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The Study of concept design and Western Styles in interior Architecture of the Royal Monasteries during the Reign of King Rama V

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ABSTRACT

The main purpose of this research was to study the concept design and the influence of European Style in interior decoration of the Royal Monastery during the Reign of King Rama V. Case studies research in the royal monastery in Bangkok. The study was relevant elements of interior decoration. As a result, the concept design interior decoration was included two factors. One: Thai traditional ideas on the Buddhist cosmology was known as the Traiphum cosmography. The Traiphum, literally meaning the belief of three worlds that show the relationship between human and the universe, was adapted into anthropology and philosophical realism. Two: The King Rama V reformed Siam to be modernization in order to maintain national independence. The King Rama V acknowledged and integrated Western knowledge with Thai traditional ideas. This idea was applied in interior design, for example, a political symbolism known as Royal coat of arms of Siam, seal of the Royal Thai Government and some of mural representation of territorial of Siam. Those were elements of decoration in interior design style in Neo-Classic, Neo-Gothic, Neo-Renaissance and Neo-Baroque while architectural character was Thai tradition Style. In addition, aesthetics was integrated into both the Thai traditional and several European Styles.

Keywords: *Royal Chapel, Reign of King Rama V., Concepts and Styles of the European*

1. Introduction

The development of the interior design process study was required to study of origins and evolution in history. The changing points in architecture style and interior design were obviously in the reign of King Rama V during the Rattanakosin period as they were influenced by foreign cultures especially European cultures. These were subsequently applied to lifestyle, cultural, social value and also reflected in artwork, interior design and architecture at that time. Long time ago the historical evidence was found the existence of the relationship between Siam and other nations especially with Westerners. During King Narai era in Ayutthaya period, the architecture in European styles was appeared at Lopburi province. Moreover, technique of construction in architecture was also influenced from Westerners. In early Rattanakosin era, Siam had relation with many ethnicities. The old city was used as a centre community of various ethnicities such as Kutichen is Chinese social. Some of monastery architecture such as Kuan an keang Shrine, Bang Luang Mosque, Santa Cruz, the Roman Catholic church, was built in 1770 by Portuguese legacy. Siam social was noticeably compounded with other cultures of nationality. At that time, European had many powers on Indochina and enlarged contracts with Siam during the reign of Rama IV. That era, Western technicality was visibly found on Siam traditional paintings and some of Westerners' mural portraits in Monastery. Until Rama V era, the adjustment of administrative policy was consonant with the situation of western power spread in Indochina. The King developed infrastructures as an index of civilization such as public development, transportation by constructing the first railway, improvement of health care and educational development. The king Rama V era was characterized the modernization of Siam. It was reflected on painting, sculpture, architecture and interior design. The evidence was obvious not only new building construction for public function but also Royal monasteries renovation and construction on new conception. For forty-two years of Rama V period, The King built and renovated both Royal and local monasteries for more than 40 places. The Royal monasteries are visibly influenced of European Style. Thus, this research aimed to study the concepts and style of the European in interior decoration of the Royal Monasteries in order to examine the evolution and development in interior design during Rattanakosin era.

2. Scope of the Study

The scope of this research was focused on only the royal monasteries that were constructed or renovated like as renew only in Bangkok. Therefore, four case studies presented in this article consisted of

1. Wat Ratchabophit Sathit Maha Simaram Ratcha Wora Wihan. The temple was built during the reign of King Chulalongkorn. The construction supervisor was His Royal Highness Prince Parditvorakarn and Duke Thammatikornnatibudi. The interior designer was Prince of King Rama 3, His Royal Highness Prince Chomsai.

2. Wat Thepsirindr Ratcha Wora Wihan. The temple was built during the reign of King Chulalongkorn. The construction supervisor was His Royal Highness Prince Kunjaronponpoonsavat.

3. Wat Benchamabophit Dusitvanaram Ratcha Wora Wihan. The temple was built during the reign of King Chulalongkorn. The architect and interior designer was His Royal Highness Prince Narisara Nuwattiwong (Prince Chitcharoen).

