

**Unit 1 is the introduction.
No lecture note**

Unit 2 Thai Architecture Composition

- General concept of architecture- the art of shaping of space (physical, perceptual / conceptual and behavioral space)
- Outstanding characteristics of Thai arts/ architecture
- Influential factors and design concept of Thai architecture

General Concept of Architecture

Outstanding Characteristics of Thai Arts/ Architecture

Thai art is very much influenced by nature and environment of Thai society. It's outstanding characteristics include:

- Its delicate beauty; this character reflects the character and mind of Thai people which can be perceived in created arts.
- Most traditional arts in Thailand are created to promote Buddhism or are created from Buddhist faiths and beliefs.

Thai architecture

Thai architecture is defined as art of building or construction. In Thai context, buildings include houses and residences, buildings in monastery or temples such as Ubosot, Vihara, Stupa and Chedi, palatial buildings or palaces, halls, pavilions, and others. Architectural designs and functions vary by geographies and can be categorized by functions: (1) *residences (e.g. houses, mansions, royal residences, palaces, grand palaces); and (2) monasteries or architecture that relates to religion (e.g. Ubosot, Vihara, monk's residences, scripture halls, bell towers, drum towers, Stupa, Chedi).*

Background of architectural development of uumanity

Architecture is not just a science of construction but it is a kind of "Visual Art"
Visual art is defined as plastic or tangible art which means that it has the following compositions:

- stable form and size
- ordered and well- planned structure
- mass as well as massive

- space
- proportion
- unity
- purpose
- creativity
- artistic value
- serving human desires, physically and mentally (mind & imagination)

Development of humanity architecture



Human had been living in caves, cliffs, mountains, or other kinds of natural protecting areas.

The living was not comfortable due to many reasons (i.e. increasing number of group/ family members, bad smell from dead animals (food), bad air ventilation)

“Cave men” were forced to find new living place, living like a nomad, wandering from places to places. Cave men wandered from cave to new cave, cliff and to other areas with more space. However, this could not solve human problem due to increasing number of members in groups or families. Basic and simple living place building started to serve basic needs of human. Human was forced to find new place that was stronger, more stable and safer.



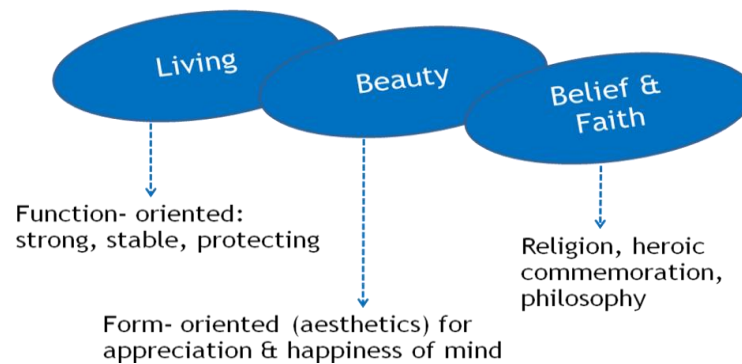
Later, human learned to decorate their living places with natural materials that were easily found, to serve aesthetic beauty purpose.

Besides, as there were more people, human learned to expand from small to larger societies. In order to keep the groups in order, they needed to find things for the members to follow such as social patterns, traditions, rules and regulation, as well as faith, beliefs, values and customs that hold the group’s members together, as it is called “identity”. Human’s beliefs and faiths appear in the form of ritual activities, religions and in tangible form of religious architectural buildings. In order to express or tell other groups of people what they believe and value, they usually add these things whenever they build things or create architectural arts. This act can be seen very clearly in building religion-based architecture, where religious philosophy is added. This act is to respond human need of expressing their beliefs and faiths.

Purposes of architectural building

There are 3 main purposes of building architecture as follows:

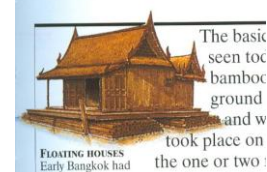
1. Building that focuses on functional- oriented purpose; this focuses on how to build some things strong, stable, protecting, for daily uses.
2. Building for purposes of religion, heroic commemoration and philosophy
3. Building that focuses on form- oriented (aesthetics) purpose; this is mainly for appreciation and happiness of mind.



