



**BURMESE INFLUENCED ARCHITECTURE IN LAMPANG MUNICIPAL DISTRICT AREA
FROM MID 19TH –MID 20TH CENTURY: A PILOT STUDY OF RELATIONSHIP BETWEEN
ARCHITECTURE, COMMUNITY AND LANDSCAPE**

มหาวิทยาลัยศิลปากร สงวนลิขสิทธิ์

**By
Kiriya Chayakul**

**An Independent Study Submitted in Partial Fulfillment of the Requirements for the Degree
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(International Program)
Graduate School
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The Graduate School, Silpakorn University has approved and accredited the independent study title of “ Burmese Influenced Architecture in Lampang Municipal District Area from Mid 19th – Mid 20th Century : A Pilot Study of Relationship Between Architecture, Community and Landscape ” submitted by Ms.Kiriya Chayakul as a partial fulfillment of the requirements for the degree of Master of Arts in Architectural Heritage Management and Tourism

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LAMPANG MUNICIPAL DISTRICT AREA FROM MID 19TH – MID 20TH CENTURY:
A PILOT STUDY OF THE RELATIONSHIP BETWEEN ARCHITECTURE,
COMMUNITY AND LANDSCAPE. INDEPENDENT STUDY ADVISOR: ASST.
PROF. CHOTIMA CHATURAWONG, Ph.D, 213 pp.

The Burmese influenced architecture in Lampang municipal district area was built around mid 19th – mid 20th century, which is a time of economic prosperity of northern Thailand due to fertile teak forest and the coming of British teak trading companies and Burmese people. The study places consist of ten temples, one vernacular house and one commercial building. Today, they can be regarded as part of Lampang Province's identity and as tourist destinations. Some of them have been registered by the Fine Arts Department as national monuments. However, the conservation has been done separately and concerns only with physical fabric.

The conservation of each place has been done by both government and non – government organizations. Fine Arts Department is a major governmental stakeholder who accountable for the construction and decoration of the building. The conservation criteria of Fine Arts Department follow principle of Venice Charter while the patrons of temples stick to usefulness and ideology of the place as major principle. There is no right or wrong for these actions but it is necessary to listen to the people who use and live in the Burmese architecture as well.

The purpose of this research project is to study and analyze heritage value of Burmese influenced architecture in Lampang municipal district area. The condition of the building will be analyzed equally with study of relationship between places, landscape and community in order to find most appropriate recommendation.

Programme of Architectural Heritage Management and Tourism Graduate School, Silpakorn University Academic Year 2009

Student's signature

Independent Study Advisor's signature

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CHAPTER 1

INTRODUCTION

Statement and significance of the problem

Burmese influenced architecture in urban of Lampang consists of religious and residential places. They can be regarded as a living heritage because of their continuous social role and function. They first appeared around mid 19th to mid 20th century which is the period of economic prosperity and urbanization according to the booming of teak wood concession and business. This period was the great changing point for local identity due to Lampang became the town of cultural diversity, especially Burmese culture that has so significantly affected to the lifestyle of Lampang people that it is hardly separated from the origin.

Today, five Burmese influenced temples in Lampang have been registered from the Fine Arts Department as Ancient Monuments. Some of them have been turned to be a private museum and were conserved by the owners of the buildings. The situation of Burmese architecture in Lampang seems to be in a good state. However, the management of these places has obviously done separately and concentrated in the conservation of physical fabric in order to maintain the places while the untouchable remains are still ignored. Article 13 of Nara document state that the traditions and techniques, usage and function, spiritual and feeling can be (and should be) regarded as a component of authenticity of the place. Moreover, sense of connection between communities and landscape is another important thing to deal with because building can not stand alone without living community around.

The aim of this project is to find a good method to look for the whole idea of Burmese culture that live in the life of Lampang and can be read as local identity. As a result, it concerns ideas to do with an intangible heritage of Burmese influenced architecture in Lampang Municipal District area and the way to interpret them as a whole landscape to be a pilot study for setting up the proper management plan in the future.

Goals and objectives

1. To identify the characteristic of Burmese influenced architecture in Lampang.
2. To analyze and evaluate the condition and current treatment of the site.
3. To find the possibility and guideline in developing management plan that emphasis on protection and presenting Burmese architectures in Lampang as a site for culture and historical education.
4. To conserve the significance of Burmese influenced architecture and its context as an evidence of local history and identity of Lampang.

Scope of the study (Study Boundaries)

This research project emphasizes on the significant Burmese influenced architecture, which had been constructed, renovated and/or restored under patronage of Burmese merchant in late 19th to early 20th century so that they can be considered Burmese style. It consists of eleven monastic places and two secular places. The context of Burmese influences such as spatial organization, land use and community around will be included.

The area of study will be focused in Lampang Municipal District where modern urbanization of Lampang firstly commenced. This area is a source of Burmese architectures, especially in Wiang Nua and Prabath Sub District.

This research emphasizes on study of architectural characteristic and management zone because the study area is wide and the location of each place is spread throughout the area.

Research methodology

1. Site Survey

To initially survey for the location of architectures, style and brief history of each architecture, general information and context of the landscape, then intensively examine for the threats of heritage value.

2. Interview, Personal Communication

- Interview and collect data from local people to find the relationship between architectures and community.
- Interview and collect data from government agencies to find their attitude towards the townscape.

3. Literature Review

Literature reviewing emphasizes on academic information of the Burmese architecture such as history of style to be a basic for architectural analysis.

4. Gathering information from stakeholders

- Gathering information from relevant organizations (i.e. Fine Art Department) that responsible for conservation and restoration of the architectures. Study renovation project from report, article, comparative photographs and other related information. Emphasis on the result of the projects.
- Study the municipal administration strategies, including other relevant organizations in order to understand the whole idea of local government and find the compromised principles.

Research instrument

Instruments for this research consist of local document, reports, related studies, maps and photographic information.

Process of the study

1. Site Description: To give a topographical and historical overview of the landscape and to identify the landscape as a whole.
2. Architectural characteristic and feature: To study the overall architectural feature and access heritage value of each place.
3. Relationship between community and their landscape:

4. Analysis and evaluation: To study how people concern and react toward their landscape and access a statement of significance to develop management zones.
5. Conflicts, Stakeholders and recommendations: To evaluate problems and provide recommendation for long term management base on its significance and discuss the overall management objective.
6. Conclusion: To summarize the intent of the work.

The key concept and assumptions

1. A major reason for undertaking a pilot study for the Burmese influenced architecture in Lampang municipal district as cultural landscape is to make their physical and intellectual significance accessible to local community and visitors.
2. Cultural landscape is a new concept in defining a type of cultural heritage which has been popular in Thailand during these recent years. It assists us to look at the architecture not only maintenance of its fabric but includes the importance of community around and its intangible heritage such as tradition, ritual and belief as well.
3. This study emphasis on finding the significant and authenticity of the studied area by the themes related to cultural heritage which can be further developed to a proper plan.

Definitions

Ancient Monument: Immovable property which, by its age or architectural characteristics or historical evidence, is useful in the field of art, history or archeology and shall included places which are archeological sites, historic sites and historic parks.¹

¹ Fine Arts Department กรมศิลปากร, คู่มือพระราชบัญญัติโบราณสถาน โบราณวัตถุ ศิลปวัตถุ และพิพิธภัณฑสถานแห่งชาติ พ.ศ. ๒๕๐๘. [Act on Ancient Monuments, Antiques, Objects of Art and National Museums, B.E. 2504 (1961)] September 2005, 28

Architecture: The art or science of designing and building buildings, structures, objects and outdoor spaces.

Conservation: All the processes of looking after a place so as to retain its cultural significance.²

Cultural Heritage: The ways of living developed by a community and passed on from generation to generation, including customs, practice, places, objects, artistic, expression and values.³

Cultural Landscape:

1. A geographic area including both cultural and natural resources and the wildlife or domestic animals therein, associated with an historic event, activity, or person, or that exhibits other cultural or aesthetic values. (US National Park Service)
2. In this study, cultural landscape is everyday landscape which surrounds us and presents the result of human relationship with environment. It can be regarded as a record of human activity and ideologies.

Gingerbread building: A type of building that is influenced by Victorian architectural style. It was famous in the reign of King Rama IV (1851 – 1868 A.D.). This building is elaborately decorated like decoration of gingerbread.

Landscape: The whole area that contains Burmese influenced architecture and other relevant places includes community, nature and constructions that locate on the landscape.

² Australia ICOMOS (1999) The Burra Charter: The Australia ICOMOS Charter for the Places of Cultural Significance, (Canberra: International Council of Monuments and Sites, 1999), 2.

³ The Australian Heritage Commission and tourism Council Australia, Successful Tourism at Heritage Place, (Canberra: Department of Industry, Science and Resources, 2001), 58.

Monastery: A building that is inhabited by monks and combine sacred space together with living space. It may consist of one or several buildings. Number and composition of monastery depend on its significant, size and wealth⁴. Monastery is one of significant elements in Burmese temple.

Place: Site, area, land, landscape, building or other work, group of building or other work, and may include components, contents, spaces and view⁵. In this study, place defines Burmese influenced architecture and overall environment of its location including other components such as community and nature. Place also means location that contains historical components relates to Burmese influenced architecture in Lampang Municipal District area.

Preservation: Maintaining the fabric of a place in its existing state and retarding deterioration⁶.

Reconstuction: Returning a place to a known earlier state and is distinguished from restoration by the introduction of new material into the fabric⁷.

Restoration: Returning a place to a known earlier state by removing accretions or reassembling existing⁸.

⁴ Irene Moilanen, Sergey S. Ozhegov, Mirrored in wood: Burmese Art and Architecture. (Bangkok: White Lotus Co, Ltd., 1999), 91.

⁵ Australia ICOMOS, The Burra Charter: The Australia ICOMOS Charter for the Places of Cultural Significance, (1999)

⁶ Ibid.

⁷ Ibid.

⁸ Ibid.

CHAPTER 2

SITE DESCRIPTION

This chapter consists of 4 parts – location of the studied area, characteristic and feature, historical overview and theme of places as a landscape.

1. Location of the study area

The upper north of Thailand consists of 9 provinces that are: Chiangmai, Chiangrai, Payao, Lamphun, Lampang, Mae Hongson, Prae, Nan and Uttharadith. Lampang is 599 kilometers to the north from Bangkok and located approximately at the center of the region in the broad river valley of the Wang River with three flatlands that are separated by hills. The middle flatland was initially location of small villages that later had developed into town. Lampang is surrounded by mountain ranges align in north – south direction. The neighboring province of Lampang are, from north clockwise, Chiang Rai, Phayao, Phrae, Sukhothai, Tak, Lamphun and Chiang Mai. (See figure 1). The governing system of Lampang is divided into 13 districts as shown in figure 2.



Figure 1: Location of Lampang province is indicated in blue oval.

(Source: www.guidetothailand.com/maps-of-thailand-files/map-thailand-driving-distance.gif)



Figure 2: Map of Lamphang with the district numbered.

(Source: http://en.wikipedia.org/wiki/File:Amphoe_Lampang.png)

- | | |
|--|----------------|
| 1. Mueang Lamphang
(Municipal District) | 2. Mae Mo |
| 3. Ko Kha | 9. Mae Phrik |
| 4. Soem Ngam | 10. Mae Tha |
| 5. Ngao | 11. Sop Prap |
| 6. Chae Hom | 12. Hang Chat |
| 7. Wang Nua | 13. Mueang Pan |
| 8. Thoen | |

1.1 Lamphang Municipal District (Amphoe Mueang Lamphang)

Lamphang city is located in the middle of the province. It is subdivided into 19 sub - districts. However, the studied area is focus on Wiang Nuea, Suan Dok and Sob Tui sub – districts and part of Phra Bat and Hua Wiang sub – districts due to an urbanized circumstance (See figure 3).



Figure 3: Map of Lampang's municipal district and its sub – district name.

(Source: <http://www.rtsd.mi.th>)

1.2 Why municipal district

Lampang has been regarded as province of Burmese architectures because most of Burmese architectures in Thailand can be found in Lampang¹. Moreover, they also contain glorious artistic expression². Burmese influent architecture in Lampang had been constructed during an urbanization process when Lampang turned to be a teak trading center. Therefore, most of Burmese influenced architecture appears in the urbanized area of the province or the municipal district.

¹ Board of document and chronicles gathering คณะกรรมการฝ่ายประมวลเอกสารและจดหมายเหตุ, วัฒนธรรม พัฒนาการทางประวัติศาสตร์

เอกลักษณ์และภูมิปัญญา จังหวัดลำปาง. [Culture, Historical development, Identity and Wisdom: Lampang province] (Bangkok: Fine

Arts Department, 2001), 259

² Ibid.

2. Significant characteristic and feature

2.1 Topographical and landscape characteristics

Lampang is located in the north and fertile part of Thailand with a relatively warm and dry climate and has enclosed by two mountain ranges: Khuntan range on the west and Phi Pan Nam range on the east. The middle of the province is the plain surrounded by mountain range called “Lampang Basin”, which is the largest basin of the northern region. The geography of Lampang can be divided into three types: 1) High plateau at the north of the province which consists of relatively thick forest, 2) River valley at the middle of the province which is the cultivated area and 3) Grassland and forest at the south of the province³.

The middle part, the location of municipal district, is a plain with Wang River flow through the city from northeast to southwest. This river is originated from Phi Pan Nam Mountain Range and flows through Wang Nua District, Chae Hom District, Muang Lampang District and meet Ping River at Tak Province. Another important river of Lampang is Tui River from Khuntan mountain range. This river converge Wang River at Sob Tui sub – district⁴.

The fertile and deforested area in Muang Lampang District is cultivated mostly with sticky - rice fields and teak orchards. There are two small hills at the eastern side of the city, Doi Farang and Doi Chamnai, which are part of Phi Pan Nam range. Doi Farang Hill is a location of Mon Pya Chae National Forest. It is 5 kilometers from the city to the northeast. These two hills are the source of many streams that moisten the city such as Huay Thok Pha and Huay Mae Kratip. There are two reservoirs on these hills as well. (See figure 5)

Total area of Lampang city is approximately 800.8 km². It is 268.6 meters high above mean sea level. It is a plane with sediment soil which is appropriated for

³ Environmental Policy and Planning สำนักงานนโยบายและแผนทรัพยากรธรรมชาติและสิ่งแวดล้อม, แผนที่มรดกทางวัฒนธรรม นครลำปาง, [Map of Lampang cultural heritage] (Bangkok: E.T. Publishing, 2006), 15

⁴ Ibid., 16

agriculture. Apart from this, Lampang is a good source of industrial mines such as lignite, marl and limestone.