4. Wat Rachathiwat Ratcha Wora Wihan. The temple was built during the reign of King Chulalongkorn. The architect and interior designer was His Royal Highness Prince Narisara Nuwattiwong (Prince Chitcharoen). The construction supervisor was Carlo Allegri, an Italian engineer.

3. Review of Related Literature

The literature review provided an overview of the research as contributed to the conceptual framework of this study:

- 3.1 The history of western architecture that appeared in the Ayutthaya period such as King Narai's Palace, Notre dame de Lorete Church, L'Immaculée conception Church until the early Rattanakosin era as Assumption Cathedral, Santa Cruise Church, Saranrom Palace, Phra Nakhon Khiri Historical Park which were influenced from the western style in architecture and interior design.

- 3.2 Thai ideology is cosmology known as Traiphum that was related to humanity and the universe. Moreover, The King was referred as an intermediary between environment and supernatural power as god. (Santi Leksukum, 2005) During King Rama IV era, Thai ideology was changed to realism ideology that was influenced by European philosophy. These effects

created work of art. The murals that had European human and some western story were firstly appeared in Rattanakosin era. Moreover, Western technic on painting was also appeared as well such as light and shadow liken to in three dimensions of realism. These styles were different from Thai tradition mural. These effects reflected on painting, sculpture, architecture and interior decoration in the royal monasteries. (Chartree Pakritnontakarn, 2004)

3.3 In the reign of King Rama V, the western power on Indochina had been the key factor to adjust the authority governance on state which brought about to appearance of state symbols as European nation. The theory of modern state formation was the elements of political structure and process including territory of state, governors of state, state populations and independency (Roskin, Cord, Medeiros, Jones, 1997:28-30). As Siam was threatened by Western expansionism through the political and acts, The King managed to save Siam from colonization. These were the changing point of Siam to be a modernizing nation.

3.4 A study of Architecture and interior design style in the countries which the king Rama V had visited. The king visited to Singapore and Java in 1870 and British India during 1870-1872 because they were British colonies which colonial architecture was appeared. The King went to European countries twice in his majesty era. The First route that The King went to consisted of 13 countries such as Italy, France, Russian, Sweden and England. At that time, the international style known as Art Nouveau was appeared in Europe but Neo-Classic style was the one in trend which was the style before the appearance of Art Nouveau. There were the revival of architecture and style in interior design as Neo-Gothic, Neo-Baroque and Neo-Renaissance style.

3.5 A study used primary data of each case study such as history of construction and concept of architect.

4. Research Methodology

This research was qualitative research. The data were collected by interview, observation and photo record.

4.1 Individual interviews to whom responsible for the structure of royal monasteries.

4.2 Observation and photo record of architecture style of royal monasteries.

4.3 Observation and photo record of murals and sculpture that are interior design element of royal monasteries.

4.4 Focus groups by professor of art history and professor of architecture history for data discussion of case studies.

5. Results

A study of the concept and style in Interior Decoration of the royal monasteries were visibly found:

5.1 The appearance of mural style from idealism to realism. Not only content but also styles on painting.

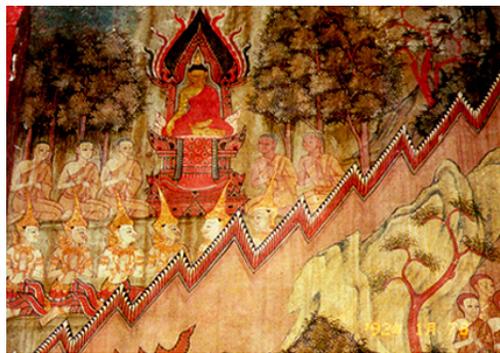


Figure 1 Mural at Ratchasitaram Temple Rama I, Tanaporn (Photo by the Researcher)



Figure 2 Mural at Baromnivas Temple Rama III-IV, Tanaporn (Photo by the Researcher)

5.2 The appearance of symbol about political and territory of Siam by interior decoration in the royal monasteries such as Royal coat of arms of Siam created by King Rama V. The symbol were designed in western style combined with Thai tradition pattern:

Great seal of the realm, Great royal seals, Royal decorations and Royal medals of Thailand such as The Most Illustrious Order of the Royal House of Chakri dynasty. The Ancient and Auspicious Order of the Nine Gems, The Most Exalted Order of the White Elephant including a mural in royal monasteries was the most important of pagoda at northern, southern, east and west of Siam that represent territory of Siam. These are element of interior decoration in Royal monasteries.



