entrance located adjacent to the communal spaces of the palace not only

¹⁰⁴ Gahagan, Judy. **Social Interaction and Its Management**. London and New York : Methuen & Co. Ltd., 1984. Page 40.

helped the occupants and their foreign guests to travel less distance from one gathering area to another, but also helped the occupants in controlling their social boundaries within the palace.

Professor Naengnoi Suksri (1996) has comment on the functional usage of certain communal rooms in Bangkhunprom Palace, and she said that the Pink Room is a grand reception room on the first floor of the mansion, which was used by Kings Rama V, Rama VI, and Rama VII, when they attended parties here in Bangkhunprom Palace.¹⁰⁵ In terms of spatial descriptions, it could be said that the utilitarian nature of the Pink Room situated in the communal area was influenced by formal and political matters.¹⁰⁶ It is evident that Prince Paribatra's responses to the arrangement of official receptions for Siamese and foreign nobility by using the Pink Room and other communal spaces, and this involved different kinds of adaptations in terms of Western interior settings, practices and social etiquette. However, a sense of belonging also had a significant impact on social gatherings. Specific social rituals held in Bangkhunprom Palace were formally structured and could not be performed without Prince Paribatra, or in particular cases King Rama V, King Rama VI and King Rama VII.

Social Events Influence Interior Designs

Social and cultural events organised in Bangkhunprom Palace were often based on the number of participants. This had a considerable influence on how Prince Paribatra selected the rooms for particular activities. Certain cultural and political ceremonies, as well as the occupants' pastimes, were usually performed in groups

¹⁰⁵ Suksri, Naengnoi, and Freeman, Michael. *Palaces of Bangkok : Royal Residences of the Chakri Dynasty*. Bangkok : Asia Books Co., Ltd., 1996. Page 259.

¹⁰⁶ Virodthummakoom, Kittipong. *Lives in Bangkhunprom Palace*. Bangkok : Numfoon Publishers Ltd., 1998. Page 35.

Sajisayvee, Bour. *Bangkhunprom Palace*. Bangkok : Precha Publishing Co., Ltd., 1981. Page 44.

in the communal rooms located around the main foyer. The significance of their social gatherings affected the structure of their group activities. This influenced the occupants to become conscious about the quality of their interior settings and the quantity of Western furniture and objects used during their official receptions. Thus, the use of Western furniture and other instruments in the communal settings increased depending on the significance of the social events, and the number of participants. In response to Clovis Heimsath's opinion (1977), it is relevant to say that activities can be categorised by the number of participants.¹⁰⁷

Another interior attribute, which helped the occupants in arranging the communal spaces to suit social status and the number of participants, was the architectural elements used within those social settings. It is evident that there were situations in which the physical environment of a setting helped to emphasise the quality of group events. An example was the utilisation of Western furniture and decorative items in the Pink Room.¹⁰⁸ The evidence clearly suggests that the architects' use of Western interior designs accentuated the quality of the room, making it more suitable for important social events. Although the design of Western furniture and decorative items were simple, they illustrated their rich and sophisticated qualities through the support from other elements, such as interior finishes. If such Western designed items and interior finishes were separated from the space, the possibility of the communal area to be reorganised in accordance with new social or cultural rituals would have been difficult to achieve.

However, the adaptable quality of interior spaces in Bangkhunprom Palace was a prominent style that influenced the occupants adjusting their personal behaviours in accordance with each new interior setting utilised for social or cultural events. David Canter (1974) has observed the advantages of interior spaces that could be

¹⁰⁷ Heimsath, Clovis. **Behavioural Architecture**. New York : McGraw-Hill Book Company, 1977. Page 59.

¹⁰⁸ Refer to Illustration No. 16.

rearranged and used for different activities. He pointed out that a building, which limits the possibilities of adaptation, will tend to encourage regular, unvaried behaviour.¹⁰⁹ Accordingly, social and personal roles of the occupants in the palace were to some extent, influenced by the adaptation of their communal areas. The evidence also suggests that the occupants were able to experience various social situations in terms of official and informal interactions among male and female participants, children and adults, through the adaptation of spaces.¹¹⁰ Because the Western architects designed most of the interior spaces with an adaptable quality, the nature of social and diplomatic activities, to a certain extent, contradicted the traditional beliefs that separate settings were meant to be provided for male and female with different age groups.

Adaptation of Plans Emphasises Boundaries

The plans of Bangkhunprom Palace basically show that the architects' adaptations of Western planning schemes gave the occupants more definite and tangible areas for interior movements, as well as social and personal boundaries on both the ground floor and the first floor. The method of transforming an interior space into a social setting is significant in terms of behavioural adaptations by the occupants, because they not only reorganised the attribute of the space, but also the nature of their group activities. In response to these behavioural changes, this idea could be related to Clovis Heimsath's opinion (1977) in which he said that it is valuable to discover their social patterns from the social activities, for whatever meaning this

¹⁰⁹ Canter, David. **Psychology for Architects**. London : Applied Science Publishers Ltd., 1974. Page 153.

¹¹⁰ Sajisayvee, Bour. **Bangkhunprom Palace**. Bangkok : Precha Publishing Co., Ltd., 1981. Page 70 and 73-75.

Laikarkhun, Noauvarat. **Bangkhunprom Palace**. Bangkok : Amarin Printing and Publishing Public Company Limited, 1992. Page 41-44.

Virodthummakoom, Kittipong. **Lives of Royal Ladies**. Bangkok : Numfoon Publishers Ltd., 1998. Page 46.

discovery may or may not have in direct relation to building.¹¹¹ Consequently, the architects' planning of rooms that were utilised for domestic and social activities in Bangkhunprom Palace were more integrated than traditional planning schemes.

The way in which Prince Paribatra and his family responded to their personal and social environments was related to the nature of spatial layouts and functions. The architects' methods of spatial planning and the use of Western interior decorations helped in illustrating the aesthetic quality of interior spaces in the communal area. Therefore, such architectural features evident in Bangkhunprom Palace benefited the occupants in terms of aesthetic values, particularly when the communal areas were adapted to accommodate Siamese and Western diplomatic receptions.¹¹² The effect of these adaptable interior layouts involved inputs from the occupants in the reorganisation of settings, and their aesthetic representations of spaces utilised for specific occasions.

Further, the royal family's acceptance of Western influences as part of their daily lifestyle was significant. This relates to Jon Lang's assumption (1987), that people do have, and show, a large capacity to adapt their activities to the affordances of new built environments, to adapt the built environment to their needs, and to learn new aesthetic values.¹¹³ It is also obvious that the way in which Prince Paribatra and his family made use of both shared and personal interior spaces led to an idea that particular patterns were applied when they were rearranging the settings and when they were participating in group activities. Accordingly, it is evident that the process of social and behavioural adaptations played an important part on the occupants' lifestyle. In Bangkhunprom Palace, the nature of interior environments

¹¹¹ Heimsath, Clovis. **Behavioural Architecture**. New York : McGraw-Hill Book Company, 1977. Page 53.

¹¹² Sajisayvee, Bour. **Bangkhunprom Palace**. Bangkok : Precha Publishing Co., Ltd., 1981. Page 47-48, 50 and 73.

¹¹³ Lang, Jon. **Creating Architectural Theory : The Role of the Behavioural Sciences in Environment Design**. New York : Van Nostrand Reinhold Company Limited, 1987. Page 93.

communicates different meanings, from its utility to its symbolic-interpretations of wealth and competency.

Western, or not Western?

Architectural Influences :

Renaissance, Baroque, Rococo and Art Nouveau

Interior Planning Schemes :

'Symmetrical' and 'Rectangular' layouts with a foyer situated in the centre of the building. Rooms are located in the middle of the floor plans and demarcated by galleries on both sides

Interior Decorations and Finishes :

Classical Order. Baroque and Rococo ornamentation. Art Nouveau woodcarvings, motifs and ceramic tiles

Building Materials :

Bricks, marble, timbers, ceramic tiles, stucco, stained glass and wrought iron

Style of Furniture :

Victorian, Classical and various types of Western furniture and decorative objects

Jon Lang (1987) has claimed that the behaviour of occupants of any building is a manifestation of a desire for territorial control and an expression of aesthetic tastes as well as the result of an effort to make the environment fit activity patterns better.¹¹⁴

The spatial planning of Bangkhunprom Palace was designed to function primarily in a Western manner. The spatial characteristic of the majority of interior spaces in the building gave the impression of wealth and the lifestyle of the royal family.

¹¹⁴ Lang, Jon. **Creating Architectural Theory : The Role of the Behavioural Sciences in Environment Design**. New York : Van Nostrand Reinhold Company Limited, 1987. Page 147.

The architects' demarcation of interior spaces on the ground floor and on the first floor followed certain principles of Western architecture. Some of these were the Renaissance method of subdividing floor plans, and the placement of a Baroque staircase, which emphasised its significance by using a single flight dividing at the first landing into two lateral flights.¹¹⁵

One of the Western architectural influences, which resulted in a significant effect on the manipulation of communal areas, was the architects' adaptation of Western spatial layouts. This resulted in the control of both the occupants and their visitors within the building. Such a planning method was illustrated by the use of Western architectural subdivisions, such as galleries, arches and columns.¹¹⁶ This was to create sharp and tangible interior perspectives. Thus, different spatial volumes and distance in the main foyer and communal spaces on both the ground floor and the first floor could be appreciated.

Main Foyer : An Amalgamation of Western Architectural Styles

In the communal areas of Bangkhunprom Palace, the interior volume in the main foyer increased due to the position of galleries that are situated in a parallel mode around the Baroque influenced staircase.¹¹⁷ The foyer took its form from a simple raising of the height of the ceilings, which resulted in a vast atmosphere in the centre of the building. This double height ceiling improved the flow of air through the communal spaces situated close to the foyer. The interior architecture evident in this central space could be observed as a single harmonious element due to the use of Western motifs and building materials, which influenced the overall decorative functions.

¹¹⁵ Conti, Flavio, and Waley, Pamela. **How to Recognise Baroque Art**. London : Macdonald Educational Ltd., 1978. Page 29.

¹¹⁶ Refer to Illustration No. 11, 12 and 14.

¹¹⁷ Refer to Appendices : Plans of Bangkhunprom Palace.

Another approach for the architects' demarcation of spaces in the main foyer, was simply achieved by the position of a void, this could be considered as the most impressive spatial planning in Bangkhunprom Palace. It is evident that the marble staircase is located within the double height-hall.¹¹⁸ The functional significance of the marble staircase in this foyer was recognised not only as the first domain for Prince Paribatra and his family interacting with their visitors, but it was also as a place, where the subdivision of two distinctly demarcated communal areas located in the North Section and the South Section of the building occurred.¹¹⁹

The architects' adaptation of systematic interior layout illustrates a well-organised spatial function between communal and private spaces. Accordingly, this Western interior layout followed clearly the Renaissance principle that architecture should resemble these two qualities - order and independence, a building could be small in size, but it should be practical and have aesthetic necessities.¹²⁰

The architectural styles of the main foyer and its surrounding communal rooms accounted for the issues of practicality and expedience on the adaptation of rooms for both group and individual usage. The functional nature of these interior spaces emphasised the importance of Prince Paribatra's and his family's attitudes toward the pattern of their social and family activities. It could be said that the difference on the relationship between spatial arrangements and the royal family's lifestyle was related to the function of Western furniture, because this helped in arranging individual communal rooms for particular social and family functions.

¹¹⁸ Suksri, Naengnoi. and Freeman, Michael. **Palaces of Bangkok : Royal Residences of the Chakri Dynasty.** Bangkok : Asia Books Co., Ltd., 1996. Page 256.

¹¹⁹ Refer to Illustration No. 11 and 12.

¹²⁰ Gardiner, Stephen. **Introduction to Architecture.** London : Reed International Books Ltd., 1993. Page 61.

In terms of spatial functions, as previously discussed, the architects designed most of the communal spaces on the ground floor and the first floor of Bangkhunprom Palace with an adjustable quality. Thus, it is possible to say that the utilisation of Western furniture helped in demarcating the communal spaces with definite social boundaries, and also providing each social setting with individual characters. An example was the reorganisation of the Pink Room; this was undertaken in order to utilise the room as a classroom by the Prince's daughters.¹²¹

In response to a frequent reorganisation of communal rooms to suit new activities, the method of adapting the functional nature of each social setting could simply be achieved by either excluding or replacing Western furniture, such as cabinets, bureau and portrait-paintings. It could be argued that even though the Pink Room, which was elaborately decorated with Western ornamentation, was recognised as a classroom,¹²² its importance as a principal reception hall continued to have been illustrated by the remaining objects, such as paintings of the royal family. Such displays of Western furniture and architectural styles were part of the Prince's and his family's involvement in the adaptation of Western lifestyle and practices.

Main Foyer : Influence on Social Status and Aesthetic Values

In response to the significance of the royal family's behavioural adaptations, the issues of status and self-position were influenced by the quality of objects utilised within the social settings. Indeed, the use of aesthetic props and Western furniture was related to the concept of social status. This is relevant to Judy Gahagan's idea (1984), where she has pointed out that aesthetic settings are of course symbols of

¹²¹ Sajisayvee, Bour. **Bangkhunprom Palace**. Bangkok : Precha Publishing Co., Ltd., 1981. Page 44.

¹²² Virodthummakoorn, Kittipong. **Lives in Bangkhunprom Palace**. Bangkok : Numfoon Publishers Ltd., 1998. Page 35.

Sajisayvee, Bour. **Bangkhunprom Palace**. Bangkok : Precha Publishing Co., Ltd., 1981. Page 44.

social status, and the possession of beautiful props in the way of valuable furniture and pictures are a sign of wealth and power.¹²³ The evidence shows that Prince Paribatra and his family were committed to the idea that their involvement in Western practices had to be established in accordance with their adopted living environment and etiquette.

The aesthetic representations of the occupants' interior spaces in Bangkhunprom Palace not only helped in reinforcing the formality of the settings, but also helped to emphasise the limitation in the functional usage of spaces that they chose to use for particular events. Again, this specific condition led the architects to separate social boundaries from personal spaces by using Western interior decorations. An example was the placement of Art Nouveau fountains in the main foyer,¹²⁴ a place where social interactions between the royal family and their Western visitors first occurred, especially when the latter were formally invited by Prince Paribatra to participate in social or political receptions.

The functional significance of the interior fountains helped in providing the main foyer with a demarcation of space in terms of social boundaries. They also helped to increase the three-dimensional volume of the interior wall situated opposite the marble staircase.¹²⁵ Such architectural elements also enabled the arrangement of different spatial functions to become more evident. The shapes and forms of the Art Nouveau fountains illustrated depth and an elaborate decorative quality, these were contradictory to the use of straight lines for the design of galleries and doors evident in the communal areas of the North Section and the South Section of Bangkhunprom Palace.¹²⁶

¹²³ Gahagan, Judy. **Social Interaction and Its Management**. London and New York : Methuen & Co. Ltd., 1984. Page 46.

¹²⁴ Laikarkhun, Noauvarat. **Bangkhunprom Palace**. Bangkok : Amarin Printing and Publishing Public Company Limited, 1992. Page 82 and 85.

¹²⁵ Refer to Illustration No. 12 and 13.

¹²⁶ Refer to Appendices : Plans of Bangkhunprom Palace.

Evidence of Western Ornamentation

In order to give the main foyer of Bangkhunprom Palace distinguishable qualities, the presence of elaborate Baroque and Rococo ornamentation in this space helps in providing Western visitors with the impression of aesthetic social and official settings. Baroque and Rococo ornamentation is mainly used for spatial decorative purposes.¹²⁷ This aesthetic component symbolises its feature in a more functional approach, as it was utilised on columns, arches and eminent structural members in the main foyer and around the Baroque staircase. Moreover, the shapes and forms of such motifs could be recognised as perceptible components that were utilised to emphasise the significance of social boundaries within the area and the communal rooms located adjacent to it. Nevertheless, the use of Western decorative elements not always produced such an important influence on the arrangement of interior settings. They could not often help the occupants in arranging effective diplomatic and social receptions, because formal receptions normally required a set of three interior spaces for socialising, dining and smoking.¹²⁸

Social and Personal Boundaries : An Eminent Quality of Western Architecture

The functional nature of an interior space itself was the primary influence that had an important implication on the organisation of a setting. The use of furniture or items to create a more definite and tangible social boundary was also essential.

¹²⁷ Laikarkhun, Noauvarat. **Bangkhunprom Palace**. Bangkok : Amarin Printing and Publishing Public Company Limited, 1992. Page 69, 73, 78 and 82.

¹²⁸ Sajisayvee, Bour. **Bangkhunprom Palace**. Bangkok : Precha Publishing Co., Ltd., 1981. Page 50.

Delehanty, Randolph, and Sexton, Richard. **In the Victorian Style**. San Francisco : Chronicle Books, 1997. Page 95-96 and 106.

especially in political events that required an increased sense of formality.¹²⁹ The majority of participants in a social situation that took place in Bangkhunprom Palace would develop a similar behaviour if the social setting were to be clearly marked out by objects.

In terms of personal and shared boundaries, Judy Gahagan (1984) has pointed out that the environment can be considered entirely from a territorial point of view, where the major distinction is between public and personal spaces. Where the territorial markings are inadequate, dwellers will usually use personal possessions to retain control over the territory.¹³⁰ The utilisation of either Western furniture or personal possessions to mark the significance of spatial boundaries within a single space was clearly evident, particularly in the communal rooms. The placement of Western furniture in manner that helped in demarcating a spatial environment was obviously a prominent feature in the organisation of interior settings in the palace.

It is also evident that the spatial planning of the palace was mainly influenced by Western ideas of social and private regions. Such ideas seem significant, because the communal areas around the main foyer were divided into individual rooms instead of having a main socialising area planned in a traditional open-plan space. This method of subdividing interior spaces was effective in terms of prohibiting visitors from intruding into the areas beyond the communal rooms. Therefore, an environmental setting itself played a significant part in influencing the process of social interaction between the royal family and their visitors.

¹²⁹ Virodthummakoorn, Kittipong. **Lives in Bangkhunprom Palace**. Bangkok : Numfoon Publishers Ltd., 1998. Page 11, 21 and 35.

Sajisayvee, Bour. **Bangkhunprom Palace**. Bangkok : Precha Publishing Co., Ltd., 1981. Page 48 and 73-74.

¹³⁰ Gahagan, Judy. **Social Interaction and Its Management**. London and New York : Methuen & Co. Ltd., 1984. Page 39.

The functional distinction between the rooms that were used for social purposes, and those arranged for domestic activities was illustrated by the degree of richness evident in the decorative material and Western furniture used within the rooms.¹³¹ As previously mentioned, in the main foyer, social interaction among individuals would have been undertaken in different locations. Prince Paribatra would have encouraged his family to formally use the area bordered by the main staircase and the Art Nouveau fountain, when they were interacting with foreign visitors. This pattern of spatial control by the occupants had strengthened a concept of Western etiquette that participants must first interact with one another within the room that was recognised as the heart of the house.¹³²

In response to the occupants' Western lifestyle, the relationship between Western interior settings and their adopted practices is further demonstrated in the position of dining rooms. They are located in the North Section of Bangkhunprom Palace, where the occupants and palace officials could easily gain access to these rooms. The planning of these two dining rooms and a preparation room are organised in a contiguous configuration.¹³³ The similarity in the functional nature of these three interior spaces benefited the way in which the occupants and their assistants had conveniently used the rooms in a manner similar to Western houses.

However, it could be argued that not every Western house built during the end of the 19th century was planned in a way that could often emphasise the relationship between communal rooms, such as dining rooms and a service area, in a similar manner to the spatial planning of Bangkhunprom Palace. Accordingly, a tangible spatial linkage between communal rooms located on the ground floor and around

¹³¹ Virodthummakoorn, Kittipong. **Lives in Bangkhunprom Palace**. Bangkok : Numfoon Publishers Ltd., 1998. Page 10-11, 16-18, 21 and 35.

Laikarkhun, Noauvarat. "Bangkhunprom Palace." **Aor.Sor.Tor** September 1991 : 83.

¹³² Delehanty, Randolph. and Sexton, Richard. **In the Victorian Style**. San Francisco : Chronicle Books, 1997. Page 94-95.

¹³³ Refer to Appendices : Plans of Bangkhunprom Palace.

the main foyer was considered to be an important influence on the arrangement of social and political receptions that took place in the palace. Another influence of Western architecture, which emphasised its significance by the architects, was the design of corridors and windows on both the ground floor and the first floor of the palace. The evidence of definite interior access by the placement of corridors and doors enhanced the quality of social events within rooms that were normally used for communal purposes.¹³⁴

Western Spatial Designs Support Social Ranks

There are different forms of architectural components that were used to emphasise the characteristic of the overall interior space apart from the position of corridors, windows and doors in the communal and personal areas. In order to emphasise the significance of other Western architectural styles used in Bangkhunprom Palace, Professor Naengnoi Suksri (1996) has pointed out that the plan of the palace and the main façade reflect the function of the rooms and their relative significance.¹³⁵ The emphasis on the architectural style of the facades determined the social ranks of the occupants. In contrast, social ranks of the occupants, in turn, influenced the design of the interior space in the palace.

It can be seen from the exterior of Bangkhunprom that the architects stressed the significance of individual spaces occupied by the occupants with high hierarchical status in a way that could be perceived from the exterior.¹³⁶ However, the quality of the rooms that had their facades designed with elaborate and ornate motifs was often less sophisticated than the exterior. In response to this design, it could be

¹³⁴ Refer to Appendices : Plans of Bangkhunprom Palace.

¹³⁵ Suksri, Naengnoi. and Freeman, Michael. **Palaces of Bangkok : Royal Residences of the Chakri Dynasty**. Bangkok : Asia Books Co., Ltd., 1996. Page 254.

¹³⁶ Laikarkhun, Noauvarat. **Bangkhunprom Palace**. Bangkok : Amarin Printing and Publishing Public Company Limited, 1992. Page 71 and 73-77.

argued that the functional nature of the communal rooms on both the ground floor and the first floor illustrated their suitability as social, or domestic interior settings in a manner that could influence the occupants to adapt mainly Western decorum, whereas the nature of the occupants' individual bedrooms was to be kept private. Accordingly, it was possible for the architects to minimise and simplify the design of Western ornamentation in order to give the occupants freedom to employ their personal possessions, and use them within their individual bedrooms. This could reduce a sense of confusion between the attribute of Western interior decorations and the occupants' personal belongings, especially when the objects utilised were designed mainly in a traditional style.

In conclusion, the utilisation of Western interior planning and ornamentation gave the interior spaces of Bangkhunprom Palace distinguished and luxurious qualities. The influence of such architectural adaptations had also affected the nature of the occupants' domestic, as well as social and political activities. The function of the communal and personal spaces helped in emphasising Prince Paribatra's and his family's behaviours on the use of their designated Western style spaces. This also influenced the importance of the overall interior environment in Bangkhunprom Palace.

The Use of Interior Spaces by the Royal Family

As Altman pointed out (1974), the use of space plays an active role in human interaction. The use of space may be considered both as determined *by* people and a determiner *of* human behavior.¹³⁷

The behaviour and lifestyle of Prince Paribatra and his family were influenced by the nature of their social, political and domestic circumstances they were involved in, as well as their ability to recognise the differences between the significance of traditional and Western lifestyles. These aspects enabled them to become aware of the interior environment they tried to establish within the communal and personal spaces of Bangkhunprom Palace.

When it comes to recognising the issue of space utilisation, the emphasis has to be focused on the occupants' social and domestic activities, because the physical and functional significance of the interior setting in general was clearly related to the nature of both social and domestic situations. The social status and duty of Prince Paribatra often obliged him to utilise many of the interior spaces in the palace to arrange social and political receptions and to accommodate Western diplomats.¹³⁸ These situations influenced the occupants to use each interior setting in relation to its functional suitability. Therefore, the nature of traditional rituals, such as dining and socialising on the floor, was indeed irrelevant to the relationship between the space utilisation and their intended use.

¹³⁷ Canter, David. **Psychology for Architects**. London : Applied Science Publishers Ltd., 1974. Page 121.

¹³⁸ Virodthummakoorn, Kittipong. **Lives in Bangkhunprom Palace**. Bangkok : Numfoon Publishers Ltd., 1998. Page 20 and 68.

Sajisayvee, Bour. **Bangkhunprom Palace**. Bangkok : Precha Publishing Co., Ltd., 1981. Page 50, 70 and 74.

Western Architecture Limits Traditional Practices

The use of Western architecture and furniture was evident in the communal rooms that were utilised for daily domestic and social activities. The functional nature of these interior spaces resulted in certain restrictions on the practice of non-Western activities, because the presence of Western layouts and furniture contradicted the traditional etiquette and lifestyle. Thus, the nature of an individual's behaviour is based on various influences, ranging from their living environment to their family arrangements. In a similar vein, Judy Gahagan (1975) has claimed that people are influenced in their behaviour not only by things present in the environment, but things derived from long past.¹³⁹

In response to the occupants' strong cultural background,¹⁴⁰ the design of interior spaces in Bangkhunprom Palace was also influenced by the use of elements, such as traditional artefacts and personal possessions. The evidence of such elements in interior spaces was, to a certain extent, evolved from the past experiences of the occupants, especially in their individual settings. However, the occupants did not maintain the importance of traditional rituals in a manner, which could result in a notable impact on the manipulation of their living and socialising spaces.

With a lack of open-plan spaces in Bangkhunprom Palace, the palace simply had to be used in accordance with the architects' arrangement of interior spaces. This basically limited elderly occupants to express themselves in a traditional fashion. The attribute of Western interior designs had enabled the occupants to occupy and use their personal rooms in a manner similar to their utilisation of the communal spaces. This was an alternative way for the occupants to easily gain access within

¹³⁹ Gahagan, Judy. *Interpersonal and Group Behaviour*. London : Methuen & Co. Ltd., 1975. Page 10.

¹⁴⁰ Virodthummakoorn, Kittipong. *Lives in Bangkhunprom Palace*. Bangkok : Numfoon Publishers Ltd., 1998. Page 25-31.

Laikarkhun, Noauvarat. *Bangkhunprom Palace*. Bangkok : Amarin Printing and Publishing Public Company Limited, 1992. Page 41-42.

the communal areas that were provided mainly for them. This also helped Prince Paribatra and his family in maintaining control over the areas utilised by Siamese and foreign visitors.

The functional nature of communal rooms, especially The Pink Room, the ground floor dining room and its smoking-room, showed that the relationship between the design feature and the function-usage of rooms could be observed as a whole, and could undergo the process of adaptation when necessary. Once an interior space is appropriately designed for a specific function, its significance often fulfilled the occupants' expectations of how the interior space had to be used in terms of social situations. Thus, the utilisation of Western interior finishes and furniture helped in providing each communal space with aesthetic characters and a definite function.

Bennett Corwin (1977) has pointed out that the design of a space in general, must enable users to perform their function. A design should not cause discomfort, a design should be aesthetically pleasing.¹⁴¹ In response to aesthetic values, the use of Western interior finishes, such as Baroque and Rococo ornamentation, gave the communal rooms of Bangkhunprom elaborate social settings. Since the occupants were enthusiastic about maintaining their adapted Western practices within rooms that had been designed solely in Western architecture, the functional significance of such interior settings emphasised the quality of their adopted practices, such as dining and socialising.

Group Activities Influence the Adaptation of Space

Prince Paribatra and his family were familiar with the methods involved in the rearrangement of rooms to suit their formal and family events.¹⁴² An example was

¹⁴¹ Bennett, Corwin. *Spaces for People : Human Factors in Design*. New Jersey : Prentice-Hall, Inc., 1977. Page 11.

¹⁴² Sajisayvee, Bour. *Bangkhunprom Palace*. Bangkok : Precha Publishing Co., Ltd., 1981. Page 70, 74-75 and 81.

the adaptation of a selected room located on the ground floor by utilising carpets, blocks of timbers and cushions for the occupants to rest their elbows in a position that could allow them to lay on their backs and focus on the movie screen. Other types of furniture, such as chairs were placed on one side of the room.¹⁴³ By using this temporary arrangement, the overall area within the room had a definite spatial boundary, which could also help in defining the areas available for the occupants watching movies.

In terms of territorial function, it is evident that once a room had been demarcated with tangible boundaries, the control of accessible areas for seating and lying had been made more obvious by the use of furniture and objects.¹⁴⁴ The arrangement of the family room was based on the social structure of the occupants, because the manipulation of shared and personal areas within the room did not occur without the connection between the status of each participant and the nature of their group activities. It could be said that the occupants' territorial feelings might have been related to an individual's belongings and a group's belongings. Such behavioural differences were influenced by the nature of their group activities, and how they were communicated among each other during their involvement in the activity.

Edmund Leach (1976) made metaphorical comments on the relationships between territorial issues and the effect on occupants and their rituals, such as " ... when the participants in a ritual are sharing communicative experiences through many different sensory channels simultaneously; they are acting out an ordered sequence of metaphoric events within a territorial space, which has itself been ordered to provide a metaphoric context for the play acting."¹⁴⁵ Although the nature of family interaction practised by the occupants was not entirely related to

¹⁴³ Laikarkhun, Noauvarat. "Bangkhunprom Palace." *Aor.Sor.Tor* September 1991 : 83.

¹⁴⁴ Sajisayvee, Bour. *Bangkhunprom Palace*. Bangkok : Precha Publishing Co., Ltd., 1981. Page 44, 48 and 50.

Laikarkhun, Noauvarat. "Bangkhunprom Palace." *Aor.Sor.Tor* September 1991 : 83.

¹⁴⁵ Leach, Edmund. *Culture and Communication : The Logic by which Symbols are Connected*. Cambridge : Cambridge University Press, 1976. Page 41.

the aspect of territorial function, the demarcation of their shared interior spaces in general did affect the structure of the occupants' behaviour in terms of their social interaction with their foreign visitors. This could be observed when the communal spaces located on the ground floor were used to accommodate social events that occurred in a sequential order. Such an order had influenced the occupants using the interior space that had initially been designed to function as communal rooms; this included the Pink Room. Thus, the benefit of having foreign visitors using the Baroque staircase in the main foyer and the Pink Room on the first floor,¹⁴⁶ was to help in emphasising social status of both Western and Siamese participants, as well as the nature of their social receptions.

As previously mentioned, the layout of the main foyer was based on Renaissance planning schemes.¹⁴⁷ The adaptation of this Western layout resulted in the internal linkage between communal rooms located on the ground floor and the first floor. However, the architects simplified this adapted interior layout by using a simpler symmetrical planning scheme, and by planning the communal rooms in a parallel mode. This also improved the control of different access routes by the position of galleries between the communal rooms situated on the ground floor. This design method could have enabled Siamese and foreign visitors to appropriately present themselves within designated interior settings, and could also limit their ability to gain access into the areas beyond the communal spaces.

The communal rooms located on the ground floor had their utilitarian nature in a way, which could emphasise both the quality of interior settings and the pattern of interactions established by the occupants when they were undertaking their social and diplomatic activities. The differences between communal and personal spaces

¹⁴⁶ Sajisayvee, Bour. **Bangkhunprom Palace** Ed.1. Bangkok : Precha Publishing Co., Ltd., 1981. Page 49-50.

¹⁴⁷ Suksri, Naengnoi. and Freeman, Michael. **Palaces of Bangkok : Royal Residences of the Chakri Dynasty**. Bangkok : Asia Books Co., Ltd., 1996. Page 254.

Laikarkhun, Noauvarat. **Bangkhunprom Palace**. Bangkok : Amarin Printing and Publishing Public Company Limited, 1992. Page 66 and 82.

in Bangkhunprom Palace were distinguished by the events that took place within that particular space, and the elements that had an influence on the environmental conditions of each setting, such as Western furniture.