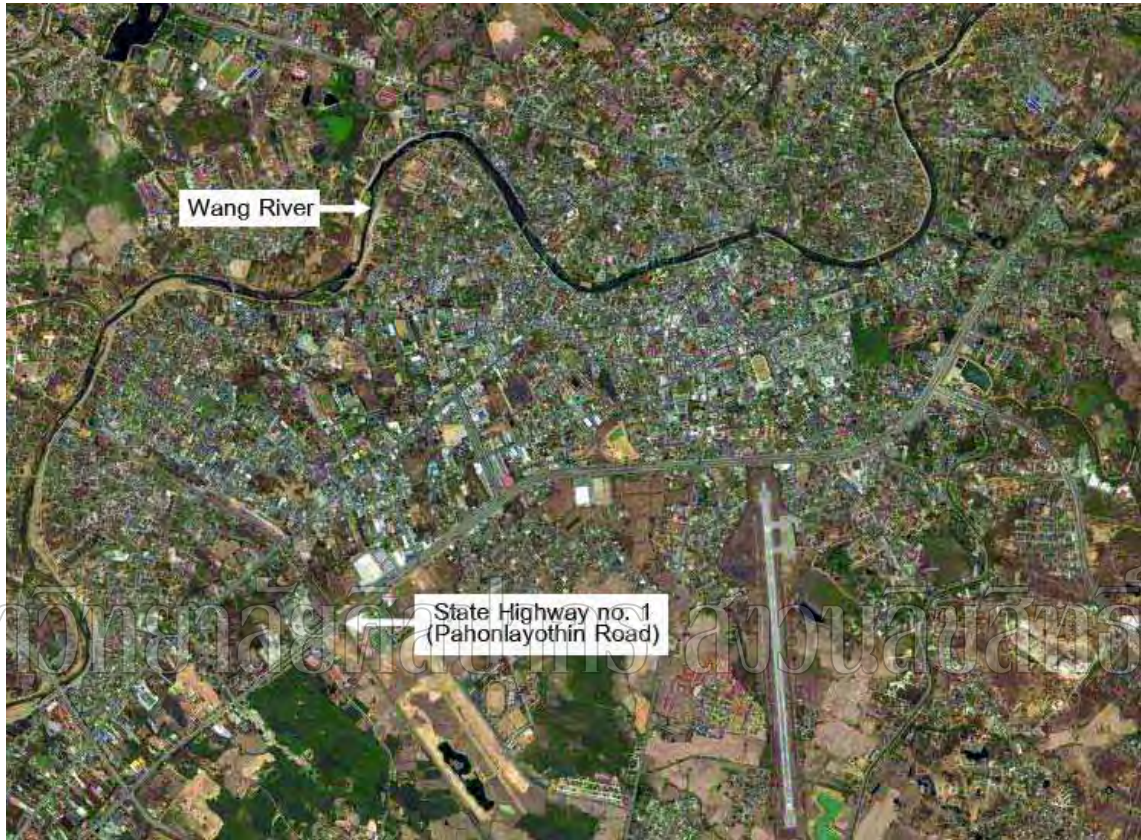


Figure 4: Aerial photograph of Lampang city.

(Source: <http://www.rtsd.mi.th/gps/17018.html>)



Figure 5: Topographic map of Mueang Lampang District.

(Source: Royal Thai Survey Department, "AMPHOE HANGCHAT," Sheet 48451, Edition 1-RTSD, Map of Thailand series L7018, 2008. Scale 1 : 50,000.,

_____ "CHANGWAT LAMPANG," Sheet 4945, Edition 1-RTSD, Map of Thailand series L7018, 2008. Scale 1 : 50,000.

2.2 Settlement

The history of settlement of Lampang city started from the northwest and moved to the southeast in Bangkok period. From that time, the city center had moved westward to Sob Tui sub – district as a result of the first coming of railway station⁵. According to this new transportation, Lampang became a center of region logistic. The expansion of Lampang city today has resulted in the connection of the old town and the modern city. The typically western landmarks such as fountain and tower have been introduced soon after the coming of railway station. The significant landmarks are Fountain Circus in front of railway station and Clock Tower at Chiangrai Intersection.

Residential area in Lampang can be divided into three main types⁶: 1) Individual houses mixed with commercial buildings area was developed in early 1990s. It is the commercial zone of wealth Chinese – Thai people available in inner city. 2) The vertically developed such as condominiums and apartments of the middle - income people began in mid 1990s. 3) The last type is the houses and private dormitories of the high – income owner which close to high education institutes. It has been started from the late 1990s until now. We can see that types of residential area reflect the behavior of local community in manipulating their landscape in recent decade by the impact of economy.

Cultivated area is not closed to the river, but it lean on irrigation system. Cultivation has been done on the plain. Sticky - rice is the main crop of the province for both domestic consuming and export. The rice has been grown up once a year according to relatively dry climate. Teak orchards have been grown up since teak forest has rapidly reduced.

⁵ Ibid., 18 - 19

⁶ Jitranuch Na Ma จิตรานุช ณ มา. “พลวัตของการใช้ที่ดินเพื่ออยู่อาศัย: กรณีศึกษาชุมชนเมืองลำปาง, [Dynamics of Residential land use: a case study of Lampang urban area] (M.S. Thesis, Chiangmai University, 2003), Abstract

2.3 Cultural traditions

Cultural traditions in Lampang consist of the typical Thai traditions such as Buddhist Lent Day, Makha Bucha Day, Asarnha Bucha Day and particular local traditions. They have been carried on annually in the exact month from January to December so that they are called “twelve-month traditions”. The significant local traditions consist of:

- *Salak Phat* (สลากภัต) is a Buddhist custom which people offer a basket of food and alms to the monks. It normally begins at Wat Pong Yang Khok which is a temple of the Seven Princes Family. This custom have been lingers on for a long time. It starts from September to October.
- *Poy Luang* (ปอยหลวง) is a Buddhist custom which illustrates a collaboration of community. The people donate alms or money for building religious construction such as ordination hall or pagoda. This custom starts from January to June.
- *Long Sa Pao* (ล่องสะเปา) is conducted annually in November. This custom comes from an ancient legend from Hariphunchai period. Part of local people moved to the Lower Burma to escape a bad epidemic. They first went to Thaton of Mon region. Then, they moved again to Hansawadee according to the attack of Burma. When the epidemic became relief, some people came back to Hariphunchai. They annually float a raft of food and groceries on Long Sa Pao Day. The raft will be floated on Ping, Kuang and Tha Rivers with hope to reach their relative in Hansawadee. Today, the rafts are made from banana tree and beautifully decorated with flowers.
- *Sa Tok* (สะโตก) is a set of food on a well-decorated platform. It represents the way local people eat.
- *Khuen Phra That* (เจี๊ยนพระธาตุ) or worshipping to the great pagoda of Lampang. It is conducted annually in November.

- *Khao Kam* (เข้ากรรม) monks will meditate in the temple or cemetery for five or seven or nine days to purify their morality. It is conducted during December to January.
- *Tan Khao Mai* (ตานข้าวใหม่) In January after cropping, the new rice will be offered to the ancestor spirit and rice goddess.
- *Phon Phi Pu Ya* (ฟ้อนผีปู่ย่า) a traditional dance which aims to pay respect for the ancestor spirit. This custom is rarely conducted today. Apart from ancestor spirit, the ruler's spirit is also included which is a new social phenomenon⁷. The dancing need to be performed in a specific place with a representative figure. It usually conducted during January to June.

Buddhism and local belief have directly impacted on community's living.

Apart from this, they also impact on religious construction. Building temple on the hill is one of significant traditions from local belief and Buddhist cosmology. Hill or highland has long been believed to be a residence of ancestors' spirit. Moreover, Buddhist cosmology believes in Mount Meru as a center of the universe. Srisak Wallipodom state that there are two reasons why the people of northern Thailand (Lanna) likely to build the great pagoda on the hill outside the town: 1) according the high location, the great pagoda will be more superior and 2) it allows devotees from various nations to worship the pagoda⁸.

⁷ Thienchai Aksoradit เขียรชาย อักษรดิษฐ์, "พิธีกรรมฟ้อนผี: ภาพสะท้อนปรากฏการณ์ต่อรองอำนาจทางสังคม," ใน ปงสนุก คนตัวเล็กกับการอนุรักษ์. [Phon Phi Ritual: A reflection of social power impeding, in Pong Sanook: small people and conservation] (Bangkok: Usakhaney, 2007), 100

⁸ Srisak Wallipodom, The meaning of Phra Boromthat in Siam Prated Civilization, 2003 cited in Weeraphan Shinawatra, "The Cultural Landscape Associated with The Old Town of Chiang Saen: Interpretation and Conservation of the Forgotten Heritage," in Scientific Seminar on 2nd Decades of ICOMOS Thailand: Cultural Heritage Conservation Towards Thailand Charter on Conservation" and ICOMOS Thailand annual meeting 2005. (Bangkok: ICOMOS Thailand, 2006) 229

3. Historical overview of the landscape

3.1 Background of Lampang Province

Saraswadee Aungsakul states in her *History of Lanna* local history of northern Thailand consists of two types of study, one is legendary study, and the other is historical study. The first type began in 15th century by the influence from Lanka house of priest. It was oral history with Buddhism as a center of the story which has been told from generation to generation in order to make merit and promote Buddhism. The second type come from the western influence and formally began with the establishment of Chiang Mai University in 1964 A.D.⁹.

She also said that the study of Lampang history is very difficult according to the lacking of its own direct history. It is needed to use relevant information from Buddhism legend such as *Yonok* and *Jinakalamali* chronicles. The history of Lampang, therefore, can be regarded as a sort of Buddhism tale.

The establishment of Lampang directly relates to its neighboring province, Lamphun. Around 656 A.D.¹⁰, two hermits, *Vasudep Rishi* and *Sukatan Rishi*, had built Hariphunchai kingdom in the plan of conch shell¹¹ form the model of *Srisatchanalai city*¹². This town was built in order to be a place to keep the Buddha ashes as he had predicted. Then, the two acetic invited Princess Jam Devi, the

⁹ Saraswadee Aungsakul สรวดี อึ้งสกุล, *ประวัติศาสตร์ล้านนา*, [History of Lanna] 3rd ed. (Bangkok: Amarin Press, 2001), 1 – 5.

¹⁰ The date of beginning is not actual, some information place the date at 661 A.D. and 750 A.D.

¹¹ The conch shell was the symbol of victory of god Vishnu over Naga. He tied Naga round Mount Meru. As a result, the conch shell was indirectly related to the ancient cosmology that Mount Meru was believed to be a center of the universe. This is the model of city planning in many Buddhist regions. The conch shell form provided physical benefit because it was considered free form and more flexible than geometric form. (Khanakal Matayasiri จนกาล มาตยศิริ, *ลำปาง เสน่ห์เขलगันคนคร*, [Lampang: The Charming of Khelang Nakorn] (Nontaburi: Earn Education, 1999), 66)

¹² The large ancient city existed in the Yom River Valley during the same period of Sukhothai. It was considered to be a satellite town of Sukhothai. Srisatchanalai had first appeared in King Ram Khamhaeng inscription, 1292 A.D. and was presumed to be built in 10th century. Following this information, it seems to be contradicted since Srisatchanalai was built after Hariphunchai. However, from the researcher's opinion, the tale might have been drawn up with an intention to give honor to the significant city.

daughter of King Loparaj of *Lawo*¹³, to be on the throne of *Hariphunchai*¹⁴. She was selected due to her great wisdom and merit.

Around 661 A.D., King Loparaj had sent his daughter to Hariphunchai. Princess Jam Devi departed her home town with her pregnancy. She gave birth at her new kingdom and got the twin, Prince Mahantayos and Prince Anantayos. When the princes were 18 year old, Prince Mahantayos succeeded his mother to be the king of Hariphunchai while his younger brother was a viceroy¹⁵.

Soon after that, Prince Anantayos would have like to have his own kingdom. Vasudep Rishi suggested him to meet Khelang hunter who lived in Khelang Mountain at the east of Hariphunchai. Khelang the hunter and Subrahm Rishi built the new kingdom for the prince at the western side of Wang River in the form of conch shell plan as well as Hariphunchai and Srisachnalai in 680 A.D. This kingdom called Khelang Nakorn¹⁶ or Lampang today.

Previously Khelang Nakorn was located in Wiang Nua Sub District. It has 4.4 km. long city wall. The wall was constructed with clay at the lower part and masonry at the upper part. The area of the city was approximately 600 Rai (960 km²). There are 5 significant gates that are: Ma Gate, Ton Pung Gate, Pong Gate, Nokkot Gate and Tan Gate. The important ancient place of this area is Wat Phra Kaeo Dontao Suchadaram. Around 1 kilometer to the west from Khelang Nakorn, there is another important ancient town called Alamphangha Nakorn¹⁷. It was inferred to be a royal area. This town was built in 721 A.D. as a place for Queen Jam Devi according to the demand of King Anantayos. This small town was temporary set up only for a short resident of Queen Jam Devi, not for warship affair. It was surrounded by *Ratchawatr*

¹³ Lawo, 648 – 927 A.D., was Buddhism – Brahmanism kingdom on the middle east of Thailand or the present day Lop Buri Province. It has extended the networks of relationship into many regions such as Hariphunchai along Ping River to the north, Pimai and Panomrung along Mun River to the east, Angkor Thom in Cambodia and Sukhothai along Yom River. However, these states were later independent.

¹⁴ Praya Prachakitkorachakr พระยาปกิจกรจักร, *พงศาวดารโยนก*, [History of Yonok] (Bangkok: Klang Wittaya, 1964), 172.

¹⁵ Ibid., 185

¹⁶ Khelang was a Mon word that means a big bowl. In this case Khelang should be a name of the mountain that looks like an overturn bowl. (Matayasiri, K., 1999: 66)

¹⁷ Sa – Ngob Chimpleeya สงบ ฉิมพลี, “อิทธิพลศิลปะพม่าที่มีต่อโบราณสถานในจังหวัดลำปาง ในต้นพุทธศตวรรษที่ ๒๕” [The influence of the early 19th century of Burmese art found on ancient monuments in Lampang Province] (M.A. Thesis, Silpakorn University, 1986), 15.

or symbol of royal boundary¹⁸. The Queen and the prince were alternately lived here for 6 years. After the Queen's death, Khelang Nakorn and Alamphangha Nakorn were merged together¹⁹.

The history of Khelang Nakorn can be divided into 3 periods. The first is Hariphunchai period as mentioned above in religious legend type. The second and third periods can be considered academically history. They are Khelang Nakorn in the time of Lanna²⁰ and Bangkok as explained below.

After King Anantayos, there are neither documents nor evidences about Khelang Nakorn for so long until 1212 A.D. Thai Ammart, the Hariphunchai bureaucrat, conducted coup état to King Phin Tai and founded himself to be the king. He then lost his power to King Mangrai in 1281 A.D.²¹

At that year, King Mangrai, the first king of Lanna region, had extended his power to Hariphunchai. He took Khelang Nakorn as Apart of his region in 1290. King Mangrai appointed the local ethnic group called Milakkhu as a ruler of the town. Khelang Nakorn became a barrier state of southern Lanna.

The second Khelang Nakorn was 288 km². It was located at the south of previous Khelang Nakorn. The masonry city wall is approximately 1.1 km. The important gates are Chiang Mai Gate, Na Soi Gate and Plai Na Gate. The important ancient places are Wat Plai Na and Wat Pong Sanook. However, the new city was merged with the first one soon after that. The local legend of Lampang mentioned the name of this new larger town "Nakorn" but it was pronounced by local people as "Lakorn".

¹⁸ Interview with Saksern (Sak) Rattanachai, Local expert in Lanna culture and history, Lampang, 14 February 2009.