Influential factors and design concept of Thai architecture

It is usually that building very much relates to as well as is influenced by many factors. As human is one of society who lives within various types of ecology, landscapes and cultural landscapes, there are many factors that influence and interrelate within the ecology. When human builds things, these factors come into consideration. Those factors include:

- **Knowledge, imagination, wisdoms;** these things are for solving problems and for indicating patterns and recognizing values and customs
- **Nature:** human architecture is forced by nature (in both reactive and proactive ways). This includes:
 - **Geography and landscape**
 - Selecting geography, landscape and location that serve comfort and convenience purposes for example, as people live near river, houses are built in a style that is suitable for being near the river such as building house that has got a pier into the river, or on the river such as floating house, in order to bring water to use in daily life easily.
 - Natural landscapes force architectural styles such as considering geography and the height of Chedi. For example, higher Chedi usually seen it is built on plain



area such as the central plain rather than on high mountain or cliff; or houses on stilts are usually built as the force of river topography.

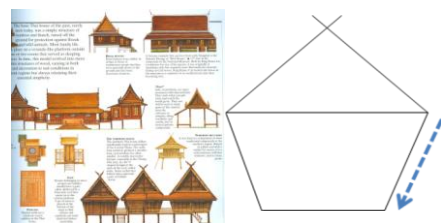
- Another example is that the towns in the north of Thailand which in the past was called Lanna Kingdom, from Nan, Phrae, Phayao, Lamphun, Lampang, Chiang Mai, Chiang Rai. These towns are located not very far from one another. Therefore people of each town had developed strong relationship, communication and transportation due to the fact that each town was located not very far from one another. By this, the development of exchange and influences of religious architecture in the region had been continuous or dynamic. Various architectural changes and styles occurred. Even nowadays, this is still happened, even easier and faster due to higher level of human flow or social mobility, causing high level of learning and exchanging of different cultures, values and practices.

➤ **Seasons**

Different patterns of seasons in each region determine styles of architecture especially residential architecture.



- Examples are way of building Thai houses in the Chao Phraya River Central Plain influenced by rainy season when flood usually happens. Therefore, central Thai houses are built on high posts (pillars) to prevent the house body from flood that can happen any year and any dangerous animals that may come with the flood; or steep roofs built with curved bargeboards with gable or “Jua” so that water (rain) will be running down out of the roof quickly.
- Houses in the north of Thailand are usually built in low structure as a result of cold climate. Therefore the house stands on the lower posts or pillars.
- Wall of the house that is designed to prevent cold wind to flow into the house.



• **Social factor**

- Members in rural society usually have similar value as the community is a close and collective system while values of members in bigger society (City) may vary as the city is an open and individual system.
- This fact shapes the way or style of architecture. For example, collective and expanded family vs. houses in the same compound or the same fence (called Reun Moo)/ Condominium in city for individual living

- **History**

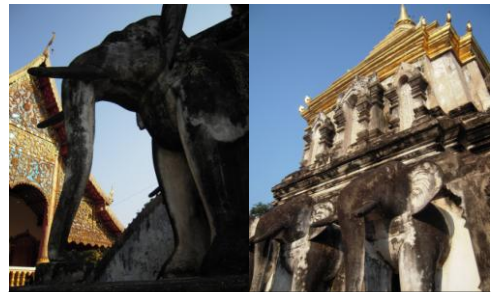
- Architectural buildings that are designed with influences of the historical traits. Example is Lanna Kingdom that has long history and had been occupied by different kingdoms from Burma to Ayuttaya, as well as had been contacting with its contemporary kingdoms such as Sukhothai



Wat Chang Lom, Sri Satchanalai

- For example, architectural buildings especially religious ones in Lanna Kingdom had been developed with a mix of influences from Hariphunchai, Hiran Nakorn Ngern Yang, Burma and Sukhothai.

- Sukhothai (Sri Satchanalai) influence found in the Stupa Chedi Chang Lom of Wat Chiang Man in Chiang Mai, whose base is encircled by the sacred elephants / or Chedi decorated with color glass as the influence from Burmese art.