Link between the Functions of Spaces

In response to some of the social rituals took place in the palace, the records show that the use of Western furniture enriched the significance of the occupants' social settings. An example being the arrangement of the main dining room (situated on the ground floor and behind the Baroque staircase), which had a moderate spatial volume, and was aesthetically decorated with two sets of elegant Western style sofas. The interior doors were draped with curtains that had the patterns relatively associated with the upholstery used on the sofas. This room also had chandeliers on the ceiling, as well as on the walls.¹⁴⁸ In terms of its primary usage, the dining room was utilised only to cater for important official receptions.¹⁴⁹ This particular room has its notable attributes based on the planning scheme. Other rooms located adjacent to it could be used jointly, because doors were placed in a way that could be opened simultaneously, and therefore, linking each room with the others.¹⁵⁰

However, the adaptation of communal rooms that are located on the ground floor, especially the dining room and its smoking room, resulted in the transformation of rooms into the areas, where the occupants could individually undertake their daily domestic rituals and group pastimes, such as dining and watching movies.¹⁵¹ This adaptable quality of the communal rooms became more appreciable in particular, when the process of rearranging each interior setting was undertaken in order to

¹⁴⁸ Sajisayvee, Bour. **Bangkhunprom Palace** Ed.1. Bangkok : Precha Publishing Co., Ltd., 1981. Page 49.

¹⁴⁹ Sajisayvee, Bour. **Bangkhunprom Palace** Ed.1. Bangkok : Precha Publishing Co., Ltd., 1981. Page 49.

¹⁵⁰ Refer to Appendices : Plans of Bangkhunprom Palace.

¹⁵¹ Sajisayvee, Bour. **Bangkhunprom Palace**. Bangkok : Precha Publishing Co., Ltd., 1981. Page 44, 48 and 50.

accommodate non-occupants. Therefore, the adjustment of the main dining room reflected the occupants' needs for an area, where their pastimes could privately be undertaken. The method also resulted in the occupants transforming the room into a place, where five of Prince Paribatra's daughters could practice their traditional musical instruments.¹⁵²

The transformation in the functional nature of any interior space was related to an idea that a room could either be converted from a front or communal region into a back or private region or vice-versa. The issue of closeness on social and personal contact within a designated interior boundary is important, this territorial concept could be related to a statement made by Erving Goffman (1959), in which he said that there are many regions, which function at one time and in one sense as a front region and at another time and in another sense as a back region.¹⁵³

Sequential Use of Space : An Influence of Western Etiquette

A similar illustration in spatial adaptations of communal rooms in Bangkhunprom Palace could again be observed in the main foyer area. As previously mentioned, the functional characteristic of interior spaces that were located near the Baroque staircase, especially the Pink Room on the first floor and the main dining room on the ground floor, was based on a shared functional nature. This was the factor that influenced the pattern of the occupants' social rituals to occur solely in a Western manner. Therefore, whenever significant social receptions were organised, Prince Paribatra normally accompanied Western diplomats to the Pink Room for a brief socialisation before inviting them to the main dining room on the ground floor via the Baroque staircase.¹⁵⁴ This particular approach resulted in the Italian architects'

¹⁵² Sajisayvee, Bour. **Bangkhunprom Palace**. Bangkok : Precha Publishing Co., Ltd., 1981. Page 49.

¹⁵³ Goffman, Erving. **The Presentation of Self in Everyday Life**. New York : Doubleday & Company, Inc., 1959. Page 126.

¹⁵⁴ Sajisayvee, Bour. **Bangkhunprom Palace**. Bangkok : Precha Publishing Co., Ltd., 1981. Page 49.

demarcation of different boundaries in the communal area, where galleries in the main foyer had their primary functions as access routes and this flowed from one space to another in a well-ordered manner, and in a way that was influenced by Western social etiquette.

The spatial linkage between floors could become more significant, if participants start moving from the ground floor to the first floor via the Baroque staircase, and adopt the same procedure when moving from one floor to another. This illustrates that within this communal area, the spatial layout was influenced by a centripetal arrangement, and indeed became a prominent architectural feature of the palace.

In response to the pattern of formal Western etiquette adopted by Prince Paribatra and his family, the spatial linkage between floors allowed the occupants to guide their Western guests in a way that would have been socially acceptable by the guests in terms of official diplomatic events.¹⁵⁵ It seems obvious that once a social setting is organised in a designated order, the significance of aesthetic interior decorations could direct the participants to the space that they have been given a permission to enter. The functional significance of the communal rooms located on the ground floor was emphasised by the presence of Western furniture and ornamentation. This was to provide each of these shared settings with affluent and sophisticated appearances.

In terms of the nature of social activities that occurred in social boundaries of the palace, the significance of aesthetic interior settings resulted in most of the rooms having definite Western functions. In response to the concept of aesthetic values, it is evident that the spatial planning of rooms on the ground floor disregarded the traditional beliefs that the status of a ground floor should be kept insignificant. In

¹⁵⁵ Sajisayvee, Bour. **Bangkhunprom Palace** Ed.1. Bangkok : Precha Publishing Co., Ltd., 1981. Page 49-50.

the past, people believed that only servants were allowed to use the lower areas of royal palaces.¹⁵⁶

These differences in the functional significance of spatial planning in traditionally designed palaces were also recognised by Professor Naengnoi Suksri (1996), and she stated that on the ground floor, the stucco-motifs are less ornate than those of the first storey, because in the past, ground floors were considered to be the domain of servants and palace officials.¹⁵⁷ Her statement suggests that the spatial layout of Bangkhunprom Palace was not influenced by traditional beliefs, because the occupants preferred to use the interior spaces on the ground floor to organise important social and official receptions, as well as to control the access of visitors within the palace. This resulted in a systematic pattern when Siamese and foreign visitors were invited from one communal space to another. Thus, the influence of traditional beliefs on the spatial planning was inapplicable. The interior spaces on the ground floor of the palace were usually rearranged to accommodate important Siamese guests, such as King Rama VI and King Rama VII.¹⁵⁸

It becomes even more obvious that the development of adapted Western practices increased through the use of both communal and personal rooms to accommodate close sibilings of Prince Paribatra when they were attending their dining receptions and participating in social or cultural rituals.¹⁵⁹ The occupants were aware of their ability to social interact with other participants, and to use interior spaces that had been designed based on particular functions, such as the smoking room, in a way

¹⁵⁶ Tiptus, Pussadee. **An Architectural Digest... From the Past to the Present**. Bangkok : Meka Press Co., Ltd., 1992. Page 45 and 55.

Na Parknum, Nor. **The Planning of Traditional Houses in Siam**. Bangkok : Narnsuttrakarn Publishing Co., Ltd., 1992. Page 9 and 12.

¹⁵⁷ Suksri, Naengnoi. and Freeman, Michael. **Palaces of Bangkok : Royal Residences of the Chakri Dynasty**. Bangkok : Asia Books Co., Ltd., 1996. Page 254.

¹⁵⁸ Virodthummakoorn, Kittipong. **Lives in Bangkhunprom Palace**. Bangkok : Numfoon Publishers Ltd., 1998. Page 10, 17-18, 23 and 68.

¹⁵⁹ Sajisayvee, Bour. **Bangkhunprom Palace**. Bangkok : Precha Publishing Co., Ltd., 1981. Page 75-77.

that was related to formal Western etiquette. Thus, the evidence clearly shows that whenever foreign guests visited Thailand, Prince Paribatra always welcomed them to his palace.¹⁶⁰

Moreover, in response to the increased diplomatic relationships between Siam and Western European countries during King Rama VI's and King Rama VII's reigns, many palace records suggest that Prince Paribatra and his consorts welcomed the arrangement of diplomatic receptions.¹⁶¹ In order to emphasise the importance of each social reception arranged by Prince Paribatra, the services given to Western diplomats were conducted by using Western practices and social etiquette.¹⁶² The nature of these formal receptions not only influenced the attitude and etiquette of Siamese noblemen and the royal family, but also of Siamese reception attendants attending to the guests.¹⁶³ The method of welcoming and accommodating Western diplomats improved as a result of the royal family increased confidence acquired from adopting Western practices, such as dining at tables and socialising among the royal family by arranging sofas and armchairs in a group configuration, as part of their daily domestic lifestyle.

However, the arrangement of social receptions never occurred without Prince Paribatra's decisions to select, which interior spaces in Bangkhunprom Palace had the most suitable quality for the occasion. It is evident in M.C. Marayadra Kanya Diskul's diary that in general, the Pink Room was not frequently used, apart from when there were important guests or significant ceremonies that required Prince

¹⁶⁰ Suksri, Naengnoi, and Freeman, Michael. **Palaces of Bangkok : Royal Residences of the Chakri Dynasty**. Bangkok : Asia Books Co., Ltd., 1996. Page 250.

¹⁶¹ Sajisayvee, Bour. **Bangkhunprom Palace**. Bangkok : Precha Publishing Co., Ltd., 1981. Page 70 and 74.

¹⁶² Virodthummakoorn, Kittipong. **Lives in Bangkhunprom Palace**. Bangkok : Numfoon Publishers Ltd., 1998. Page 11.

¹⁶³ Sajisayvee, Bour. **Bangkhunprom Palace**. Bangkok : Precha Publishing Co., Ltd., 1981. Page 74-75.

Paribatra to use the room.¹⁶⁴ This personal statement helped in explaining that the lifestyle of the Prince was also based on the significance of formal rituals, because there was evidence of the arrangement of formal dining receptions for King Rama V, King Rama VI and King Rama VII.¹⁶⁵ The nature of the receptions influenced the Prince to enhance the formality of each gathering by the use appropriate social settings, such as the Pink Room.

Contradictory Use of Space and Interior Designs

In response to the attribute of social environment established in Bangkhunprom, it is interesting to note that the functional usage of the Pink Room was contradictory to an earlier discussion that the room was adapted and utilised as the classroom by Prince Paribatra's daughters. This spatial adaptation resulted in the transformation of the room's initial designs. This was also affected by the presence of irrelevant furniture, such as blackboards, desks and chairs.¹⁶⁶ The functional significance of the interior setting in the Pink Room lost its importance when it was adapted as a classroom, because the use of such furniture contradicted the Baroque and Rococo ornamentation, and the existing decorative objects, such as Western artefacts and paintings.¹⁶⁷

In contrast, when important traditional rituals took place within rooms, such as the Pink Room and the Blue Room, the adaptation of these communal settings to suit the rituals was undertaken by the use of essential furniture to support the attribute of the ceremonies. Nevertheless, most of the settings organised for traditional rites in Bangkhunprom Palace, such as a funeral ceremony and family Buddhist rituals, had their main features of Western spatial planning and architectural styles. Thus,

¹⁶⁴ Sajisayvee, Bour. **Bangkhunprom Palace**. Bangkok : Precha Publishing Co., Ltd., 1981. Page 44.

¹⁶⁵ Virodthummakoorn, Kittipong. **Lives in Bangkhunprom Palace**. Bangkok : Numfoon Publishers Ltd., 1998. Page 14 and 19.

¹⁶⁶ Refer to Illustration No. 4.

¹⁶⁷ Refer to Illustration No. 16.

the utilisation of traditionally designed furniture, such as sitting tables for monks and a group of carved timber platforms for placing Buddhist images,¹⁶⁸ sometimes overshadowed inapplicable furniture and objects, such as Western picture-frames and decorative articles.

However, as previously discussed, the benefit of having personal rooms decorated with less Western ornamentation helped the occupants who would want to arrange their individual spaces by using objects that had their design features contrary to the decorative components used within the rooms. In terms of personal boundary and setting, it could be said that another significant feature of the interior design illustrated by Western architects of the palace was the simplification in the design feature of Baroque and Rococo ornamentation evident in personal spaces of the occupants.¹⁶⁹ Again, this method of spatial decorations enabled the royal family to manipulate their settings in order to create an environment that was similar to the nature of their personal behaviour and pastimes.

Personal Space : Individual Designs

In terms of behavioural adaptations, it is obvious that the behaviour of individual occupants was not influenced entirely by Western ideas and practices. Methods on the adaptation and the use of each communal area adopted by Prince Paribatra and his family were also influenced by their determination to recognise the connection between the formality of each social situation and the functional nature of a room as fundamental issues. This was evident when the Prince and his family used their own section, or rooms in the main residence to undertake their pastimes, either as groups or individually.¹⁷⁰

¹⁶⁸ Refer to Illustration No. 5.

¹⁶⁹ Refer to Illustration No. 7 and 8.

¹⁷⁰ Sajisayvee, Bour. **Bangkhunprom Palace**. Bangkok : Precha Publishing Co., Ltd., 1981. Page 52-53, 56 and 65.

Laikarkhun, Noauvarat. "Bangkhunprom Palace." Aor.Sor.Tor September 1991 : 83.

Further, even though the occupants' personal spaces, such as bedrooms and sitting areas, were designed mainly in Western architecture, they were able to adapt such spaces and utilised them based on their individualities and needs. An example was the adaptation of the Marsornd Room by the Prince for collecting and displaying his Chinese porcelain,¹⁷¹ a pastime that became increasingly popular during King Rama V's reign.¹⁷² The difference between the intended use of the interior setting in the Marsornd Room and the actual use of objects within the room illustrated the increased influence of the occupants', especially of the Prince's, determination to design their own private interior environment.

The design of personal rooms in Bangkhunprom Palace was indeed to achieve an impression of domesticity rather than a public sense. This also contributed to the occupants' perceptions of an appropriateness in terms of the relationship between the characteristic of their rooms and their daily household rituals. Nevertheless, in terms of spatial utilisation, the occupants were able to differentiate the importance of social, cultural and diplomatic situations by using the Pink Room and different communal spaces on the ground floor in an organised fashion, and they were able to manipulate smaller interior spaces, such as the Blue Room, and utilise them for family Buddhist rituals and pastimes. Thus, these different circumstances enabled Prince Paribatra and his family to organise social, cultural and daily family rituals in the same building, but in different interior spaces and spatial divisions.

¹⁷¹ Virodthummakoorn, Kittipong. **Lives in Bangkhunprom Palace.** Bangkok : Numfoon Publishers Ltd., 1998. Page 36.

¹⁷² Virodthummakoorn, Kittipong. **Lives in Bangkhunprom Palace.** Bangkok : Numfoon Publishers Ltd., 1998. Page 36.

Illustrations

Chapter 4

Bangkhunprom Palace

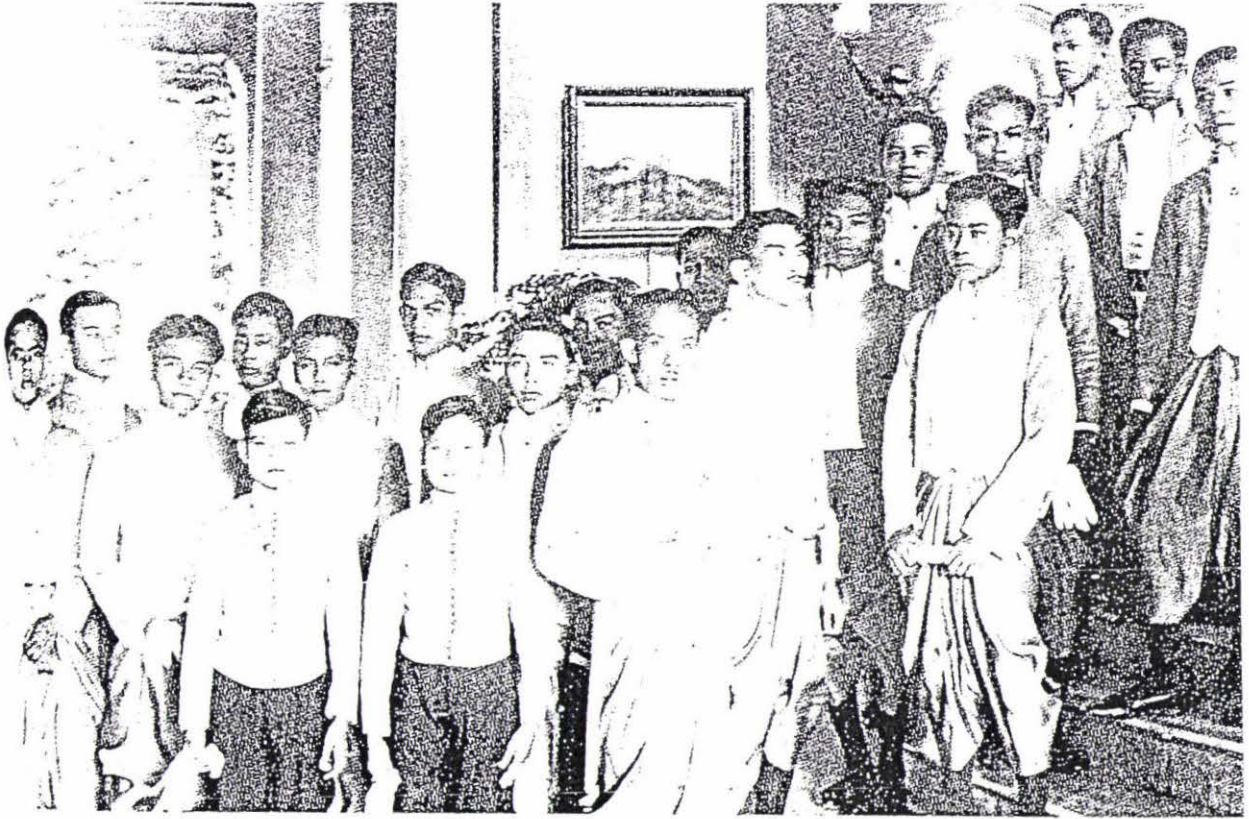


Illustration No. 10 : In order to give social receptions an increased sense of formality, the Prince selected a group of male attendants and trained them in Western social etiquette. The Prince was usually obliged to organise formal receptions for foreign guests. This influenced him to provide such guests with services, which they would have often received at home. Every male attendant was appointed with a specific duty. Their liabilities were based on basic social etiquette, such as taking guests' hats and directing them to their seats. The evidence also shows that these male attendants were assigned with similar duties when they were assisting the Prince. These were during his breakfasts and dinners.



Illustration No. 9 : The evidence shows that before the completion of Bangkhunprom, Prince Paribatra's mother, H.M. Queen Sukhumala Marasri, bought most of Western eating utensils for the Prince to be used in social receptions. She even ordered a set of dinnerware that was specifically designed with the Prince's seal from Germany. She commented that these utensils were to be utilised in dining receptions and to show Western diplomats the quality of the events. The photograph shows that a dining table was arranged in a Western manner. The Prince could have organised the dining room in such a manner in order to accommodate Western guests with significant status, because a set of five wineglasses was provided for each diner. Art Nouveau centrepieces were used on the table. This helps in explaining that the residents were able to fully participate in such significant political events.

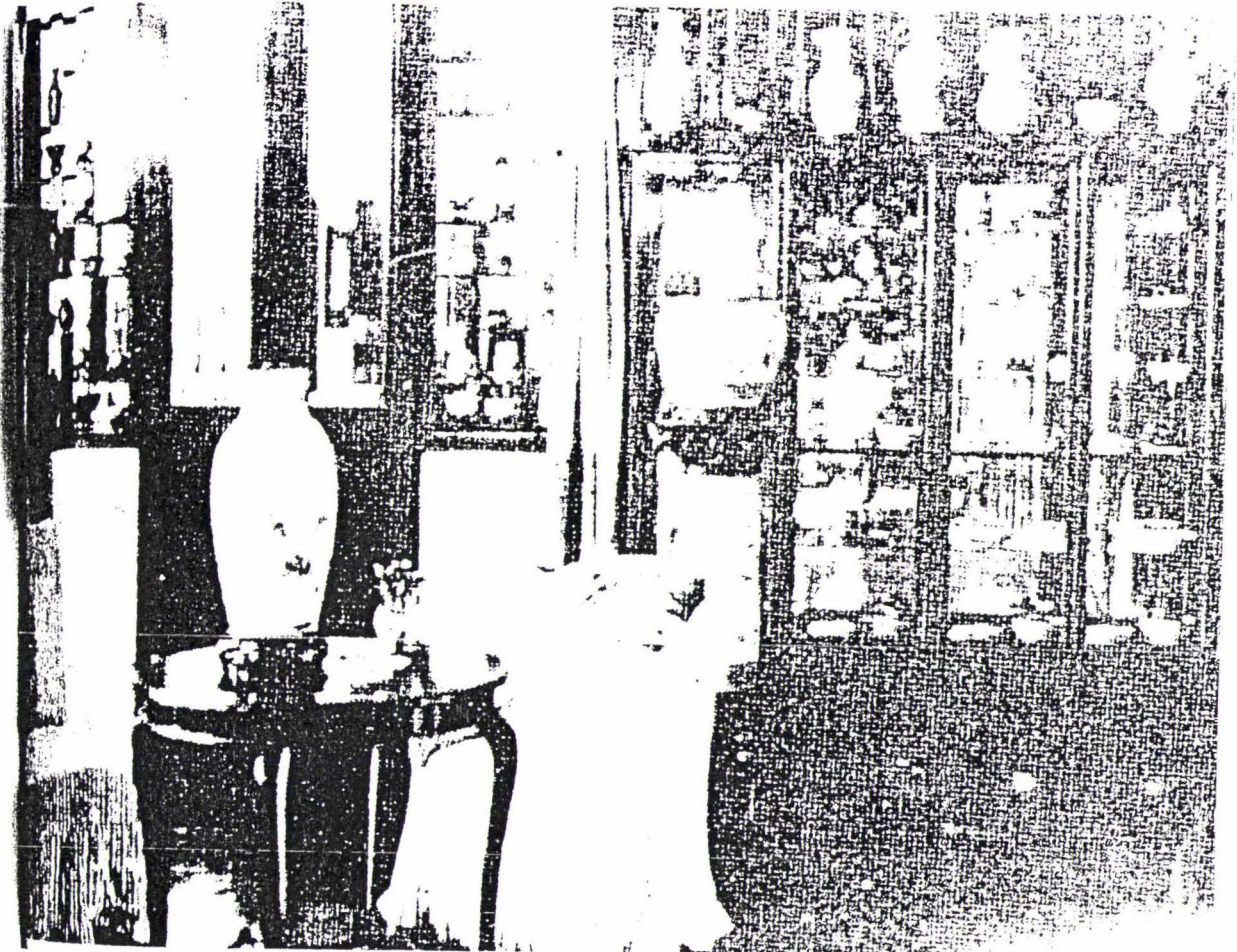


Illustration No. 8 : The Marsornd Room is on the first floor of Bangkhunprom, and situated opposite The Pink Room. The room was used principally by Prince Paribatra. He collected Chinese artefacts and porcelains as his pastime. The picture shows that Western cabinets were placed against the walls, making this space suitable for displaying collectable objects. The interior designs of this room in general were less ornate and sophisticate than the interior spaces that were used for significant events. The architects designed the walls and ceilings with fewer motifs, this resulted in the room having a spacious quality and it could easily be adjusted as a private socialising area for the Prince. The picture also shows that Western chairs were arranged reasonably close to one another and with an appropriate distance from the display cabinets. This provided the room with sufficient areas for movement, which also made the room looks more Western.

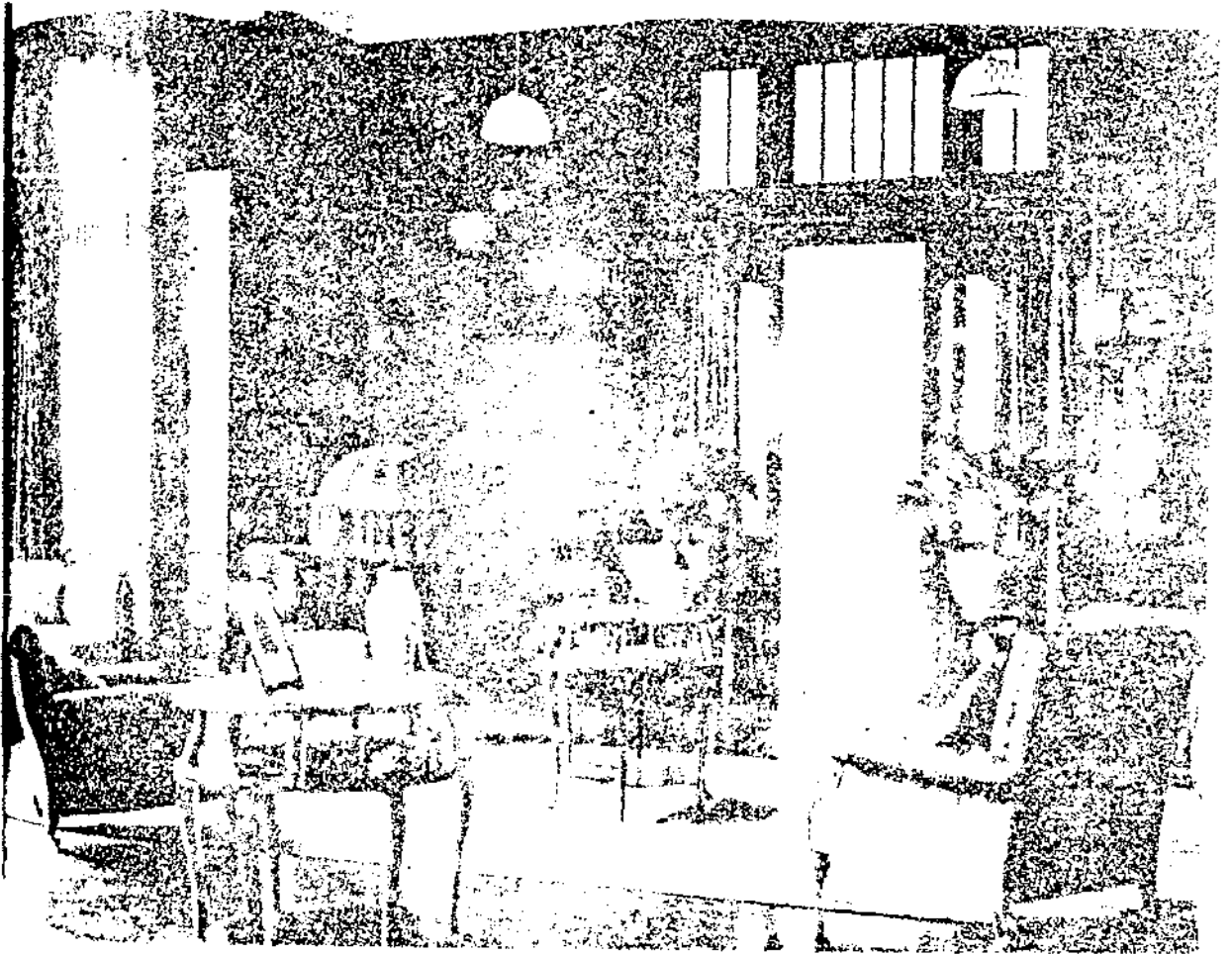


Illustration No. 7 : Prince Paribatra used this room as a library. It is located on the ground floor, and near the main entrance that faces the river. The room is reasonably large, and was designed in Western styles. Western furniture, such as cabinets, armchairs and desks, was used in the room, this provided the space with only one function. It could have difficult for the residents to adapt this room and utilise it for other purposes, because furniture was located in manner that could not easily move, particularly cabinets. Yet the functional significance of the room could be utilised as a sitting area for guests without changing the position of furniture. Note that the architects designed this space with many doors and windows, this gave the room an increased sense of speciousness, especially when furniture was placed in such a manner.

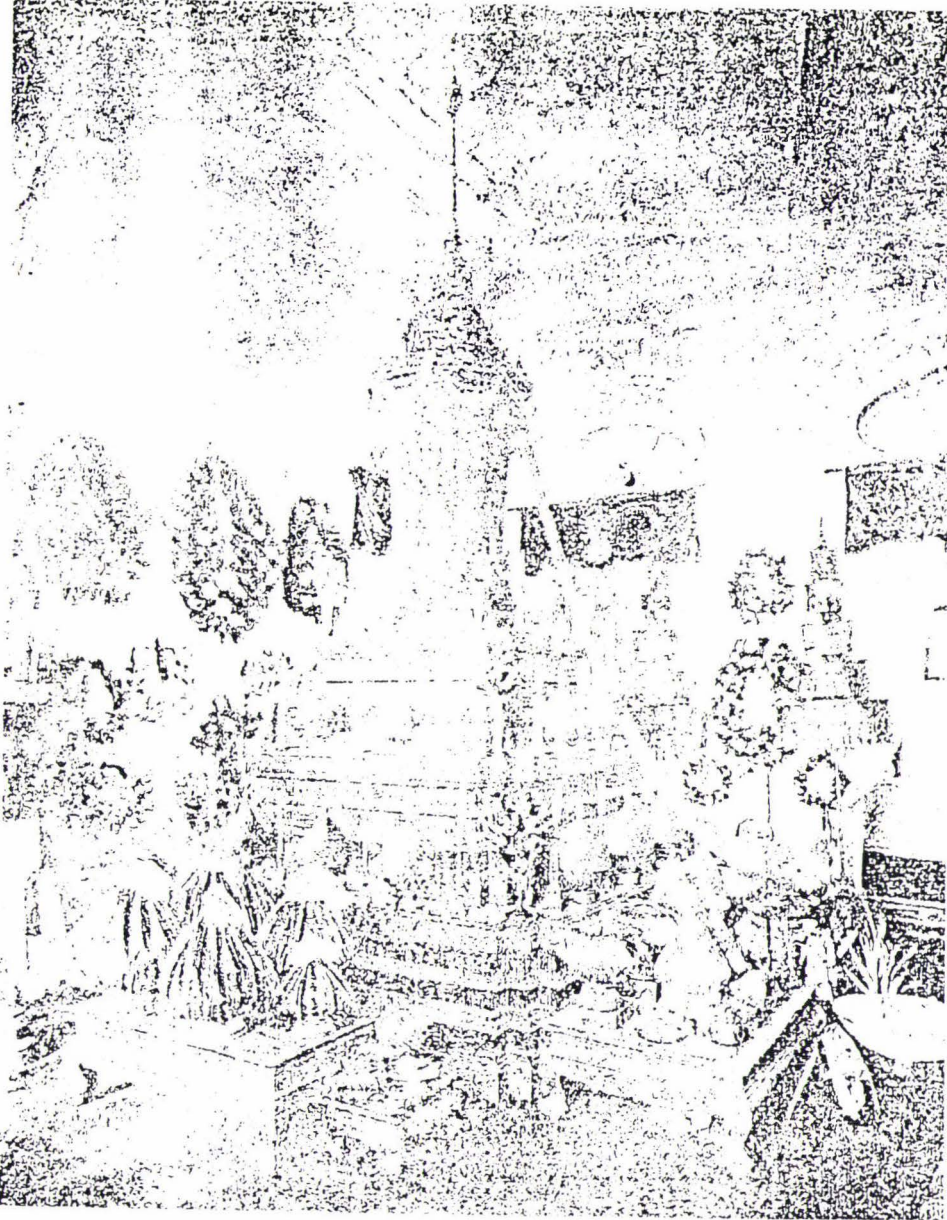


Illustration No. 6 : This photograph was taken when The Blue Room was utilised for a funeral ceremony. The room is situated on the first floor of the palace and behind The Pink Room. It was designed to be used mainly by the residents. However, the evidence shows that Prince Paribatra occasionally utilised this particular room as a subordinate sitting room when he was socialising with foreign guests. This room was designed in a manner similar to The Pink Room, but smaller and had a symmetrical configuration. The architects used Baroque and Rococo ornamentation on the walls and ceilings, making it quite suitable as another reception hall for special occasions. When this room was adjusted and used as a funeral hall for the Prince's older sister – Princess Sriratanakhorsin, it resulted in a rather harmonious relationship between Western ornamentation utilised in the space and traditionally designed objects, such as a coffin and tables. Further, the size of this room was large enough to accommodate only selected participants. In terms of spatial planning, The Blue Room is located behind The Pink Room, which made these rooms more accessible to a variety of audiences. The residents also had the ability to control the number of participants by organising sitting areas only within The Pink Room and keeping The Blue Room only for monks.