¹⁹ Khanakal Matayasiri, *จนกาล มาดยศิริ, ลำปางเสน่ห์เขलगั่นคร.* [Lampang: The Charming of Khelang Nakorn] 68.

²⁰ Lanna region (1269 – 1558 A.D.) was initially an independent state located between Thailand and Burma. It was colonized by Burma for 216 years (1558 – 1774 A.D.). After that, Lanna was a vassal state of Thailand in the period of King Taksin. When Thailand used centralized governor system in 1899, Lanna was considered to be Apart of the country. Today, the area of Lanna covers Chiangmai, Chiangrai, Lamphoon, Lampang, Phayao, Prae, Nan and Maehongsorn provinces. (Aungsakul, S., 2001)

²¹ Prachan Rakpong ประชาน รักพงษ์, *ประวัติศาสตร์นครลำปางสมัยเจ้าผู้ครองนคร.* [History of Lampang in the time of kingship] Cited by Sa – Ngob Chimpleeya สงบ ฉิมพลี, "อิทธิพลศิลปะพม่าที่มีต่อ โบราณสถานในจังหวัดลำปาง ในต้นพุทธศตวรรษที่ ๒๕." [The influence of the early 19th century of Burmese art found on ancient monuments in Lampang Province] 15.

The expansion of power of Ayutthaya and Lanna imposed direct impact on the stability of Khelang Nakorn due to its status. Khelang Nakorn was a place for Lanna's army. It also had to beware of Burmese attack. The people moved to another place in order to avoid poverty and political disorder, so that Khelang Nakorn was left vacant for a while.

Moreover, Khelang Nakorn was occupied by Burmese for 216 years together with Lanna. Certainly there had to be a cultural exchange between Burma and Lanna although there was a clearly declare from Burma that they would accept the local ritual and tradition²². Burma had reformed the Lanna art into Burmese style. After the construction of Burmese style- Monasteries, the next generation of Lanna people were so familiar with Burmese style that they thought it was their original Lanna style²³. The art that produced by them such as wood carvings were unavoidably imitated Burmese style because of familiarity.

At the end of this period, Khelang Nakorn and Hariphunchai was enemy. The Hariphunchai troops came into Khelang Nakorn and forced the people to give them the precious things and unreasonable tax. Finally, Nan Tipchang, an elephant hunter who was very good at using weapons, was selected to be a head of a small voluntary troop that get rid of the Hariphunchai. Nan Tipchang was then appointed to be a ruler of the town (Paya Sulawaruchai Songkhram). He was a grandfather of the Seven Princes (Chao Ched Ton) who later were the most important northern royal family that occupied Chiangmai, Lamphun and Lampang.

After Ayutthaya lost its authority to Burma in 1767 A.D., King Taksin tried to establish new kingdom of Siam. Prince Kawila, the eldest brother of the Seven Princes who occupied Chiang Mai at that time, decided to come over to Siam instead of Burma due to the unreasonable tax from Burma. As a result, Lanna then turned to be a vassal state of Siam.

²² King Bayinnaung occupied Lanna in 1558. Although Lanna was a state of Burma, there was a clear strategy from the King in accepting and reserve the local ritual. After his victory over Lanna, he suddenly learnt local custom. (Aungsakul, S., 2001: 229)

²³ Natthapat Chantawich ณีฎฐภัทร จันทวิช, “วัฒนธรรมพม่าในลำปาง,” *เมืองโบราณ*, [Burmese Art in Northern Thailand, Muang Boran] 5, 4 (1979): 5.

This was the third period of Khelang Nakorn, which was founded at the same time of Bangkok, the capital city of Siam. It can be considered the time of renovation. The city center was moved again into the current capital of Lampang. There are 560 km² for the third new town. The masonry city wall is 1.9 km. with Hua Wiang Gate, Sri Kerd Gate, Sri Chum Gate, Suan Dok Gate, Chiang Rai Gate and Hoe Amoke cannon fort. The Khelang City with masonry walls is surrounded by canals as well.

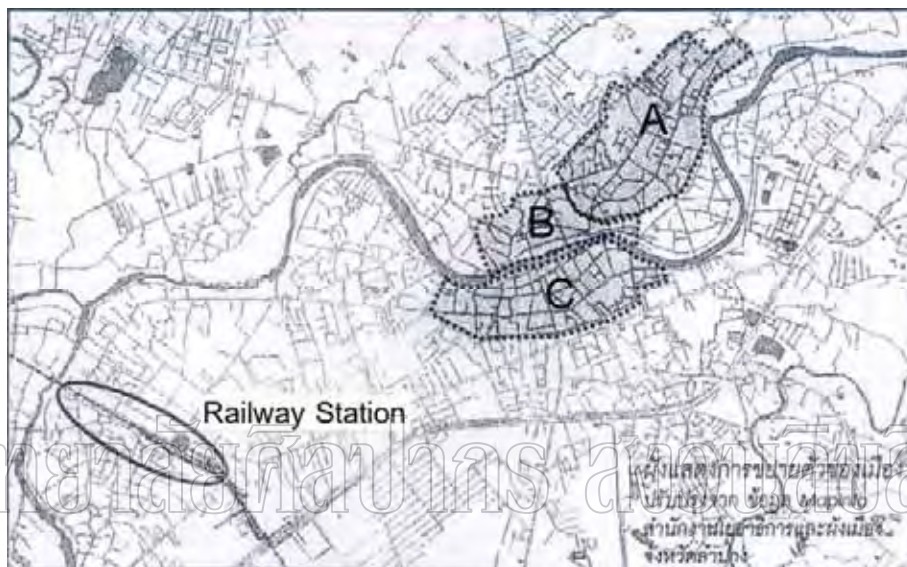


Figure 6: Indicate the three period of Khelang Nakorn. Area A shows the first period (late 7th century). Area B shows the second period (late 13th century). Area C shows the third period (late 18th century) (Source: *Environmental Policy and Planning*, 2006: 12)

When Lanna became a vassal state of Siam, there were 9 rulers of Khelang Nakorn who were appointed from Bangkok that are;²⁴

- Paya Kham Som (one of the Seven Princes) year 1784 – 1794 A.D.
- Paya Duang Tip (one of the Seven Princes) year 1794 - 1825 A.D.
- Paya Chai Wong (Paya Kham Som's son) year 1825 - 1837 A.D.
- Paya Khanthiya (Paya Kham Som's son) year 1837 - 1838 A.D.

²⁴ Khanakal Matayasiri จนภาค มาตยศิริ, ลัมปางเสน่ห์เขลางค์นคร. [Lampang: The Charming of Khelang Nakorn] 77 - 78

- Paya Noi Intr (Paya Kham Som's son) year 1838 - 1850 A.D.
- Paya Warayana Rangsi year 1850 – 1873 A.D.
- Chao Promthipong Thada (Paya Duang Tip's son) year 1873 - 1887 A.D.
- Chao Norananchai Chawalit year 1887 - 1897 A.D.
- Chao Bunyawat Wongmanit year 1897 - 1913 A.D.

The political reformation of Siam had changed the whole governmental system of the country into centralization during the period of King Rama V (1868 - 1910 A.D.). As a result, Lanna was considered to be a state of Siam. After the death of Chao Bunyawat Wongmanit, the first provincial governor was established. The name “Lampang” was first used at that time as well. It came from the inscription no. 65 which mentions the community of Khelang Nakorn with the name “Lamphang”.

The inscription no. 78 mentions this area with the name “Lampaka Buri” and in the *Phra That Lampang Luang Legend* calls this community “Lampakappa Nakorn”²⁵.

In addition, at the time of Chao Norananchai Chawalit, Khelang Nakorn was an important center of teak trading. Many foreign companies came into this area to run teak businesses. The city trading center was a port at the southern of Wang River called *Kad Kong Ta* or the old market road today. However, the mention of Khelang Nakorn as a center of teak trading in this dissertation will use the name “Lampang” for the convenience of perception.

²⁵ Saraswadee Aungsakul สรัสวดี อ๋องสกุล, ประวัติศาสตร์ล้านนา, [History of Lanna] 75.



Figure 7: The red area indicates the old market road or Kad Kong Ta.

(Source: *Environmental Policy and Planning*, 2006: 12)

3.2 The Coming of Burmese Merchants

From the whole history of Lanna, we can see that the 216 years of Burmese occupation is long enough for the cultural exchange though the state of relationship was the occupier and the occupied.

Until the time of war and colonization between these two regions has drop down, the international commerce has increased its role. The relationship between Lanna and Burma has changed into the merchants and customers. This is the people's level relationship, and it is the significant changing point of Lampang.

From late 19th to early 20th century, Chiang Mai and Lampang was the significant center of teak trade in the north of Thailand. Lampang was previously an international port of trade between Burma, Yunnan²⁶ and Siam or Bangkok. There were so many merchants from Burma and China.

²⁶ Yunnan is a state of the People's Republic of China that located in the far south of the country. Its capital is Kunming. Yunnan has been known as the most ethnically diverse in China (36 ethnic groups).

The merchants who came to Lampang travel along the Shan state²⁷ – Yunnan route. They brought dry food, curtains and woolen cloths for sell in Lampang and bought tobacco and salt back for sell in their home. The goods from Yunnan were tea and opium while the goods from Burma were silk and brasses. The Burmese merchant would also buy rice from Chiang Rai and Payao for sell in Lampang because they knew that there was not enough rice in Lampang due to its drought climate²⁸.

Before 1882 A.D., the British companies were interested in teak concession in Burma because the Burmese teak has a very good quality and cheap. Teak was considered to be one of the factors leading to the first Anglo – Burmese War²⁹. After the victory over Burma, the teak forest in Tenasserim was controlled by the British³⁰.

King Thibaw Min of Burma raised the price of the logs that were cut down and brought out of the country in 1882 A.D. Moreover, the British influence got closer to the north of Thailand due to the result of the 3rd Anglo – Burmese war. These were the starting point of the British companies to looking for the new teak concession area in Thailand. They came with their subject, Burmese. Apart from this, some of Burmese merchants also came to Thailand to lease the teak forest and run their teak trading. They loaned money from British companies in Bangkok³¹.

The British commerce in the north of Thailand was a result of the political strategy from Bangkok which stated that they would not get involve in a local enterprise of a vassal state. The trading between Burma and Lanna was continuously grown up, especially after the Bowring Treaty, an agreement between United Kingdom and Siam that opened to liberal foreign trade in Siam, on April 18th, 1855.

²⁷ Shan State is located in northern Burma. It takes the name from the Shan people which are the majority ethnic group. Its capital is Taunggyi.

²⁸ Marco T., “History and Development of Trade in Lampang, Northern Thailand: Late 19th Century until 1939,” (Ph. D. dissertation, Macquarie University) Translated by Khruamat Wutthikan, เครือมาศ วุฒิการณ์, “ประวัติและพัฒนาการของการค้าขายในลำปาง ตั้งแต่ปลายคริสต์ศตวรรษที่ 19 ถึง ค.ศ. 1939,” *วารสารมนุษยศาสตร์*, [Journal of Humanities] 12. 1(September – December, 1983): 3 – 4.

²⁹ 1st Anglo – Burmese war (1824 – 1826): Burma lost territory in Assam, Manipur and Arakan.

2nd Anglo – Burmese war (1852): End with British annexation of Pegu province in lower Burma.

3rd Anglo – Burmese war (1885): The new capital of Burma was established in Mandalay instead of Amarapura. This war resulted in total annexation of Burma.

³⁰ Chotima Chaturawong, “The Architecture of Burmese Buddhist Monasteries in Upper Burma and Northern Thailand: The Biography of Trees,” (Ph. D. Dissertation, Cornell University, 2003), 170.

³¹ Marco T. *History and Development of Trade in Lampang, Northern Thailand: Late 19th Century until 1939*, 6.

According to this treaty, the establishment of a British consulate in Bangkok and the guarantee of the full extraterritorial power of the British and its subject were allowed³². The British and its subject also were allowed to own land in Siam and given the right to trade freely in all seaports.

Apart from this, the fertility of teak forests in Lanna and the distance from Burma to Lanna that is not very long are all extra factors that lead British and its subject came to the northern Thailand to conduct their teak concession and trade³³.

The first British company that came to northern Thailand in 1889 A.D. was British Borneo Company Ltd. Mr. Louis T. Leonowens was the general manager at that time. Bombay Burma Trading Corporation Ltd. came to Thailand 3 years later. This company was considered to be the most influential³⁴. Teak traders also included British subjects from Burma, Thai lords and royal families of Lanna.

Around 1900 A.D., there were 5 British teak trading companies in Lampang that were: British Borneo Company Ltd., Bombay Burma Trading Corporation Ltd., Louis T. Leonowens Company Ltd., Siam Forest Company Ltd. and East Asiatic Company Ltd.³⁵

The question is how Burmese merchants had grown up to be rich and be a social supporter.

The first reason is the British subject was not slave. They came to Thailand as a specialist in foresting³⁶. Most of the Burmese who came with the British companies know English and highly educated³⁷. They later leased teak forests and conducted their own business.

The next reason is the British subject did not have to pay tax for Thai government. Their status was obviously above Thai rule. Moreover, during the

³² Saraswadee Aungsakul สรัสวดี อ๋องสกุล, *ประวัติศาสตร์ล้านนา*, [History of Lanna] 333.

³³ Ibid., 334

³⁴ Ibid., 416

³⁵ Kittisak Hengsadeekul, กิตติศักดิ์ เฮงหมณีกุล, “ฟองหลี อาคารพื้นถิ่น “ตลาดจีน” ลำปาง,” *อานา*, [Fong Lee: Local shophouse of ‘Chinese Market’ Lampang, Asa] 10, (2000): 68

³⁶ Marco T. *History and Development of Trade in Lampang, Northern Thailand: Late 19th Century until 1939*, 8.

³⁷ Ibid.

employment of British companies, they received British rate stipend, which was higher than Thai rate³⁸.

In addition, the Burmese traders who leased teak forest in Lanna were surrender to the Lanna royal family. Although in some case they were disadvantage but they would have like to compromise because the Lanna royal family gave them a very high payment³⁹.

3.3 Teak traders and religious worship

Teak trading brought richness to the Burmese merchants. In order to be admitted and declared their status in society, they were supporters of social infrastructures such as bridges, roads and patronized the temples. This was not only for presenting their status but for living together with the community.

The Burmese people believe in Buddhism and superstition as well as Thai people. Burmese merchants built Burmese style – monasteries for community and to present their ethnical identity. *Nat*⁴⁰ or natural spirit played the great impact on art and Burmese monasteries both in Burma and Lampang.

The Burmese teak traders afraid that after enormous teaks were cut down, Nat would have no place to reside. Then, they would be punished by the supernatural spirit. To avoid punishment and pay respect to Nat, they had to built or renovate the religious place every year. It was also another way to support Buddhism. As a result, a lot of so – called Burmese monasteries can be found in the northern of Thailand according to this believe system.

³⁸ Sa – Ngob Chimpleeya สงบ จิมพลี, “อิทธิพลศิลปะพม่าที่มีต่อโบราณสถานในจังหวัดลำปาง ในต้นพุทธศตวรรษที่ ๒๕,” [The influence of the early 19th century of Burmese art found on ancient monuments in Lampang Province] 21.