Chedi Chang Lom, Wat Chiang Man, Chiang Mai

- **Religion**

- Religious influence plays a great role in architecture. This includes religious beliefs, faith and values of people in a particular community/ society
- Significant example is when Buddhist laymen devote labor and money for building Viharn, Chedi, Ubosot.
- Other example- Wat Sri Sawai in Sukhothai Historical Park is Hindu temple, or Wat Pra Pai Luang in Brahma / Khmer and Ta Pha Daeng Hindu Shrine that had been in the area before the Sukhothai empire



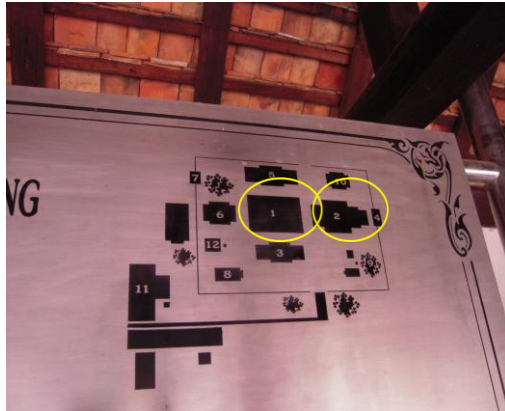
Wat Sri Sawai, Sukhothai

- Other examples are the Chedi or Stupa that are valued as the architectural building built for representing Buddhism or Lord Buddha or housing Lord Buddha relics. Stupa is built to house ancestors' relics as well.



Ta Pha Daeng Hindu

- Monastic complex plan that reflects meaning behind such as the temple complex plan of Wat Phra That Lampang Luang, Lampang.



No. 1 = The Chedi
No. 2 = The Vihara

- **Natural resources**

- This is quite normal when natural resources in an area are the main materials for building architecture such as bamboo in the north used for building houses; laterite used for building temples in Sukhothai and Sri Satchanalai; Din Kho (ดินข๑) roof of Thai Lanna Viharn made by clay as nails were not available in the past.



Outstanding value characteristics of Thai architecture

Architectural buildings in every culture have different values behind the ways of building, which can be reflected through planning, designs and decorations. Thai architecture also has its values which become the customs that have been considered and practiced when artisans create architectural works. Some values are universal, being practiced in most cultures. These values considered in Thai architecture include the following:

- Value about choosing “Location” (harmonious with living style, serving agriculture-based living, convenient for transport)
- Value about choosing “Material” (strong, durable, functional performance)
- Value about choosing “Right Time” (star, auspicious date & time)
- Value about choosing “Right Direction” (weather, religious beliefs)
- Value about choosing “Right Size and Proportion” (for function and form purposes–relation with human needs)
- Value about “Beauty”

Unit 3: Describing Thai History

- Telling the narratives
- What to talk about history (what is the place/ where is it located/ what is the historical significance of the place/ experience of the place)
- Vocabulary and expressions
- Cases

Telling the narratives

Explained in Wikipedia, a narrative or story is a report of connected events, real or imaginary, presented in a sequence of written or spoken words, or moving images, or both. Narrative can be organized in a number of thematic or formal categories like non-fiction (such as definitively including creative non-fiction, biography, journalism, transcript poetry, and historiography); fictionalization of historical events (such as anecdote, myth, legend, and historical fiction); and fiction proper (such as literature in prose and sometimes poetry, such as short stories, novels, and narrative poems and songs, and imaginary narratives as portrayed in other textual forms, games, or live or recorded performances).

Narrative is found in all forms of human creativity, art, and entertainment, including speech, literature, theatre, music and song, comics, journalism, film, television and video, video games, radio, game play, unstructured recreation, and performance in general, as well as some painting, sculpture, drawing, photography, and other visual arts, as long as a sequence of events is presented. However, in modern art, narrative may be refused due to its favor of abstract and conceptual.

Oral storytelling is the earliest method for sharing narratives. During most people's childhoods, narratives are used to guide them on proper behavior, cultural history, formation of a communal identity, and values, as especially studied in anthropology today among traditional indigenous peoples.

What to talk about history?

Describing the history is about describing the historical development of for example a place and a period. In order to know what and how you will talk about history, you need to understand the narrative structure. According to thecinematheque.ca, narrative structure is about two things:

- (1) The form used to tell the story or PLOT.
- (2) The CONTENT of a story

Plot refers to how the story is told — the form of storytelling, or the structure, that the story follows. We use “how” and “when” to examine plot structure.

Story refers to the raw materials of dramatic action as they might be described in chronological order. We use “who,” “what,” and “where” to look at story or content.