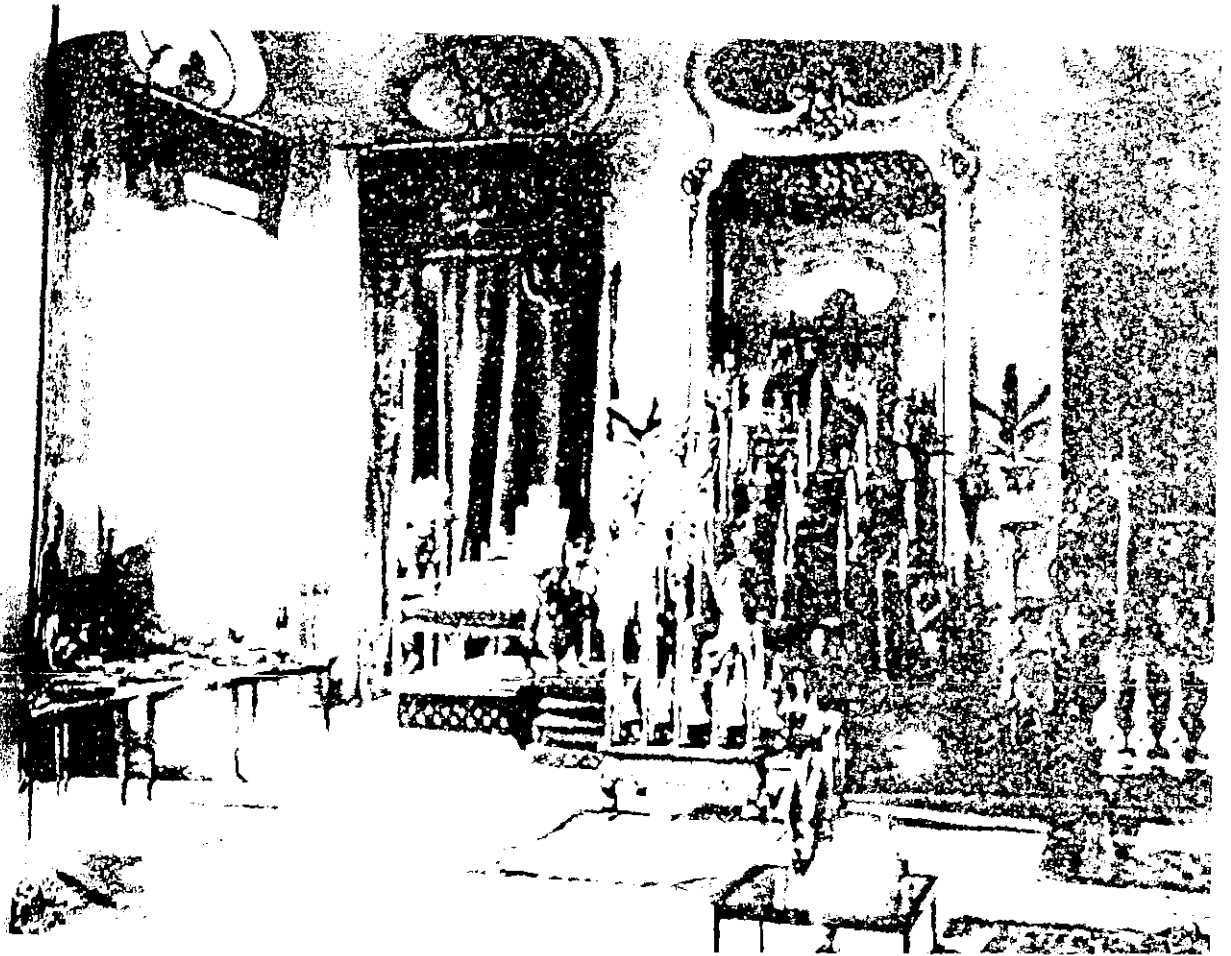
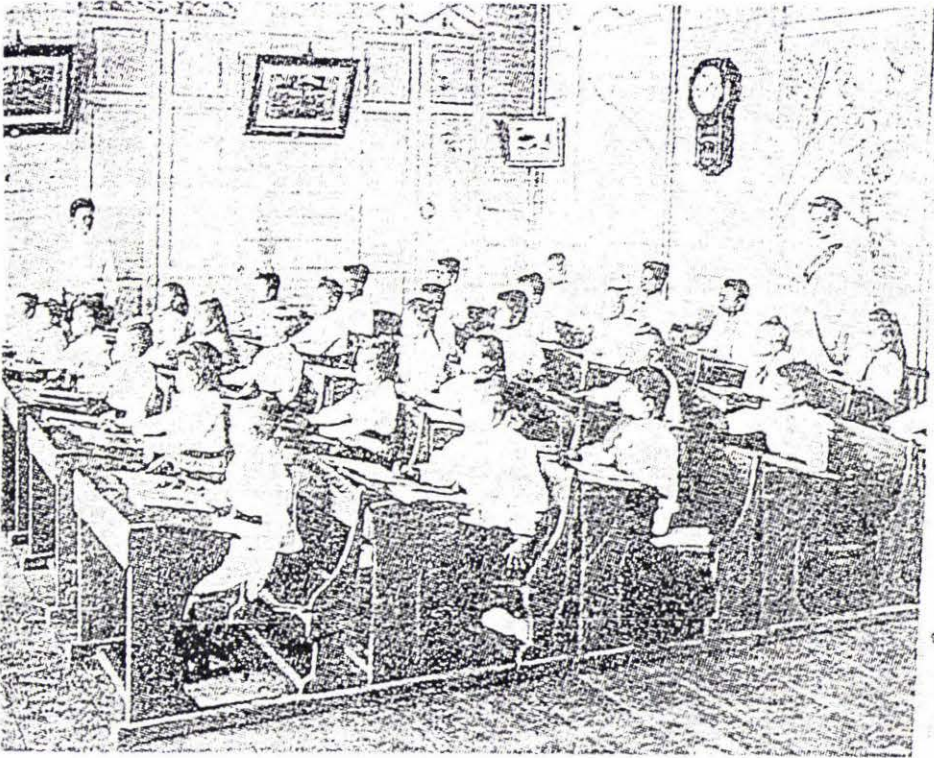


Illustration No. 5 : The Pink Room is on the first floor of Bangkhunprom. The space had been adapted in order to be used for Buddhist ceremonies. A Buddhist image platform is organised on one side of the room in similar way to the spatial arrangement of traditional temples, leaving enough space for monks to sit on traditional tables on the left-hand side of the room and a gathering area for the royal family on the right. It could be argued that the relationship between the traditional Buddhist platforms and Rococo ornamentation on the walls was harmonious, because both had been designed with elaborate and ornate shapes and forms. In terms of spatial organisation, traditional furniture dominated the functional significance of Baroque and Rococo interior designs. However, the layouts of different areas for monks, audience and traditional objects were successful in terms of cultural and social status.



*Sri Sumaha apa
Belah angkau mas*

Illustration No. 4 : This picture is assumed to have been taken in Vimanmek Palace. However, there was no evidence that could support the idea that the queen consorts of this palace adapted a room in order for it to be utilised as a classroom for their children. The picture shows that desks and chairs were used by the king's children as part of their activities. This could help them in becoming familiar with Western etiquette in terms of social interactions, especially in formal events. A similar arrangement of furniture would have been used in Bangkhunprom Palace by Prince Paribatra's daughters. The adjustment of the Pink Room in Bangkhunprom could have enabled the residents to arrange chairs and desks with more access areas when compared to the classroom shown in the picture. Thus, it is evident that interior spaces in both Vimanmek and Bangkhunprom Palace were also adapted to suit children activities.

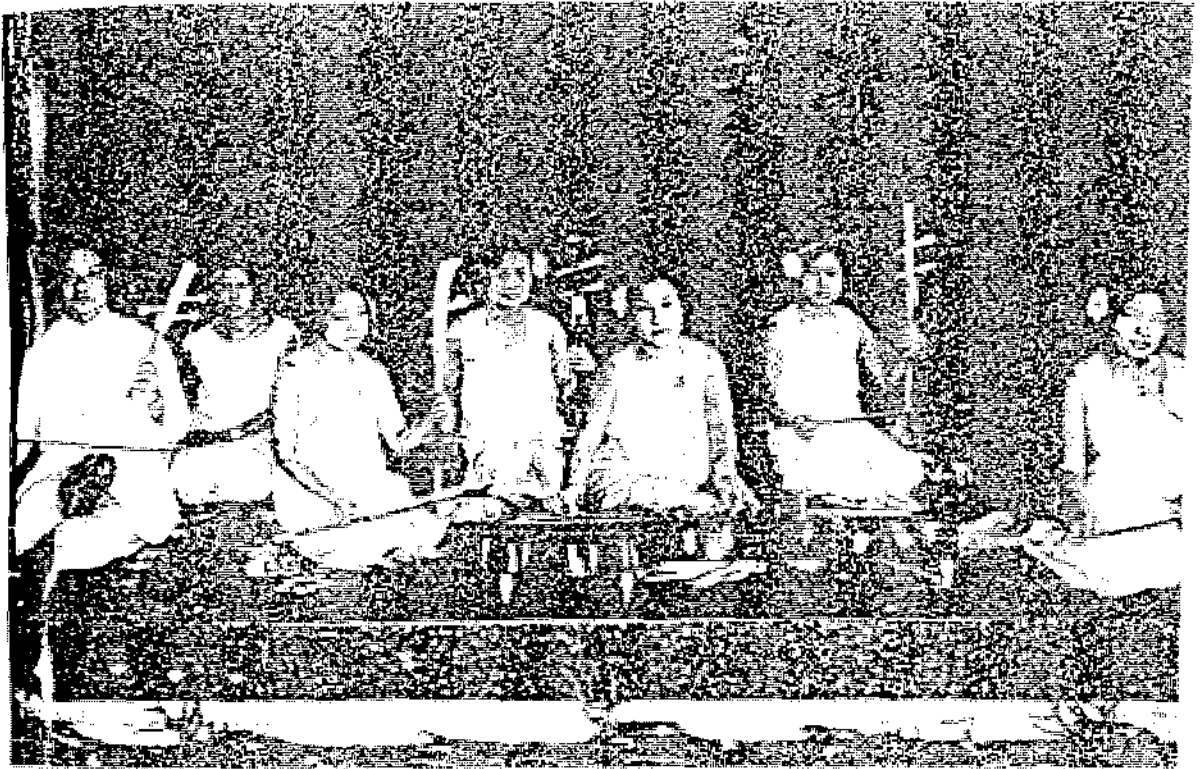


Illustration No. 3 : The evidence shows that Prince Paribatra and his daughters enjoyed playing Siamese musical instruments. In many political events, the princesses were able to perform as a group in the presence of Western diplomats. They had different ways of practising the musical instruments. Interior spaces, such the main dining room and the sitting space that were situated on the ground floor, were adapted and used as practising rooms for the princesses. It is evident that the female residents of Bangkhunprom often utilised the communal areas on the ground floor as a group. This also reflected their attitudes towards Western lifestyle in terms of their pastimes.

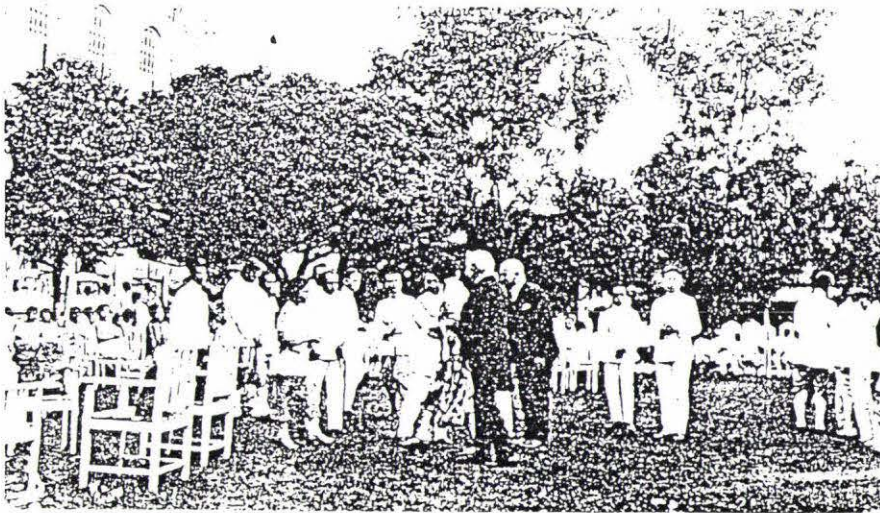
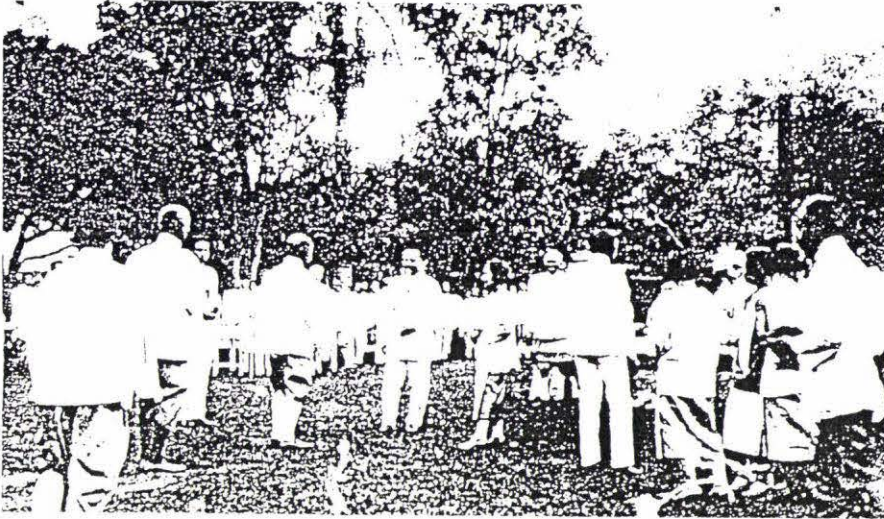


Illustration No. 2 (Top and Above) : Important political and social receptions were frequently organised in Bangkhunprom Palace. These two pictures show that the female residents were allowed to participate in such significant events. This particular event took place in 1928, and was organised mainly to cater for the royal family. However, Western diplomats were also invited to the gathering. Tables and chairs appear to have been organised in accordance with the status of the participants. It could be argued that the residents did not provide separate areas for male and female in relation to traditional beliefs but simply adopted Western methods of arranging social receptions. This could be observed in the central area that was enclosed by tables and chairs, this enabled both male and female to interact while they were standing side by side.

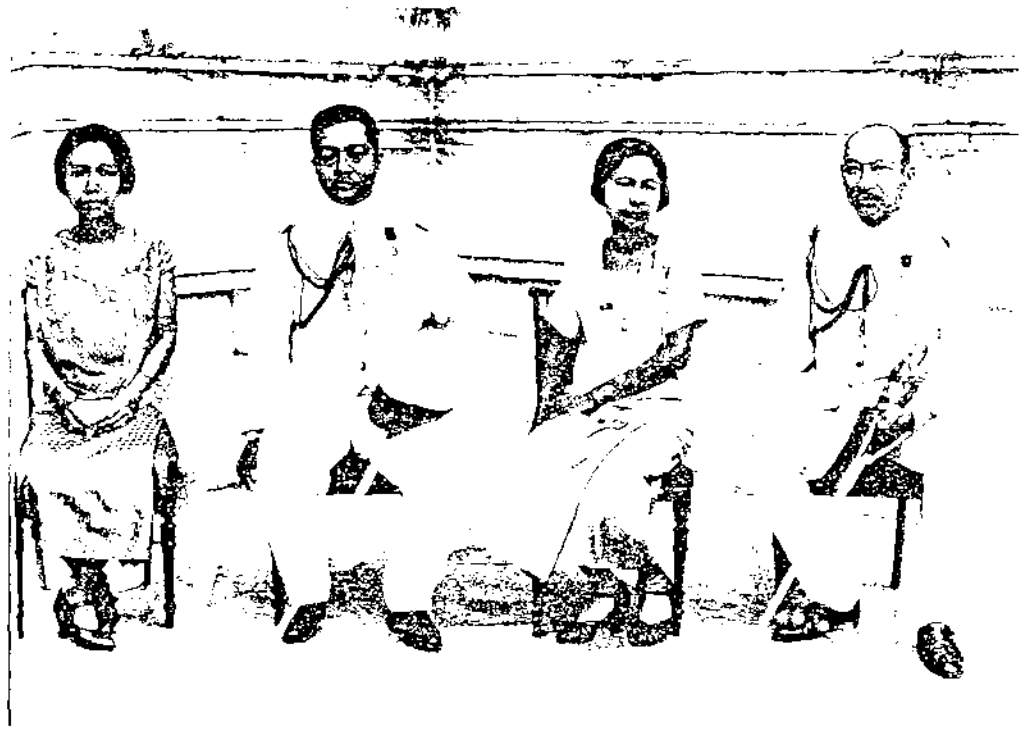


Illustration No. 1 : This photograph would have been taken before Prince Paribatra and his relatives were attending a social reception. The Prince is sitting from the left, close to his sisters, and is dressed in Western styled uniform. In the past, it was believed that men and women should not be seated close together. However, such a notion gradually changed during the beginning of 20th century. Two of King Rama V's daughters pictured in the photo would have felt content to participate in social events, since they were familiar with Western rituals and lifestyle, while they were staying in Vimanmek. This could be the reason that influenced the Prince to invite his siblings to political and social events.

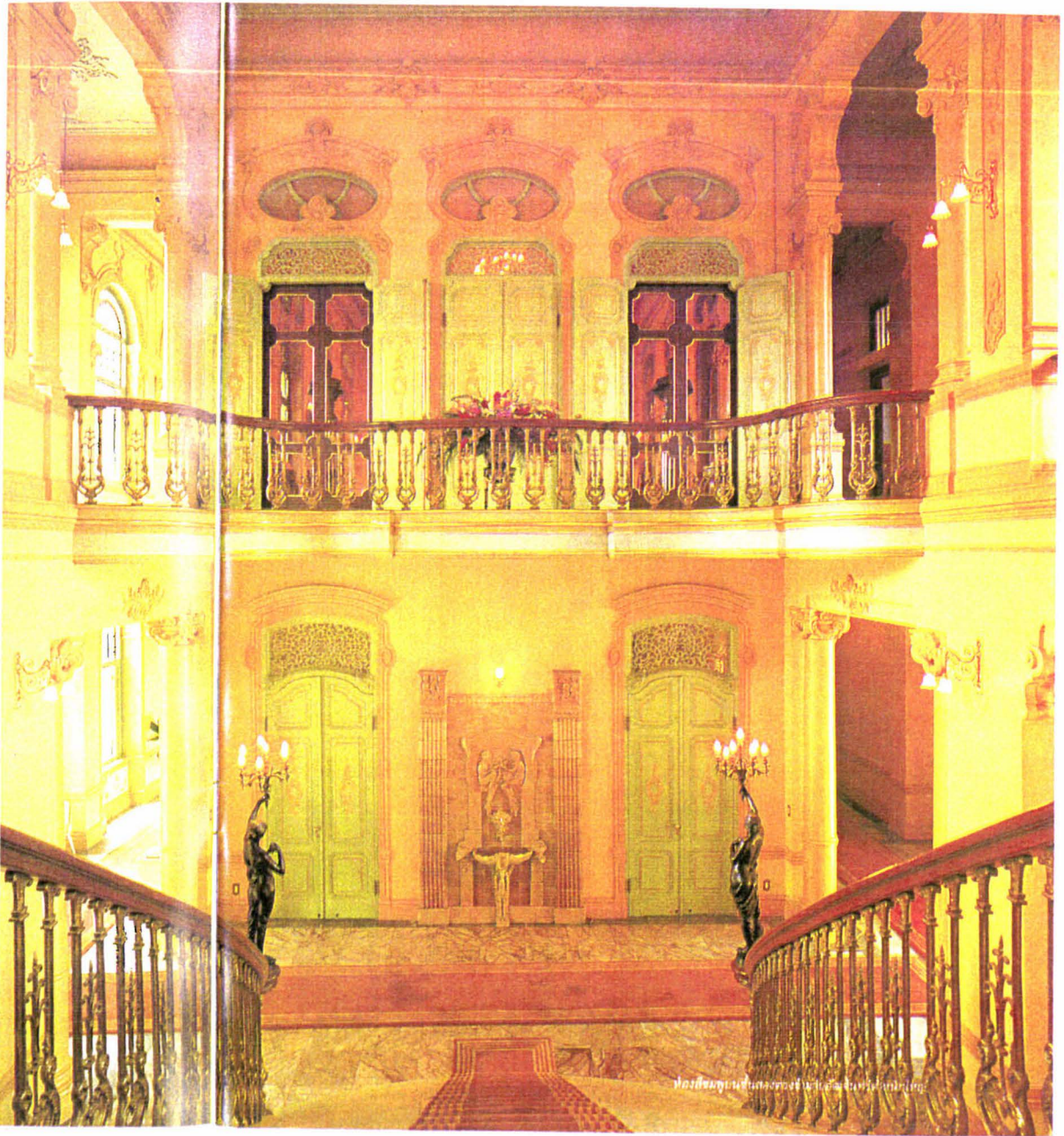


Illustration No. 12 : Looking down from the first landing of a Baroque staircase. In the main foyer, a fountain is placed in the middle of the wall that faces the staircase. Interior doors, Art Nouveau fountain and stucco apertures are placed in a symmetrical configuration. This resulted in the main foyer having elaborate and sophisticated qualities when the occupants were using this space as a first domain for social interaction.



Illustration No. 13 : This photograph shows a front view of an Art Nouveau fountain in the main foyer of Bangkhunprom Palace. The design of the fountain is very different from the Baroque and Rococo ornamentation utilised on the walls and doors. The relationship between these two architectural styles did not result in significant effects on how the residents were using this space for welcoming visitors and also as a transitional space between communal rooms, such as a dining room and The Pink Room.

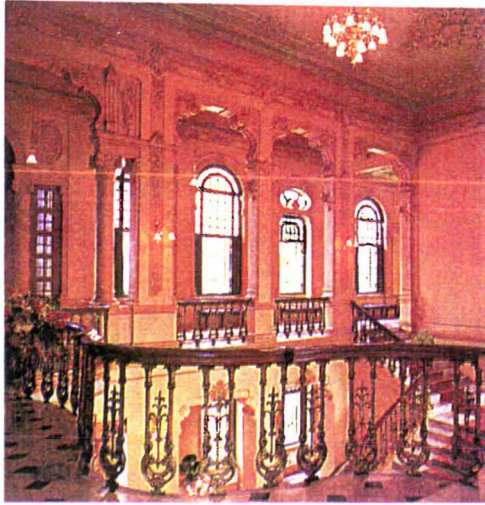


Illustration No. 14 : This photograph was taken from the balcony on the first floor. Interior spaces situated behind this area are The Pink Room and a Buddhist shrine. Around the void, pilasters and Ionic columns support the ceilings of each floor. These columns and arches are decorated with Baroque and Rococo stucco scroll brackets. The spaces between the columns are decorated with wood and wrought iron balustrades. The floor with a curved contour was designed by the architects to give this area a sense of symmetry.



Illustration No. 15 (Above Left and Right) : This Buddhist shrine is on the first floor and next to The Pink Room. It is situated in a prominent position. This interior space is assumed to have been provided for Siamese noblemen and royal family, who would have come to this shrine, and paid a respect to the Buddhist images, either before or after they have participated in social activities in The Pink or The Blue Rooms. The design of the room is principally in Western styles. Note that Solomonian columns are placed between Palladian windows. Interestingly, if the columns were to be designed with more motifs, they would have been related well to the Buddhist platforms and images. Yet, the relationships between the Baroque and Rococo ornamentation and traditional style tables, are to certain extent, similar to one another, because each was designed with curved and elaborate shapes and forms.



Illustration No. 16 : A view of the Pink Room. Note that the architects designed this room to have an adaptable nature. The use of Rococo ornamentation above the doors and on the ceilings helps in giving the room a luxurious quality. Yet the evidence shows that the characteristic of such motifs resulted in an insignificant contradiction if the room were to be adapted and utilised in a traditional style. This was one of the reasons that influenced the residents to use the Pink Room for a variety of purposes. Chippendale and Victorian furniture and decorative objects dominated the space. The evidence suggests that Prince Paribatra bought these items specifically from Europe.



Illustration No. 17 : A view of one of the reception rooms in the female section, Tamnak Somdaj, of Bangkhunprom Palace. The architect used Art Nouveau woodcarvings and ceramic tiles to give the space a unique look. It is clearly apparent that the design of doorways dominated the room. Although materials, such as wooden fretwork and tiles, do not have any important impact in terms of structures, they provided the reception space and the room situated adjacent to, with individual functions. In the past, this room would have been used by female residents in both traditional and Western ways, because furniture could easily be removed from the area.



Illustration No. 18 : In the main foyer of Tamnak Somdaj, the space on the ground floor and the first floor is linked by an Art Nouveau style staircase. The architect emphasised the relationship of both floors by using a continuous line of the banisters and balcony. He also utilised Fresco paintings above the doorway on the first floor, this helped in giving the overall space in the foyer an elegant environment, which was appropriate for spaces that were meant to be used chiefly by female residents. Karl Siegfried Dohring preferred having a double-height ceiling in the main foyer, he wanted a space to flow from one floor to another in a harmonious manner. In terms of its function, female residents could have used the staircase in a similar way to the Baroque staircase in the main building.

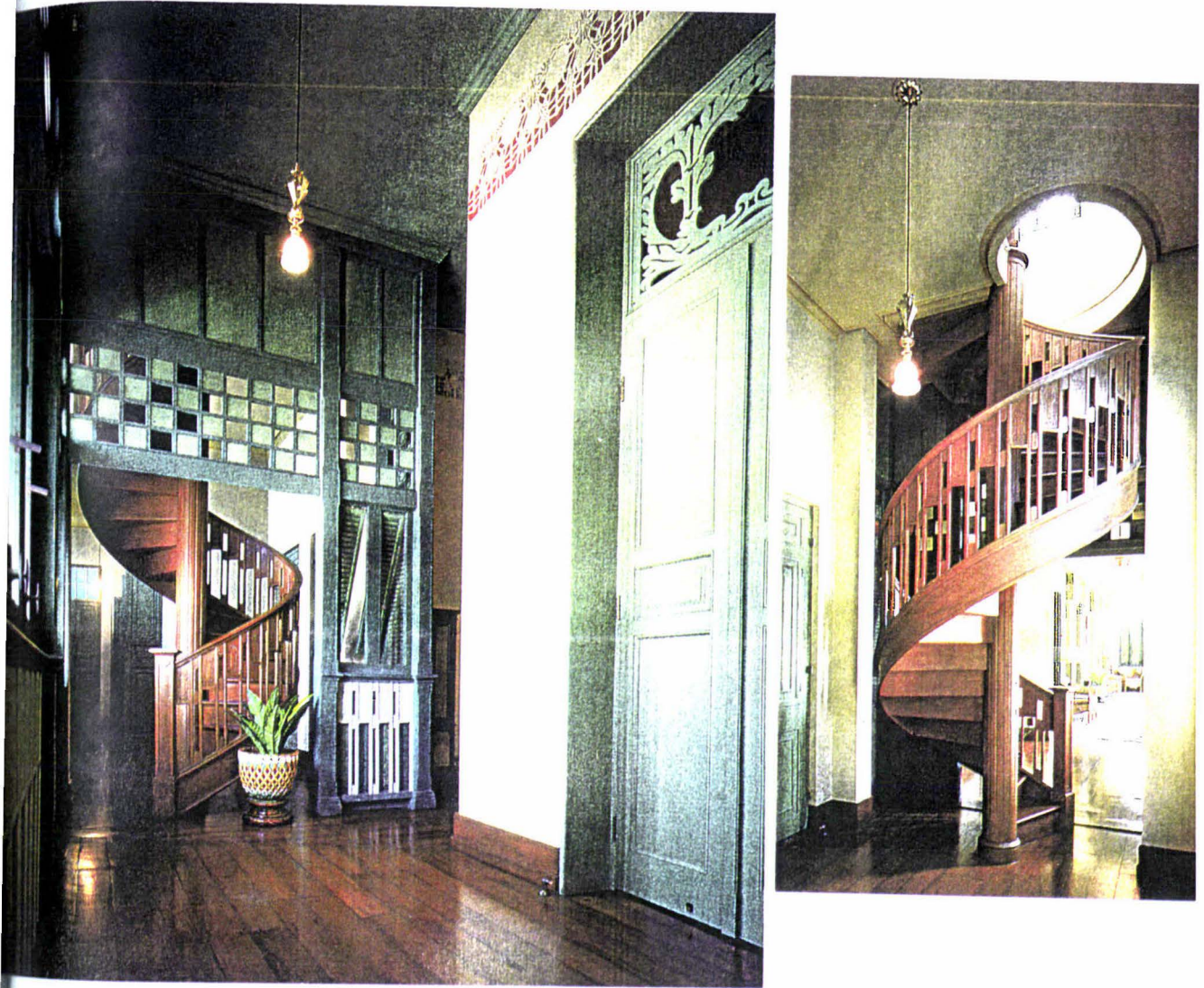


Illustration No. 19 : A view of a spiral staircase in the inner part of the female section (Tamnak Somdaj). This style of staircase is very popular during King Rama V's reign, similar designs of such staircases could be seen in the female section of Vimanmek Palace. Art Nouveau architecture is a principal influence in the design of interior spaces. Note that the wall on the right hand side of the photo is stencilled with a floral design, which is a typical style throughout the entire residence. Again, the architect utilised corridors in order to emphasise the relationship between each room. This is similar to the spatial layouts of rooms in the main building. The benefit of having such plans adapted, allowed female residents to behave similarly when they were utilising communal areas in the main residence.

Illustration Credits

Bangkhunprom Palace

Illustration No. 1

Sajisayvee, Bour. **Bangkhunprom Palace**. Bangkok : Precha Publishing Co., Ltd., 1981. Page 71.

Illustration No. 2

Sajisayvee, Bour. **Bangkhunprom Palace**. Bangkok : Precha Publishing Co., Ltd., 1981. Page 70.

Illustration No. 3

Laikarkhun, Noauvarat. **Bangkhunprom Palace**. Bangkok : Amarin Printing and Publishing Public Company Limited, 1992. Page 52.

Illustration No. 4

Virodthummakoorn, Kittipong. **Lives in Bangkhunprom Palace**. Bangkok : Numfoon Publishers Ltd., 1998. Page 9.

Illustration No. 5

Sajisayvee, Bour. **Bangkhunprom Palace**. Bangkok : Precha Publishing Co., Ltd., 1981. Page 47.

Illustration No. 6

Sajisayvee, Bour. **Bangkhunprom Palace**. Bangkok : Precha Publishing Co., Ltd., 1981. Page 79.

Illustration No. 7

Sajisayvee, Bour. **Bangkhunprom Palace**. Bangkok : Precha Publishing Co., Ltd., 1981. Page 42.

Illustration No. 8

Sajisayvee, Bour. **Bangkhunprom Palace**. Bangkok : Precha Publishing Co., Ltd., 1981. Page 47.

Illustration No. 9

Laikarkhun, Noauvarat. **Bangkhunprom Palace**. Bangkok : Amarin Printing and Publishing Public Company Limited, 1992. Page 28.

Illustration No. 10

Laikarkhun, Noauvarat. **Bangkhunprom Palace**. Bangkok : Amarin Printing and Publishing Public Company Limited, 1992. Page 47.

Illustration No. 11

Sangsingkail, Taychatip, et, al. **Bangkhunprom Palace : Renaissance of The Chakri Dynasty**. Bank of Thailand. Page 13.