Figure 3 Royal coat of arms of Siam symbol at Wat Ratchabophit Sathit Maha Simaram Ratcha Wora Wihan, Tanaporn (Photo by the Researcher)



Figure 4 Royal coat of arms of Siam symbol at Wat Thepsirindr Ratcha Wora Wihan, Tanaporn (Photo by the Researcher)



Figure 5 Royal decorations and Royal medals of Siam such as The Most Illustrious Order of the Royal House of Chakri dynasty and The Ancient and Auspicious Order of the Nine Gems at Wat Thepsirindr Ratcha Wora Wihan, Tanaporn (Photo by the Researcher)



Figure 6 Mural in royal monastery represented the most important of pagoda of Siam at Wat Benchamabophit Dusitvanaram Ratcha Wora Wihan, Tanaporn (Photo by the Researcher)



Figure 7 Royal symbol of Chakri dynasty at Wat Rachathiwat Ratcha Wora Wihan, Tanaporn (Photo by the Researcher)

5.3 The appearance of European style in interior decoration of the royal monasteries.

Table 1. This is an analysis of interior design elements for each case study.

Topic	Wat Ratchabophit Sathit Maha Simaram Ratcha Wora Wihan	Wat Thepsirindr Ratcha Wora Wihan	Wat Benchamabopt Dusitvanaram Ratcha Wora Wihan	Wat Rachathiwat Ratcha Wora Wihan
1. Architecture Style	Thai traditional Architecture	Thai traditional Architecture	Thai traditional Architecture	Khmer Architecture combined with aesthetic Baroque style
2. Functional in interior space	Thai traditional monastery	Thai traditional monastery	Thai traditional monastery	Thai traditional monastery
3. Mass of interior space	Only one rectangle hall without column inner space.	Only one rectangle hall with column inner space.	Greek cross plan.	Only one rectangle hall with column inner space.
4. Decorate ceiling	Attic ceiling design as Neo classic style.	Attic ceiling design as Neo classic style.	Attic ceiling design as Thai traditional style.	Attic ceiling design as Neo renaissance style.
5. Content of mural	Painting gold color of flower.	Painting pattern of Thai flower.	Main painting is pagoda in several location of Siam and sub painting is deity pattern.	Painting content is 10 last previous lives of the Buddha practiced 10 persevere.

Topic	Wat Ratchabophit Sathit Maha Simaram Ratcha Wora Wihan	Wat Thepsirindr Ratcha Wora Wihan	Wat Benchamabopt Dusitvanaram Ratcha Wora Wihan	Wat Rachathiwat Ratcha Wora Wihan
6. Style of painting	Monochromatic color is used to create the atmosphere in the background and the painting is related to the structure of architecture.	Thai flower painting pattern has merged with the layout of European styles painting.	Main painting presents elevation of architecture in European style. Sub painting in Thai traditional pattern has merged with the layout of European style.	The painting represents realistic in European style and It is related to the structure of architecture.
7. Sculpture is ornament in interior design	Varieties of plant, stucco Coat of Arm of Siam together with an acronym of King has merged with the layout of ornament in European style.	Stucco of Royal decorations and Royal medals of Thailand have merged with layout of ornament in European style.	Don't appear.	Arch of Buddha is stucco great royal seal symbol which represent The King Rama 1 - King Rama 5. These are presented in European style like Baroque decoration.
8. Pattern of floor	Marble layout in European style	Marble layout in European style.	Marble layout in European style.	Marble layout in European style.