Examples of questions that help guide your describing a story or content are the following:

- Where is the story set?
- What event starts the story?
- Who are the main characters/ persons?
- What conflict (s) do they face?
- What happens to the characters/ persons as they face this conflict?
- What is the outcome of this conflict?
- What is the ultimate impact on the characters/ persons?

Examples of questions that help guide your describing the plot structure are the following:

- How and when is the major conflict in the story set up?
- How and when are the main characters introduced?
- How is the story moved along so that the characters must face the central conflict?
- How and when is the major conflict set up to propel the story to its conclusion?

Here below are the brief summaries of the history of different periods/ kingdoms of Thailand. The content is used for practicing describing the history of Thailand in English.

- Brief History Review of Thai Architecture
 - Lanna
 - Sukhothai
 - Ayutthaya

History Review of Lanna Kingdom

Lanna

Accepted as the kingdom formed by 2 states (1) Hiran Nakorn Ngern Yang (Yonok) along the Kok, Sai, Ing and Khong Rivers in Chiang Saen- Chiang Rai Basin; and (2) Hariphunchai along the Mae Ping in Chiang Mai- Lamphun Basin



Founded year: 1839 B.E (early 19th B.E)



King: Phraya Mangrai/ King Mengrai (the leader of Hiran Nakorn Ngern Yang State.

Covered Area/Boundary: Ping River Basin (Upper)


Governmental Center/ Rajathani- Chiang Mai (Nopburi Sri Nakorn Ping)

Some theories suggested that before Phraya Mangrai (Mengrai) founded Chiang Mai as the Rajathani (capital), the former Rajathani of Lanna Kingdom was “Wiang Kum Kam” (in Lamphun). In 1824 B.E when Phraya Mangrai annexed Hariphunchai in Lanna, he founded Wiang Kum Kam as the Rajathani in 1829 B.E.



B. E.

From Phraya Kue Na, King Tilokkaraj and Phra Muang Kaew

- 2317 - 2427 — Lanna become part of Siam (liberated from Burmese occupation by King Taksin of Krung Thonburi) 
- 2101 - 2317 — The kingdom had been occupied and ruled by Burma (2010 - invaded by Burengnong of Burma)
- 2068 - 2101 — Political weakness and instability of the kingdom
- 1898 - 2068 — Golden Age of Lanna Kingdom (the 1st Improving of Lanka Wong Buddhist Scriptures in Thailand, during King Tilokkaraja)
- 1839 — The Rajathani was moved to Chiang Mai (good location)
- 1829 — King Mengrai founded Wiang Kum Kam as the Rajathani
- 1824 — Lanna Kingdom was enlarged to Hariphunchai
- Before — King Mengrai founded Chiang Rai as the capital
- Before — Hiran Nakorn Ngern Yang City State