Illustration No. 12

Sangsingkail, Taychatip, et, al. **Bangkhunprom Palace : Renaissance of The Chakri Dynasty**. Bank of Thailand. Page 14.

Illustration No. 13

Laikarkhun, Noauvarat. **Bangkhunprom Palace**. Bangkok : Amarin Printing and Publishing Public Company Limited, 1992. Page 85.

Illustration No. 14

Sangsingkail, Taychatip, et, al. **Bangkhunprom Palace : Renaissance of The Chakri Dynasty**. Bank of Thailand. Page 16.

Illustration No. 15 : Left and Right

Bangkhunprom Palace : Photographed by Eakawin Khwanphulsri

Illustration No. 16

Suksri, Naengnoi. and Freeman, Michael. **Palaces of Bangkok : Royal Residences of the Chakri Dynasty**. Bangkok : Asia Books Co., Ltd., 1996. Page 259.

Illustration No. 17

Suksri, Naengnoi. and Freeman, Michael. **Palaces of Bangkok : Royal Residences of the Chakri Dynasty**. Bangkok : Asia Books Co., Ltd., 1996. Page 262.

Illustration No. 18

Suksri, Naengnoi. and Freeman, Michael. **Palaces of Bangkok : Royal Residences of the Chakri Dynasty**. Bangkok : Asia Books Co., Ltd., 1996. Page 261.

Illustration No. 19

Suksri, Naengnoi. and Freeman, Michael. **Palaces of Bangkok : Royal Residences of the Chakri Dynasty**. Bangkok : Asia Books Co., Ltd., 1996. Page 265.

Comparison

In order to discuss the characteristic of spatial planning of Vimanmek Palace and Bangkhunprom Palace, it could briefly be said that the architects' demarcation of spaces was based on similar Western architectural principles. The organisation of interior spaces in general illustrates that interior structures, such as walls, galleries and doors, were employed in a way that could help the occupants of both palaces to have more control on the arrangement of their group activities. This resulted in a more systematic pattern of spatial usage, as a group or individually, because the use of traditional open-plan spaces lost its popularity in the design of royal palaces in Siam during the reign of King Rama V and at the beginning of the 20th century.¹⁷³

Particular interior spaces in Vimanmek and Bangkhunprom Palace were designed based on the nature of occupants' social and household activities, and the number of participants. The relationship between physical forms of an interior space, such as its volume and usable areas, and the occupants themselves emphasised the importance of how their settings could be used appropriately. The available areas within a single space were often divided into various divisions in order to cater for different status and gender.

The issue of gender, as well as family and social rankings of the occupants played a notable part in the arrangement of spaces for social and cultural events, because in both Vimanmek and Bangkhunprom Palace, female occupants were in greater

¹⁷³ Tiptus, Pussadee. **An Architectural Digest... From the Past to the Present**. Bangkok : Meka Press Co., Ltd., 1992. Page 55-57.

Harayangkoon, Vimonsit Ph.D., et, al. **The Development of Ideas and Styles on Architecture; Past, Present and the Future**. Bangkok : The National Association of Architects, 1993. Page 18-20.

numbers than males.¹⁷⁴ This factor influenced the architects to separate communal spaces from the female section by utilising elements that could either increase or limit the interaction between visitors and the occupants themselves. Therefore, the evidence of galleries and alternative access routes within the palaces enabled both the occupants and their visitors to move from one communal space to another in a more discreet manner.

Spatial Planning : Its Relationship to the Occupants

Many of the interior settings in both palaces were designed with particular spatial layouts. This provided enough space for the female occupants to undertake their daily domestic activities and pastimes, as a group within a single space. This also enabled them to divide the remaining areas into various sections depending on the situation and the number of participants. The manipulation of interior spaces was achieved by using a more practical method, because the adaptation of communal and family spaces for domestic usage was frequently catered for smaller groups of participants. Examples being King Rama V's personal dining room in Vimanmek Palace and the transformation of the Pink Room on the first floor into a classroom for the female occupants of Bangkhunprom Palace.

It could be said that the benefits of having rooms in the palaces demarcated with tangible boundaries were an emphasis on the occupants' status and their activities, as well as the level of privacy within their rooms. These qualities were difficult to achieve in traditional open-plan spaces. Therefore, in response to the nature of the occupants' group activities, Clovis Heimsath (1977) has pointed out that everyday activities more often involve between one and eight individuals. Even in the

¹⁷⁴ Chandransu, Tongthong, et. al. **Vimannmek Palace**. Bangkok : Bangkok Publishers Ltd., 1995. Page 48-49, 53-54 and 64-66.

Sajisayvee, Bour. **Bangkhunprom Palace**. Bangkok : Precha Publishing Co., Ltd., 1981. Page 38-40.

larger activities, the social interchange breaks down into small groups.¹⁷⁵ The utilisation of selected rooms to accommodate a smaller group of occupants did not only occur in household activities, but also official events, which often took place within the same area that had previously been used by the female occupants. Also, in order to organise a room to suit the number of occupants, a limitation in the use of different spatial divisions within individual rooms was influenced by traditional beliefs that female occupants were obliged to occupy mainly designated sections.

However, this traditional concept gradually decreased its significance, because the female occupants of Bangkhunprom Palace were able to utilise various communal rooms in both the main building and in an additional building, Tamnak Somdet.¹⁷⁶ In contrast, in Vimanmek Palace, patterns were often established before the queen consorts and their children could adapt a selected space, and use it for undertaking their activity or pastimes as a group. This was to prevent a direct social interaction between the queen consorts and male aristocrats. The latter were obliged to attend weekly official meetings with King Rama V,¹⁷⁷ a formal event that normally took place within rooms located in the communal section, and were often used by the female occupants.

The most notable differences between the adaptation of social and official settings within Vimanmek and Bangkhunprom Palace were the size of the settings and the level of the richness, evident in the interior finishes. In Vimanmek Palace for instance, communal rooms, such as the throne hall and the piano room, had their functions based on spatial volumes and corridors, the latter helped in separating

¹⁷⁵ Heimsath, Clovis. **Behavioural Architecture**. New York : McGraw-Hill Book Company, 1977. Page 53-54.

¹⁷⁶ Refer to Illustration No. 4.

¹⁷⁷ Chandransu, Tongthong, et, al. **Vimanmek Palace**. Bangkok : Bangkok Publishers Ltd., 1995. Page 50.

Vatcharothai, Koikhwan. **Records on the Construction and Renovation of Vimanmek Palace**. Bangkok : Chonepim Publisher Co., Ltd., 1984. Page 15 and 20.

use of apertures and fretwork for aesthetic purposes rather than for ventilation.¹⁸⁰ Both of these Western architectural components restricted, to a certain extent, the significance of social and cultural rituals performed by the occupants in one room from being transmitted into the rooms located nearby, unless the doors connecting both areas were opened concurrently.

The benefit from the utilisation of building materials, which had a greater density, such as bricks and marble, as well as plasters and stucco for ornamental finishes, was the augmentation of privacy within individual rooms located on both floors of Bangkhunprom Palace. This was contradictory to the design of communal spaces evident in Vimanmek Palace. The utilisation of timbers for partitions and fretwork in Vimanmek had an additional benefit of being an increased sense of a traditional interior environment, this was because the use of teak in Siam had been prominent in the past.¹⁸¹

In order to organise social settings for King Rama V's family, Western architects planned the interior spaces in Vimanmek Palace in a manner that could be used by groups of occupants, because the activity that the queen consorts often performed, normally required areas, where they could be divided into smaller groups within a single room. Consequently, a lack of solidity in timber materials used for interior walls, ornamentation and ventilation grills could likewise benefit the occupants of Vimanmek Palace, because social interaction among individuals and the nature of their group activities were based on mutual conduct rather than individual behaviour.

¹⁸⁰ Refer to Illustration No. 3.

¹⁸¹ Warren, William, and Amranand, Ping. **Heritage Homes of Thailand**. Bangkok : The Siam Society, Under Royal Patronage, 1996. Page 119, 123 and 138.

Warren, William, and Tettoni, Luca Invernizzi. **Thai Style**. Bangkok : Asia Books, 1994. Page 144 and 148.

Further, since most of the spaces in Vimanmek Palace were preserved only for the family usage, the interior layout was indeed based on a centripetal configuration. In a similar manner, Erving Goffman (1959) discussed the issue of the functional nature of walls and their particular benefits, and he stated that walls that are really thin partitions can separate domestic establishments visually, but allow the backstage and front-stage activity of one unit to sound through into the neighbouring establishment.¹⁸² Nevertheless, his statement is concerned primarily with the utilitarian nature of partitions rather than dividing walls that were made of more permanent materials, such as teak, evident in Vimanmek Palace.

In terms of different social and private boundaries that were influenced by the use of various building materials, it could be said that the adaptable quality of interior settings evident in the palaces had strengthened the significance of the occupants' group activities. Nevertheless, this was contradictory to the architects' adaptation of Western architecture, because Western spatial layouts influenced the occupants to undertake their group activities within a more pre-defined space.

The evidence also suggests that King Rama V established his personal patterns on the utilisation of interior spaces in a way that mainly concerned his daily domestic rituals and adapted Western lifestyle. However, such personal activities generally involved the involvement of his family members. An example was the adaptation of the throne hall as a lunchroom, where the King's queen consorts gathered prior to his arrival. This occurred after the King had woken up and finished his washing routine.¹⁸³

The patterns involved in personal rituals of King Rama V were evolved from his sentiments on the characteristic of his domestic settings in Vimanmek Palace. The

¹⁸² Goffman, Erving. *The Presentation of Self in Everyday Life*. New York : Doubleday & Company, Inc., 1959. Page 119.

¹⁸³ Chandransu, Tongthong, et, al. *Vimanmek Palace*. Bangkok : Bangkok Publishers Ltd., 1995. Page 50.

functional nature of spaces in the palace could only encourage the King and other occupants to discern the suitability in terms of the location and size of each room, as well as the number of occupants involved. Therefore, in response to the control of communal and personal boundaries, the primary reason for King Rama V using the throne hall as a dining room was that, it could have been more appropriate for non-occupants to convene in the presence of the King during the day, and before he performed his royal services or pastimes.¹⁸⁴

Moreover, since the throne hall was located close to the main entrance, the control of public access could have been effectively achieved based on the notion that the layouts of shared-corridors and the main staircase,¹⁸⁵ could permit male visitors to utilise such paths and not intrude into the areas beyond the communal rooms. As a result, King Rama V determined the significance of official and social activities in terms of their natures and their relationship to other factors, such as the status and the number of participants, prior to considering an aesthetic quality of the adapted interior setting.

Significance of Social Activities on Interior Planning

In regard to the relationship between the function of a room and aesthetic values, Clovis Heimsath (1977) made an interesting comment on the variation of rituals and interior spaces, and he said that once activities are seen in their full dimension as expressions of cultural norms as well as useful actions, they communicate meaning aside from the architectural setting.¹⁸⁶ The functional feature of rooms in Vimanmek Palace could therefore, be observed as a significant component, which helped in supporting the quality of the situations. Similar territorial and functional

¹⁸⁴ Chandransu, Tongthong, et. al. **Vimanmek Palace**. Bangkok : Bangkok Publishers Ltd., 1995. Page 50.

¹⁸⁵ Refer to Illustration No. 2.

¹⁸⁶ Heimsath, Clovis. **Behavioural Architecture**. New York : McGraw-Hill Book Company, 1977. Page 53.

concepts were also evident in the spatial planning of Bangkhunprom Palace due to the fact that the control of interior access was based on the nature of both adapted Western and traditional activities, but to a lesser degree than the spatial planning of the queen consorts' individual section in Vimanmek Palace.

Another example was the use of a kitchen that was built in a temporary residence by Prince Paribatra's spouse – H.S.H Princess Prasongasom Jayanta, this activity was unique in a sense that a male chef was allowed to teach the princess both Thai and Western cooking in person. Yet this situation occurred under the supervision of the princess's father.¹⁸⁷ Interestingly, this situation also helps in explaining that the female occupants of Bangkhunprom Palace were at ease with their household activities, and the affect of Western ideas and practices was an important element, which encouraged the adaptation to develop in strength.

In Prince Paribatra's Bangkhunprom Palace, tensions between gender reduced, as the female occupants were encouraged to participate in formal social and political receptions. Their ability gradually increased, because the evidence shows that the English word "dinner" was used when there were diplomatic receptions organised within the compound of Bangkhunprom Palace.¹⁸⁸ This use of language illustrates their improved understanding of Western practices. In response to the significance of Western behavioural adaptations, there was an occasion when Prince Paribatra, who at the time, held a position as "the Chief of Military Staff", requested the arrangement of a dinner reception for General Joff on Christmas night in 1921.

On the following day, the Siamese press reported that at the end of the diplomatic reception, a congratulation speech was given by General Joff to Prince Paribatra,

¹⁸⁷ Laikarkhun, Noauvarat. **Bangkhunprom Palace**. Bangkok : Amarin Printing and Publishing Public Company Limited, 1992. Page 17.

¹⁸⁸ Laikarkhun, Noauvarat. **Bangkhunprom Palace**. Bangkok : Amarin Printing and Publishing Public Company Limited, 1992. Page 23, 29 and 43.

this was proceeded by a traditional song performed by the Siamese Army Band.¹⁸⁹ In a similar vein, Prince Paribatra returned the speech and later invited the foreign diplomats to attend the performance of traditional dances by the female occupants of Bangkhunprom.¹⁹⁰ Such an important official reception suggested that the royal family of Bangkhunprom Palace had not only adopted Western social etiquette as part of their daily domestic rituals, but also imitated such formal practices in order to be used during diplomatic receptions.

As previously discussed, another interesting variation of cultural beliefs produced by Prince Paribatra was the permission for women to take part in important social receptions.¹⁹¹ This resulted in an increased provision of arranged-areas for women to participate with an equivalent use of the communal rooms and furniture evident within the designated areas. This circumstance was contradicted to the degree of privilege the queen consorts of Vimanmek received when they were permitted to participate in official or political events.

The differences in social behaviours of the female occupants led to an assumption that the adaptation of Victorian spatial layouts in the queen consorts' bedrooms of Vimanmek Palace, to a certain extent, restricted their ability to move freely from their bedrooms to the communal areas in the East Section. An additional staircase was built within each individual row and was used principally by the occupant of the apartment and her children to independently move between floors.¹⁹² Thus, the significance of social interaction between the female occupants of Vimanmek and their guests was affected simply by the demarcation of interior space, which

¹⁸⁹ Laikarkhun, Noauvarat. *Bangkhunprom Palace*. Bangkok : Amarin Printing and Publishing Public Company Limited, 1992. Page 43-44.

¹⁹⁰ Laikarkhun, Noauvarat. *Bangkhunprom Palace*. Bangkok : Amarin Printing and Publishing Public Company Limited, 1992. Page 43-44.

¹⁹¹ Virodthummakoorn, Kittipong. *Lives in Bangkhunprom Palace*. Bangkok : Numfoon Publishers Ltd., 1998. Page 10-11, 16-18 and 23.

¹⁹² Refer to Appendices : Plans of Vimanmek Palace.

had a direct effect on the queen consorts developing their individual and group patterns on the use of the East Section.

Access Routes Create Boundaries and Regions

In terms of spatial arrangements, it is essential to note that the difference between the use of interior spaces by the royal family of Bangkhunprom Palace, and those who resided in Vimanmek Palace was apparently the method used for accessing from one spatial environment to another. Even though Prince Paribatra's son and male occupants were allowed to move from one area to another in Bangkhunprom Palace without notable restrictions, their approaches on interior access appear to have followed the building's spatial layouts. This was because shared facilities, such as the dining rooms, library and socialising areas,¹⁹³ were planned based on a centripetal layout. It could be argued that in terms of social and private boundaries in Prince Paribatra's residence, male and female occupants, to a certain extent, had an equal privilege on the use of interior settings and furniture.

However, in terms of spatial layouts, there was no evidence of permanent interior structures, such as interior and exterior walls, used to separate each interior space in a similar manner to the design of Vimanmek Palace. The benefit of having less permanent structural barriers used between the two buildings of Prince Paribatra's residence, other than a bridge, could be observed as a method of increasing family interaction, especially in a sense that social, cultural and family activities could be undertaken predominately within the main building. Such an example was the adaptation of the Blue Room (situated next to the Pink Room), for a funeral ceremony, where only royal monks and kindred participants were allowed to participate.¹⁹⁴

¹⁹³ Refer to Appendices : Plans of Bangkhunprom Palace.

¹⁹⁴ Sajisayvee, Bour. **Bangkhunprom Palace**. Bangkok : Precha Publishing Co., Ltd., 1981. Page 45.

Moreover, when comparing the spatial layouts of Vimanmek and Bangkhunprom Palace, the latter showed a greater potential in influencing the occupants to adapt and maintain their lifestyle based on Western ideas and practices, because in the plans, the overall interior space was planned not to be notably secluded from one another, and was designed with fewer private access routes, such as staircases and galleries. It can also be seen in the plans of Bangkhunprom Palace that the spatial layouts had been emphasised by the architects' planning of the majority of rooms in symmetrical and contiguous sequences. Such layouts encouraged the occupants to utilise only the main corridors as primary access routes rather than using rooms that were located adjacent to one another as a passageway. This method is similar to the design of interior space in Vimanmek Palace.¹⁹⁵

It could be said that the interior planning of Vimanmek Palace resulted in a sense of privacy for the female occupants to adapt their individual rooms in order to be used entirely as a back region. This also allowed the process of maintaining their individuality within their own space to occur. However, similar approaches could also be achieved within Bangkhunprom Palace, because each interior space had a definite volume and Western function. The possibility existed for Prince Paribatra and his family to vacate the interior space if the relationship between their activity and their attitudes towards the nature of that particular space was contradictory.

Personal Space Signifies Self-concept

In relation to behavioural adaptations, Bannister and Fransella (1971) have made a critical comment on the behaviour in social circumstances, and they stated that people in the 'same' situation may be behaving similarly for the time being, but attaching a very different significance to the events they are encountering and to

¹⁹⁵ Refer to Appendices : Plans of Vimanmek Palace.

their own behavior.¹⁹⁶ Their assumption could be used to establish the connection between the arrangement of front and back regions in terms of domestic settings, because the occupants of Bangkhunprom could generally control the manipulation of a space-function in a physical sense, but it would have been difficult for them to arrange every interior space in the palace to be completely related to individual behaviours.

The issues of self-concept and individuality play notable parts in the arrangement and the selection of personal possessions used within rooms that belonged to each occupant. An example was the presence of traditional style furniture, such as four-poster beds, dressing tables and Thai dining-sets, in Princess Consort Saisavali Pirom's and her daughters' bedrooms in Vimanmek Palace.¹⁹⁷ This interior design helps in explaining that, although their daily domestic lifestyle was influenced by Western ideals, such an adaptation did not impinge on every aspect of their living patterns.

In response to the maintenance of personal behaviours, the use of traditional style items was more significant in rooms that were occupied by King Rama V's queen consorts in Vimanmek, rather than in the overall interior space of Bangkhunprom Palace. This could be argued based on the fact that the use of teak as a prominent building material in Vimanmek resulted in a similar atmosphere to interior spaces of Siamese traditional houses. With a lack of notable Victorian interior finishes in social and private spaces, this could enable the queen consorts to convey Western spatial designs with Siamese utensils and craft-objects. As a result, these settings became a place where the female occupants and their daughters could individually introduce items that they felt more comfortable with and utilised them within their own rooms. The occupants' increased confidence on how their rooms should

¹⁹⁶ Bannister, D. and Fransella, Fay. **Inquiring Man : The Theory of Personal Constructs**. London : Penguin Books Ltd., Harmondsworth, 1971. Page 30.

¹⁹⁷ Suksri, Naengnoi. and Freeman, Michael. **Palaces of Bangkok : Royal Residences of the Chakri Dynasty**. Bangkok : Asia Books Co., Ltd., 1996. Page 204.

look, also led to the similarity in the use of personal possessions that had their functions related directly to the occupant of the rooms.

It is obvious that a sense of belonging is essential when an individual had desired to create an interior environment in order to suit their personality and lifestyle. This was achieved by the utilisation of objects that were related to their backgrounds. As Fonagy and Higgitt (1984) discussed, with increased awareness of the self, the need for positive regard from others develops. Such positive regard is essential for maintaining the self-concept.¹⁹⁸ An increase in individual needs of the occupants was a notable aspect in the research, because not only had King Rama V focused on certain approaches on the use of spaces depending on their Western functional usage, but such methods also influenced the quality of possessions utilised within that particular space. However, the issues of hierarchical ranking and age also led to the stratification in the functional nature of Western furniture and instruments utilised by the occupants. This occurred mainly in Vimanmek Palace, because the status of King Rama V resulted in an alternative function of the residence, it was used as a government facility for official assemblies.¹⁹⁹

Positions of Rooms : Their Relationships to Status of Occupants

Since specific interior spaces in Vimanmek Palace were also used by a variety of individuals, the upkeep of traditional rites, such as Buddhist ceremonies, allowed the manipulation of spatial-zones to be undertaken in relation to the individuals' positions in the ritual. In every circumstance, King Rama V's furniture was placed in a location, where he could be surrounded by his family members. This helps in

¹⁹⁸ Fonagy, Peter, and Higgitt, Anna. *Personality Theory and Clinical Practice*. London : Methuen & Co. Ltd., 1984. Page 85.

¹⁹⁹ Chandransu, Tongthong, et. al. *Vimanmek Palace*. Bangkok : Bangkok Publishers Ltd., 1995. Page 48, 50 and 83.

Vatchareothai, Koikhwan. *Records on the Construction and Renovation of Vimanmek Palace*. Bangkok : Choncpim Publisher Co., Ltd., 1984. Page 15.

explaining that this particular arrangement of Western furniture was usually made for domestic rituals rather than formal social activities. This arrangement was also adapted by the occupants of Bangkhunprom, where Prince Paribatra performed as chief of gatherings.

However, the utilisation of Prince Paribatra's selected Western furniture varied in functional characteristics, because official receptions organised in the palace often involved the participation of individuals who possessed higher rankings than the Prince himself.²⁰⁰ Significance was concentrated also on the position of furniture, in a way that related to a general characteristic of the situation. In Bangkhunprom Palace, it is evident that an emphasis was also made on the functional usage of the spatial layout in order to enhance the importance of rituals rather than to articulate the status of particular occupants' by designing their rooms in eminent locations.

Ironically, the spatial planning, which the Western architects of Vimanmek Palace adapted was different from Bangkhunprom's, because the demarcation of spaces was done in order to accentuate the status of the occupants. The notable difference in the arrangement of spatial zones in Vimanmek Palace was that, King Rama V's personal apartment emphasised its prominence through the shape and form of the octagonal layout, as well as its location. The apartment was situated at the highest point of the palace.²⁰¹ This interior planning, to a certain extent, had an equivalent function and characteristic to a piece of furniture in the sense that, an individual's status had been recognised by, and accentuated through the significance of size and position of the furniture used within a room.

²⁰⁰ Virodthummakoorn, Kittipong. **Lives in Bangkhunprom Palace**. Bangkok : Numfoon Publishers Ltd., 1998. Page 10, 14 and 24.

Sajisayvee, Bour. **Bangkhunprom Palace**. Bangkok : Precha Publishing Co., Ltd., 1981. Page 70, 71 and 73.

²⁰¹ Chandransu, Tongthong, et, al. **Vimanmek Palace**. Bangkok : Bangkok Publishers Ltd., 1995. Page 34 and 47.

The interior planning of Bangkhunprom offered a different hierarchical function, because the layout had been demarcated equally with no eminent separation in the overall floor areas, apart from the principal foyer, where the Baroque influenced staircase dominated as a spiral component.²⁰² Therefore, an emphasis on the status of the occupants had an opposing objective, because the use of Western furniture and the location of individual interior spaces influenced the structure of social and household rituals performed by the occupants of Vimannek Palace notably more than those of Bangkhunprom Palace.

In contrast, the adaptation of interior spaces in Bangkhunprom Palace empowered the occupants to gain a control over the use of different communal rooms by their visitors. Some activities, such as dining receptions and watching movies, required the participants to be properly accommodated within the provided areas. Thus, the degree of spatial control, which the participants had, was clearly affected by the method of spatial rearrangements that required the utilisation of elements, such as decorative objects. Within the Pink Room for instance, the spatial characteristic of the room could not be thoroughly achieved without the presence of Victorian style furniture and artefacts. The quality of such objects provided the Pink Room with the volume that could either help in emphasising, or confining the room's definite boundaries.

Further to the discussion, in terms of domestic arrangements that have an impact on the planning of furniture within a room, this could be related to David Canter's (1974) claim, he said that in many houses, the head of the family may have a seat, which is defended against others. In this case, we can already see that it is the implications of possessing that seat and the status it assumes that are important.²⁰³ Yet the effect of reserving areas and furniture for certain individuals empowered

²⁰² Suksri, Naengnoi, and Freeman, Michael. **Palaces of Bangkok : Royal Residences of the Chakri Dynasty**. Bangkok : Asia Books Co., Ltd., 1996. Page 247 and 256.

²⁰³ Canter, David. **Psychology for Architects**. London : Applied Science Publishers Ltd., 1974. Page 119.

the female occupants of Vimanmek Palace to develop patterns that could directly assist their needs, particularly when they established a control over interior spaces in the communal section. They also had the ability to maintain access and privacy within such spaces.

Some spatial attributes in Vimanmek Palace, especially the position of rooms and their functional relationships with an adjacent interior space, could be observed as being beneficial for King Rama V when he was utilising these grouped spaces in a centripetal manner. A decreased distance between each spatial-division, however, allowed the rooms that had a similar functional usage to be contiguously planned. The effect of this particular layout was the increased convenience for His Majesty to exclusively occupy his apartment in the Octagonal Section. It is obvious that once an interior setting in Vimanmek Palace is designed in order to be utilised by a certain individual, the manipulation of a setting seems to have been undertaken simultaneously with the adjustment of one's behaviours.

Various Uses of Space Increased Control over Interior Settings

The evidence suggests that King Rama V's daily rituals often involved the use of different interior spaces in his personal apartment²⁰⁴ where tasks, such as washing and dressing, could be undertaken respectively. His personal facilities, such as the study, bedroom, bathroom and dressing room, had a unified-function. Again, this could be the reason for King Rama V establishing his individual routines, because the layout of each interior space in his apartment was to accommodate his adapted Western patterns on the utilisation of spaces.

In order to emphasise the pattern of spatial usage undertaken by King Rama V in Vimanmek Palace, Consort M.R.V. Sadap stated that, His Majesty had his regular

²⁰⁴ Chandransu, Tongthong, et. al. **Vimanmek Palace**. Bangkok : Bangkok Publishers Ltd., 1995. Page 47 and 50.

bedtime at approximately five o'clock in the morning or daybreak and woke-up at almost midday.²⁰⁵ This pattern could be related to Barry Schwartz's (1973) claim in which he said that there is much evidence to show that high occupational status and social honour are related to later bedtimes and awakenings.²⁰⁶ The functional characteristic of interior settings had a significant impact on the issues of privacy and individuality, because King Rama V could either use the communal rooms in the East Section, or his apartment before or after his normal bedtime.

It becomes evident that the development of the royal family's individual needs in Vimanmek Palace again led to the use of personal possessions by every occupant. This influence helps in explaining that King Rama V did indeed have an absolute control over the furniture and utensils evident in his personal apartment, whereas the significance of furniture and articles located within the communal spaces had the function of shared usage, such as the use of a round table in the state-meeting room. The table had its primary function of accommodating both His Majesty and selected Siamese noblemen.²⁰⁷

However, in terms of shared facilities in Vimanmek Palace, the King chose to use interior spaces, such as the throne hall, as a place, where the practice of household and personal rituals, such as eating lunch and holding a domestic gathering, could be conducted simultaneously.²⁰⁸ This fulfilled both the King's social and personal obligations, and it did not violate the significance of traditional beliefs or Western social practices, because the King was able to maintain both tasks by undertaking each activity in a sequential pattern in order to maintain his adapted sleep time.

²⁰⁵ Chandransu, Tongthong, et. al. **Vimanmek Palace**. Bangkok : Bangkok Publishers Ltd., 1995. Page 50.

²⁰⁶ Birenbaum, Arnold. and Sagarin, Edward. **People in Places : The Sociology of the Familiar**. London : Thomas Nelson and Sons Ltd., 1973. Page 30.

²⁰⁷ Praynoi, Sor. **Royal Palaces**. Bangkok : Narnsuttrakarn Publishing Co., Ltd., 1996. Page 35.

Vatcharothai, Koikhwon. **Records on the Construction and Renovation of Vimanmek Palace**. Bangkok : Chonepim Publisher Co., Ltd., 1984. Page 15.

²⁰⁸ Chandransu, Tongthong, et. al. **Vimanmek Palace**. Bangkok : Bangkok Publishers Ltd., 1995. Page 50.

As previously discussed, the advantage of having bedrooms of King Rama V and his queen consorts in Vimanmek built separately from the communal section was to articulate the control of interior access by non-occupants. This appears to have also simplified the nature of social interaction among the queen consorts, because the demarcation of overall spatial-layout had been done in a more unified fashion. It could be said that the queen consorts' involvement in the manipulation of their personal spaces did, however, emphasis the use of cultural and traditional objects, such as Buddhist images and traditional clothes receptacles,²⁰⁹ for the purpose of individual-preferences, as well as the maintenance of personal convenience.

The relationship between cultural objects and aesthetic interior settings could give any room unique appearances, and it could also help to strengthen the significance of cultural beliefs of the individuals who owned the room. Edmund Leach (1976) has pointed out that the artistic representation of common objects follows widely different conventions in different cultures and this seems significant. It is perfectly possible that every individual perceives his or her world to be what his or her cultural background suggests.²¹⁰ It is clearly evident that the royal family of Vimanmek Palace was inclined to maintain the importance of traditional rituals to an extent that could reinforce the connection between the use of cultural items and the nature of their rituals.

The ability of the queen consorts of Vimanmek to express their individuality was clearly emphasised by their domination of the female section. This privilege was given to them by King Rama V who gave authorisation to have the female section built specifically for the purpose. In comparison to the spatial layout of Bangkhunprom Palace, the layout was organised in a manner, which could profit

²⁰⁹ Chandransu, Tongthong, et. al. **Vimanmek Palace**. Bangkok : Bangkok Publishers Ltd., 1995. Page 135 and 137.

²¹⁰ Leach, Edmund. **Culture and Communication : The Logic by which Symbols are Connected**. Cambridge : Cambridge University Press, 1976. Page 21.

the arrangement of social, cultural and political events. These events tended to occur in the rooms that were normally used by the occupants for their daily household activities and pastimes.²¹¹ Such interior spaces included the Pink Room, the Blue Room and the main dining space. The relationships between the maintenance of privacy and the issues of status and gender in Bangkhunprom Palace had a substantial connection with the architects' design of the East Section and the West Section of Vimanmek Palace. The control of interior access and the demarcation of personal spaces from communal areas were a prominent feature of these two palaces.

In response to the influence of Western architecture in the interior space of Prince Paribatra' Bangkhunprom Palace, the female occupants were able to practice their social behaviours using Western etiquette. This is in comparison to the adaptation of Western ideals by King Rama V and his family who supported the importance of traditional beliefs that men and women were prohibited to use the same interior space unless the demarcation of spatial boundaries was clearly marked out. Thus, in conclusion, the functional nature of the communal areas in both Vimanmek and Bangkhunprom were similar, but they were used in different circumstances. The issues of gender, status and the degree of formality of each activity, as well as the differences in cultural and social backgrounds of occupants and their visitors, were the significant influences in the adaptation of Western ideas and practices by King Rama V and his son, Prince Paribatra.

²¹¹ Sajisayvee, Bour. **Bangkhunprom Palace**. Bangkok : Precha Publishing Co., Ltd., 1981. Page 44 and 81.