³⁹ Saraswadee Aungsakul สรัสวดี อ๋องสกุล, ประวัติศาสตร์ล้านนา, [History of Lanna] 335

⁴⁰ *Nat* is a supernatural spirit that is very powerful to the good and harm of human. The Burmese believe that there are many kinds of Nat reside in the mountain, river, forest and etc. (Chotima Chaturawong, 2003: 24)

3.4 Changing of Landscape: from ancient town to urban

Lampang city is an urbanized landscape which belief system and economic activity determined where pattern of settlement should be located and how land should be shaped.

The landscape of Lampang is an establishment of modern city on the ancient town. The city walls of the three ancient towns were surrounded by city canals. They also contained forts and city gates. The first city wall had been registered as ancient monument from Fine Arts Department but it is currently unlisted according to being threatened by shops and markets.

The changing of Lampang city landscape is an impact of various issues as the following:

3.4.1 Religious system, Hinduism and Buddhism

A Brahmins-Hinduism city plan had influent the conch – shape city plan of three ancient city of Lampang. It also consists of forts, city wall and enclosed canal.

This is a typical form that most found in Thailand. The significant belief which determines the shape of land is an Indian auspicious form of cities from Manasara Silpasastra book. Conch links to sacredness as it is a vessel of god Vishnu. Geographically, Conch shape plan is proper for the river-base city which is naturally meandering. The conch shape plan of three ancient cities of Lampang came from Hariphunchai civilization. Sak Ratanachai, recently present an evidence of ancient city canal and irrigation system of the first Khelang Nakorn city which shows civil engineering wisdom of ancestors. The canal that encircled city connected the water source from the western mountain range.⁴¹ The water level was also higher than Wang River.

Buddhism impacts on the characteristic of the landscape as well as Hinduism. Religious architectures, the temples, have been built together with the city. The temples in Lampang can be divided according to various myths into 4 types as the

⁴¹ Interview with Saksern (Sak) Rattanachai, Local expert in Lanna culture and history, Lampang, 14 February 2009.

following⁴²: 1) the hill – top temples from the ancient believe that hill or high land is a residence of ancestors’ spirit. It also includes Buddhism cosmology that Mount Meru is a center of the universe. The temples of this type can be Wat Mon Pyachae, Wat Mon Krathing and etc., 2) Lanna influence which emphasis on the main hall (*Vihara*) rather than ordination hall (*Ubosoth*). The temple of this type can be Wat Phra Kaew Don Tao Suchadaram, Wat Pong Sanook, 3) Bangkok influence which came into Lanna in the period of the Seven Princes. The old Lanna arts and culture was rebuilt under the support from Bangkok. These circumstance impacts directly on spatial organization and overall structure of the temple. The temple of this type can be Wat Koe Walukaram and Wat Damrongtham and 4) Burmese influence that came from Burmese merchant and their ancient belief in Nat.

3.4.2 Cultural transferring:

The occupation of Lanna and Burma was directly impacted on architectural feature that combines Lanna and Burmese style that became particular. Apart from the neighboring culture in the ancient time, European idea that later came also change Lampang urban landscape. Those ideas can be the construction of inner roads, the city landmarks and etc.

⁴² Environmental Policy and Planning สำนักงานนโยบายและแผนทรัพยากรธรรมชาติและสิ่งแวดล้อม, แผนที่มรดกทางวัฒนธรรม นครลำปาง,

[Map of Lampang cultural heritage] (Bangkok: E.T. Publishing, 2006) 22 – 23.



Figure 8: A picture of city landmark that were influenced from European idea.
(Source: Mr. Anan Kittiwarakul)

3.4.3 Teak trading and British companies

It is a significant turning point urbanization of Lampang. Teak trading brought street side shop houses, piers and offices of British companies.

มหาวิทยาลัยศิลปากร สงวนลิขสิทธิ์



Figure 9: A picture of numerous teak logs on Wang River.
(Source: Mr. Anan Kittiwarakul)

3.4.4 The coming of road system and development plan from central government:

The third Khelang Nakorn city was also established base on conch shape plan. The city and local roads from central development were related to Wang River which is naturally meandering. As a result, the local road system in Lampang is conform to

the river. This is similar to the road system in the old Bangkok city⁴³. The first local roads in Lampang are Tip Chang Road, Boonyawat Road and Rob Wiang Road.

3.4.5 The coming of the first northern railway and station in 1915 A.D.

Train and railway system brought commercial community from Bangkok and settle around Lampang Railway Station. The urban had extended westward from the third ancient city to the present day Sob Tui Sub District. The new roads were constructed to connect the old and new trading center. Those roads are Prasan Maitree Road, Suren Road and Chatchai Road.



Figure 10: A picture of Lampang railway station.

(Source: Mr. Anan Kittiwarakul)

⁴³ Ibid., 8



Figure 11: The roads that connect old and new trading centres.

(Source: <http://www.rtsd.mi.th>)

3.4.6 The coming of state highways

มหาวิทยาลัยศิลปากร สงวนลิขสิทธิ์

State highways can be regarded as important issue of modern time urbanization. It connects the provinces in Thailand and provides convenience for people to travel. Moreover, it causes expansion of the city along the highway that later be the main axes of the town. Jittranuch Na Ma states that there are three types of residential expansion in Lampang: 1) the expansion in the old city center mixed with commercial zones, secondary school and vacant land; 2) the ribbon expansion along the main axes toward suburban area and 3) the disordered expansion along the minor roads connecting with major axes and mixed with agricultural and vacant lands⁴⁴. The extension of residential areas has similar directions with that of Lampang urban area following the 4 main arterials extending from the city center: Lampang – Denchai road, Lampang-Hangchat road, Lampang-Ko Kha road, and Lampang-Mae Tha road. This has stimulated several small nuclei along these highways⁴⁵.

⁴⁴ Jittranuch Na Ma จิตรานุช ณ มา, “พลวัตของการใช้ที่ดินเพื่ออยู่อาศัย: กรณีศึกษาชุมชนเมืองลำปาง,” [Dynamics of Residential land use: a case study of Lampang urban area] (M.S. Thesis, Chiangmai University, 2003), Abstract

⁴⁵ Ibid.

4. Theme of places as a whole landscape

The thematic perspective in this study is Burmese life under European flag. According to the coming of Burmese merchants as British subject, employees and then in some case subcontractors, Burmese influenced architecture in Lampang city always appear with European trace as we can see in British company's logo under the *pyathat* building in Wat Phra Kaeo Dontao Suchadaram, European ordination halls in Wat Srirongmuang, Wat Monpuyak and Wat Thama-O, Burmese monasteries that combined European influence in Wat Chai Mongkhol and Wat Sri Chum, including Burmese-owner commercial building that delicately decorated in European style. Moreover, there are many concerned building and place that can be linked to this theme such as Ban Bombay, Khuang Polo and offices of the British companies.

European idea in Burmese architectures reflects the Burmese merchants' positive viewpoint toward Britain as their ruler and boss that brought richness opportunity to them. Burmese merchant preferred speaking English⁴⁶. Even though during celebrating Buddhist ritual such as annual making merit (*Thod Ka Thin*), the British flag was obviously blow above the Burmese boat (see figure 12)



Figure 12: Floating merit making of Burmese people with British flags on Wang River.
(Source: Office of Lampang public relation, N.D: 36)



Figure 13: Me Liang Pounge's Boriboon Market
(Photograph: 28.03.2009)

⁴⁶ As Mr. Booncharoen Suwanna-Ath always used English as usual in his family. Interview with Mrs. Samruay Suwanna – Ath, Burmese merchant' wife, Lampang, 28 March 2009.

Lampang locates on the plain and surrounded by hills. It has plentiful forest especially teak forest. Thus, history of Lampang once concerned with this economic tree. Teak attracted the British who realized its value and were seeking possibility of commerce between Lower Burma and Northern Thailand. Around mid 19th century, the British and its subject, Burmese people, came to Northern Thailand which includes Lampang Provinces.

According to the Bowring Treaty, the British got extraterritorial rights to trade in Thailand. Their businesses grew successfully and extended branches by its subject. Burmese merchant, then, became rich and had close connection with the ruler of Khelang Nakhorn (Lampang Province). They had enough power to be donors of religious places. The temples were built not only to be places for conducted Buddhism ceremonies but for sacrificing Nat or superstitious belief of Burmese people.

Burmese – influence temples mainly consist of monastery, ordination hall and pagoda which illustrate fine art and craftsmanship of Burmese style. They also show how Burmese people manage the space in the building according to social system.

Other buildings such as house and commercial building that show Burmese influence also includes in this study. The next chapter will describe characteristic and feature of the Burmese influenced architecture.

CHAPTER 3

ARCHITECTURAL CHARACTERISTIC AND FEATURES

This chapter focuses on architectural features. It begins with understanding of general characteristic of Burmese architecture that has been divided into residential and religious constructions. Then, the Burmese influenced architecture in Lampang Province will be studied place by place.

1. Introduction of Burmese architectures

In this study, the architecture is divided into two types that are residential and religious buildings.

1.1 Residential building

Residential building consists of houses and royal palaces. However, royal devotees frequently turned their palaces over to the uses of religion. It is probable that the construction and feature of royal palace base on the same principle as monastic architecture¹. As a result, the residential building would be described only vernacular house of ordinary people in this study.

Similar to Thailand, a main material of Burmese vernacular house is wood according to the plentiful of the resource. Around 60% of Burmese territory is forest². Wooden house is considered the most proper to the tropical climate of Burma which contains fairly high heat and humidity. Wood does not accumulate heat at day time as much as masonry. Other benefit of wooden buildings is good ventilation. All of these are the qualification of wooden buildings that suit for the dweller's comfort. Masonry building could be found only in religious buildings because it requires high expense.

¹ Phillip Rawson, *The Art of Southeast Asia*. (London: Thames and Hudson Ltd, 1967), 166

² Irene Moilanen, Sergey S. Ozhegov, *Mirrored in wood: Burmese Art and Architecture*. (Bangkok: White Lotus Co, Ltd., 1999), 91.

The second reason is masonry building is stronger than wooden building. Moreover, there is also a prohibition in building the houses with brick in royal law³.

At the previous days, wood is very cheap. However, the reduction of forests and the mass production of brick today cause the price of wood fairly high. Regardless of the modern architectural influence that prefer masonry house with air-conditioner decrease vernacular houses not only in Burma but includes many countries in Asia.

Burmese vernacular houses are built on piles. The building's frame composed of posts and beams while walls and partitions were attached to the frame. The floor is elevated above the ground for 1 to 2 meters in order to protect the house from floods, humidity and animals. The space under the building is used for workshops and keeping the cattle.

The post was very much important for both solidity of the house and spiritual sake. Apart from being a load bearing of the upper part, a post is a symbol of a house spirit as well. The first process of building is to put a post. Finding the appropriated wood for the post was an important process that would relate to the owner's life and luck in the future. At least six posts would be put and arranged to support main rooms of the house, also of palace and monastery. In some places, the post could be as much as hundreds depend on the rich and the status of the owner. Each of the significant six posts has its own position, name and deity.

The six post are arranged in two rows line in east – west axis, each row contain three posts. The north and south middle posts name are *kumbi* and *yawe*. It is believed that they support safety and durability of the house. The northeast corner post name is *kyangan*. It defends against snakes entering the yard. *Uyu* is the southeast corner post which protects the house from elements. *Thabye* or the Burmese name of rose apple tree, the sacred tree of *Jambudipa* or the human world according to Buddhist cosmology, is dedicated to the guardian *Nat* and located at the northwest corner. The last post is *nyaungyan* or the banyan tree (*Bodhi* tree), the symbol of Buddha, located at the southwest corner.

³ Ibid., 92

There is a ritual before the six posts have been planted. The sugar cane and auspicious plant leaves will be tied around the top of each post. *Uyu* is considered to be the first post of the house therefore noise is prohibited during its raising. Spirits are prayed to in order to help raise the post straight and planted firmly.⁴

Vernacular houses in Burma consist of two types depending on material and structural system. The first type is of prefabricated parts that made from light and cheap materials such as bamboo, leave and small log. This type of house can be compared with Thailand's *Ruen Krueng Phuk* or the house composing parts tied together with rattan because it needs to be fastened by nails, joggles or jute cords. An easily made houses consist of frames, which are made from a small logs or bamboos. The walls, doors and windows are made from the bamboo mats. The gable roof covers with leaves. Most of them were banana leaves. The roof is layered in rows from cornice to ridge and tied to roof purlins.

This type is the most common and varied in different towns according to an easily method and low price. Most of the dwellers are ordinary people who were not very rich.

The next type of house was more sophisticated, solid and expensive. The owners of this kind of house were rich merchants. It could be compared with *Ruen Krueng Sab* of a Thai house due to the materials used in this type was teak. The posts usually have rectangular holes bored to insert beams which joint posts together. Wedges of hard wood render the joint immobile. The frame is assembled by notches, wedges and tenons⁵. Nails are not used due to the iron rust that is harmful to the building.

The construction technique of the second type is obviously more sophisticated than the first one. We can assume from the fasten system which could shown the local wisdom. Walls and partitions are made from panels that placed horizontally overlapping each other. The board roofs are made from shingle.

A plan of Burmese houses consists of rooms with open terrace. Usually every parts of the house are covered with ridge roof. Terrace is the place for domestic

⁴ Chotima Chaturawong, *The Architecture of Burmese Buddhist Monasteries in Upper Burma and Northern Thailand: The Biography of Trees*, 77.

⁵ Irene Moilanen, Sergey S. Ozhegov, *Mirrored in wood: Burmese Art and Architecture*, 93.

activities such as living and dining room. Rooms are used for rest and reception. It can be said that terrace is the daily living zone, while rooms are more private zone.

Figure 14 shows the spatial organization in a traditional Burmese house. We can assume from the picture that the Burmese has zoned the space depend on the status of the room's owner. East considered to be auspicious, the higher status area is therefore located on eastern side while western is the area for lower status people.

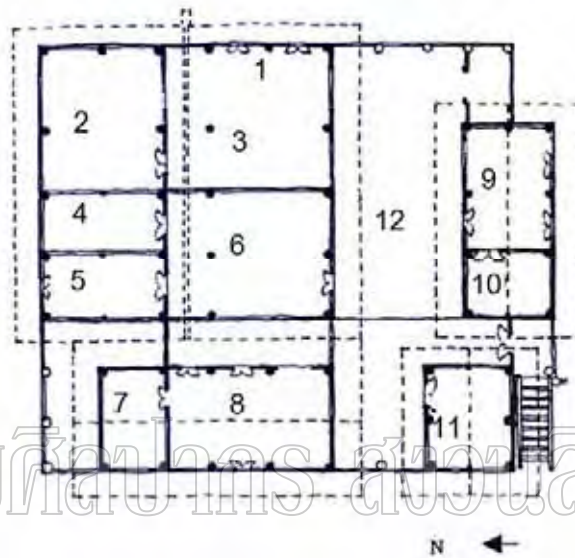


Figure 14: Plan of general house in Burma

(Source: Chotima Chaturawong, 2003: 146)

- | | |
|-----------------------|-----------------------------------|
| 1. Buddha shrine | 7. storage |
| 2. Master's bedroom | 8. room for family member |
| 3. guest room (male) | 9. room for observing performance |
| 4. nursery | 10. bedroom |
| 5. Mistress's bedroom | 11. kitchen |
| 6. room for female | 12. verandah |

1.2 Religious place

1.2.1 The Building (Monastery)

The image of heaven had been transferred to the religious architecture of Burma. It is an enlargement of *Nats* or supernatural beings' house. Buddha is adopted as the greatest *Nats*.⁶ Therefore we can assume that heaven is the significant concept that influent on the Burmese architectural style and feature.