Wat Jed Yod/
Wat Maha Photharam

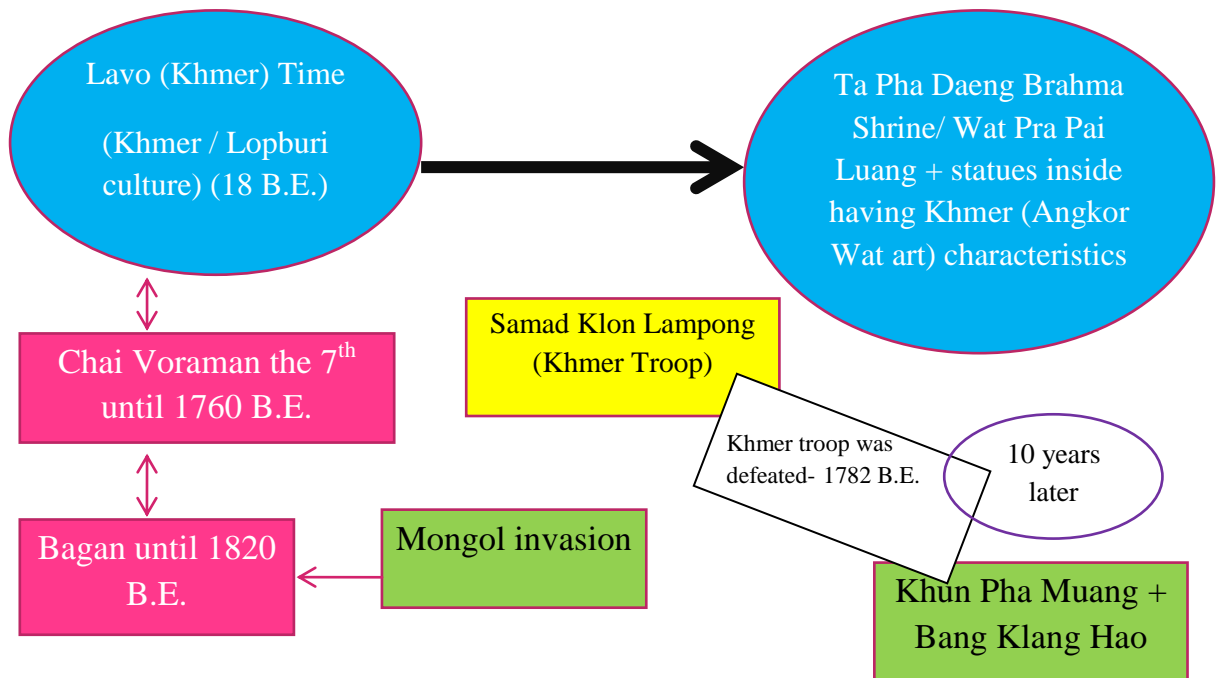


A cultural landmark in the history of the Lankavong Theravada Sect of Buddhism in Thailand. The temple shows the Golden Age of Lanna Kingdom in the reign of King Tilokaraja (The 9th king of Mengrai Dynasty of Lanna Kingdom). The temple was built using the model of Bodh Gaya in India.

ศ.พ.ก	ลำดับกษัตริย์แห่งอาณาจักรล้านนา เรียงตามปีพุทธศักราช											ปีจอ
พุทธศตวรรษที่ 19	1800	1810	1820	1830	1840	1850	1860	1870	1880	1890	1900	
รายพระนาม					พ่อขุนเม็งรายมหาราช	พญาไชยสงคราม	พญาแสนภู	คำ	พญาผายู		แก้ว	
พุทธศตวรรษที่ 20	1900	1910	1920	1930	1940	1950	1960	1970	1980	1990	2000	
รายพระนาม		กือนา		แสนเมืองมา			สามฝั่งแกน			ติโลกราช		
พุทธศตวรรษที่ 21	2000	2010	2020	2030	2040	2050	2060	2070	2080	2090	2100	
รายพระนาม		ติโลกราช		พระยอด		ศิริธรรมจักรพรรดิ		เมืองเกษเกล้า	รายคำ a b c	ว่าง	เมกุฏิ	
คำอธิบาย เบื้องต้น	a = พระเมืองเกษเกล้า b = พระนางจิวประภามหาเทวี c = พระไชยเชษฐา = ราชวงศ์เม็งราย = ไม่มี/ไม่ทราบราชวงศ์											

History Review of Sukhothai Kingdom

Sukhothai Historical Background



- Sukhothai Kingdom covered the areas which are nowadays referred to Muang Kao District (Old Town- center), Sri Satchanalai, Chaliang (Sawankhalok), Song Kwai (Pitsanulok), Muang Sra Luang (Phijit), Nakorn Chum (Chakang Rao, Kamphaengphet), Muang Kao (Tak), Uttaradit, Nan, Phetchaboon, Nakornsawan. These areas were the center of architectural art of Sukhothai that had been spreading with political and cultural power.

- Before establishing Sukhothai as the Kingdom, Khmer or Lopburi culture and art had been existing and probably occupying/ influencing the local culture in the area (before 19 B.E.) until the fall of Angkor empire (Chai Voraman the 7th) and Bagan (by Mongol intrusion)
- Sukhothai architectural art refers to the architecture in the lower north of Thailand where Sukhothai was the center.
- Sukhothai art refers to the art after 19 B.E. (before 19 B.E. included Dhavaravadi, Sri Vichaya, Lopburi, U-Thong arts)
- Sukhothai art had been contemporary with Lanna art (Chiang Saen art) and with the art of early/ beginning Ayutthaya
- Sukhothai art had received influences and inspired from Burmese, Langkanese, Khmer, and Chinese arts, then adjusted and developed to be its own unique and distinctive style.
- Outstanding architecture is lotus- bud shaped Chedi