Illustrations

Chapter 4

Comparison

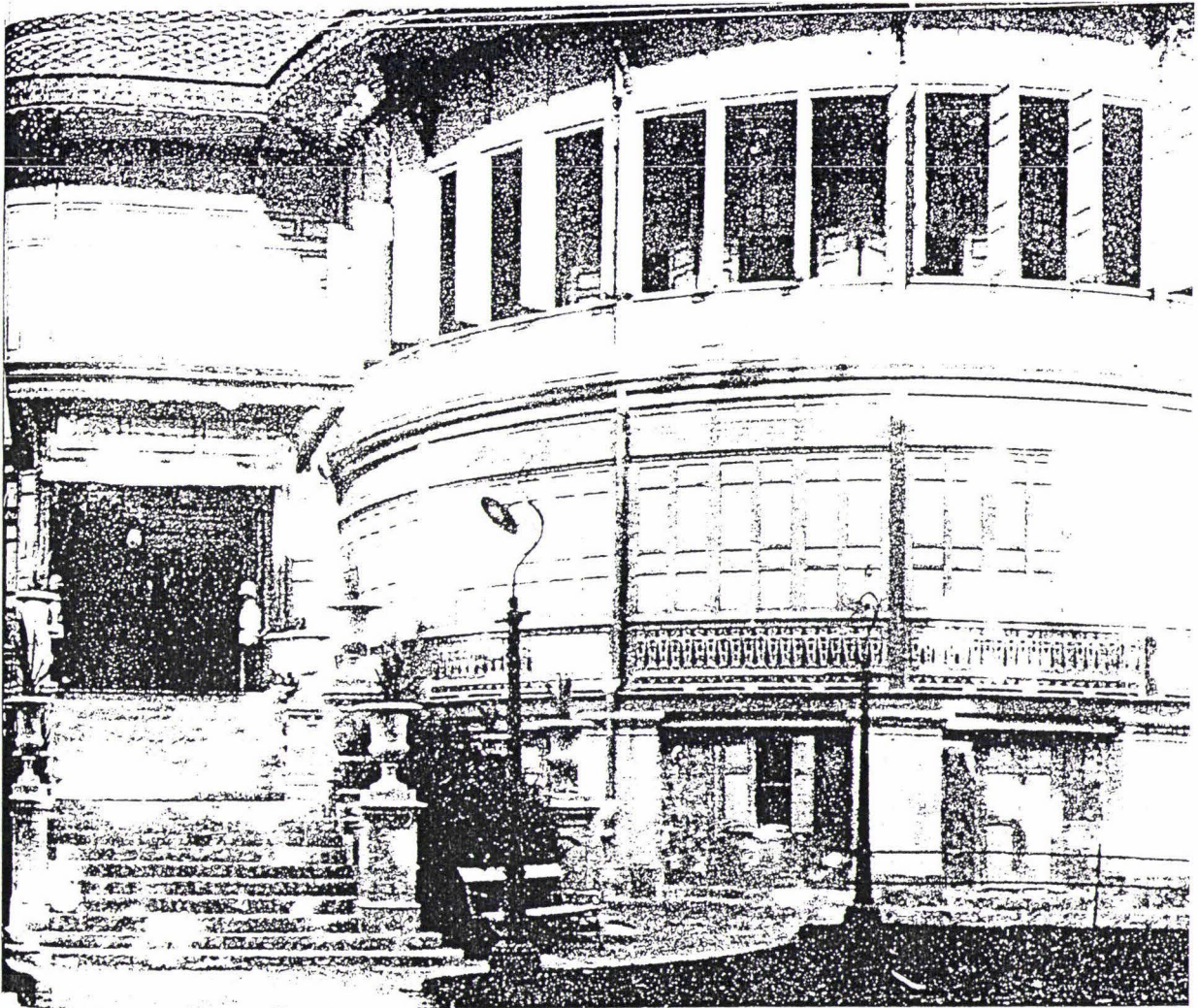


Illustration No. 1 : Vimanmek Palace. Another view of the main entrance. Communal areas, such as the throne hall, the state meeting room and sitting rooms for guests were either located adjacent or close to this entrance. These influenced visitors to use the areas that were specifically provided for them.

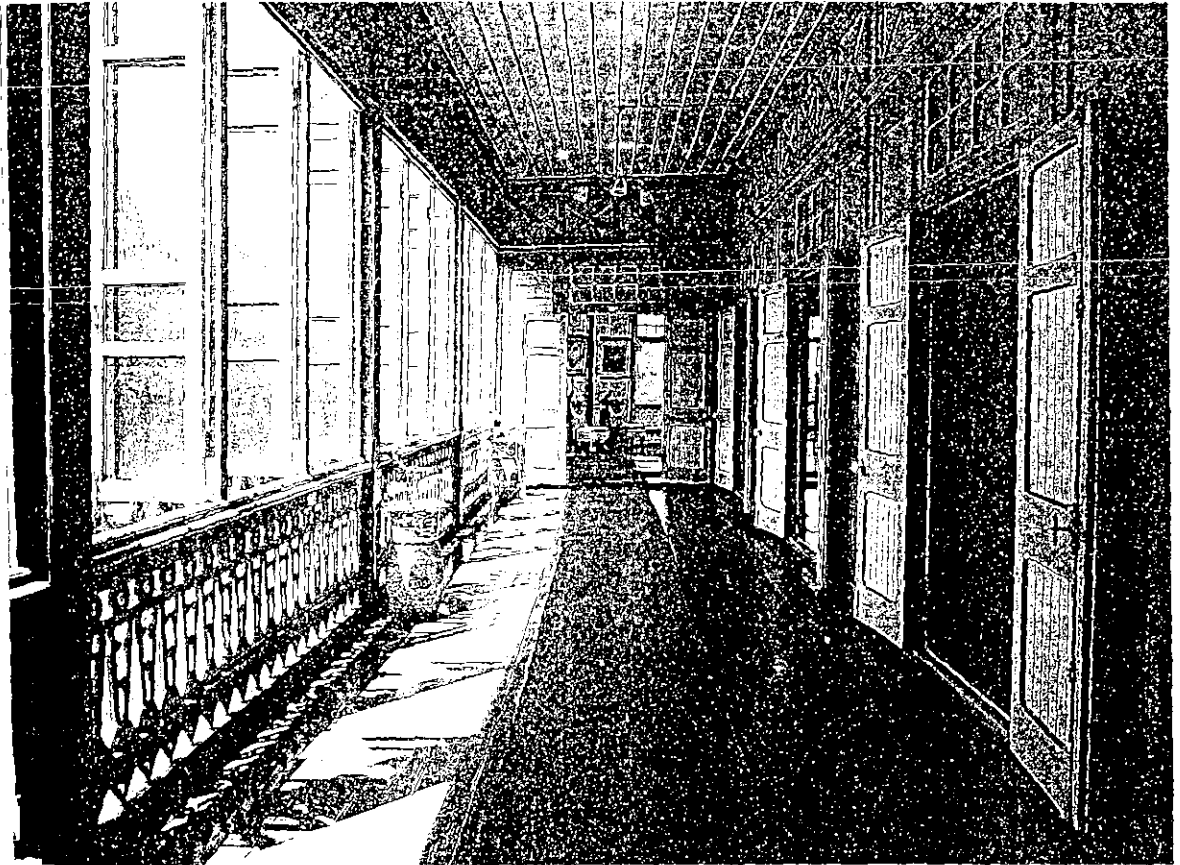


Illustration No. 2 : Vimanmek Palace. This corridor is in the East Section or the communal areas of the palace. It leads to the state-meeting room and it also leads to the female section, which is located next to the meeting room. A sitting room, which is assumed to have been utilised mainly by male government employees before and after their meetings, is situated next to the meeting room, and on the right-hand side of the picture.



Illustration No. 3 : Bangkhunprom Palace. Another view of the main foyer, looking down from the first floor. It is clearly shown that the spatial arrangement of the space is influenced chiefly by Baroque and Rococo architecture. Nevertheless, the simplification of the ornamentation resulted in the area looking larger and airier.



Illustration No. 4 : Another view of one of the reception rooms in the female section – Tamnak Somdaj, of Bangkhunprom Palace. Note that Art Nouveau woodcarvings above the doorways were used mainly for decorative and aesthetic purposes. These objects do not help in providing the interior spaces with good ventilation. However, they allowed the air to flow from one space to another, this also helped in balancing the overall temperature within the mansion. Even though these sitting rooms were designed without doors, in terms of spatial designs, these panels give each communal area a tangible boundary.

Lists of Illustrations

Comparison

Illustration No. 1

Chandransu, Tongthong, et, al. **Vimanmek Palace.** Bangkok : Bangkok Publishers Ltd., 1995. Page 70.

Illustration No. 2

Chandransu, Tongthong, et, al. **Vimanmek Palace.** Bangkok : Bangkok Publishers Ltd., 1995. Page 94.

Illustration No. 3

Suksri, Naengnoi. and Freeman, Michael. **Palaces of Bangkok : Royal Residences of the Chakri Dynasty.** Bangkok : Asia Books Co., Ltd., 1996. Page 255.

Illustration No. 4

Laikarkhun, Noauvarat. **Bangkhunprom Palace.** Bangkok : Amarin Printing and Publishing Public Company Limited, 1992. Page 104.

Chapter 5

Summary of Comparison and Conclusion

The influence of Western concepts on Siamese Courts both social and architectural grew stronger during the period of King Rama IV's reign (1851-1868). Sir John Bowring, who came in 1855, describes a private meeting with King Rama IV in a house "fitted up, for the most part, in European style" and Alexander Griswold, one of Rama IV's biographers, says the King had a preference for "cool stuccoed buildings of one story, ridge-roofed and colonnaded, whose aspect recalls in simpler form the glories of the late Greek Revival in South Carolina and Louisiana."¹

William Warren's statement (1996) regarding the royal facilities built during King Rama IV's reign helped in emphasising that the influence of foreign architecture was appreciated by King Rama IV. The utilisation of stucco decorations and the placement of colonnades were not a prominent influence on the living pattern of the King and his family. However, the effect of adapted interior environment gradually increased the royal family's clear perceptions of Western ideals. Their ability to practice Western rituals enabled them to adjust interior space by utilising relevant items, such as furniture and utensils. This procedure had been adopted by many of the royal family members between 1851 and 1925.

¹ Warren, William. and Amranand, Ping. **Heritage Homes of Thailand**. Bangkok : The Siam Society, Under Royal Patronage, 1996. Page 17.

Another effect that impacted on the arrangement of both social and private spaces, was the pattern of social interactions among the members of the royal families themselves. The interior spaces in Phra Ram Ratchaniwet, Vimanmek Palace and Bangkhunprom Palace, were designed in a manner that could accommodate both the consorts and children of King Rama V and Prince Paribatra.² and therefore represented a break from tradition.

However, limitations in the utilisation of interior space were evident, where the designs of the settings were influenced by traditional architecture, and the rooms were arranged with a lack of tangible boundaries. Such a layout could be seen in the spatial planning of Phra Nakhorn Khiri, where the design of significant interior spaces, such as the throne hall and its adjacent rooms, was emphasised by the functional relationship that was based on an open-plan configuration rather than Western spatial layouts. In contrast, the function of interior spaces in Vimanmek and Bangkhunprom Palace was influenced by the nature of specific activities, these had significant impacts on the location and the size of the rooms.

King Rama IV, King Rama V and King Rama VI

The importance of spatial location had a distinct influence on whether the quality of interior settings could be manipulated as communal spaces, or whether they were meant to be utilised principally as private areas. If the function of an area was influenced by physical factors, such as its location, size and materials, it could indeed encourage the occupants who shared similar interests to participate in activities that could bring them together, and use one designated space to undertake the activity. Thus, in Vimanmek Palace and Phra Ram Ratchaniwet of King Rama

² Chandransu, Tongthong. et. al. **Vimanmek Palace**. Bangkok : Bangkok Publishers Ltd., 1995. Page 24-26.

Virodthummakoorn, Kittipong. **Lives in Bangkhunprom Palace**. Bangkok : Numfoon Publishers Ltd., 1998. Page 6-11.

V, the adaptation of a room into a private region could be related to the prominent quality of the spatial arrangement, because the interior spaces in these palaces were designed to be used by groups of the queen consorts and their children.³

The similarity in the royal family's attitudes towards their living environment was affected not only by the nature of their daily rituals, but also the closeness among the female occupants themselves. This was another influence that resulted in various methods used for the organisation of a single space into different areas for smaller groups of occupants. This adaptation of living spaces could be related to a claim made by Vernon H. Edmonds (1967). He stated that adaptive behaviour depends in part on ideal patterns of interaction, and group consciousness depends upon shared values, ideas and conditioned emotional responses.⁴

King Rama V and his family responded to such Western behavioural influences simply by adjusting the interior space situated in the East and the West Sections of Vimanmek without violating the functional characteristic of the settings, whether they were used by the queen consorts or male attendants. This was achieved either by removing irrelevant objects, or utilising Western furniture that could support the nature of the situations. This method had previously been adapted and utilised in King Rama IV's Phra Nakhorn Khiri many years earlier in order to accommodate Western diplomats in an appropriate Western manner.

The difference between the cultural and social backgrounds of King Rama IV and his Western diplomats resulted in the rearrangement of the throne hall as a bedroom for the diplomats. The relationship between the furniture utilised within the room,

³ Chandransu, Tongthong, et. al. **Vimanmek Palace**. Bangkok : Bangkok Publishers Ltd., 1995. Page 24-26.

Suksri, Naengnoi. and Freeman, Michael. **Palaces of Bangkok : Royal Residences of the Chakri Dynasty**. Bangkok : Asia Books Co., Ltd., 1996. Page 195, 250 and 252.

⁴ Edmonds, Vernon H., et al. **Social Behaviour**. New York : McGraw-Hill Book Company, 1967. Page 6.

and the interior volume of the throne hall itself, illustrated significant differences between the interior designs and Western furniture evident in the room.

The function of smaller rooms located adjacent to the throne hall could have been adapted in a more appropriate manner for the foreign guests by taking into account the differences in size, as well as the height of the ceilings, and the existence of tangible boundaries. This particular interior planning was influenced by Western architecture, but also dominated by the traditional method of designing an open-plan space in a way, which could contribute to King Rama IV's familiar rituals and social etiquette.

Both King Rama IV and King Rama VI favoured the arrangement of their interior space in traditional styles.⁵ The functional usage of open-plan spaces, such as the throne halls and the open platforms, influenced the Monarchs to utilise these areas for different occasions. However, such spatial layouts had limited uses, particularly when the space had to undergo the adaptation process in order to accommodate either Western visitors, or the occupants themselves.

Rather than combining Western and traditional rituals together, the emphasis had been concentrated mainly on the significance of King Rama IV's and King Rama VI's preferred rituals. This is in direct comparison to the nature of Western ideas and practices adopted by King Rama V and his consorts. Further to this discussion, Edmund Leach (1976) has made a comment, which appears to have somewhat contradicted the relationship between occupants and their living environments in general. He claimed that we concentrate our attention on the differences not the similarities, and this makes us feel that the markers of such boundaries are of

⁵ Suksri, Naengnoi, and Freeman, Michael. **Palaces of Bangkok : Royal Residences of the Chakri Dynasty**. Bangkok : Asia Books Co., Ltd., 1996. Page 72, 74-75, 164, 315 and 320.
Kunyabordee. **Kings' Bobbies**. Bangkok : Sukchai Publishing Co., Ltd., 1997. Page 39.
Khwangsopa, Siri. "Marugadhaiwan Villa." **Travel Companion** October 1987 : 59.

special value, 'sacred', 'taboo'. (Cf. Leach (1964)).⁶ Interestingly, this concept could be related to the interior planning of Vimanmek Palace, where the separation of rooms was done mainly to reinforce the traditional beliefs in the arrangement of individual interior settings. This could emphasise particular values in terms of privacy, status and gender.

Vimanmek Palace : Its Relationship with Other Residences

The construction of the West Section of Vimanmek Palace had greater importance than simply to maintain the distinction between the boundaries provided for the female occupants and their visitor. It improved the structure of their activities, because the utilisation of communal spaces by the female consorts occurred in the settings that had been organised to limit the access of male government employees.

Certain methods, such as the restriction in the use of the nearest interior space to the female section, and to close all the doors, were utilised in order to increase the level of privacy, as well as to restrict social interactions between the occupants and their visitors. This was a primary benefit in terms of ritual stratification, because the formality of certain rituals, such as family and state gatherings, often required the involvement of King Rama V.⁷ For the female pastimes, however, the use of space was more relaxed and individual, especially when compared to the interior layout of Phra Nakhorn Khiri and Marugadhaiwan Villa, where the evidence of traditional open-plan spaces, to some extent, limited the utilisation of the same area by both gender.

⁶ Leach, Edmund. **Culture and Communication : The Logic by which Symbols are Connected**. Cambridge : Cambridge University Press, 1976. Page 35.

⁷ Vatcharothai, Koikhwan. **Records on the Construction and Renovation of Vimanmek Palace**. Bangkok : Chonpim Publisher Co., Ltd., 1984. Page 15, 20, 328, 329 and 334.

Chandransu, Tongthong, et. al. **Vimanmek Palace**. Bangkok : Bangkok Publishers Ltd., 1995. Page 48, 50 and 60-61.

The interior compositions evident in the communal spaces of Vimanmek Palace were a symbol of how the royal family, particularly King Rama V, would react to their social and family interactions. The spatial arrangement in King Rama V's residences was also influenced by the presence of objects that had specific values attached to them, such as thrones and meeting tables. The design of interior space in King Rama V's residences contributed to the method of how the royal family handled their social interactions, particularly in a domestic sense, because the relationship between the participants and their activities was not only affected by the characteristic of rooms they utilised, but also by their social ranks. This had a significant impact on the placement of Western furniture and objects, which contributed to the stratification of the status of individuals.

Evidence including photographs, documents and anecdotes, supports the existence of such spatial arrangements in King Rama V's residences. All of which helps in explaining that King Rama V's Vimanmek Palace was a significant residence, in which the occupants organised different royal ceremonies.⁸ As a result, the interior space were arranged in a way, which could enable the occupants to manipulate and utilise their interior settings in order to emphasise their individualities and needs.

Erving Goffman (1972) observed that, an environment, in terms of the ceremonial component of activity, is a place where it is easy or difficult to play the ritual game of having a self.⁹ The significance of self-concepts could be comprehended differently. However, the way in which King Rama V used his Vimanmek Palace and Phra Ram Ratchaniwet was important in terms of shared living spaces, where each interior setting was designed based on a definite functional quality, whereas

⁸ Vatcharothai, Koikhwan. **Records on the Construction and Renovation of Vimanmek Palace.** Bangkok : Chonepim Publisher Co., Ltd., 1984. Page 137-140 and 328-336.

⁹ Goffman, Erving. **Interaction Ritual : Essays on Face-to-Face Behaviour.** London : Allen Lane The Penguin Press, 1972. Page 91.

the function of the open platforms and the throne halls in Phra Nakhorn Khiri and Marugadhaiwan Villa was to emphasise the status of individuals.

Marugadhaiwan Villa : Its Relationship with Other Residences

The social status of King Rama IV and Rama VI dominated the position of their family members and male entourage within a designated area. An example was the manipulation of the open-platform of Marugadhaiwan Villa, where it was utilised to cater for both social and personal rituals in different fashions.¹⁰ The setting itself had a character, which could easily be adapted, because there was a lack of definite boundaries when compared to the spatial layout of Vimanmek and Bangkhunprom Palace. However, the relationships between the functional usage, interior planning and Western furniture resulted in contradictory outcomes. The interior arrangement as well as the volume of the open-platform had a somewhat remote connection to the size of Western furniture utilised within the area.

King Rama VI preferred his traditional style interior settings to function in a particular manner, because different interior environments could simply be created for a particular period of time. These could either have formal or informal qualities depending on the significance of the events, and since King Rama VI himself favoured occupying his section privately, the presence of certain Western furniture and decorative items was irrelevant to the nature of his pastimes, such as writing novels and practising plays.¹¹ The importance of domesticity in Marugadhaiwan Villa decreased in strength during this reign. The adaptation of Western practices became a subordinate influence on the occupants' lifestyle in Marugadhaiwan Villa, because the use of Western furniture could not often satisfy the nature of

¹⁰ Khwangsopa, Siri. "Marugadhaiwan Villa." *Travel Companion*, October 1987 : 55, 56 and 59.

Thanakom. *Phra Nakhorn Khiri, Phra Ram Ratchaniwet, Marugadhaiwan Villa*. Bangkok : Chartrapee Publishers Ltd., 1998. Page 67 and 68.

¹¹ Chandransu, Tongthong, et, al. *Vimanmek Palace*. Bangkok : Bangkok Publishers Ltd., 1995. Page 60-61.

activities performed by King Rama VI. This to some extent, lessened his appreciation of Western architecture, as well as ideas and practices.

King Rama VI's selective utilisation of Western and traditional furniture could be explained in general behavioural terms. Fonagy and Higgitt (1984) debate the use of specific equipment by individuals at large with the statement that, under some circumstances, individuals would tend to endorse items, which seem to them to be more acceptable to others and would also tend to deny personal inadequacies.¹²

The claim above could not altogether be related to King Rama VI's approaches on the use of his interior spaces. The King did not renounce the importance of Western ideas and practices, but basically simplified the nature of particular rituals, such as formal-dining receptions and plays, so that they could be performed in the interior settings, which had been adapted in either a traditional, or a Western fashion. In other words, there was a negotiation between King Rama VI's activities and available interior settings in his personal section.

The utilisation of Western furniture and decorative objects did not always help in supporting the nature of King Rama IV's and King Rama VI's favoured activities, but the combination of such objects was partially responsible for the maintenance of their personal behaviours when they were using their familiar settings. Interior spaces, such as the throne halls and the King's personal rooms, became a means of representing the fundamental nature of both social and domestic situations, but they did not help in expressing the occupants' perceptions of, and their input into the events.

¹² Fonagy, Peter, and Higgitt, Anna. **Personality Theory and Clinical Practice**. London : Methuen & Co. Ltd., 1984. Page 18.

Significance Use of Interior Space : Vimanmek Palace

Bannister and Fransella (1971) pointed out that people in the 'same' situation may be behaving similarly for the time being, but attaching a very different significance to the events they are encountering and to their own behavior.¹³ This comment could be related to the relationships between the occupants of individual residences as well as the restriction on the adaptation and the control of their interior space, as exemplified in the records of the visit of a Scottish Duke in 1884. The evidence suggests that King Rama V had in 1884, granted the privilege to Queen Sawang Waddhana to welcome and interact with Prince Oscar, Duke of Scotland in person, and within the Queen's reception room of Vimanmek Palace.¹⁴

The letter written by the Duke of Scotland recorded personal information describing the interior environment of Vimanmek Palace in which he said, – "I interacted with the King for a short while before he introduced me to the Queen, passed different grand throne halls and various beautiful rooms before entering a conservatory, which was designed with an artificial waterfall, then reached the Queen's reception room. The Duke further described the Queen's outfits as having an appropriate character when compared to the design of the interior settings".¹⁵

The planning of access routes in Vimanmek Palace had been thoroughly organised, even though they were mainly utilised by the queen consorts. Both communal and private spaces were planned in a well-organised manner, and the overall setting was designed with functions that had its immediate relationship to one another. Again, an example of this was the location of the state-meeting room, which was situated

¹³ Bannister, D. and Fransella, Fay. **Inquiring Man : The Theory of Personal Constructs**. London : Penguin Books Ltd., Harmondsworth, 1971. Page 30.

¹⁴ Virodthummakoorn, Kittipong. **Lives of Royal Ladies**. Bangkok : Numfoon Publishers Ltd., 1998. Page 61-62.

¹⁵ Virodthummakoorn, Kittipong. **Lives of Royal Ladies**. Bangkok : Numfoon Publishers Ltd., 1998. Page 61-62.

an appropriate distance from the throne hall. With this particular planning, both the royal family and their visitors could move between these two distinct social settings concurrently without mixing, and therefore detracting from impressions given to foreign visitors. This also gave the royal family of Vimanmek Palace a sense of increased convenience.

The distinction between the control of space and the significance of status played a notable part in the organisation of diplomatic events. An example being the procedure used for welcoming the Duke of Scotland and his followers. The passageways used by Western guests revealed the character of the interior settings in general, as well as the demarcation of living spaces and gardens, in a Western fashion.

Distinct Adaptations of Interior Space in Summer Palaces

The adaptation of interior space to suit specific situations could also be observed, particularly in Phra Nakhorn Khiri and Marugadhaiwan Villa, where attentions had been focused on the quality of rooms that were used to accommodate individuals of significant status. As pointed out by R. Harre and P. F. Secord (1972), each social self is manifested as a cluster of powers and liabilities.¹⁶ However, the concept of power and liability in this particular circumstance could be recognised as the organisation of interior settings to such an extent that King Rama IV and King Rama VI could obtain a total control over their living spaces. The effect of such an influence could also empower their queen consorts to occupy the section that had been constructed specifically for them, in a manner similar to the female section of Marugadhaiwan Villa, where the queen consorts were permitted to exclusively use these sections and therefore, control their own interior settings.

¹⁶ Harre, R. and Secord, P. F. **The Explanation of Social Behaviour**. Bristol : Western Printing Services Ltd., 1972. Page 266.

Also, King Rama V's Phra Ram Ratchaniwet provides examples of the difference between the interior planning of King Rama VI's Marugadhaiwan Villa. The main difference was the unification of space, which helped in reducing the remoteness between each interior setting, as well as decreasing the level of complexity in the spatial location of rooms within the building. This is evident in the employment of contiguous layouts (not used in traditional plans), which resulted in the unification of the overall space, and which contrast with the design of Marugadhaiwan Villa, where the utilisation of the open-platforms was to create different spatial functions that only benefited specific occupants.

Western architects of Vimanmek Palace and Marugadhaiwan Villa were, to some extent, responsible for the stratification of the status of the occupants, because the demarcation of interior space, as well as the volume of space, were based on the architects' decisions. Nevertheless, the utilisation of each space was influenced by King Rama V's and Rama VI's personal instructions. An example was the location of the inner courtyard in Phra Ram Ratchaniwet, where rooms situated round this central area were meant to be used generally by the royal family. It is apparent that the design of this centrally located area was intended to represent the significance of their immediate relationship between the interior space situated around it, especially in terms of their functional usage.

Furthermore, this centripetal interior planning helped the royal family to achieve a more organised patterns for their practice of domestic activities, particularly when the location of an inner courtyard was surrounded by rooms, which had a similar functional usage, such as a pantry, kitchen and family dining room.¹⁷ This design

¹⁷ Refer to Appendices : Plans of Phra Ram Ratchaniwet.

Suksri, Naengnoi. and Freeman, Michael. **Palaces of Bangkok : Royal Residences of the Chakri Dynasty.** Bangkok : Asia Books Co., Ltd., 1996. Page 236 and 238.

also had an influence on both the similarity and the differences of the activities undertaken within each interior space.

Similarities in the Designs of King Rama V's Palaces

Raymond Williams (1981) has observed how dwellings generally come to both embody and signify internal social differentiation, by relative size and position.¹⁸ It is apparent that size and location of each King's residence illustrated the status of the occupants and their positions in that particular social and official settings. Both of these elements influenced the nature of family interactions, because the issues of gender, age and the number of family members played such a significant part, particularly in King Rama V's Vimanmek Palace and Phra Ram Ratchaniwet. This was a prime reason that the planning configuration of King Rama V's permanent and summer palaces followed Western interior layouts that could help to emphasise the difference in the structure of his family arrangements.

The construction of individual staircases and access routes within every queen consort's individual row of space in Vimanmek Palace, illustrated the domination of one's spatial zone within a single-family living unit. However, as previously mentioned, similar methods had been employed in the spatial layout of Marugadhaiwan Villa and Phra Nakhorn Khiri but in a manner, which could not satisfy King Rama IV's and King Rama VI's needs in terms of their privacy and individuality, particularly King Rama IV, who in this circumstance favoured his meditation section to be constructed separately from the main buildings.¹⁹

¹⁸ Williams, Raymond. *Culture*. London : Fontana Paperbacks, 1981. Page 211.

¹⁹ Thanakom. *Phra Nakhorn Khiri, Phra Ram Ratchaniwet, Marugadhaiwan Villa*. Bangkok : Chartrapee Publishers Ltd., 1998. Page 28-29.

Pothisoonthron, Visantanee, et. al. *Phra Nakhorn Khiri*. Bangkok : Saha Pracha Kantsub. August 1987. Page 44.

The distinction between the functional nature of interior settings and activities enabled the occupants to retain designated interior spaces for themselves, in a like manner to King Rama V's use of his personal section in Vimanmek Palace. Again, in the wider context of space appropriation, this relates to David Canter's opinion (1974). He observed that the chances of occupants in dwellings maintaining peace, quiet and privacy are greatly increased if they have rooms to themselves.²⁰ In the Octagonal Section of Vimanmek Palace, King Rama V had an absolute control over his apartment. This distinct demarcation of different spatial planning within a single building helped in explaining both communal and family arrangements in a much clearer sense than the layouts of Marugadhaiwan Villa and Phra Nakhorn Khiri, where the construction of additional sections were prominent.

The evidence also suggests that King Rama V paid great attentions on the quality of social interactions that occurred between his family members, and the provision of personal space in order to maintain the importance of Western ideals.²¹ That resulted in His Majesty having more involvement with the lifestyle of his queen consorts, but less direct involvement with the lifestyle and activities of his children. In a similar vein, Judy Gahagan (1975) pointed out that some influences have an impact on people's relationships in general, and she stated that, principles of sex, kinship, and parental behaviour, territoriality, principles of dominance and status can be seen to underlie the great profusion of relationships, which human beings experience.²² It could be said that a primary factor that helped to emphasise the importance of kinship was the ability of the King and his family in differentiating the characteristic of their social and domestic arrangements.

²⁰ Canter, David. **Psychology for Architects**. London : Applied Science Publishers Ltd., 1974. Page 118.

²¹ Vatcharothai, Koikhwan. **Records on the Construction and Renovation of Vimanmek Palace**. Bangkok : Chonepim Publisher Co., Ltd., 1984. Page 11.

Chandransu, Tongthong, et, al. **Vimanmek Palace**. Bangkok : Bangkok Publishers Ltd., 1995. Page 24-26.

²² Gahagan, Judy. **Interpersonal and Group Behaviour**. London : Methuen & Co. Ltd., 1975. Page 12.

The stratification of family relationships had influenced the design of their settings. Once a living space was adapted, it meant that it must be used in relation to each King's beliefs, in a similar way to the functional nature of the dining room and the preparation areas in Phra Ram Ratchaniwet, where the placement of an inner courtyard reduced the complexity in the significance of the living environment and its usage. This spatial quality would have been more suitable for the activities of King Rama V's children rather than his queen consorts'.

King Rama V's decision to build such a courtyard within the building could be traced back to King Rama IV's construction of his meditation sections within the compound of Phra Nakhorn Khiri, and King Rama VI's doubled-height throne hall of Marugadhaiwan Villa. This also helped in explaining that a higher status occupant often possessed his or her privileges in a manner that could influence the function and the physical appearance of the interior space as a whole. Nevertheless, King Rama V's methods on the utilisation of interior space were unique when compared to the social and domestic lifestyles of King Rama IV and King Rama VI. The design of their interior settings was primarily for adults. In contrast, the spatial layout in Vimanmek Palace and Phra Ram Ratchaniwet of King Rama V illustrated a rather relaxed atmosphere.

The availability of interior space for children was indeed another reason that had enabled King Rama V to increase the significance of his involvement in household activities with his family,²³ particularly when the spatial arrangement of interior spaces, such as the royal banquet room and the playroom in Vimanmek, helped in

²³ Chandransu, Tongthong, et. al. **Vimanmek Palace**. Bangkok : Bangkok Publishers Ltd., 1995. Page 24 and 25.