The myth that influent Burmese and Thai (both Lanna and other parts) religious place is resemble. Religious place of Thailand or Wat is a representation of Buddhist cosmology which has Mount Meru as a center of universe. Tavatimsa Heaven on the summit of Mount Meru is where Buddha or greatest *Nats* lives. The mount is surrounded by seven continents where Jampudipa, the earth or human world, is one of those continents.

Burmese religious place consists of various type of building such as a temple, which is a dwelling of gods, and a monastery, which is a multipurpose building for religious activities and residence of monks and novices. The meaning of Burmese temple is different from that of Thailand which is the whole space of religious activities including the obvious separation of Buddha and monk's zone.

Monastery in Burmese called *kyaung* or *pongyi kyaung* that means school because the education was conducted in the religious place in the previous time. It also refers to a small monastic complex that contains a single monastery and an ordination hall, a pond and a rest house for people. Single monastery can be located near the main entrance of a monastic compound. It has been surrounded with symbolic fence.

The unique feature of Burmese Buddhist monastery is the tiered roof. It has been called *pyatthat* (see figure 2) in Burmese language. Normally, the roof can be three, five or seven tiers but not allowed to exceed nine tiers. The tiered roof is placed over the Buddha hall. In some places, the roof is very elegantly decorated.

⁶ Philip Rawson, *The Art of Southeast Asia*, (London: Thames and Hudson Ltd, 1967), 166

Although the multi – purpose building combines the public and private areas, the spatial organization of Burmese monastery is not sophisticated. There is the simple principle of building plan. The building lays in east – west axis. The interior of a main hall of a monastery is divided into eastern and western parts. A monastery includes four buildings, the Buddha hall, the connection hall, the main hall and the possessions hall. The eastern part of the main hall can be considered official area for conducting religious ceremonies and social activities. Because monasteries were built by a king, only a king and an abbot were allowed to enter the building on the eastern staircase. Western part of the main hall is more private for the abbots to rest and live in. The hall located in the middle of the building called *Jetawan*. The eastern part stands a throne with Buddha image. The floor was elevated for two to three steps and surround with a low fence to indicate special area. This building is considered important, but inferior to the Buddha hall with a spire roof, so that it is crowned by three – tiered roof. The function of the main hall is for teaching and delivering sermons. See figure 15 – 16.

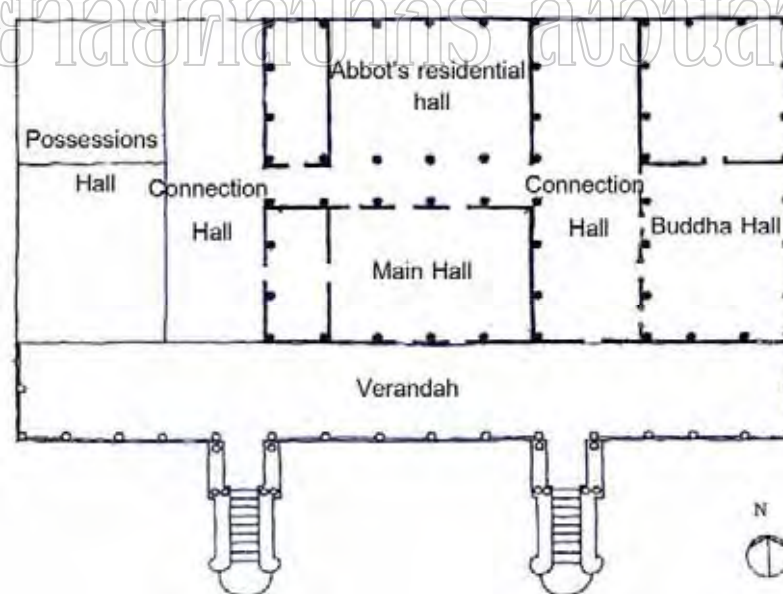


Figure 15: Plan of Sa Taw Wan Min kyaung, Mandalay, built by a minister.

(Source: Chotima Chaturawong, 2003: 160)

Figure 15 shows the plan of Sa Taw Wan Min monastery, Mandalay. It is the simply use of space with the idea of East – West principle. The area of public and

private zone is obviously separated by the main hall or *Jetawan* Hall. Easternmost side is considered to be public while the western side is preserved for private. Two connection halls connect Buddha Hall to the Main Hall and the Main Hall with the Possessions Hall.

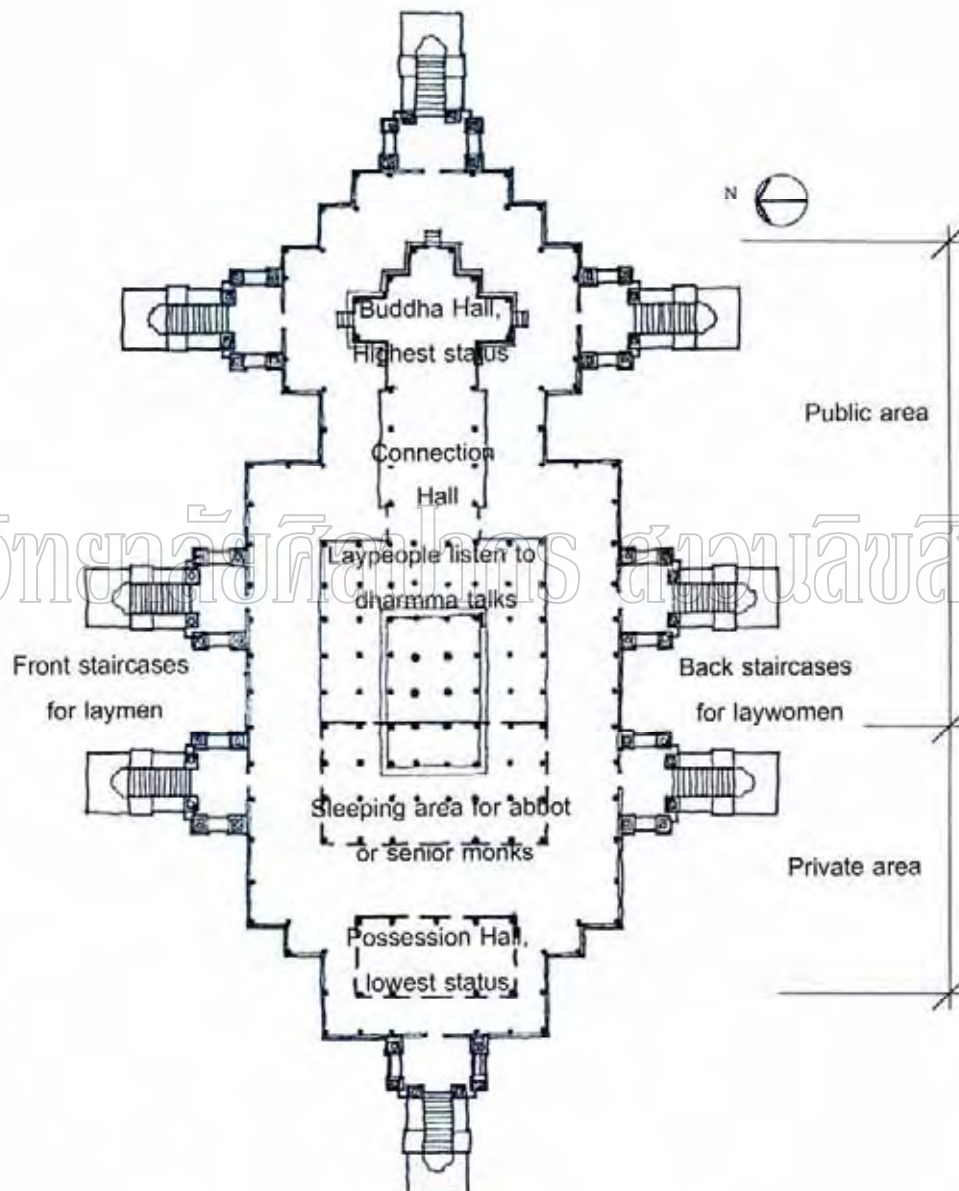


Figure 16: Plan of Shwe - Inpin, Mandalay

(Source: Chotima Chaturawong, 2003: 147)

The more complicated organization is shown in figure 16. It is not only indicates the public and private space but also the male – female and higher – lower

status of the people as well. The eastern staircase is reserved for king and high status abbot. Laypeople use the northern and southern staircases. However, the idea of multipurpose buildings that includes Buddha and abbot space is still obvious.

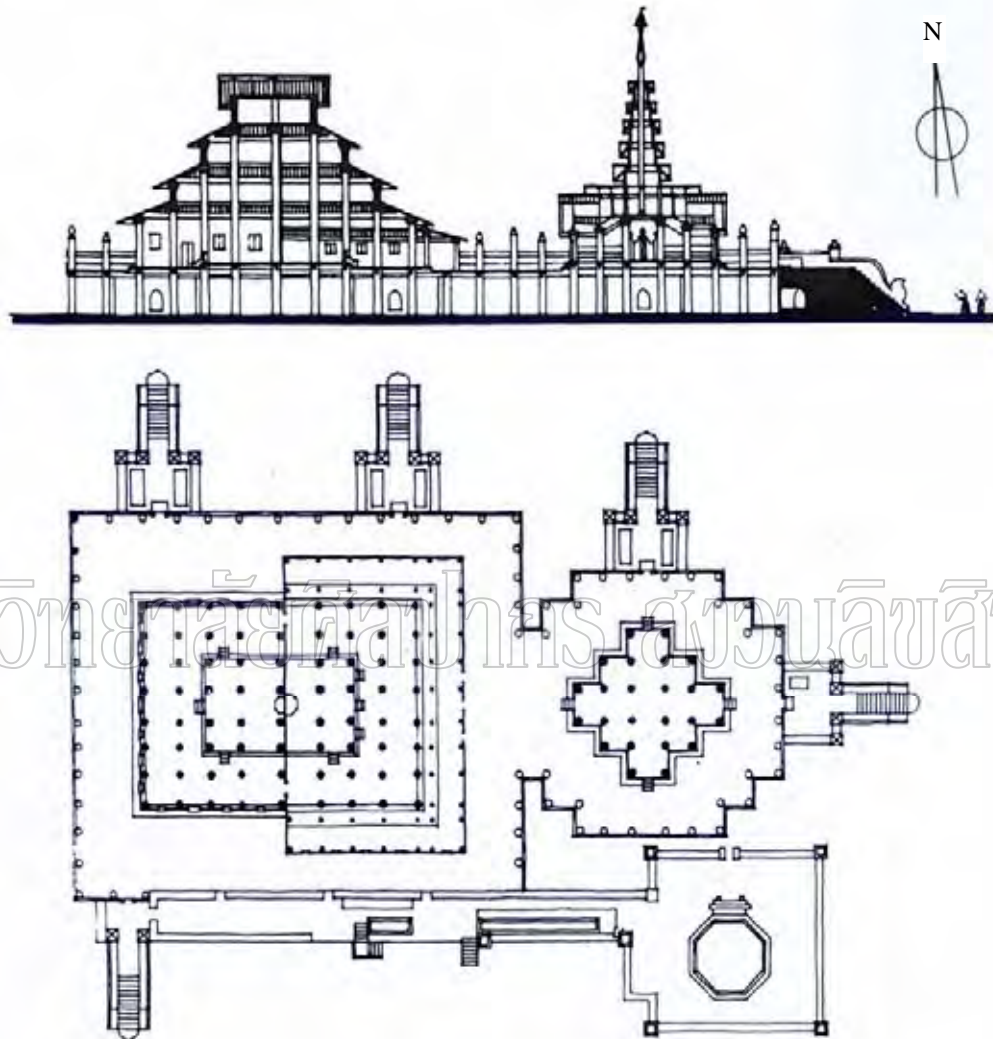


Figure 17: Section and plan of Bagaya Kyaung, Ava.

(Source: Irene Moilanen, Sergey S. Ozhegov, 1999: 117)

Figure 17 illustrates roof types and its location. The easternmost of the building stands the Buddha image and is covered with *pyatthat*, which is the symbol of sacred area for the Buddha. The main hall or *Jetawan* Hall is covered with *Jetawan* roof type. (See glossary)

Burmese significant buildings, especially the monasteries and ordination hall, also contain overlapping roof types. This roof is referred as *Yuan* gable because it is influenced by the *Tai Yuan*⁷ of Lanna who were taken as war prisoner in 1558. The *Yuan* gable can be found in Mandalay and Lower Burma. It extended to northern Thailand again in Burmese style in the time of teak trading⁸. The overlapping roof can be divided into 4 types: *Yuan Khaung*, *Sanu Yuan Khaung*, *Yuan-htat-nga-hsin* and *Yuan-pyei-saung-tan* as shown in figure 253 page 212.

The *Yuan* gable roof is popular for Burmese monasteries and can be found in Upper and Lower Burma. However, the gable with two overlapping roof on either side (*Yuan – htat – nga – hsin*) is not found in Mandalay but common in Moulmein and northern Thailand⁹.

Similarly to residential house, teak is the significant material for construction of monastery. However, plastered brick is used at the lower part, especially for stair, for solidity and outstanding feature. Typically the upper part covered with corrugated iron-roof, which is used for important building since earlier period of Mandalay. Another significant feature of the monastery is the use of contrast. Irene has explained how Burmese craftsmen express their smart composition. It consists of material and color contrast. Plastered brick stair and wooden building obviously show the different material, while its dark brown color of wood and gilt and white plaster highlight the contrast of color itself¹⁰.

Decoration of the monastery made it outstanding from ordinary dwelling house. As mentioned that the specific techniques such as gilt and lacquer work were prohibited in house decoration. In the monasteries, high quality of wood craving can be found from ground to roof ridges. It consists of geometric, floral ornaments and images of beings from Buddha's life and scene from *Jataka* (the Buddha's former life) and symbols of *Nats*. Apart from this, small fragment of mirror or colored glass

⁷ An ethnic group that living in northern Thailand. There are several names to define them such as Yuan, Tai or Thai to discriminate them from the southern people (the Siamese).

⁸ Chotima Chaturawong, *The Architecture of Burmese Buddhist Monasteries in Upper Burma and Northern Thailand: The Biography of Trees*, 271 – 276.

⁹ Ibid.

¹⁰ Irene Moilanen, Sergey S. Ozhegov, *Mirrored in wood: Burmese Art and Architecture*, 103

were used as well for wall decoration with gold leaf. Structural element would have not been decorated, only attached detail.

According to the occupation of British for many years and the flood of modern influences, Burmese art and architecture can not avoid the western impact. From 19th on, European influences have appeared in Burmese building such as the use of bunch of rose for decoration, the use of Ionian pilasters and frontispieces, an enormous dimensions, the use of European looking brick arcade and big ceramic blocks fastened with big nails¹¹.