History Review of Ayutthaya Kingdom

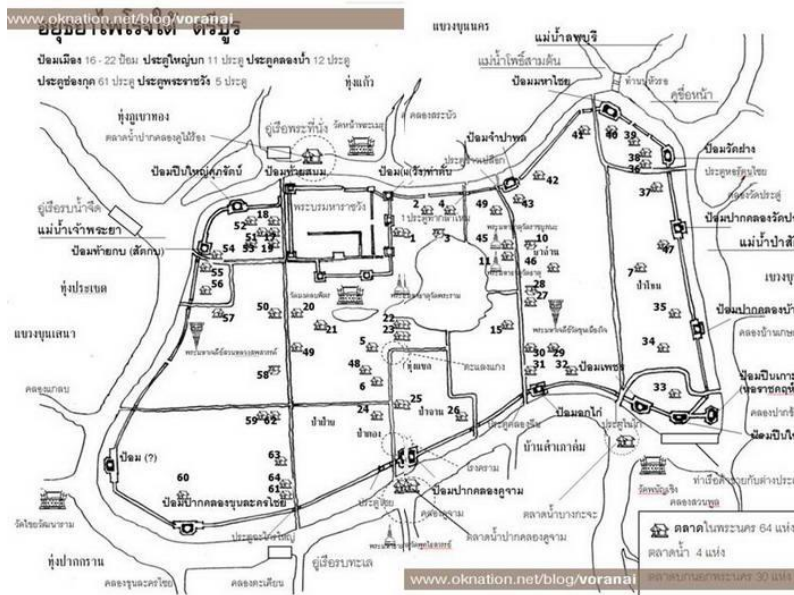
Background

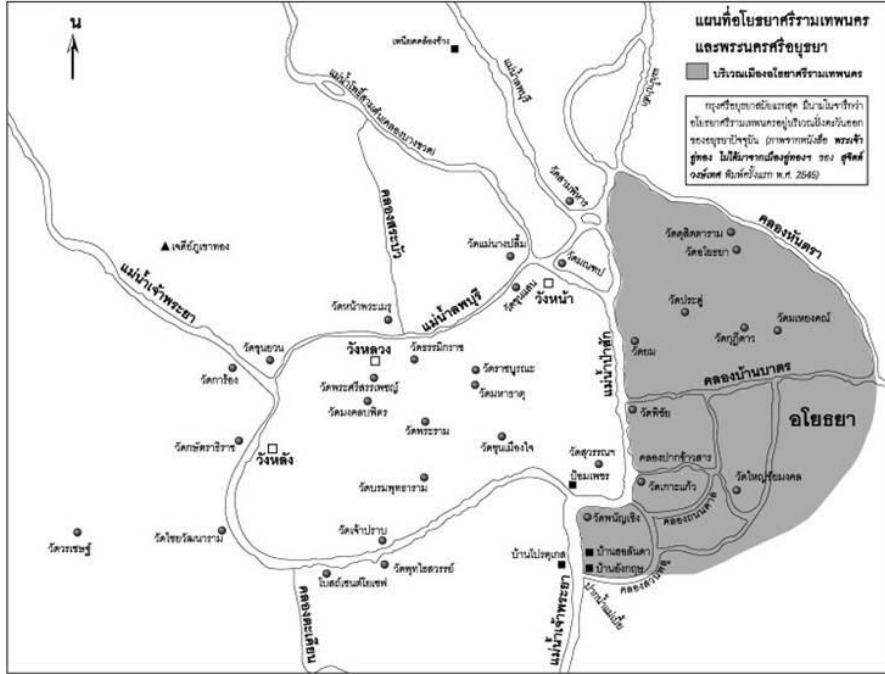
- Ayutthaya's architectural art in the early stage had received the influence from U-Thong art, and had been developing and adjusting with influences of its contemporary cultures including the Western's.
- Latest Ayutthaya's architectural art had transferred its influence to Rattanakosin period in the early stage. It was until the reign of King Rama 3rd when Thai architectural art had been changed in patterns with receiving the influences of art from Chinese, Khmer and the West.
- It was in the reign of King Rama 5th when the Western art had been often applied in Thailand's architectural arts
- Thailand's present architectural arts are grouped into 2 lines:
 - Traditional Thai- mostly with religious- purposed architecture
 - Universal- go with the global trends, having modern and post modern

Ayutthaya Kingdom lied on the perfect location surrounded by 3 rivers: Lopburi River, Pa Sak River and Chao Phraya River as the natural fence of the kingdom.