Virodthummakoorn, Kittipong. **Stories from King Rama V's Reign**. Bangkok : Numfoon Publishers Ltd., 1998. Page 5-12.

augmenting a sense of togetherness. This could also be observed in the position of the playroom, which was situated adjacent to the throne hall of Vimanmek Palace.

Bannister and Fransella (1971) pointed out that a person could well be extremely cognitively complex in relation to other people and yet simple when dealing with his family.²⁴ Also, King Rama V made specific requests on the simplification in the design of selected interior spaces. These were to a certain extent, contradictory to the traditional beliefs, but seem to have greatly benefited the King's family in terms of convenience and accessibility. Such a cultural adjustment challenged the royal family's concepts of their living environments.

However, King Rama V did not directly comment on where the position of each room in Vimanmek and Phra Ram Ratchaniwet had to be, but simply provided the architects with his alternative ideas. One of his personal requirements was that the architects should organise communal spaces, especially the Buddhist shrines, where the royal family could easily get access to them. This discussion could be supported by a letter written by King Rama V to his chief architect. King Rama V proposed his alternative viewpoints that not all worship spaces had to be designed at the highest point of the building.²⁵ King Rama V's concept was contradictory to the functional nature of King Rama IV's personal shrine and meditation unit, which had to be constructed separately from the main residence of Phra Nakhorn Khiri.

In order to pay great respect to Buddha, King Rama V suggested that religious rites could also be successfully performed within a room that could allow his family to conveniently get access to it. Also, in the letter, His Majesty did not desire to create a feeling of remoteness between the Buddhist shrine and other interior spaces, he

²⁴ Bannister, D. and Fransella, Fay. **Inquiring Man : The Theory of Personal Constructs**. London : Penguin Books Ltd., Harmondsworth, 1971. Page 111.

²⁵ Chandransu, Tongthong, et, al. **Vimanmek Palace**. Bangkok : Bangkok Publishers Ltd., 1995. Page 24-25.

personally described such a typical location of worship spaces as being “on top of the castle”.²⁶ Such an assumption led to an argument that King Rama V was more concerned with the functional nature of the communal spaces in Vimanmek Palace rather than to follow particular Siamese traditional requirements.

In contrast, the maintenance of traditional beliefs was clearly apparent in the characteristic of the interior space in King Rama IV’s Phra Nakhorn Khiri. Rooms that were designed based on religious activities were never located contiguous to the communal space. With such a notable difference between the lifestyle of King Rama IV and King Rama V, it is possible to argue that King Rama V understood the efficient use of interior space in his permanent residence due to the fact that he visited Western European palaces, where a chapel was sometimes built as part of the building. Also, his personal observations of the complexity in the arrangement of internal spaces of five star hotels in Europe may also have had a great influence on how he became familiar with the demarcation of space.²⁷

As previously mentioned, only close family members of King Rama V were invited from the Royal Compound to live in Vimanmek Palace.²⁸ Therefore, King Rama V informed the Western architects that he sometimes expected to have his children as his audience in interior spaces, such as the study, library and personal dining room. It is obvious that such a requirement emphasised a concept that King Rama V had developed a greater awareness in the importance of his family values, whereas in the past, wives and descendants very much represented Monarchs’ wealth and capability.

²⁶ Chandransu, Tongthong, et, al. **Vimanmek Palace**. Bangkok : Bangkok Publishers Ltd., 1995. Page 26.

²⁷ Chun-aol, Sumitra. “Follow King Rama V’s Footsteps : 100 Years of His Journey to Europe.” **Art and Culture** April 1997 : 97 and 99.

²⁸ Praipiboonkit, Nongnoch. **Ancient Palaces**. Bangkok : S T P World Media Co., Ltd., 1998. Page 75.

Vatcharothai, Koikhwan. **Records on the Construction and Renovation of Vimanmek Palace**. Bangkok : Chonepim Publisher Co., Ltd., 1984. Page 11 and 15.

Significance of Kings' Personal Behaviours for Interior Spaces

The differences in general, were based on the significance of each King's personal needs and individuality. Their acceptance of the situations, whether or not they were based on Western or traditional ideals, did however increase in strength in the sense that the importance of the occupants' living patterns evolved generally around each King's individual behaviours. This also influenced other occupants who shared the space in the palace to behave similarly as a group. Thus, in order to make sense of the events and family interactions that took place within these five residences, the differences in the variation of how the royal families utilised their space must be considered along with the nature of the actual event occurred in that particular space, this seemed to be similar on the surface, but could in fact have had varied functions.

People are not similar only because they have experienced similar situations, but people in general are similar, because they discern the implication of particular situations in a similar way to their neighbours. This concept could be related to the overall environment of interior space in Vimanmek Palace of King Rama V, and Bangkhunprom Palace of Prince Paribatra because the interior setting in general did not influence the occupants of both palaces to similarly comprehend their events in the same manner as others, but influenced mainly the significance of their mutual decision to perform similar activities within the same spatial division.

Vimanmek Palace and Bangkhunprom Palace : Similar Functions, But Different from Other Residences

As Kenneth L. Pike (1967) pointed out, within a particular culture, there are many events, which on the surface appear to be similar or identical, but which function

very differently.²⁹ Even though the structure of the royal families' cultural beliefs was based on the same concepts, the Monarchs did however, follow their own perceptions of how their family arrangements and the pattern of daily activities could influence their interior settings. In a similar vein, this could be seen in the spatial arrangement of both Vimanmek Palace and Bangkhunprom Palace, where the functional nature of interior space was to accommodate participants who came from various backgrounds and cultures, but were obliged to participate in the same social situation.

The modification of interior settings, particularly when a room was adjusted from a personal to communal usage, resulted in the transformation of a spatial division. Therefore, it involved more than the method of utilising particular articles and the demarcation of the overall layouts. The importance of an individual's identity and the interaction process was one of the prime influences in the manipulation of spatial environment, because the utilitarian nature of each room in both Vimanmek Palace and Bangkhunprom Palace, sometimes had more than one functional usage.³⁰ In contrast, the adaptation of traditional open-plan spaces in the palaces of King Rama IV and King Rama VI was to cater for both social and personal rituals within a certain period of time, these different kinds of activities often occurred respectively within the same interior space.

Such a transformation of interior space took place under different circumstances. This could also be observed in relation to Erving Goffman's claim (1959), which he said that a region that is thoroughly established as a front region for the regular performance of a particular routine often functions as a back region before and after

²⁹ Pike, Kenneth L. *Language in Relation to A Unified Theory of the Structure of Human Behaviour*. Paris, The Hague : Mouton & Co., 1967. Page 42.

³⁰ Chandransu, Tongthong, et. al. *Vimanmek Palace*. Bangkok : Bangkok Publishers Ltd., 1995. Page 24-26, 50 and 60.

Virodthummakoorn, Kittipong. Lives in Bangkhunprom Palace. Bangkok : Numfoon Publishers Ltd., 1998. Page 20, 21, 23, 35-37, 43, 68 and 76.

each performance.³¹ This particular use of space was a prominent feature in the adaptation of Western architecture, because the nature of spatial arrangements in Phra Nakhorn Khiri of King Rama IV, and Marugadhaiwan Villa of King Rama VI did not imitate the spatial layouts of Western houses, but were adapted in a superficial fashion. Consequently, the presence of Western architectural elements, such as motifs and exterior finishes, could often encourage visitors to comprehend that the occupants of these palaces, accepted Western ideals as part of their daily lifestyles.

It was important to investigate the interior arrangement in order to understand the significance of activities performed by the royal occupants, because the utilisation of the traditional open plan space was evident in the area, where King Rama IV and King Rama VI frequently interacted with their male entourage.³² The influences of the Monarchs' traditional lifestyle and practices were obviously contradicted with the function of interior spaces in King Rama V's Vimanmek Palace and Phra Ram Ratchaniwet, because the concept of domesticity evolved from the number of King Rama V's queen consorts and children, as well as their status and age, these were based on the nature of their domestic arrangements practised within the residences.

The similarity in the design of King Rama V's permanent and summer residences provided the overall spatial environment with the functional nature, which could benefit both social and daily household activities, as well as to accommodate Western guests. This also led to a clear manifestation of suitable interior settings, which enabled the royal family and their visitors to follow the structure of formal Western rituals and social etiquette in a ceremonial manner.

³¹ Goffman, Erving. *The Presentation of Self in Everyday Life*. New York : Doubleday & Company, Inc., 1959. Page 127.

³² Kunyabordee. *Kings' Bobbies*. Bangkok : Sukchai Publishing Co., Ltd., 1997. Page 39 and 90.
Virodthummakoorn, Kittipong. *Lives of Royal Ladies*. Bangkok : Numfoon Publishers Ltd., 1998. Page 72-73.

Bangkhunprom Palace : A Distinct Example of Western Ideals.

It is evident that the planning of the interior space in Prince Paribatra's residence, Bangkhunprom Palace was the most relevant example of Western architecture in this research. This helped in illustrating that the imitation of Western architectural styles was emphasised by the placement of structures, particularly the position of the staircase,³³ where the process of social interactions could either stop, or increase due to the design of the communal rooms and their access routes. Thus, the location and volume of the space clearly had a significant impact on its usage.

The overall interior space of Bangkhunprom was based on a centripetal layout. This planning scheme also helped in categorising social activities into a sequential order. However, this layout was contradictory to the interior arrangement of the other four palaces as they were designed without a main foyer. The foyer was used as the first domain for the royal family's social interactions with their Siamese and Western visitors. Therefore, the foyer was one of the important elements in the adaptation of formal Western etiquette into the Courts of Siam at the beginning of the 20th century. The significance of the foyer in Bangkhunprom Palace of Prince Paribatra related to socio-spatial arrangements in terms of formal social processes, because front regions were fundamental to the conduct of social and political rituals.

In conclusion, the functional nature and the planning feature of these five palaces utilised Western architecture to an extent that could fulfil the Monarchs' individual perceptions of their preferred lifestyles and domestic arrangements. It benefited the organisation of social and daily household rituals that were based on Western ideas and practices. These group accomplishments helped in augmenting the members of the royal family feeling more competent when they were participating in official political and social events.

³³ Refer to Appendices : Plans of Bangkhunprom Palace.

Illustrations

Chapter 5

Summary of Conclusion and Comparison



Illustration No. 1 : This photo was taken in a gallery around the King's personal unit in the Octagonal Section and is presumed to have been taken before the King was attending a social activity. In term of a spatial arrangement, it is obvious that the King would use his unit as a place for preparing himself before an event. He would also utilise interior spaces, such the bedroom, the bathroom and a dressing room in a sequential order. He then would use the staircase that is situated on the North Side of the Octagonal Section as a means of access route to the communal section or the throne hall. It is obvious that the way he used the spaces was influenced by the interior planning of Western houses, where private areas were separated from communal spaces.



Illustration No. 2 : Queen Sawang Waddhana. King Rama V granted the Queen the right to interact with significant foreign diplomats in a formal manner. She was able to participate in social and political receptions with confidence. In Prince Oscar Duke of Scotland's record, he wrote that he was delighted to interact with the Queen, and within the setting that was beautifully designed. The evidence suggests that the Queen had a positive attitude and was very demonstrative during her youth. These could be the reasons that allowed the Queen to confidently interact with a variety of Western guests.

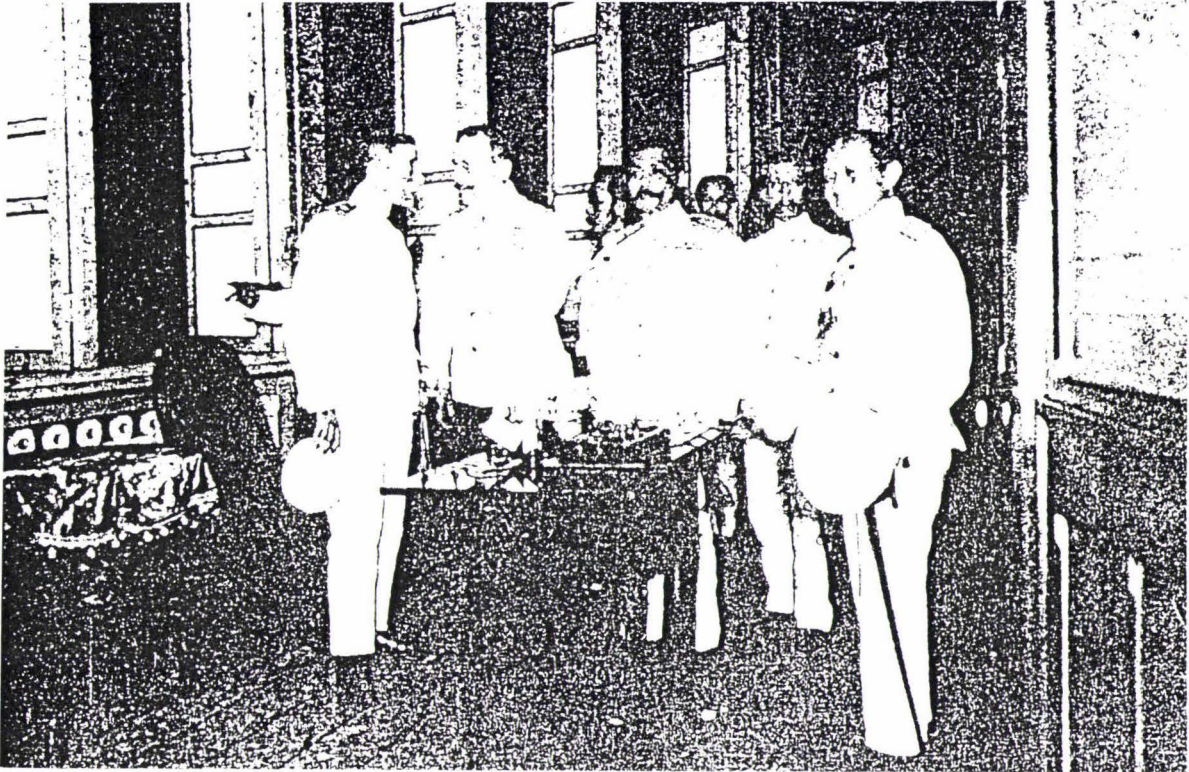


Illustration No. 3 : This photograph shows Prince Vajiravudh, before he was crowned King Rama VI, is welcoming Western guests and guiding them through the interiors of Vimanmek Palace. Similar procedures would have been undertaken by King Rama V when he was taking Duke of Scotland and his entourage to meet Queen Sawang Waddhana in her reception area. The picture also shows that the royal family was welcoming these guests in a Western fashion, because in the past, shoes must be taken off at the main entrance. Such etiquette suggests that the occupants were willing to adapt Western ideals to the extent that could show these foreign guests their competence in using "proper social manners". The room shown in the picture would have been the gallery situated around the throne hall, because the windows in the background are placed by following the contour of the wall.

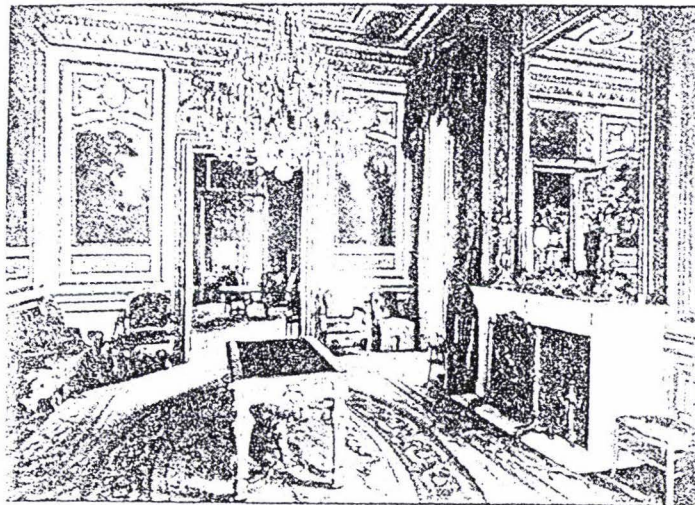


Illustration No. 4 : During King Rama V's trip to Europe in 1897, he had the opportunity to stay in royal palaces provided by the royal family of each particular country. While he was visiting France, the evidence shows that he stayed in Hotel de Grammont in Paris. There were arguments on whether the king was staying in this hotel or in a house provided by the French government. However, the press reported that he was staying in this hotel and they also published the pictures of rooms in which the king were using. The design of these interior spaces shows a similar quality to the spatial arrangements in Vimanmak Palace and Phra Ram Ratchaniwet. The hotel suite in which the king was staying was organised purely in a Western manner where each room was demarcated with definite boundaries and had its own function. Most of the interior spaces in the suite were linked by doors. This particular style of interior designs was indeed influenced the king to adopt and use them in his palaces in Siam.

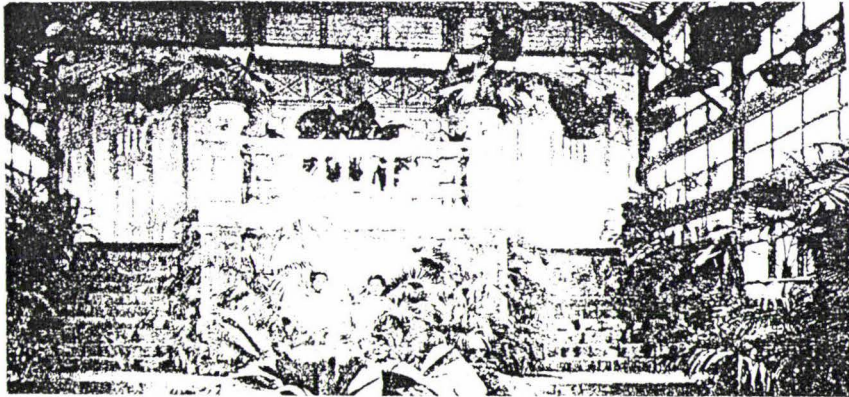


Illustration No. 5 : The photos illustrate different areas that Duke of Scotland would have walked past when he was invited by the King to meet the Queen. This garden was located next to the Octagonal Section and it could be accessed via a corridor in the female section if most of the interior doors connecting the queen consorts' bedrooms were closed. However, such an arrangement would have been undertaken only when significant diplomats were visiting Vimanmek Palace. The garden was also designed in a way that could allow the queen consorts to use the garden individually, or as a group. It is evident that relationship between the interior spaces and garden was harmonious in terms of spatial linkage and residents' accessibility.

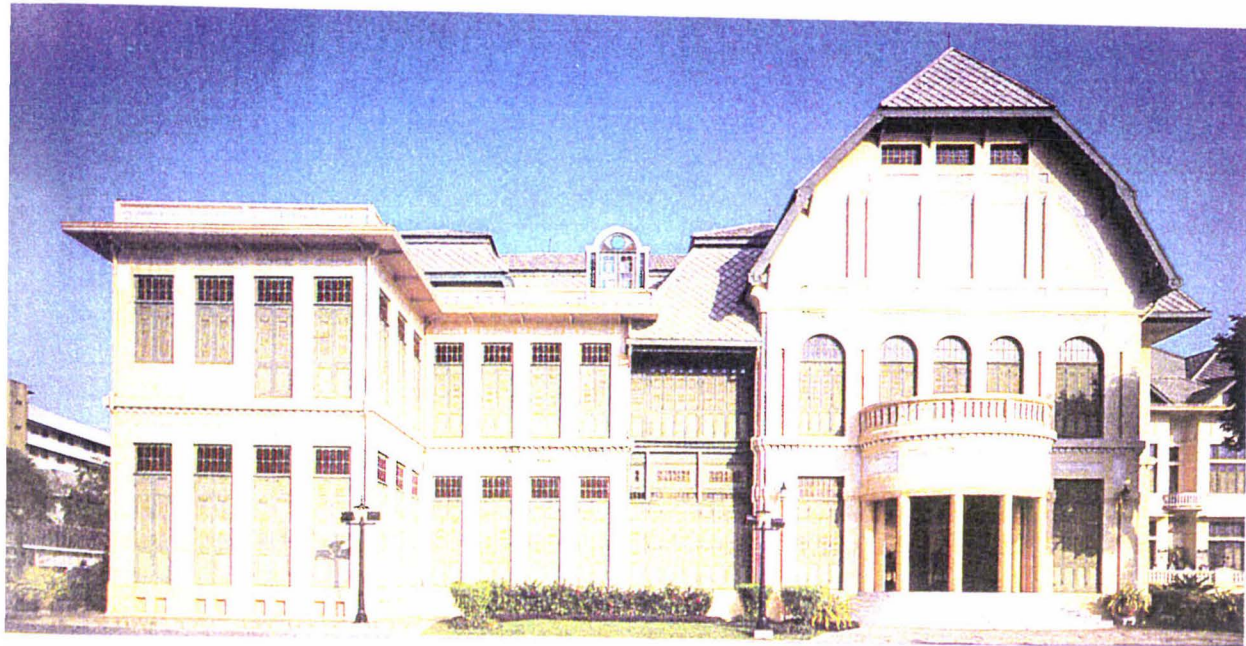


Illustration No. 6 : An exterior view of the female section, Tamnak Somdet of Bangkhunprom Palace. The building was designed by Karl Sigfried Dohring, a German architect who was assigned by King Rama V to design his summer residence Phra Ram Ratchaniwet. The entrance porch of the building facing the lawn has a shaped gable roof curved to the contour of the mansard roof, the entrance on the ground floor is accented by a semi-circular porch. Note that the overall effect of the exterior is relatively plain. The spatial planning was influenced chiefly by Jugendstil, because the relationship between floors was apparent. However, the architect's use of ornamentation in the interior and the exterior of the residence was also based on Art Nouveau styles.

Illustration Credits

Summary of Conclusion and Comparison

Illustration No. 1

Vatcharothai, Koikhwan. **Records on the Construction and Renovation of Vimanmek Palace.** Bangkok : Chonepim Publisher Co., Ltd., 1984. Page 14.

Illustration No. 2

Virodthummakoorn, Kittipong. **Lives of Royal Ladies.** Bangkok : Numfoon Publishers Ltd., 1998. Page 61.

Illustration No. 3

Vatcharothai, Koikhwan. **Records on the Construction and Renovation of Vimanmek Palace.** Bangkok : Chonepim Publisher Co., Ltd., 1984. Page 14.

Illustration No. 4

Chun-aol, Sumitra. "Follow King Rama V's Footsteps : 100 Years of His Journey to Europe." **Art and Culture** April 1997 : 97.

Illustration No. 5

Vatcharothai, Koikhwan. **Records on the Construction and Renovation of Vimanmek Palace.** Bangkok : Chonepim Publisher Co., Ltd., 1984. Page 92.

Illustration No. 6

Suksri, Naengnoi. and Freeman, Michael. **Palaces of Bangkok : Royal Residences of the Chakri Dynasty.** Bangkok : Asia Books Co., Ltd., 1996. Page 260.

Appendix 1

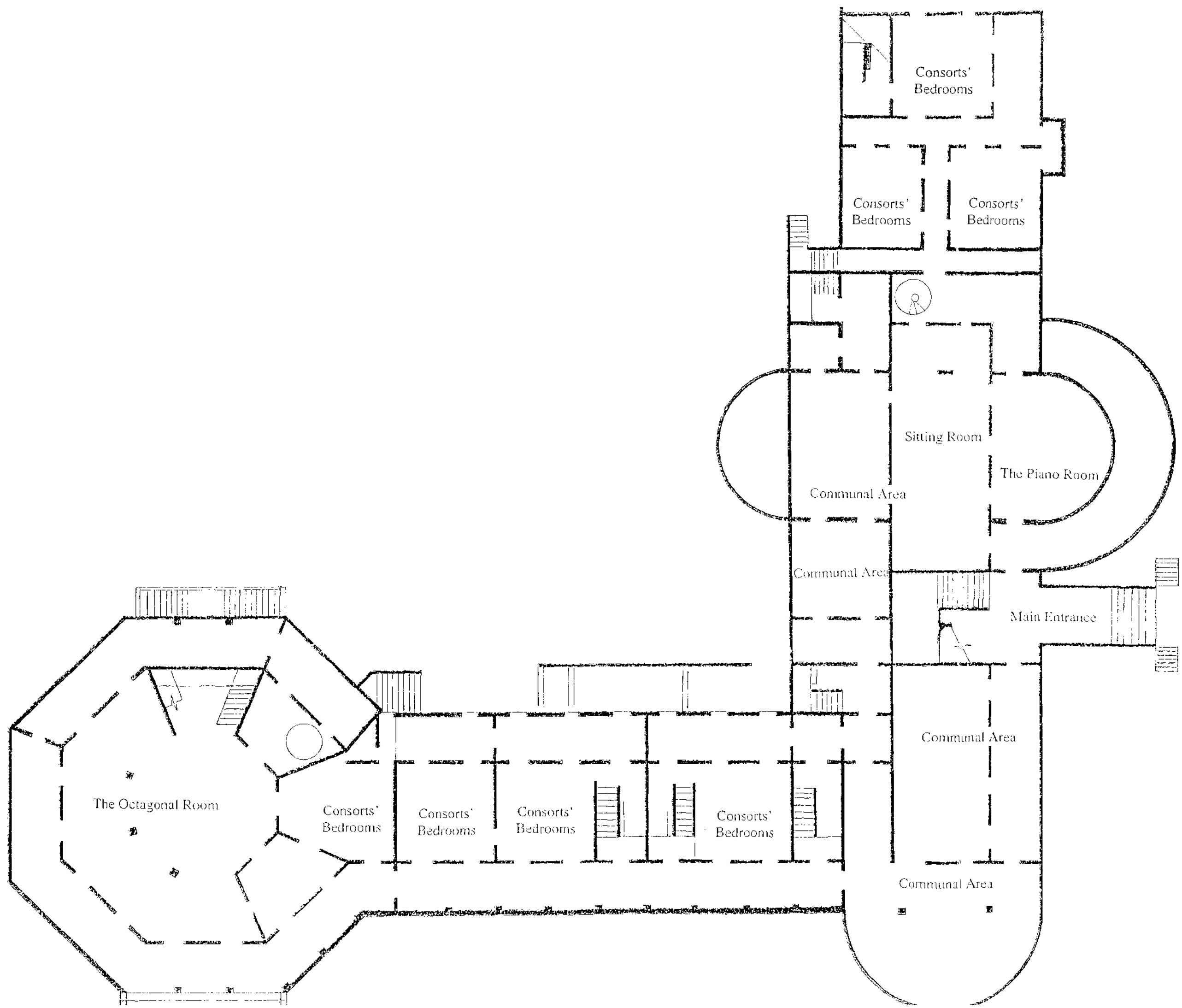
Plans of Vimanmek Palace

Vimanmek Palace

Plan of the Ground Floor

Note

1. The Piano Room is located next to the main entrance of the East Section. This room would have been used mainly by visitors. The architects controlled the access of visitors within the building by designing the communal rooms adjacent to the main entrance and the Piano Room.
2. The queen consorts bedrooms were designed with two galleries on both sides of the West Section. Note that the galleries and additional staircases are situated in positions where the consorts and their children could move between floors without having to walk past the communal areas.
3. Although the Pink Apartment is situated adjacent the communal spaces, the architects linked this area with the West Section by planning the areas behind a communal room close to the galleries that could lead residents directly to the West Section.