1.2.2 The Pagoda (Chetiya)

Pagoda can be regarded as an important architecture for Buddhist regions. It was originated from an idea of building a monument for the remains of Lord Buddha in order to remind him and his teaching. Pagodas has first appeared in India and broadened its influence to the Southeast Asian countries through spreading of Buddhism.

Although this study focuses on Burmese influent architecture, distinguish between Lanna and Burmese pagoda is necessary. The principal elements of pagoda consist of foundation, body and finial. Sanur Niladej has categorized Lanna style pagoda into 4 types¹² from architectural influence. However, typical Lanna style pagoda can be explained as following;

The foundation consists of sets of high and massive platforms and moulding bases. The platform is square in plan. The moulding base consists of series of square and round bases. Octagonal base is rarely found. The ringed spire and conical spire are connected directly to each other. The lotus moulding between the spires is occasionally found but obviously shorter and smaller than the one in Burmese pagoda. Overall feature of Lanna pagodas are emphasized on the high and massive foundation. See example of Lanna pagoda from figure 18 and 19.

¹¹ Ibid., 104

¹² Sanur Niladej เสนอ นิลเดช, *ศิลปะสถาปัตยกรรมล้านนา*. [Lanna architecture] 2nd ed. (Bangkok: Muang Boran, 1996), 26 - 115



Figure 18: Lanna style pagoda (*Phra Bormmathat Dontao*) behind wooden building in Wat Wat Phra Kaeo Dontao Suchadaram. (Photograph: 17.11.2008)



Figure 19: Lanna style pagoda (*Suchada Pagoda*) in Wat Phra Kaeo Dontao Suchadaram. (Photograph: 17.11.2008)

Prayoon Uluchada (1985) has written about the evolution of Mon – Burmese stupas¹³. He started from the *Pagan* period (9th – 13th century) which was a large region in the present - day upper Burma. The Pagans received Theravada Buddhist from the Mon of lower Burma. He roughly divides Mon – Burmese pagodas into two types that are:

1. Dome – shape pagodas of a solid brickwork, call Chetiya, built on the multi – tiered square base and crowned with a finial. This type of pagoda was built to enshrine the relics of the Buddha or his disciples' remains or to commemorate a secreted events.
2. Hollow, vaulted structure pagodas built for housing Buddha images. It is more square in design include projecting porches and four large vestibules. Each of them opens out into entrance halls at the hollow area. The finial is similar to the dome of the former type.

The hollow, vaulted structure pagodas had developed from *Pyu* civilization (1st – mid 9th century), which was the first ethnic of Burmese history¹⁴. They were

¹³ No Na Paknam น. ณ ปากน้ำ, “วิวัฒนาการสถูปเจดีย์ สถูปแบบมอญพม่า,” *เมืองโบราณ* [Evolution of Stupas: Stupas in Pagan, Burma, Muang Boran] 11, 2 (1985): 99 - 103.

¹⁴ Suphatradit Disakul and Santi Leksukhum สุภัทรดิศ ดิศกุล และสันติ เล็กสุขุม, *เที่ยวชมเจดีย์ที่พม่าประเทศ ทางประวัติศาสตร์ศิลปะและวัฒนธรรม*, [Visit the land of Pagodas at Burma] 2nd ed. (Bangkok: Silpawathanatham, 2006)

firstly one – storey buildings and had later been developed into the higher building in square plan with projected porch at the entrance. They had corridors and tiered roofs. The inner halls of the temple were used as a place for Buddha image. Pilgrim can access these halls for worship. The hollow, vaulted structure pagodas most found in Pagan. It had later been extended its influence to Thailand and developed into the *Prasat Cheitiya*.¹⁵

Most of the Burmese – style pagodas found in Lampang are of the first type. The evolution of the dome – shape pagodas can be traced back to the Great Stupa by King Asoka the Great at *Sanchi* in India. The huge dome is reminiscent of relic mound and provided the model for many subsequent pagodas. However, the dome – shape pagodas was developed in Sri Lanka and extended to Burma and Thailand. The pagoda's shape was adapted into bell-like shape in Burma and Thailand.

According to Suphatradit Disakul and Santi Leksukhum (2006), the bell shaped pagodas in Burma can also be subdivided into:

1. Solid pagoda with *Ratana Banlang* or a square platform with railing above the bell. (See figure 20)
2. Solid cylindrical pagoda which is a relic from *Pyu* civilization. The bell is bulbous without *Ratana Banlang*. This particular type had been mixed with the bell shaped pagoda and became a prototype of Shwedagon Pagoda¹⁶. (See figure 21)
3. Sapada Pagoda. Sapada was one of the monks who were sent to Sri Lanka in 12th century and returned back to Pagan in 1190. He brought the Sinhalese style into Pagan¹⁷. It is a bell – shape dome pagoda with three tiered base. Each tier is decorated with rectangular niches. The dome is bulbous and topped with *Ratana Banlang*. (See figure 22) However, Santi Leksukhum believes that the former Lanna art (early 14th century) imitated this style and had been developed into Lanna style in 16th century¹⁸.

¹⁵ Santi Leksukhum, สันติ เล็กสุขุม, “เจดีย์พุทธาม – สุโขทัย – ล้านนา”, ใน *วัฒนธรรมทวารวดี: งานช่างไทยโบราณ* [Pagan – Sukhothai – Lanna cheitiya], in *Articles of Thailand's ancient handicrafts* (Bangkok: Dansuttha printing, 2005), 162

¹⁶ Ibid., 121

¹⁷ Ibid., 136

¹⁸ Ibid.

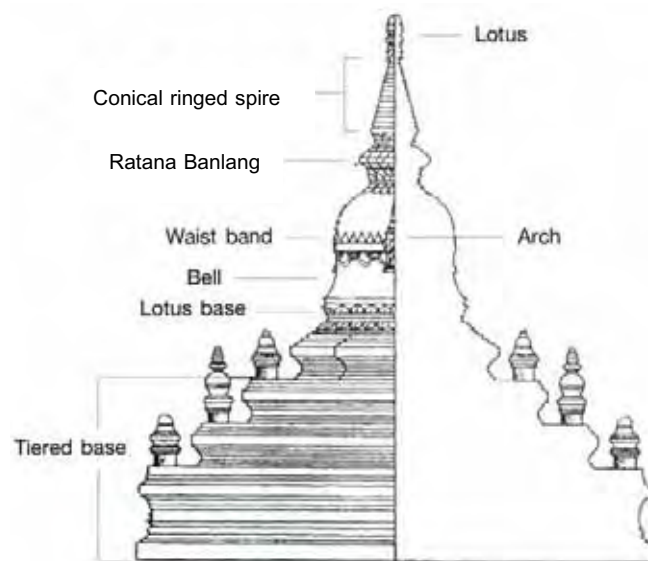


Figure 20: Section of solid pagoda with *Ratana Banlang*.

(Source: *Suphatradit Disakul and Santi Leksukhum, 1996: 135*)

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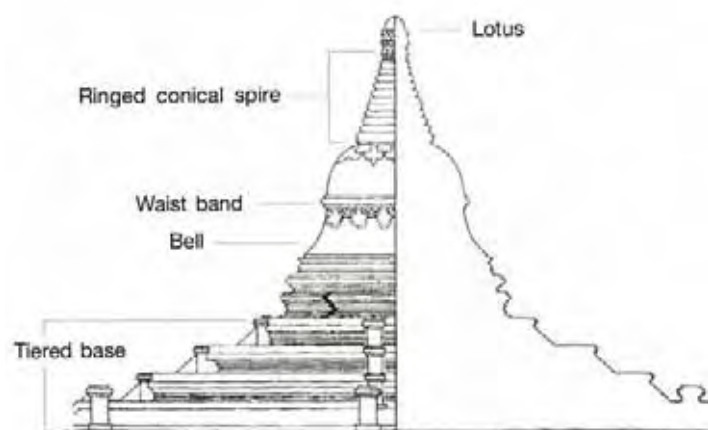


Figure 21: Section of solid pagoda without *Ratana Banlang*.

(Source: *Suphatradit Disakul and Santi Leksukhum, 1996: 135*)



Figure 22: Sapada Pagoda at Nyaung – U Village
 (Source: <http://www.ancientbagan.com/sapada-pagoda.html>)

1.2.3 Architectural element

Architectural elements of typical Burmese pagoda consist of base, bell and conical spire. Bongkoch Nantiwat (2007) has described characteristic of Burmese pagoda as following:

The bottom part (base): The bottom part of Burmese pagoda generally consists of a set of square bases with the process of recessing corner and break into many corners (encounter ‘*yo mai*’ in Thai language), a set of octagonal bases with recessed corner as well and a set of round bases. The shape of bases is gradually changed from square to round in order to gradually transition to the bell above. The recessed corner also leads the eye to the bell. Each set of base generally consists of three tiers. The lowest platform is decorated with small stupas on each four corner and guardian lions. Flower vases are generally installed higher than guardian lion and sculptures of semi human and lion (*narasingha*), which occasionally found, are stand above the flower vases.

The middle part (the main body): The middle part is the main body of pagoda. Its shape is resembled to the bell. There are two types of bell shape, a cylindrical bell shape and slightly slope. The shoulder of the bell is slightly spread out and decorated with patterns of floral. The middle of the bell is encircled with a bold waist – band.

The top part (the spire): The upper part of pagoda is multi – tiered and elongated, topped with the typical Burmese parasol. It consists of spire that consists of a series of ring mouldings (encounter ‘*Plong Chanai*’ in Thai language), the mouldings of the upwards and downwards pointing lotus petal (‘*Bua Kwam*’ and ‘*Bua Ngai*’ in Thai), the long conical finial (‘*Pli Yod*’ in Thai) and parasol (‘*Chatr*’ in Thai) (see figure 25 and 26).

Apart from the above mentioned; some pagodas have niches for installing the Buddha image. The number of niches can be one or four. They are placed on each side of pagoda. The niche pagoda comes from pagan idea¹⁹.

1.3 The differences between Burmese and Mon pagodas

It is fairly confused to differentiate the characteristic of Burmese and Mon pagodas due to the long cultural exchange between these two cultures. It is occasionally found that there are pagodas that contain both Burmese and Mon characteristic. This aspect is also found in Thailand so that it has been called the Mon – Burmese pagoda²⁰. However, the obvious differences between these two pagodas can be explained as following.

The bottom part of Burmese pagoda consists of large square tiered platform. Above the platform are octagonal tiers and round tiers to support the lotus base at the foot of the bell while Mon pagoda does not have lotus base. The bottom part of Mon pagoda is rather inclining than the Burmese pagoda²¹.

The upper part of Burmese pagoda is larger than those of Mon due to the large and slope ringed spire that support small mouldings of upwards and downwards pointed lotus petals and conical spire while Mon pagoda has a smaller and tapering finial. The lotus petal and conical finial of Mon pagoda is longer in design²².

¹⁹ Bongkoch Nantiwat บงkoch นันทวิวัฒน์, “เจดีย์แบบพม่าสมัยรัชกาลที่ ๕ ในเมืองลำปาง,” [Burmese Chedis in Lampang during the reign of King Rama V.] (M.A. Thesis, Silpakorn University, 2007), 20

²⁰ Ibid., 26

²¹ Ibid.

²² Ibid.

As a result of the above character, the shape of Mon pagoda is wide at the bottom and become gradually thinner toward the end that similar to the shape of Eiffel Tower²³. Prince Damrongrachanuphap has analyzed the origin of this shape that it comes from the construction of new larger pagoda over an old one so that the base is needed to be wide to carry the pagoda's weight²⁴.

In order to describe the characteristic of the two pagodas clearly, the following is a brief comparative study between Shwezigon, which is a prototype of Burmese pagodas, and Shwedagon, a typical Mon pagoda.

It is believed that prototype of Shwezigon is the Great Stupa at Sanchi. It was built by King Anawrahta (1044 – 1077 A.D.) and was completed by King Kyansittha (1084 – 1113 A.D.)²⁵.

Shwezigon pagoda has three square platforms and an intermediate octagonal base which provides a transition from the square of the platform to the round shape of the bell. The bell is decorated with a bold waist-band in the middle. Above the bell rises a ringed spire, which is intervened by double lotus and end with plump finial. It is topped with parasol.

The stairways on each of the four sides are decorated with sea monster (*makara*). The upper most of the stairway has small stupas at the four corners. In addition, there are smaller stupas at the corners of all three terraces. Double - bodied lions stand at the corners of the lowermost platform (see figure 23 and 25).

Shwedagon is a solid structure set on three square terraces. It is believed that the pagoda was built in 1084 – 1113 A.D.²⁶. It set on the level platform. The base is low and hidden behind the shrines. The four large *Tazaung* (a shrine at the foot of pagoda) mark the center of each side. Above the base is a plinth which stands 64 small pagodas around and the four larger pagodas on the cardinal point.

²³ Prince Damrongrachanuphap สมเด็จพระเจ้ากรมพระยาดำรงราชานุภาพ, *เที่ยวเมืองพม่า*, [Visit Burma] (Bangkok: Phrae Pittaya, 1971), 365

²⁴ Ibid.

²⁵ Department of Architecture, Rangoon Institute of Technology in co-operation with the Department of Archaeology, The Ministry of Culture and Finance in 1989, *Shwezigon Pagoda* (Online), accessed 1 July 2009. Available from <http://www.tourpagan.itgo.com/archi2.html>

²⁶ No Na Paknam น. ณ ปากน้ำ, "วิวัฒนาการสถูปเจดีย์ สถูปแบบมอญพม่า," *เมืองโบราณ* [Evolution of Stupas: Stupas in Pagan, Burma, Muang Boran]11, 3 (1985): 89.

There are three – square platform on the main pagoda. The corners of terrace are recessed. Above the terraces are octagonal tiers with recessed corner as well. The bell signified a higher level of attainment. It is curved and has a band in the midpoint. The bell is topped with ringed spire, mouldings of upwards and downwards pointed lotus petals and conical spire that curves echo the bell below. Some say the form of conical spire comes from the shape formed by two hands place together in prayer²⁷. Then, at the topmost of the pagoda is capped by parasol and diamond bud (see figure 24 and 26).