During that time, the area where the kingdom located was close to Siam gulf, so the kingdom had played its role as the port town where international trades were in the scene.

The first king was King Ramathibodi I (Phra Chao U Thong)







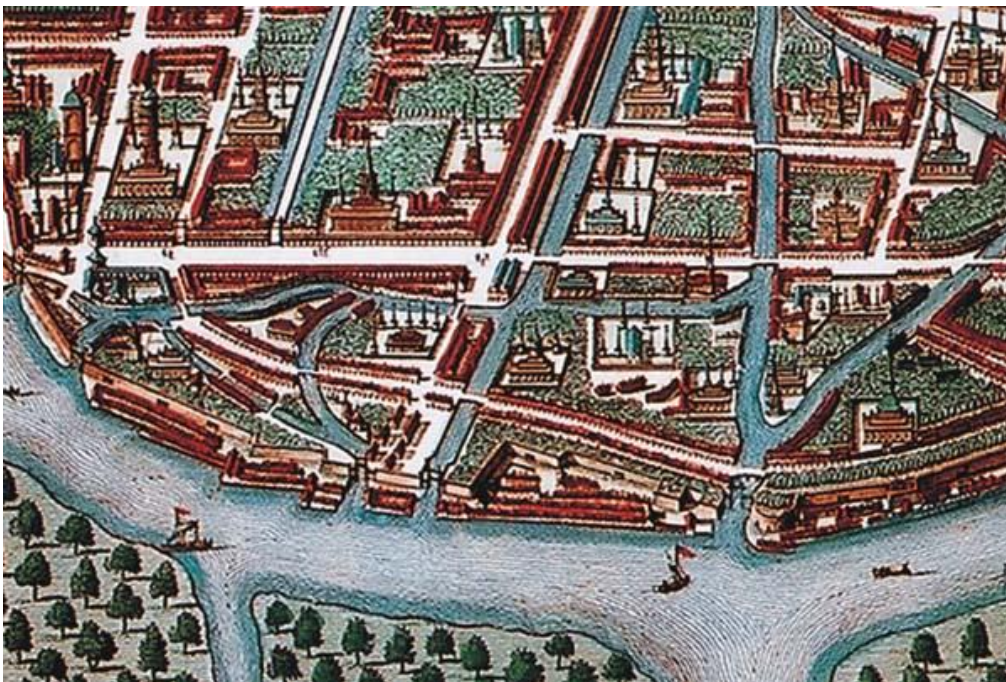
The left corner, focused: Palace for kings, Sri San Phet, Mongkol Borphit



The right corner, focused: Baworn Sathan for next king (around Talad Hua Ro or Hua Ro Market nowadays)



The south area, focused: port for traders



Governing system

- Absolute Monarchy.

Role of the King

The king was considered *chakkraphat*. According to Hindu tradition, the king is the avatar of God Vishnu, the Destroyer of Demons, who was born to be the defender of the people. The Buddhist belief in the king is as the ruler of merit or *Dhammaraja*, aiming at the well-being of the people, who strictly follows the teaching of the Buddha.

Moreover, according to Buddhism's influence in place of Hinduism, the king was also believed to be a "Bodhisattava" or "Buddha"-like. He followed and respected the Dharma Law of Buddha, and sometimes was called "Dhammaraja". One of the most important duties of the king was to build a temple or a Buddha statue as a symbol of prosperity and peace.

Religion during this period

Ayutthaya's main religion was Theravada Buddhism. Many areas of the kingdom also practiced Mahayana Buddhism. And since there were French Missionaries entering into the kingdom through China in the 17th century, people in some small areas converted to Catholicism.

Economy during this period

Ayutthaya was considered the very prosperous kingdom in the Suvannaphume Region and had contacted with many countries such as India, Japan, Vietnam, Persia, Portugal, Spain, Dutch and France.