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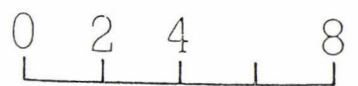
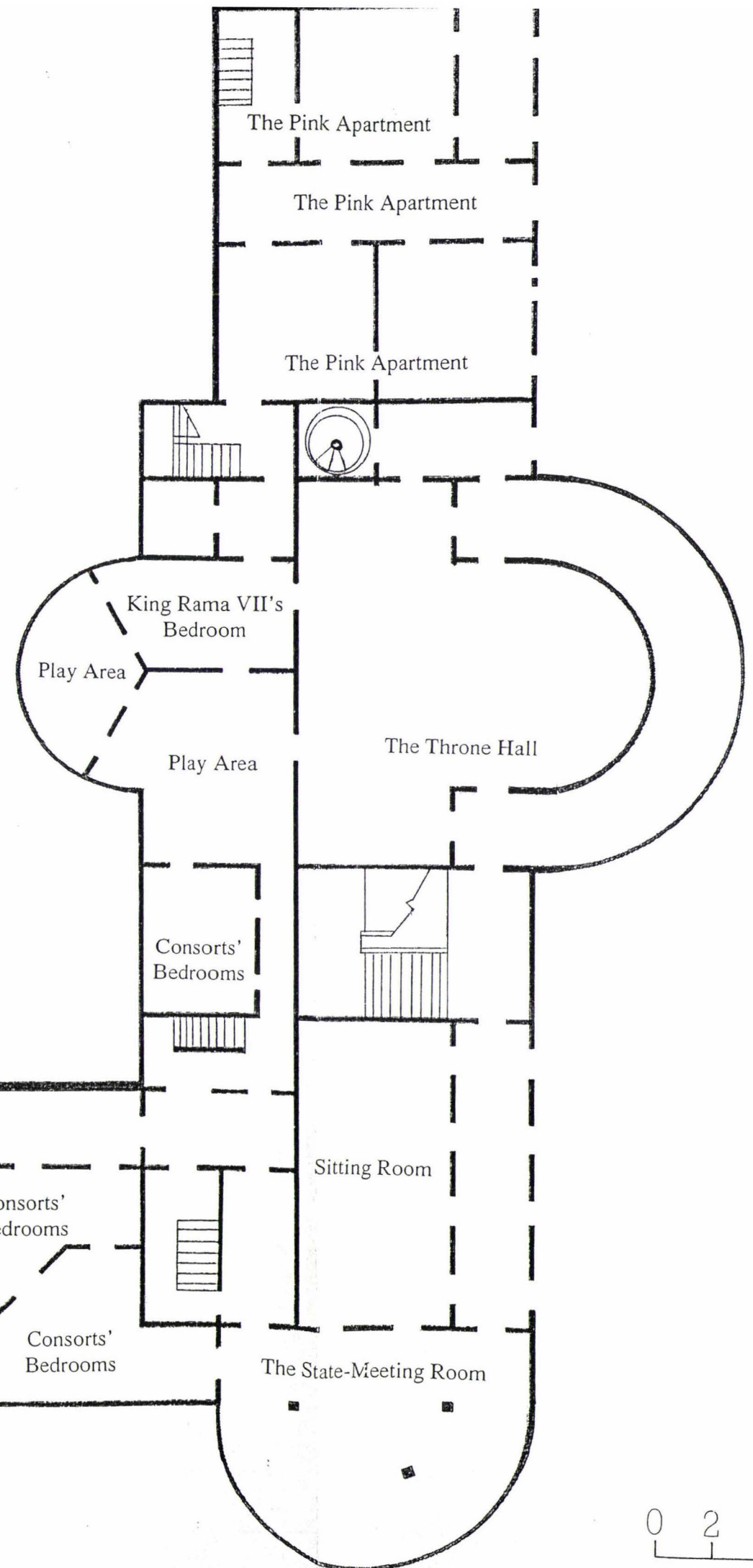
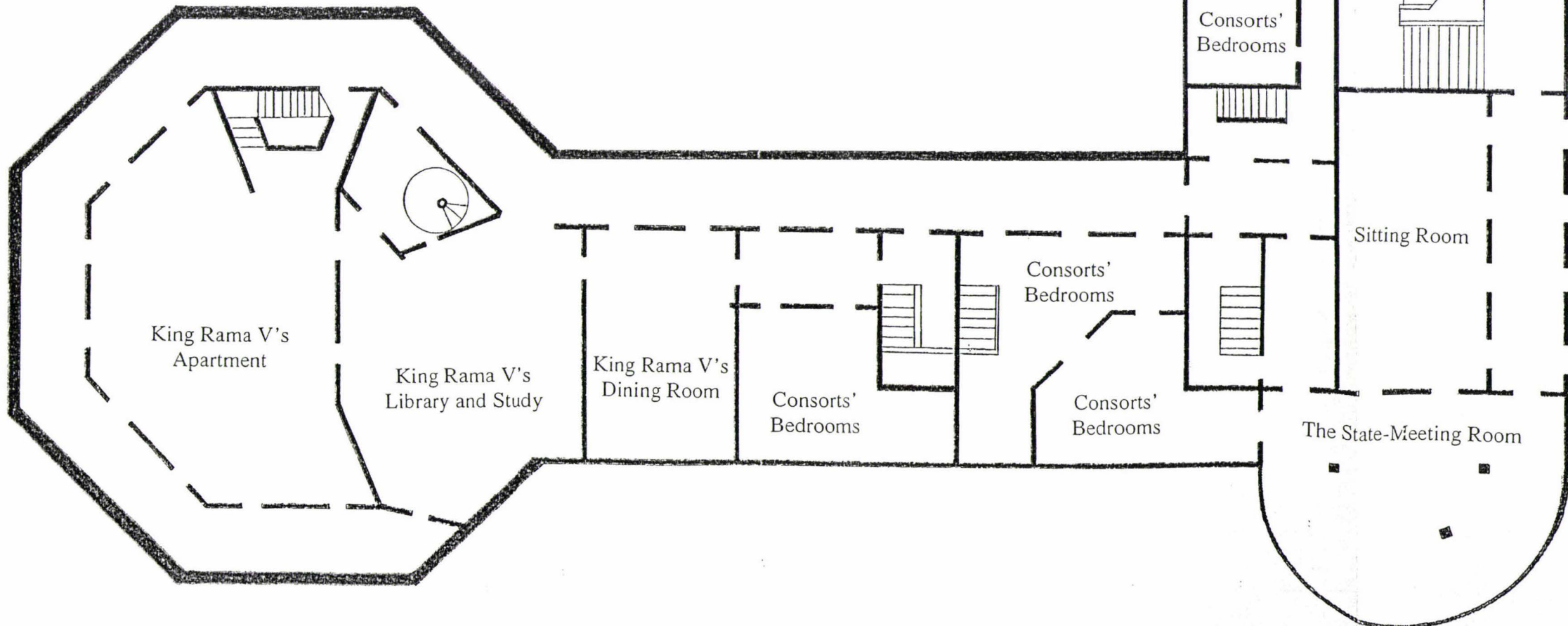
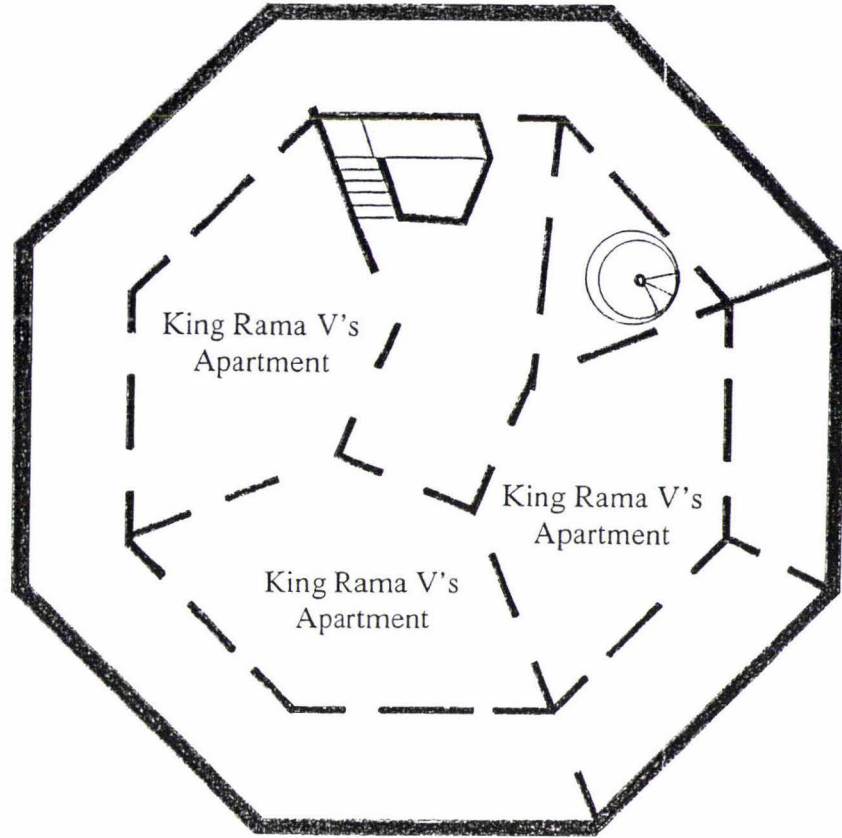
Vimanmek Palace

Plan of the First Floor

Plan of the King's Apartment

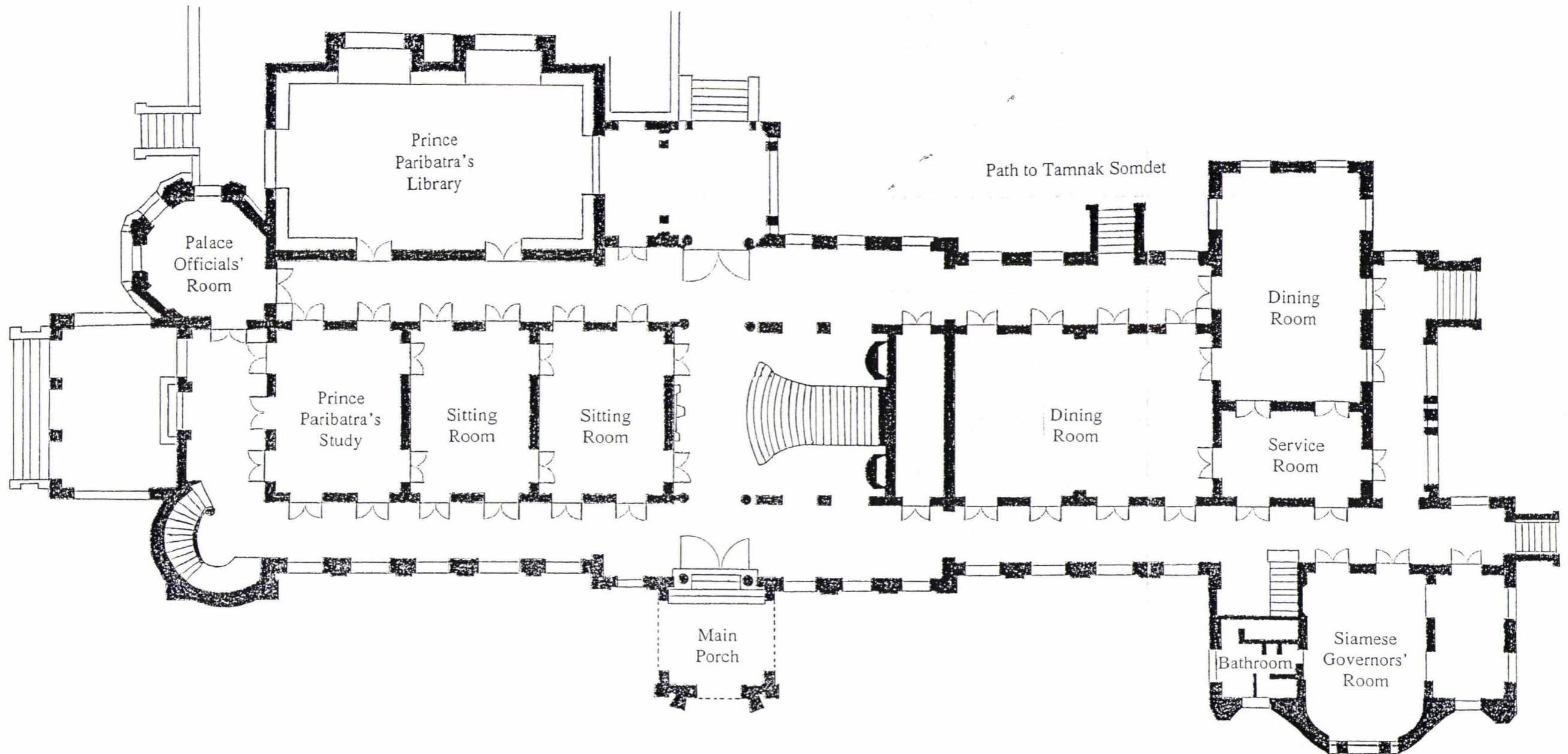
Note

1. The Pink Apartment is located next to the throne hall. However, the architects did not design these personal spaces with galleries or doors in a manner that could connect the communal spaces with the bedrooms. The architects also controlled the access of visitors by designing a spiral-staircase close to the throne hall and above the Piano Room.
2. The throne hall is located adjacent to the state-meeting room. These two rooms are linked by a gallery connected with the main staircase. A sitting room that could have utilised mainly by Siamese noblemen is situated between the throne hall and the meeting room.
3. King Rama V's private apartment is designed with individual staircases and is on the second floor of the Octagonal Section. This apartment or suite is situated above the library and the sitting room. His queen consorts' bedrooms were designed in a manner similar to Victorian row houses and the King's suite because an additional staircase was constructed within each unit.



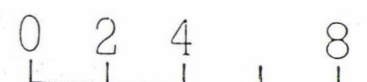
Appendix 2

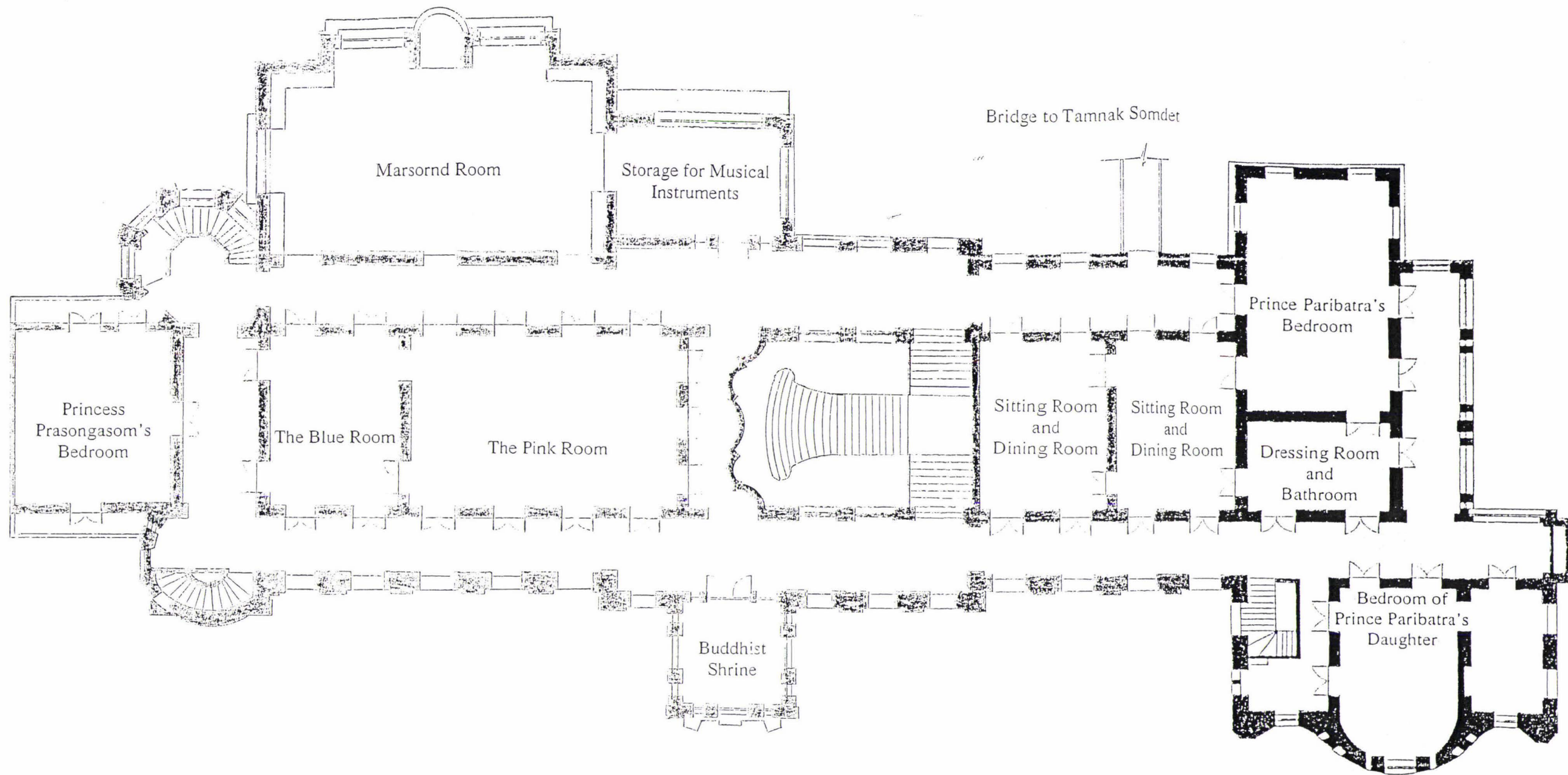
**Plans of Bangkhunprom Palace
Elevations of Bangkhunprom Palace**



Bangkhunprom Palace

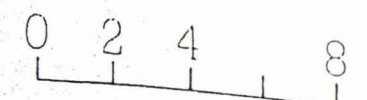
Plan of the Ground Floor

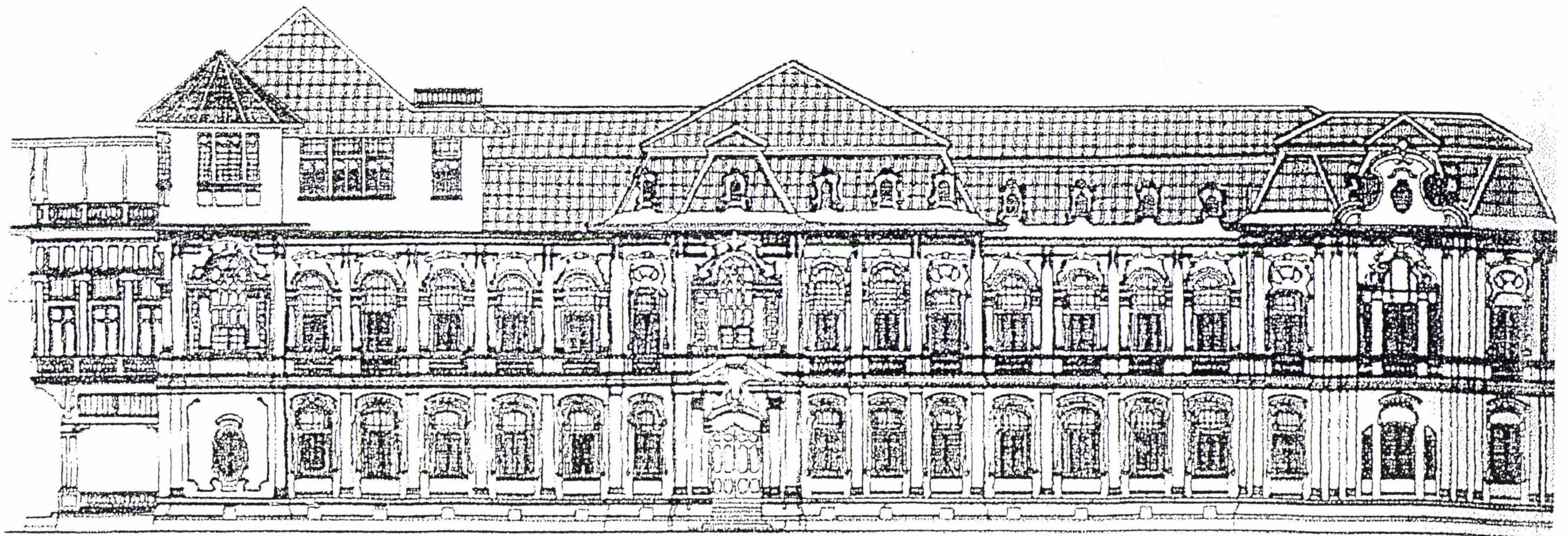




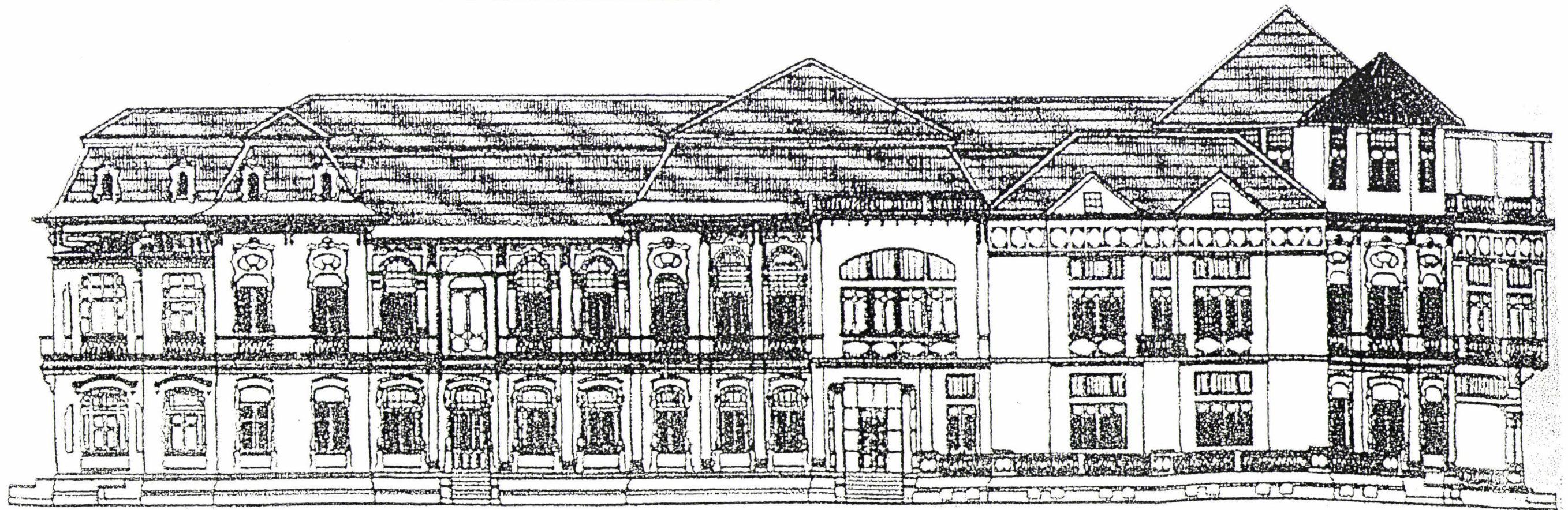
Bangkokunprom Palace

Plan of the First Floor





East (Front) Elevation of Bangkhunprom Palace

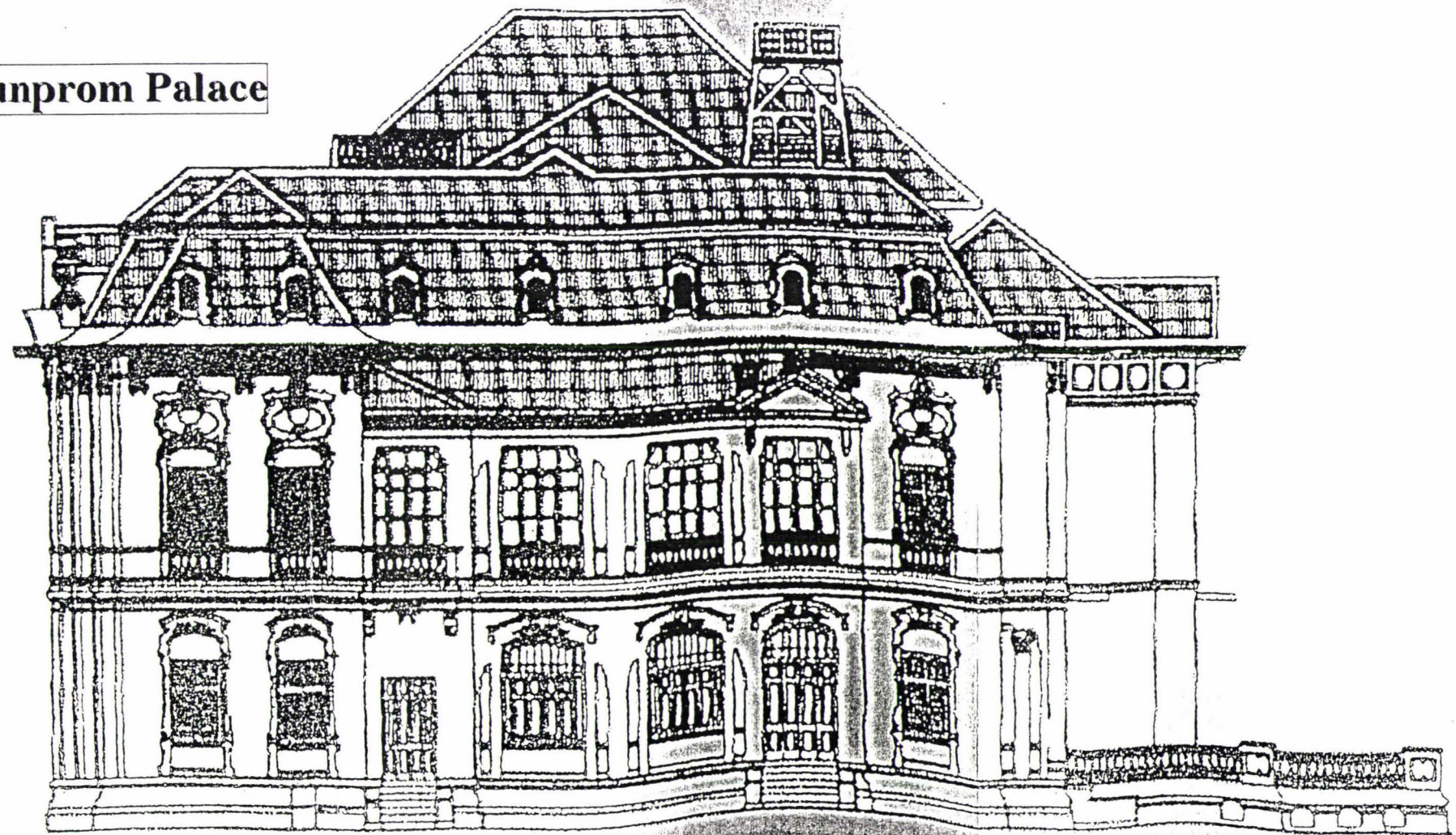


West Elevation of Bangkhunprom Palace

South Elevation of Bangkhunprom Palace



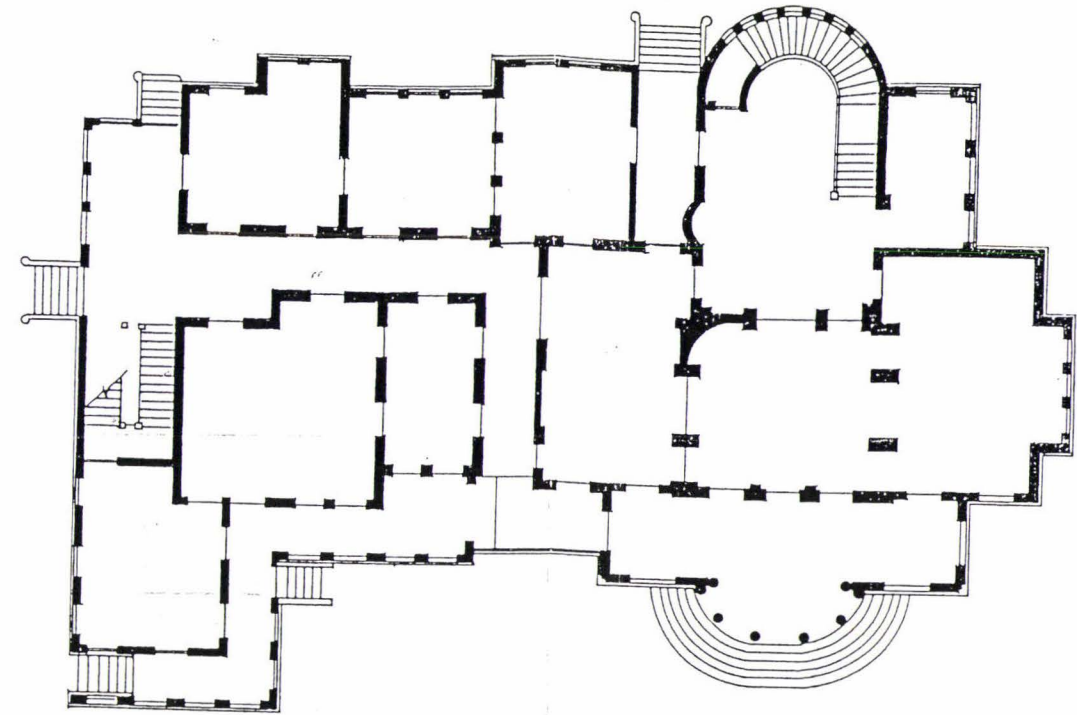
North Elevation of Bangkhunprom Palace



A Plan of the Ground Floor

Tamnak Somdet

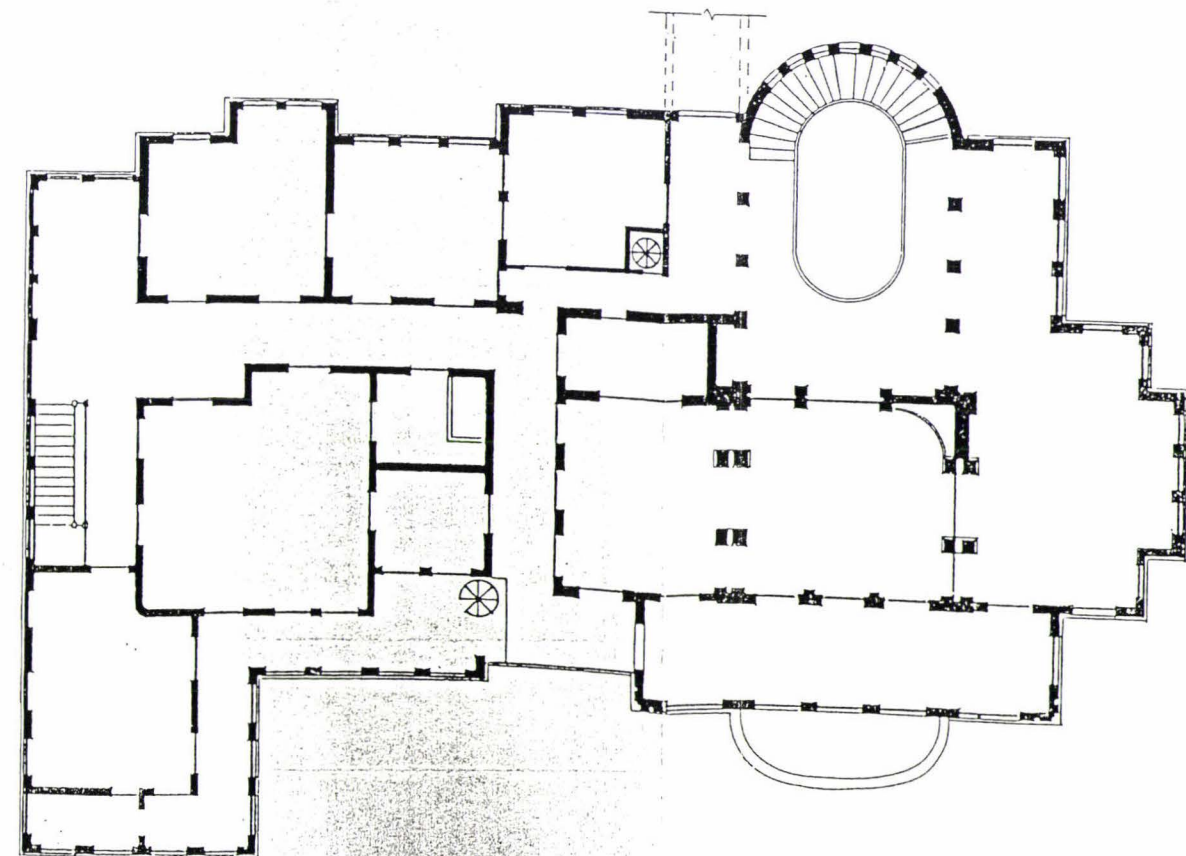
The Female Section of Bangkhunprom Palace