Figure 23: Shwezigon Pagoda. Built by King Anawratha and completed by King Kyanzittha.
(Source: <http://www.travelblog.org/asia/burma/bagan/blog-33372.html>)



Figure 24: Shwedagon Pagoda, Rangoon.
(Source: <http://www.japanfocus.org>)

²⁷ Elizabeth Moore, Hansjorg Mayer and U Win Pe, *Shwedagon: Golden pagoda of Myanmar*, (Bangkok: Riverbooks, 1999)

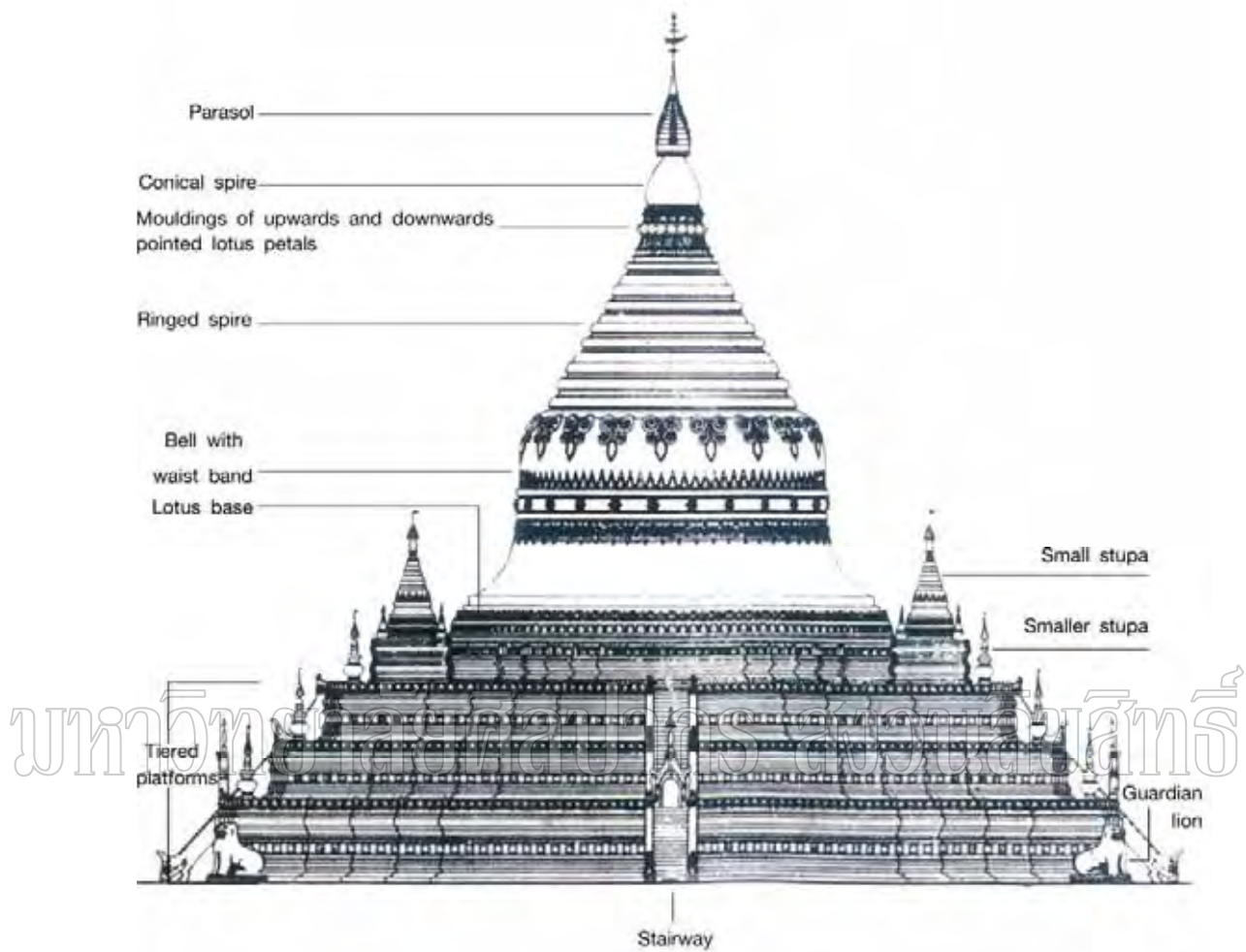


Figure 25: Section of Shwezigon Pagoda

(Source: Elizabeth Moore, Hansjorg Mayer and U Win Pe, 1999: 133)

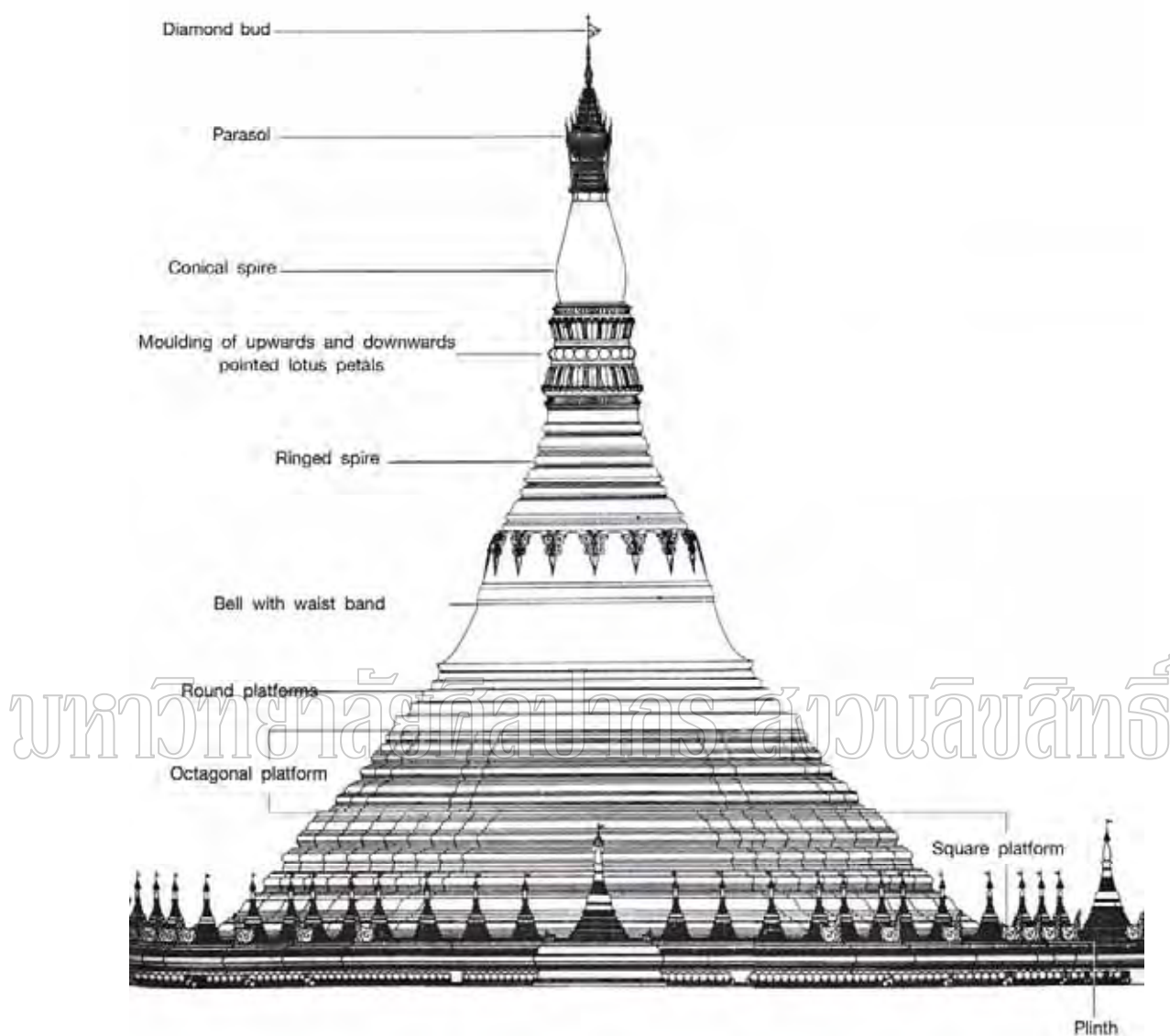


Figure 26: Section of Shwedagon Pagoda

(Source, stimulated: Elizabeth Moore, Hansjorg Mayer and U Win Pe, 1999: 133)

1.4 Laws, traditions and beliefs that regulated building of dwelling house

Similar to Thailand and other Southeast Asian countries, the theme in religious places of Burma can be explained by Buddhist cosmology. It provides the template for the order of the universe and social relation. Mount Meru is the central of the universe and surrounded by smaller peak and continent.

Chotima has interestingly related the building of Burmese architecture with the tree²⁸. She said that putting the posts in the ground resemble to growing plant. It is needed to prepare the location and clear the land in order to get the best result of agriculture. The monasteries in early 19th century based on the similar feature with a tree in comparison that related to Buddhism. Monastery can be vertically divided into three parts. The roof can be compared with the branches of tree that means heaven. The elevated floor can be compared with trunk that means human world. The post and lower space can be compared with root that means the underworld²⁹.

She also said that Burmese monastery reflects a residence of forest – dwelling monks since the main hall (*Jetawan Hall*) looks like a forest due to numerous posts arranged in grid system. The highest post of this hall symbolizes planting of real tree by the plant leaves tied at its top³⁰. On the other hand, the Buddha hall can be compared with Bodhi tree where Buddha sat down under and enlightened (see figure 27).

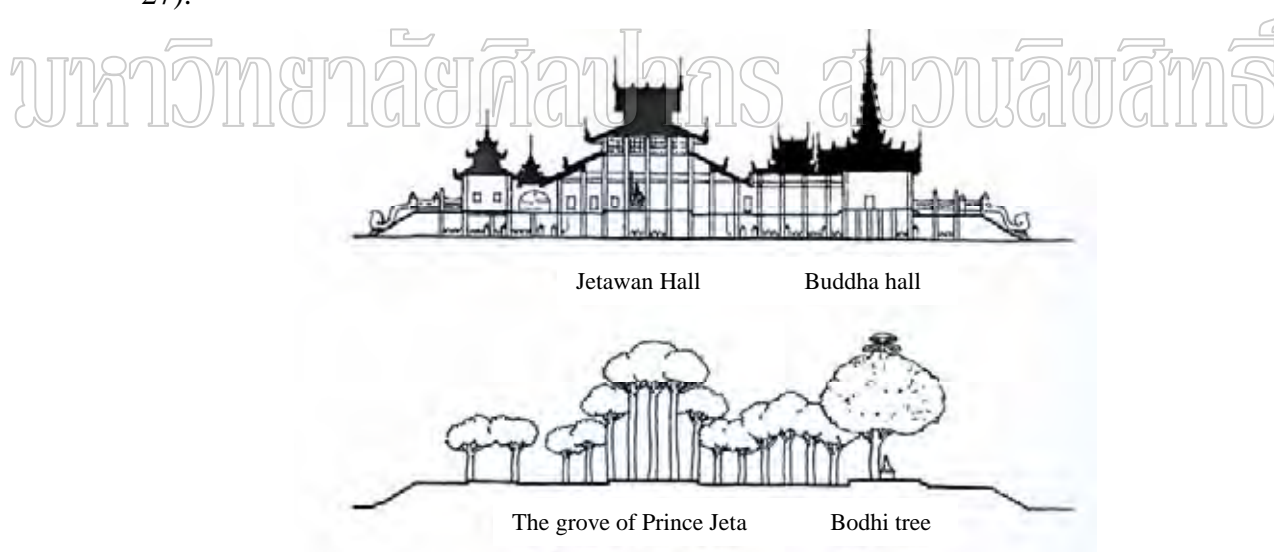


Figure 27: Comparison between Burmese monastery and forest

(Source: Chotima Chaturawong, 2003: 108)

²⁸ Chotima Chaturawong, *The Architecture of Burmese Buddhist Monasteries in Upper Burma and Northern Thailand: The Biography of Trees*, 77.

²⁹ *Ibid.*, 83.

³⁰ *Ibid.*, 108 - 109

Building process relates directly to the supernatural belief, especially *Nat*. Building process is highly respected and need astrologer to help the owner or dweller to:

1. Determine the proper location by inspection of earth from the foundation pit.
2. Define the lucky day and hour to start building
3. Select the wood for making post
4. Predict the destiny of the house owner from wood and its knot

The process of building requires several rituals that mixed Buddhist and Burmese beliefs. It should not destroy the plant life so it is needed to be allowed from the tree *Nat*, and in some cases include guardian spirit of earth and mountain as well, before cutting the tree. After the permission, the spirits of the building sites and surrounding areas were invited to depart. The, the land will be cleared and cleaned. Not only the physical feature that will be cleaned but include getting rid of the bad spirit to protect harmful to the building and owner.³¹ The stair will be made lastly because it is the most important part. It usually has odd number. Then, coconut and banana will be given to *Nats*. The owner can stay in the house after the ritual is complete.

Apart from this, Buddhism, beliefs and traditions have developed into the laws of construction. First of all, it serves as a tool to indicate the status of dwellers. The separation between human and abbot or secular and religious world should be obvious. Secondly, following the law bring the good fortune to dwellers.

The architectural symbolic system indicates a social status of the owner. As mentioned that gilding is prohibited for ordinary house but allowed only in religious place. The lacquer work, painting and arched opening could be made with special permission. The number of the roof tier obviously tells the social hierarchy. Simple gable roof was allowed only for ordinary people. The two – tiered roofs could be belonged to the privileged people. The royal family needed the three – tiered roofs.

³¹ Ibid., 73.

2. Burmese influenced architecture in Lampang Municipal District Area

The Burmese influenced architecture in Lampang Municipal District Area consist of religious and secular places that had been built or patronized by Burmese merchants during mid 19th to mid 20th.

Chankhanit Aworn state that the donors of Burmese influent temple in Lampang can be divided according to the ethnic group into 3 groups³²: 1) The Pa – O³³ or Taungthu, donated to Wat Sri Rong Muang and Wat Monpuyak. 2) The Burmese or Man, donated to Wat Sri Chum. It can be subdivided into the Mon – Burmese temple that is Wat Thama – O. 3) The Shan people or Taiyai or Ngeaw donated to Wat Monchamsil, Wat Sasnachotikaram, Wat Chai Monkhol and Wat Pa Ruak.

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³² (Online). Accessed 28 February 2009. Available from http://olparticle.blogspot.com/2006/12/3_7720.html.