Dynasties of Ayutthaya Kingdom

- U Thong 1893 – 1952
- Suphannaphume 1952 – 2112
- Sukhothai 2112 – 2172
- Prasat Thong 2172 – 2231
- Ban Plu Luang 2231 - 2310

U Thong:

- Somdej Phra Ramathibodi the 1st or King U-Thong
- Phra Ramesuan (after abdicating the throne to Somdej Phra Boromarachathiraj*)
(*Incompetence displayed during war with the Khmer compelled him to abdicate in

favour of his uncle, Prince Boromaraja (Phra Boromarachathiraj), who is the brother-in-law of Ramathibodi the 1st)

- Phra Ram Rachathiraj

Suphannabhumi:

- Somdej Phra Boromarachathiraj the 1st (Khun Luang Pha Ngua) (18 years)
- Somdej Phra Chao Thong Lan (only 7 days before Somdej Phra Ramesuan assumed the throne on the death of Phra Chao Thong Lan who was executed by Somdej Phra Ramesuan.
- Somdej Phra Intharacha (15 years)
- Somdej Phra Boromarachathiraj the 2nd (24 years)
- Somdej Phra Boromatrilokanat (son of Somdej Phra Boromarachathiraj the 2nd) (40 years*) * Ascended the throne in 1991 B.E. During 40 years, in 2006 B.E moved to Phitsanulok until he died in 2031 B.E.
- Somdej Phra Boromarachathiraj the 3rd (3 years)
- Somdej Phra Ramathibodi the 2nd (son of Somdej Phra Boromatrilokanat/ the old name was Phra Chethathiraj) (38 years)
- Somdej Phra Boromarachathiraj the 4th (4 years)
- Somdej Phra Rathathirachakumarn (1 year)
- Somdej Phra Chairachathiraj (12 years)
- Somdej Phra Yod Fah (2 years, before being executed by Khun Worawongsathiraj <Thao Sri Suda Chan's lover> and Thao Sri Suda Chan, the mother of Somdej Phra Yod Fah*) * Thao Sri Suda Chan executed her own son, Somdej Phra Yod Fah as to help her lover, Khun Worawongsathiraj, to ascend to the throne instead.
- Somdej Phra Maha Chakaphat (1st time for 16 years before leaving for monkhood and leaving the throne to Somdej Phra Mahintarathiraj to be in charge. In B.E. 2111 the Burmese troop invaded, Somdej Phra Mahintarathiraj asked him to leave the monkhood to ascending the throne again and this 2nd time lasted only for 2 months)
- Somdej Phra Mahintarathiraj (4 years) before handing back the throne to Somdej Phra Maha Chakaphat

Sukhothai

- Somdej Phra Mahathamarachathiraj* (Somdej Phra Sanphet the 1st) (father of King Naresuan) (21 years)
- Somdej Phra Naresuan Maharaj (Somdej Phra Sanphet the 2nd) (15 years)
- Somdej Phra Eka Thotsarot (Somdej Phra Sanphet the 3rd) (15 years)
- Somdej Phra Sri Saowaphak (Somdej Phra Sanphet the 4th) (less than a year as he passed away)
- Somdej Phra Chao Songtham (Somdej Phra Boromaracha the 1st) (8 years)
- Somdej Phra Chetthathiraj (Somdej Phra Boromaracha the 2nd) (1 year)
- Somdej Phra Athitayawong (only 36 days and passed away)

Prasat Thong

- Somdej Phra Chao Prasat Thong (27 years)
- Somdej Chao Fah Chaya (only 2 days before being seized his power and executed by his younger brother (Somdej Phra Narai) and his uncle <๑๗>, Phra Sri Suthamaracha)
- Phra Sri Suthamaracha (younger brother of Somdej Phra Chao Prasat Thong) (only for 2 months 18 days before being seized his power and executed by Somdej Phra Narai)
- Somdej Phra Narai (32 years- very outstanding in contacting with foreign countries and prosperous in international trading, culture and religion <Christian>)

Ban Plu Luang

- Somdej Phra Phetaracha (15 years)
- Somdej Phra Sanphet the 8th (Phra Chao Sue) (6 years)
- Smdej Phra Chao Yu Hua Thai Sra (25 years)
- Somdej Phra Chao Yu Hua Boromakot (26 years)
- Somdej Phra Chao Uthumporn (2 months)
- Somdej Phra Chao U Hua Phra Thi Nang Suriyas Amarin (Phra Chao Ekathat) (9 years)

The Falls of Ayutthaya Kingdom

- The first fall was in 2112
- The second fall was in 2310 during the reign of King Akathat (Ban Plu Luang Dynasty) and Mangra of Burma
- The kingdom lasted 417 years, with 34 kings of 5 dynasties