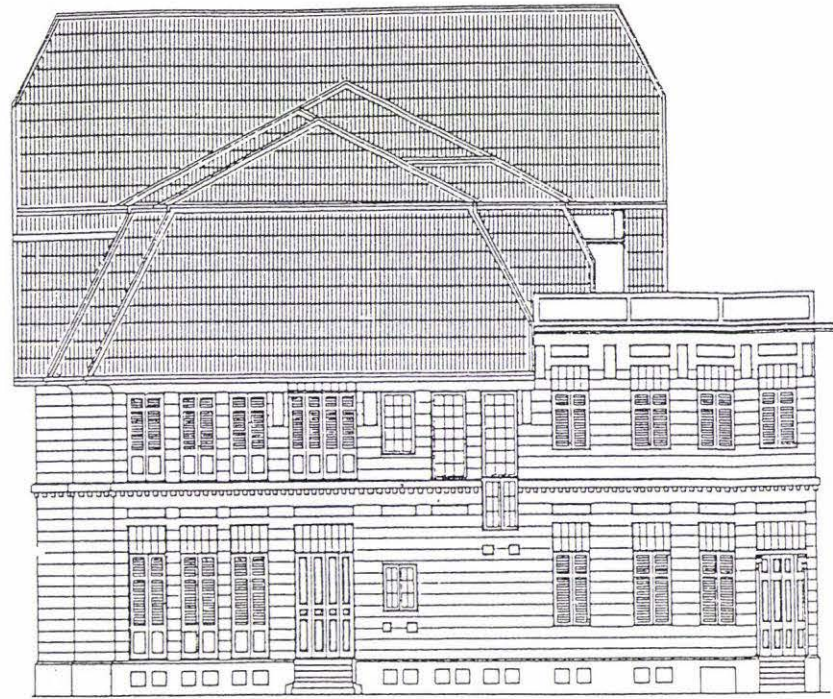


A Plan of the First Floor

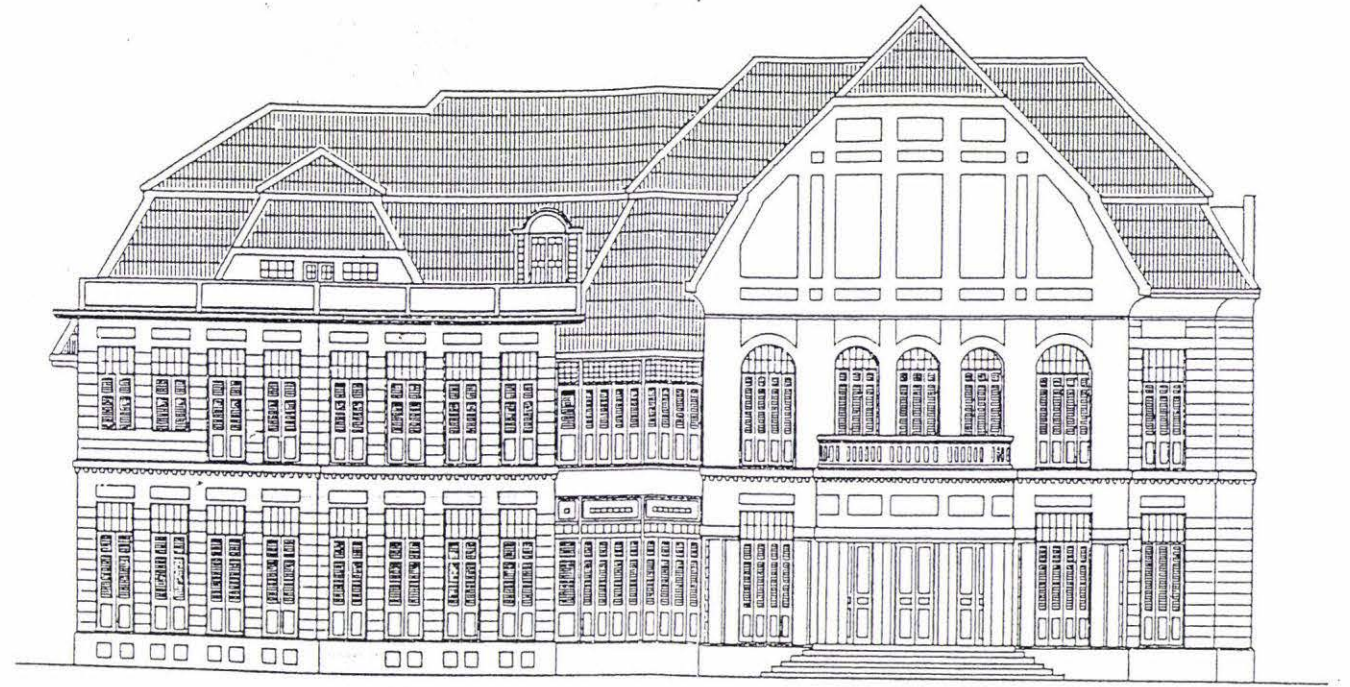
Tamnak Somdet

The Female Section of Bangkhunprom Palace





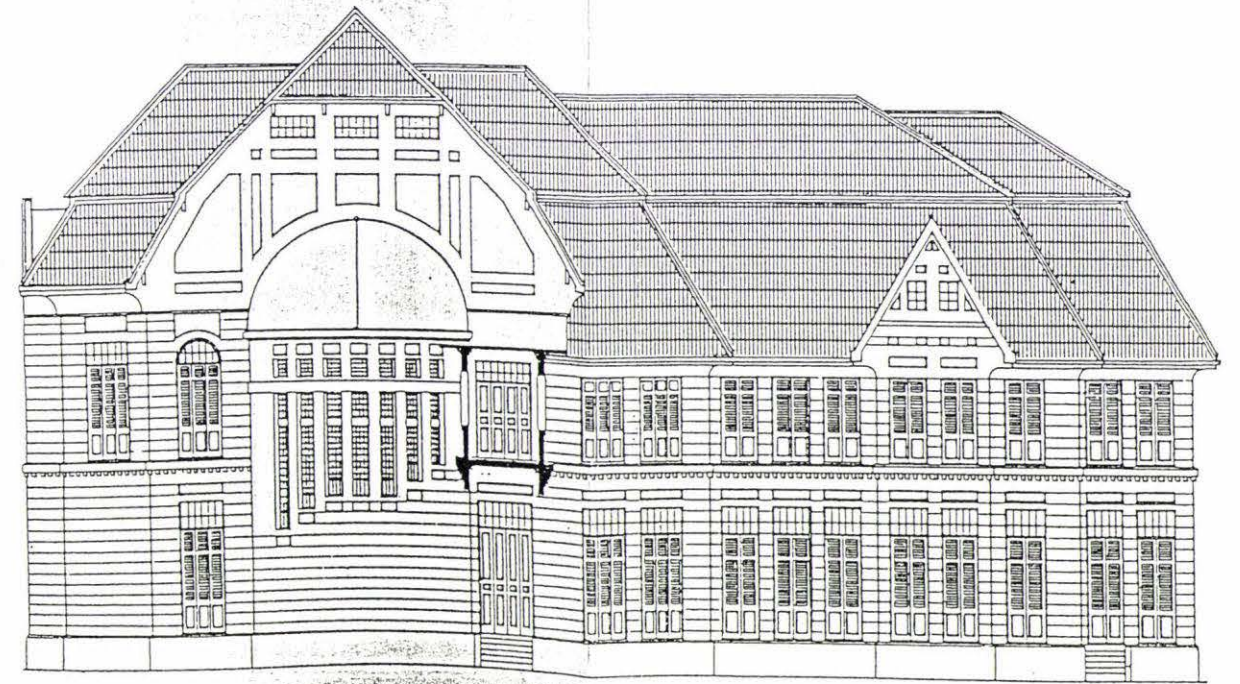
North Elevation of Tamnak Somdet



West Elevation of Tamnak Somdet



South (Front) Elevation of Tamnak Somdet



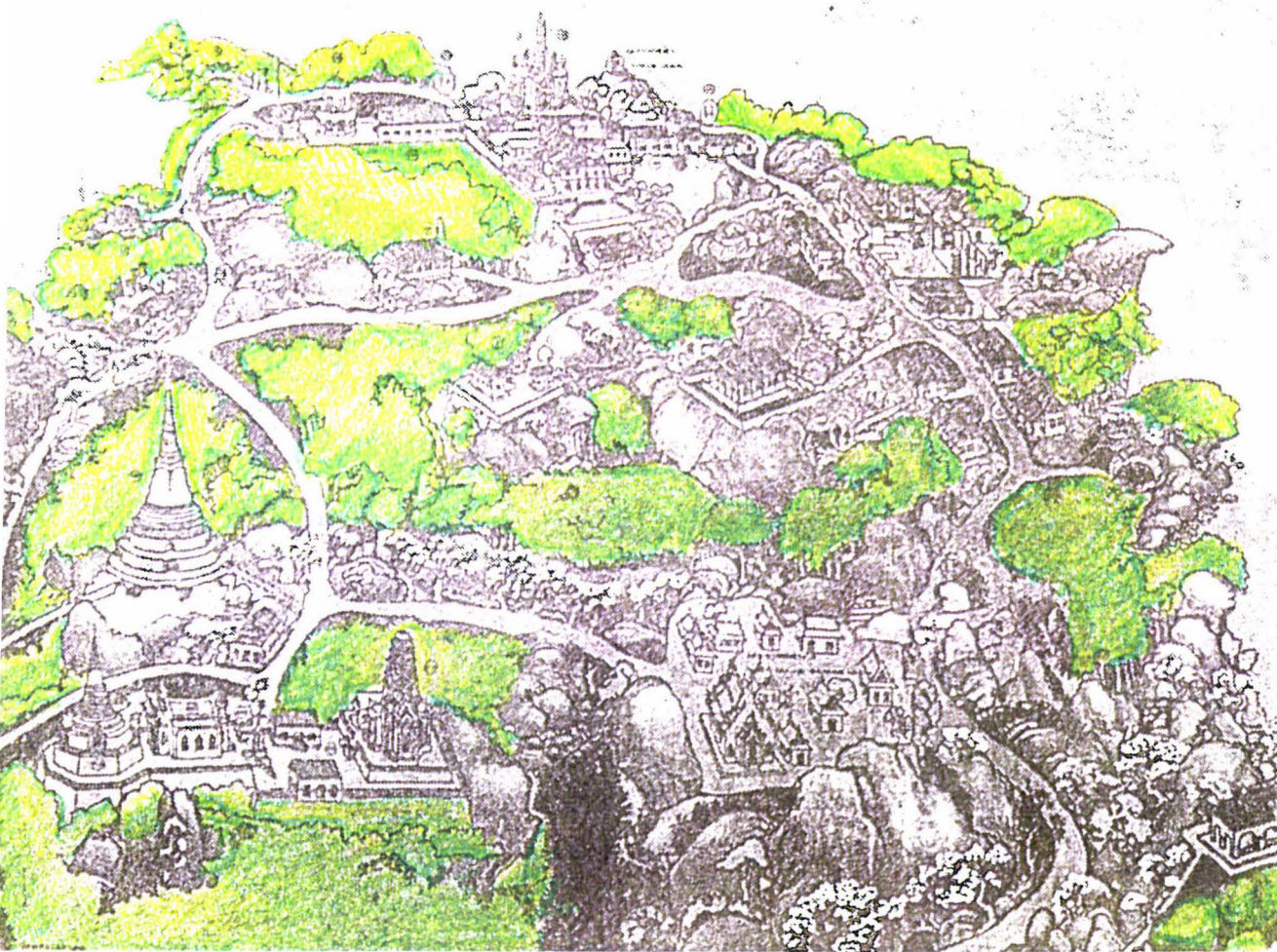
East Elevation of Tamnak Somdet

Appendix 3

Maps of Phra Nakhorn Khiri

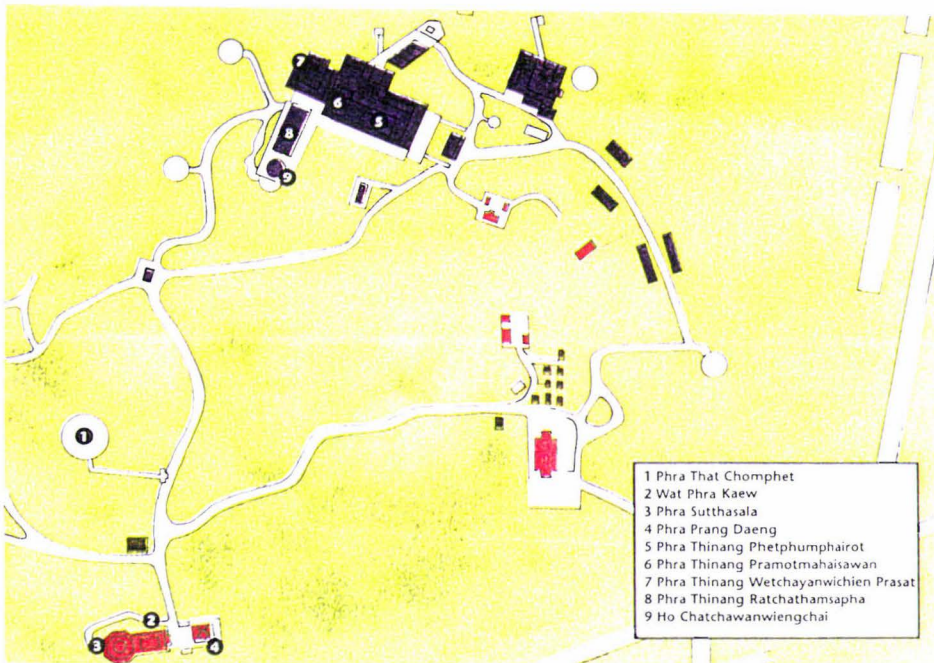
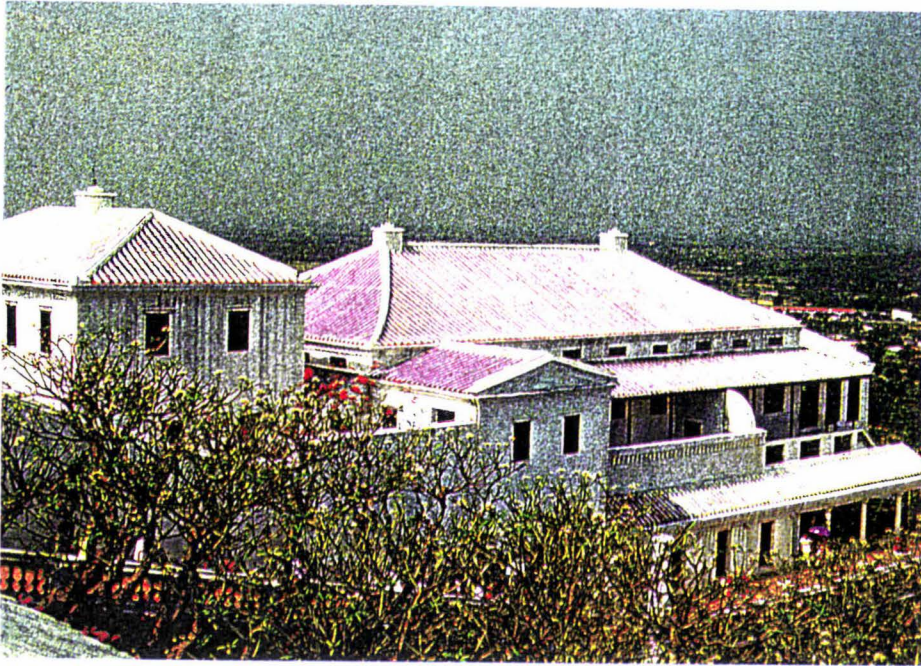


PLAN OF PHRA NAKHON KHIRI



Graphic Drawing of Phra Nakhorn Khiri

Note : King Rama IV's residences are in the upper central part of the drawing. The plans of King Rama IV's quarters were in grouped-configurations. These were of Western architectural styles, but were different from the style of the buildings situated on the lower part of the hill, which were influenced more by traditional architecture.



Building Plans of Phra Nakhorn Khiri

Name

Functions

- | | | |
|----|--------------------------------------|--------------------------------------|
| 1. | Phra That Chomphet | Chomphet Pagoda |
| 2. | Wat Phra Kaew | Phra Kaew Temple |
| 3. | Phra Sutthasala | Sutthasala Pagoda |
| 4. | Phra Prang Daeng | Prang Daeng Stupa |
| 5. | Phra Thinang Phetphumphairot | King Rama IV's Quarters |
| 6. | Phra Thinang Pramotmahaisawan | King Rama IV's Quarters |
| 7. | Phra Thinang Wetchayanwichien Prasat | Shrine, Built to Honour King Rama IV |
| 8. | Phra Thinang Ratchathamsapha | King Rama IV's Communal Hall |
| 9. | Ho Chatchawanwiengchai | Observatory Tower |

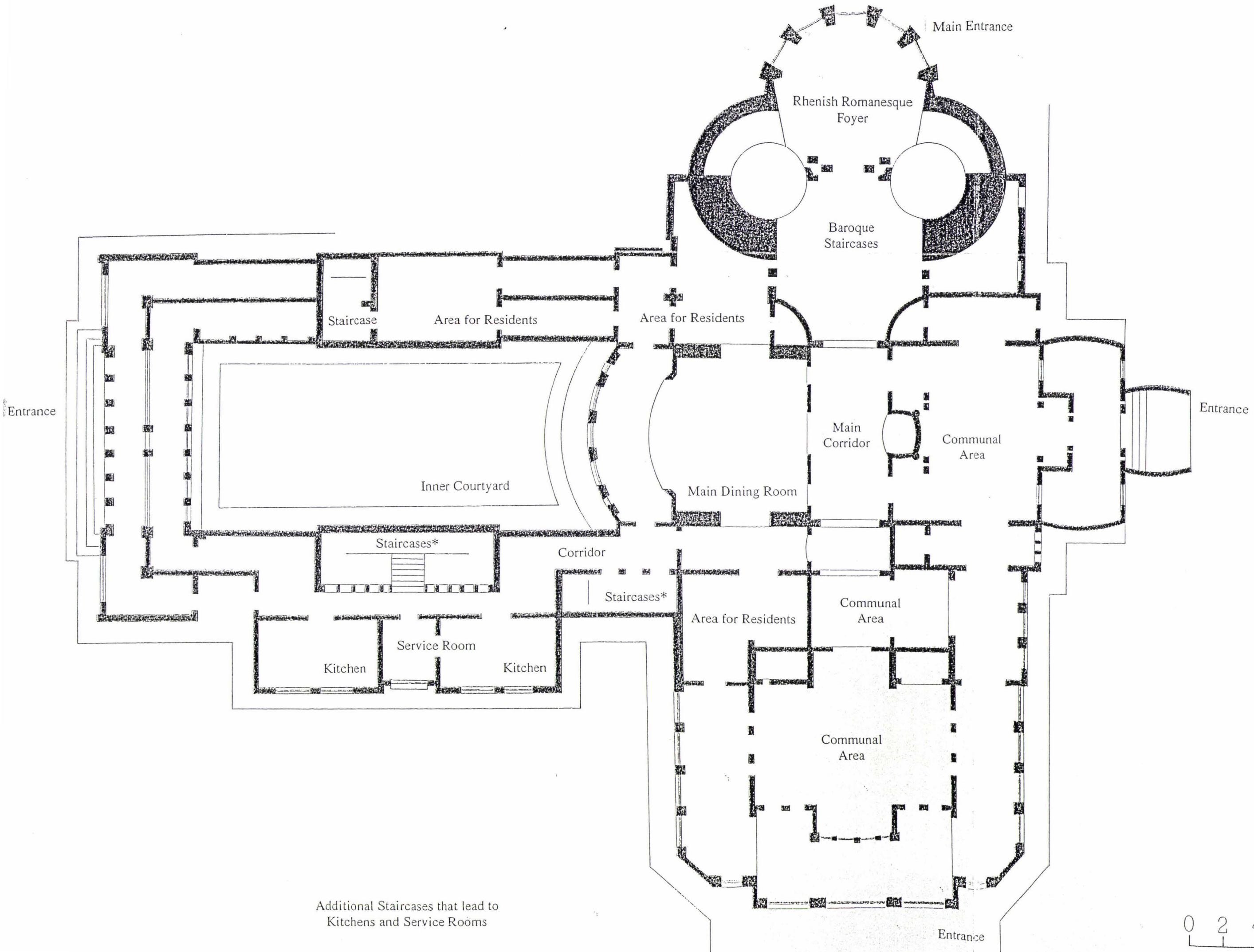
Appendix 4

Plans of Phra Ram Ratchaniwet

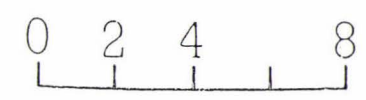
Phra Ram Ratchaniwet

Plan of the Ground Floor

Note : The building has four entrances, but only three were used for public access. These are shown in the top, the right and the bottom of the plan. The plan shows that the inner courtyard is located in a position, where the royal family could use the area privately.



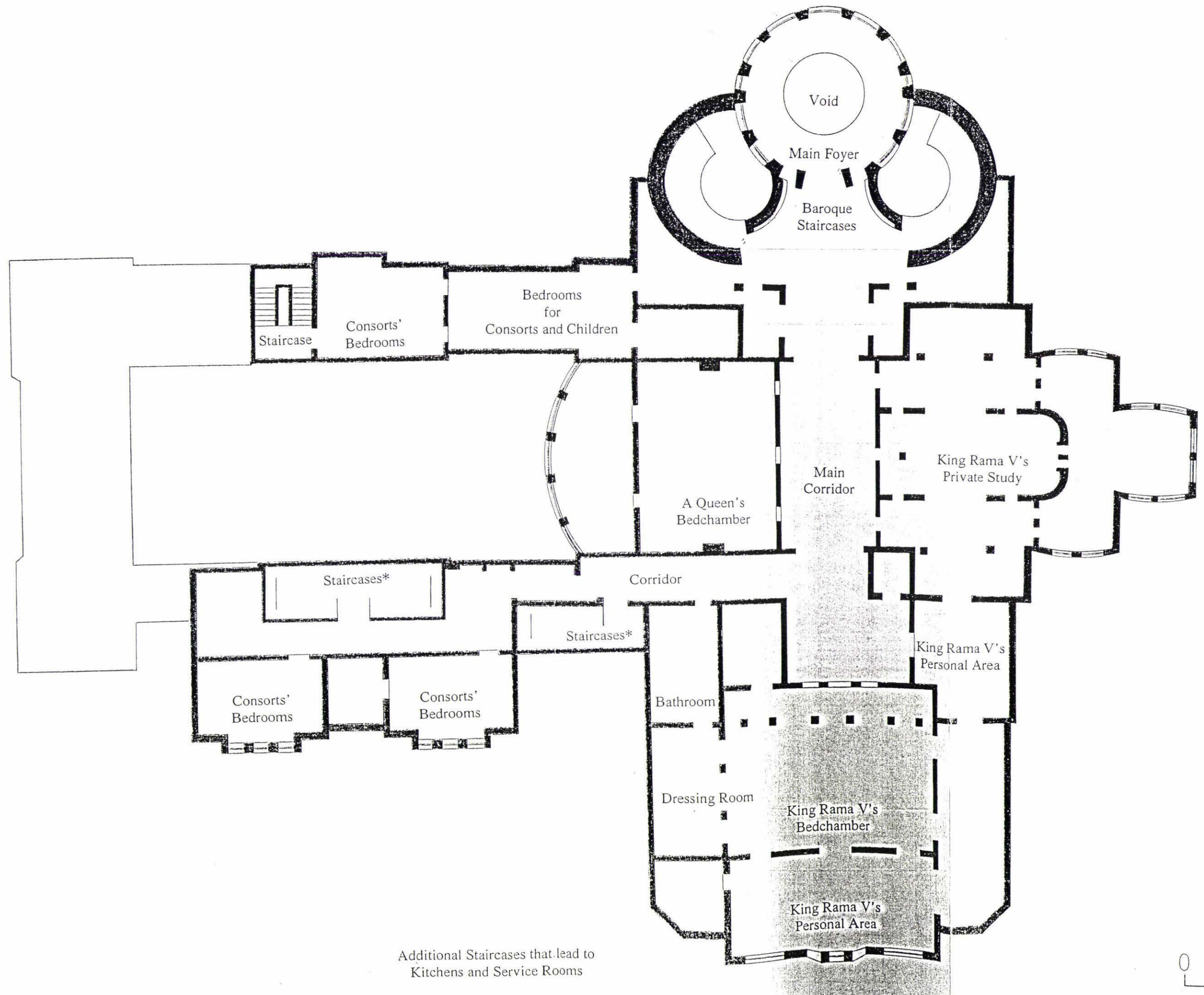
Additional Staircases that lead to
Kitchens and Service Rooms



Phra Ram Ratchaniwet

Plan of the First Floor

Note : King Rama V's bedroom is located in a prominent position. The King's bedroom has a bathroom and a dressing room in it, and is located adjacent to the King's personal study and the Queen's bedroom. The first floor of Phra Ram Ratchaniwet was designed mainly to be used by the royal family. It is evident in the plan that an additional staircase is situated close to the queen consorts' bedrooms. It was meant to be utilised by the queen consorts and their children, because it is located directly above the kitchen and the service rooms.



Additional Staircases that lead to Kitchens and Service Rooms



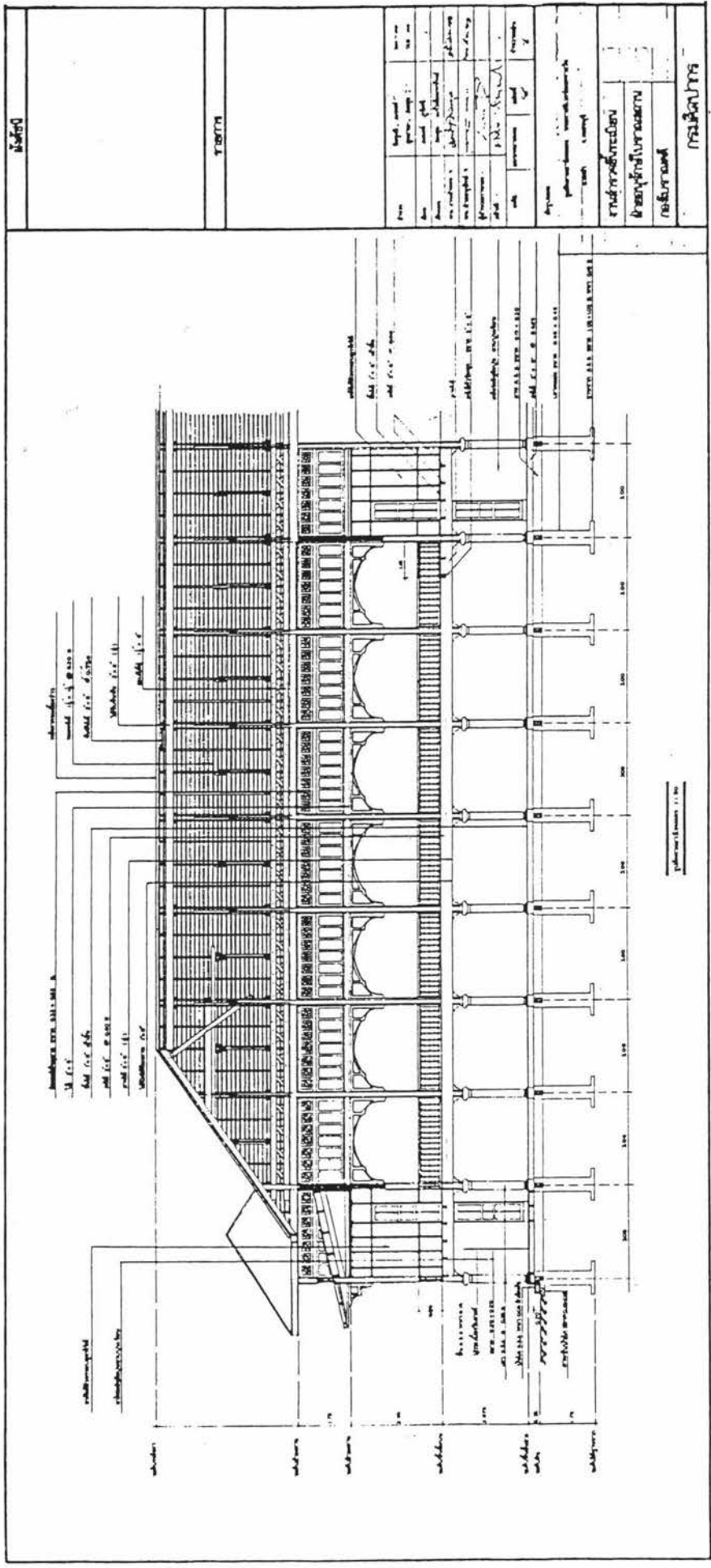
Appendix 5

**Elevations of Marugadhaiwan Villa
Cross-Sections of Marugadhaiwan Villa**

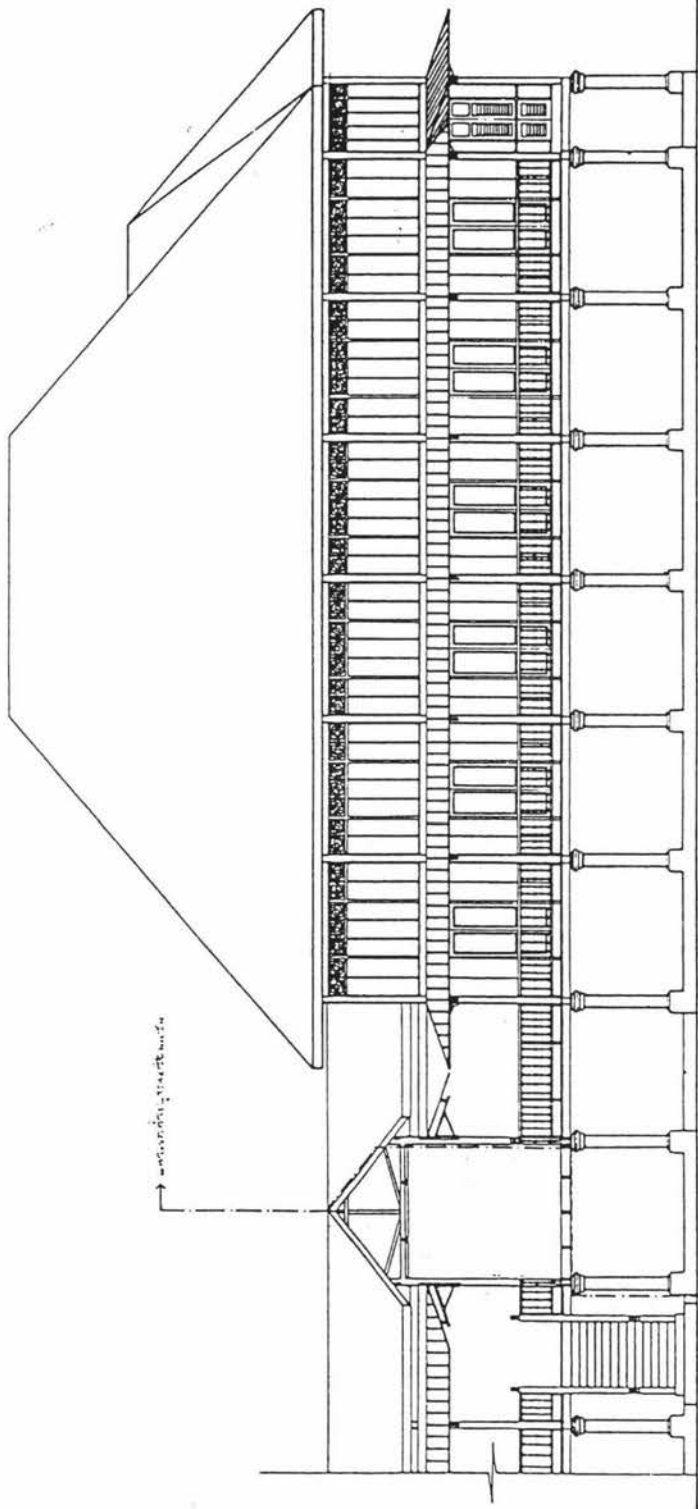


Aerial View of Marugadhaiwan Villa

Note : King Rama VI's personal quarters are in the right-hand side of the picture. His personal quarters were constructed with a throne hall and other communal areas. A main veranda was the only route that linked King Rama IV's quarters with the queen consorts' sections.



Side Cross-Sections of King Rama VI's Throne Hall



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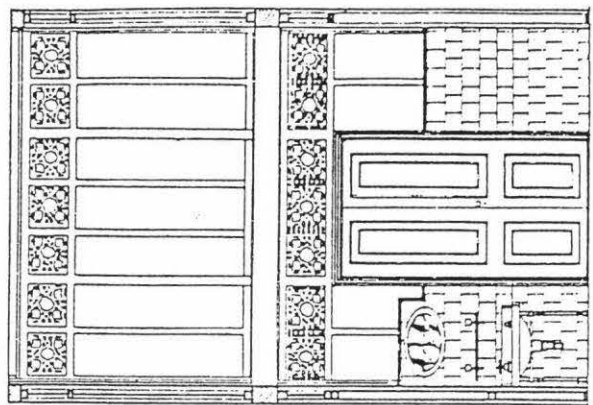
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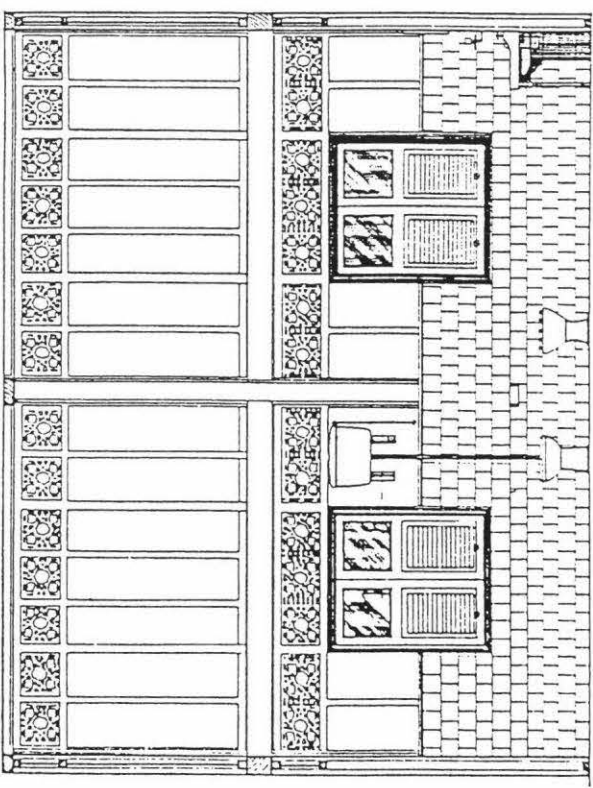
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North Elevation of King Rama VI's Personal Quarters



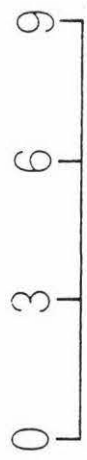
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Cross-Sections of King Rama VI's Bathroom

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