Topic	Wat Ratchabophit Sathit Maha Simaram Ratcha Wora Wihan	Wat Thepsirindr Ratcha Wora Wihan	Wat Benchamabopt Dusitvanaram Ratcha Wora Wihan	Wat Rachathiwat Ratcha Wora Wihan
9. Ornament of wall	Marble inlay on the bottom part of the wall is in European layout style. The painting on upper part is related to the structure of architecture.	Pilaster in interior decoration and ceramic tile pattern which inlay on bottom of wall are in the European style	Pointed arch stained glass of window is in Thai traditional pattern. Marble inlay on bottom of wall is in European layout style. Marble inlay under mural is presented in the picture frame.	Mural is presented European style such as realistic and marble inlay on bottom of wall layout in European style.
10. European style appear in interior decoration	Neo Gothic style	Neo Classic	Neo Gothic, Neo Baroque and Italy Baroque	Neo Renaissance and Neo Baroque



Figure 8. The appearance of European style in Wat Ratchabophit Sathit Maha Simaram Ratcha Wora Wihan. Tanaporn (Photo by the Researcher)



Figure 9. The appearance of European style in Wat Rachathiwat Ratcha Wora Wihan. Tanaporn (Photo by the Researcher)

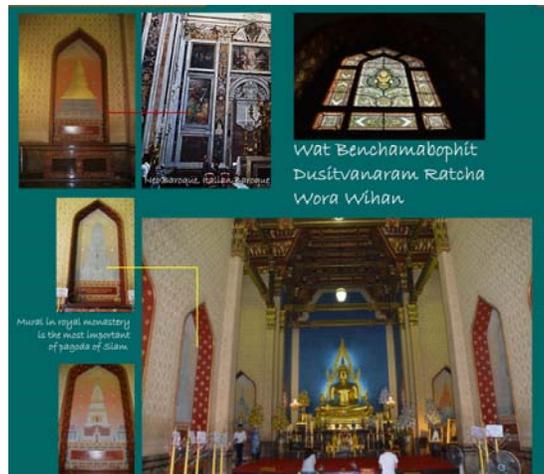


Figure 10. The appearance of European style in Wat Benchamabophit Dusitvanaram Ratcha Wora Wihan. Tanaporn (Photo by the Researcher)



Figure 11. The appearance of European style in Wat Thepsirindr Ratcha Wora Wihan. Tanaporn (Photo by the Researcher)

6. Discussion/Conclusion

Main factors that affect concept and style in Interior Decoration of the Royal Monasteries during the Reign of King Rama V. consisted of

6.1 Thai traditional living idea that based on Buddhism beliefs was related to the philosophy of cosmology known as “Traiphum” which was related to human and the universe. Particularly, the human and movement of the sun, moon and the seasonal change. During the reign of King Rama V, a train of thought transformed to the philosophical realism which was influenced from the European ideology. These effects were reflected on painting, sculpture, architecture and interior decoration in royal monasteries.

6.2 The effect of western power on Indochina led to the modernization of Siam by The King Rama V. To achieve the modernization theory, Siam established a centralized administration, educational system, transportation, communication and modern architecture which were infrastructures that used as an index of civilization. The King Rama V went to Asia colonial country once and to European twice such as Italy, France and Germany. The relationship between Siam and the Western had many routes. At that time, there were many European employees in the Siamese administration including artists and architects so

that we can study art and architecture in European style. Moreover, The King supported Thai people to study in European countries. Thus, this led to the combination between Thai tradition style and European style in architecture.

6.3 The King Rama V had maintained the independence of Siam and expressed state sovereignty of the Siam by using political symbolism in interior decoration in Royal Monasteries. The King chose political symbolism known as Royal coat of arms of Siam, Seal of the Royal Thai Government which represented the authority governance and the independence of Siam. In addition, pagoda mural also represented the Siam territorial.

The European style in interior decoration of the royal monasteries during the reign of King Rama V were appeared not only one style but also numerous European styles such as Neo-Classic, Neo-Gothic and Neo-Baroque style while architectural character is Thai traditional Style. Moreover, those were the element of interior decoration which was an aesthetic combination of Thai traditional style and European style.

7. Acknowledgement

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