³³ The Pa – O is one of various ethnic groups in Shan state. They are also known as Black Karen because their language related to the Karen. Historically, they were believed to settle in Thaton region of present – day Myanmar. See more in [Pa-O](#) (Online), Access November, 2 2008 available from <http://www.wikipedia.com>

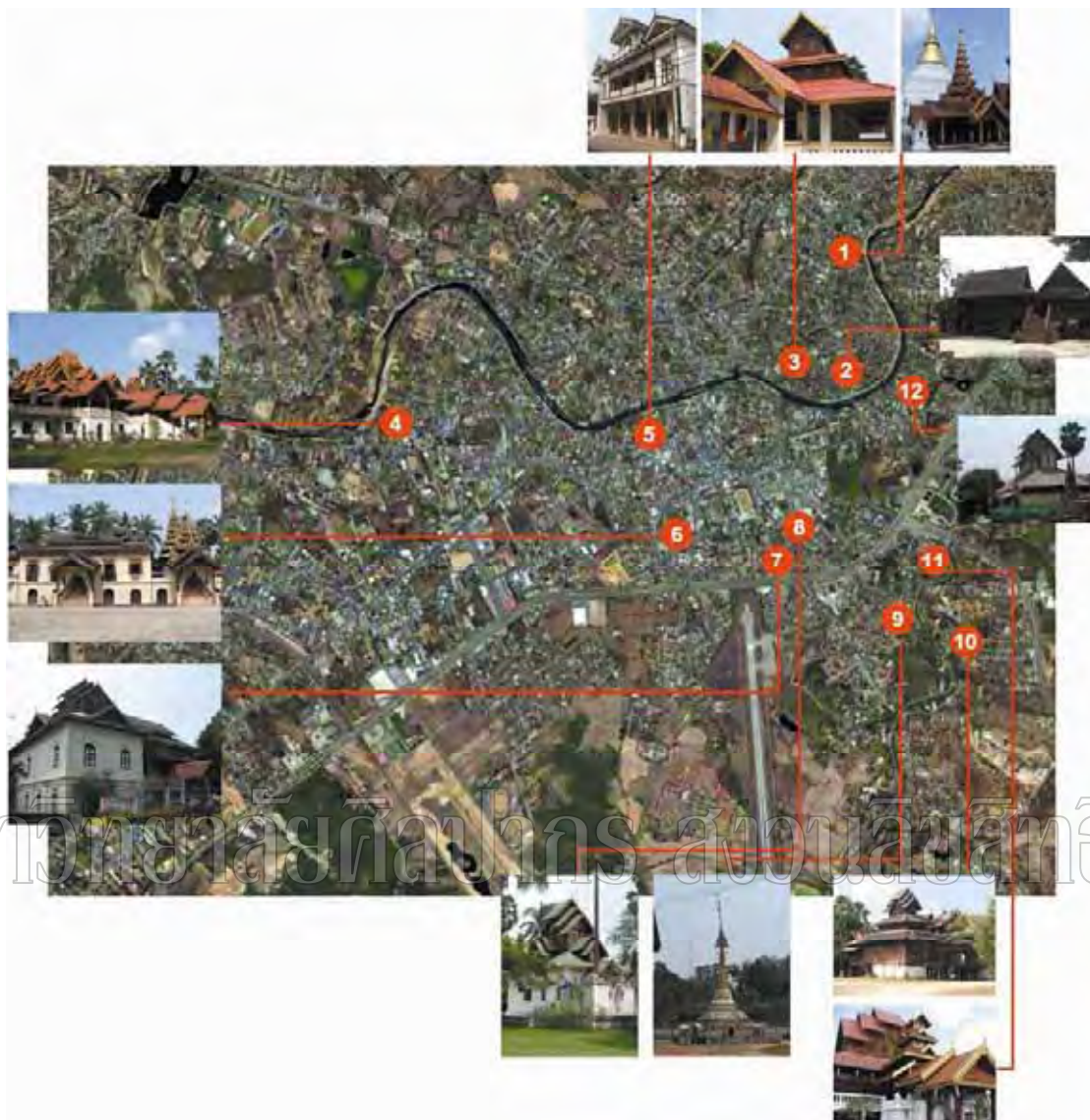


Figure 28: Location of Burmese influenced architecture in Lampang city.

(Source: <http://www.rtsd.mi.th/gps/17018.html>)

- | | |
|---------------------------------------|--------------------------------------|
| 1. Wat Phra Kaeo Dontao
Suchadaram | 7. Wat Chai Mongkhol (Wat Jong Kha) |
| 2. Ban Sao Nak | 8. Wat Sasnachotikaram (Wat Pa Fang) |
| 3. Wat Thama – O | 9. Wat Jong Kham |
| 4. Wat Sri Rong Muang | 10. Wat Monchamsil |
| 5. MOUNG NGWE ZIN BUILDING | 11. Wat Monpuyak (Wat Mon Santhan) |
| 6. Wat Sri Chum | 12. Wat Pa Ruak |

2.1 The religious Burmese influenced architecture

The following religious Burmese – architectures consist of 10 places that are:

1. The Burmese style wooden pavilion or *Tazaung* in Wat Phra Kaeo Dontao Suchadaram
2. The monastery, ordination hall and pagoda in Wat Sri Chum
3. The monastery, and pagoda in Wat Sri Rong Muang
4. The monastery, and pagoda in Wat Thama – O
5. The monastery, ordination hall and pagoda in Wat Sasnachotikaram (Wat Pa Fang)
6. The monastery, and pagoda in Wat Chai Mongkhon (Wat Jong Kha)
7. The monastery, two ordination halls and pagoda in Wat Monpuyak (Wat Mon Santhan)
8. The monastery, and three pagodas in Wat Monchamsil
9. The pagoda in Wat Jong Kham
10. The Buddha hall and pagoda in Wat Pa Ruak

Analysis of each place consists of 3 points of view as the following:

1. Background of the place: It is preliminary information of the origin and history of the place.
2. Architectural feature: It is a description of architectural style, artistic influences, decoration and partly describes symbolic meaning of the building.
3. Heritage value: It is an effort to indicate value of the place that could be historic, aesthetic and/or social value.

2.1.1. Wat Phra Kaeo Dontao Suchadaram

Location: Wiang Nua village, Wiang Nua Sub – District, Muang District, Lampang.

Total area: 82,644 m²

Background:

Local legend said that the origin of the temple's name come from the Gem stone (*Kaeo*) that was found in water melon (*Ma Tao*) from Nang Suchada's garden on the hilltop (*Don*). Nang Suchada was a celestial origin laywoman who devote to Buddhism. At that time, she tried to craft a Buddha image (*Phra*) from that gem stone by the helping of venerable monk who stay at this temple and God Indra³⁴. This temple has no clear evidence of the time of its construction. However, there is a record in the time of King Sam Fang Kaen of Chiag Mai (1402 – 1443 A.D.). He brought the emerald Buddha from Chiang Rai to his town. Unfortunately, the elephant that carried the Buddha image refuse to go to its planned destination and turn away to Lampang instead. The Buddha was, therefore, placed here as the stopping point of elephant³⁵. This temple was, therefore, called Wat Phra Kaeo. The emerald Buddha had been placed here for 32 years (1436 – 1468 A.D.). Next to Wat Phra Kaeo locates the temple that called Wat Suchadaram. These two temples had been later merged into one temple and got the name Wat Phra Kaeo Dontao Suchadaram.

Wat Phra Kaeo Dontao Suchadaram has been registered as an ancient monument by the Fine Arts Department on March 8th, 1935 and March 12th, 1980. The first registration had been done only for Wat Phra Kaeo. The last time had been done after the merging of two temples.

The significant architecture in this temple consists of Lanna-style Great Pagoda (*Phra Borommathat Dontao*), Lanna-style Pagoda (*Suchada Pagoda*), Lanna-style ordination hall and Burmese *Tazaung*. However, this study will focus only on the Burmese *Tazaung* or *pyathat* building that always placed at the foot of pagoda over different sacred place or sacred object.

³⁴ Natthaphat Chanthawit ภัฏฐภัทร จันทวิช, “วัดพระแก้วดอนเต้า,” *เมืองโบราณ*, [Burmese Style Shrine at Wat Phra Kaeo Don Tao,

Muang Boran] 5, 4 (1979): 23

³⁵ Ibid.

The history of this building has been recorded in two Thai – Burmese language inscriptions placed in front of it. The inscriptions record that Chao Bunyawat Wongmanit and the Burmese merchant, Chong Kam Daeng and his relatives, were the donors of this *Tazaung* in 1909 A.D.³⁶. Apart from this, Chao Bunyawat Wongmanit also had donated to renovate the pagoda.

Architectural Feature:

Generally, *Tazaung* is rectangular with single interior in design. There are three gable porches on the south, east and west. Under *Tazaung*'s roof is the place for statues of Lord Buddha for laypeople to pray and meditate³⁷. The Burmese influenced construction in Wat Phra Kaeo Dontao Suchadaram can well illustrate the relationship between Khelang Nakorn and Burma.

The *Tazuang* is placed at the southern foot of a Lanna style pagoda (*Phra Borommathat Dontao*). It is an open wooden building with no elevated floor. Its plan is square with seven-tiered roof (*pyatthat*). Each tier has a false storey with four gables. The top of the roof is a square - based finial surmounted by a small parasol. The structure of the building is a roof resting on columns. There are 9 couples of columns for this building. 6 couples at the southern, eastern and western entrances, 1 couple at the front of building, 1 couple in front of Buddha images and 1 couple aside Buddha images.

The worshiper can enter building from the south, east and west. The Buddha images are placed against the northern wall. The building is elaborately decorated by wood carving and colored glass mosaic. The capitals of the columns are designed in two layers of lotus petal and decorated with wood carving pattern of flora and small

³⁶ The inscriptions record that “With great respect in Buddhism. In 2452 B.E. or Jula Era 1271 (1909 A.D.) on Wednesday of the first waxing moon of second month of the cock year. We, who faith in Buddhism, Chao Bunyawat Wongmanit, the ruler of Lampang, and Chong Kam Daeng, the husband, Mae Chan, the wife, with all of their relatives and Kham Jam and Ngwe Zin, the merchant, have donated our properties for constructing this hall with the Buddha image in order to make great merit to Buddhism. Sending us to Nirvana. Ceremony on Friday of seventh month, Jula Era 1279 (1917 A.D.)” (Northern Sun Company (1935) นอร์ธเทิร์น ซัน คอมพานี 1935, รายงานการบูรณปฏิสังขรณ์พระอุโบสถสุชาดา วัดพระแก้วดอนเต้าสุชาดาราม อ.เมือง จ. ลำปาง, นำเสนอ สำนักศิลปากรที่ ๗ จ.น่าน กรมศิลปากร กระทรวงวัฒนธรรม, [Report on conservation and development of Suchada Pavilion in Wat Phra Kaeo Dontao Suchadaram, Muang district, Lampang Province, present to the Office of 7th Fine Arts, Department of Fine Arts, Ministry of Culture] 1997, 13)

³⁷ Irene Moilanen, Sergey S. Ozhegov, *Mirrored in wood: Burmese Art and Architecture*, 98

figures of Lord Buddha (see figure 34). The idea of decorating columns is similar to Lanna style that is; the closer to Buddha image the column is, the more elegant decoration is. This idea is a wise technique to attract people to the most significant area of the building.

The ceiling is beautifully decorated. It is divided into 9 square frames by the line of crossbeams. Each frame contains 2 layers of round lotus petals. The space between lotus and frame is filled with floral pattern. The rectangular panels placed below the roof shows pattern of human riding horse carriage (see figure 32). Below the beam panel is a wood carving arches in the pattern of flora. The arches meet and point downward to suggest a stylized eyebrow. This work is typical in Lanna's temple. Under the front gable is a panel shows British company logo which consists of Queen Victoria's emblem (see figure 33).

An evidence of European influence can be seen from patterns of grape vines over the doorway and a winged cupid. Some of the decorations are currently kept in the temple's museum. Decoration throughout the building can be considered of a very high quality.

Heritage Value:

Outstanding feature of the wooden building of Wat Phra Kaeo Dontao Suchadaram is a tiered superstructure called *pyatthat* that obviously indicates upper Burma architecture. This building should be compared with *Tazuang* of Burma due to its location at the foot of Phra Borommathat Dontao.

Burmese *Tazuang* of Wat Phra Kaeo Dontao Suchadaram enhance aesthetic values. An aesthetic value comes from overall physical feature of the building including its decoration style. Wood carving works decorated from superstructure to the base of each column have been done exquisitely because Burmese craftsmen are skillful to wood carving. Furthermore, an expression of artistic work has been done vividly.

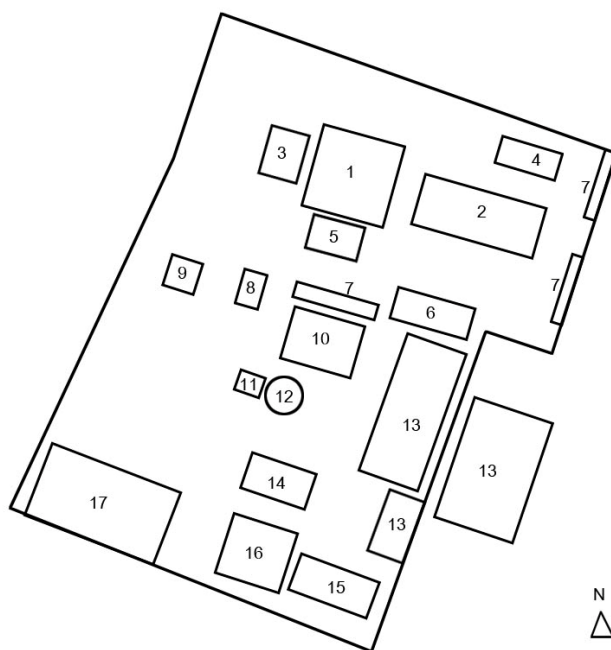


Figure 29: Plan of Wat Phra Kaeo Dontao Suchadaram compound.

(Source: Wat Phra Kaeo Dontao Suchadaram, (n.p., n.d.) (Brochure)

- | | |
|--|--|
| 1. Lanna-style great pagoda (<i>Phra Borommathat Dontao</i>) | 9. King Rama V pavilion |
| 2. Ordination Hall | 10. Nang Suchada shrine |
| 3. Hall contain reclining Buddha | 11. Nan Tip Chang shrine |
| 4. Jam Devi Hall | 12. Lam Chang Pagoda |
| 5. Burmese <i>Tazuang</i> | 13. Monk's living cells |
| 6. Somdej Phra Yannasangworn Building | 14. Suchada hall |
| 7. Small pavilions for general usage | 15. Suchada pavilion |
| 8. Somdej To pavilion | 16. Lanna-style pagoda (<i>Suchada pagoda</i>) |
| | 17. School |



Figure 30: *Tazuang and Phra Bormmathat Dontao.*

(Photograph: 17.11.2008)



Figure 31: *Lanna – style pagoda (Suchada Pagoda)*

(Photograph: 17.11.2008)



Figure 32: *The panel below the roof shows zinc perforated work telling story of human riding horse carriage.*(Photograph: 17.11.2008)



Figure 33: *British company logo which consists of Queen Victoria's emblem.*

(Photograph: 17.11.2008)



Figure 34: *Patterns of flora and Buddha images.*

(Photograph: 17.11.2008)



Figure 35: *Buddha images in Burmese Tazuang.*

(Photograph: 17.11.2008)

2.1.2 Wat Sri Chum

Location: Sri Chum – Mae Ta Road, Suan Dok Sub – District, Muang District, Lampang

Total area: 14,400 m²

Background:

The biggest Burmese-influence monastic compound was built in 1893 A.D. by individual Burmese traders - *Kyaung Daga U Yo*³⁸, *U Maung Gyi* and *Me Liang Pounge*, who was the daughter of *Kyaung Daga U Yo* and was *U Maung Gyi*'s wife.

Previously, Wat Sri Chum consisted of an old temple surrounded by Banyan tree (Bodhi tree), a pond and a *zayat* (a building for resting and lodging) with no monk reside in. The origin of the temple's name came from the numerous Bodhi trees which were called Sri. Burmese name of this temple is *Nyuang Waign Kyuang*.

This temple was registered as an ancient monument by the Fine Arts Department in October 27th, 1981. Unfortunately, the main monastery was destroyed by fire in 1993. Today, it has been reconstructed but the evidence of the fire still exists.

Architectural Feature:

The main monastery, the only Burmese monastery that reflects upper Burma character, was built in 1900 by *Kyaung Daga U yo*. *Pyatthat* superimposes over Buddha hall. Its plan is rectangular with two staircases at the south. At the beginning, the whole building was constructed by timber. Then, it was changed to brick and plaster. The skillful Burmese carpenters and craftsmen were brought from Mandalay in order to build this monastery. The wall, posts and ceiling are delicately decorated by wood carving and lacquered gild with gold leaf. This monastery reflects Mandalay character since it has *pyatthat* crown over Buddha hall. Moreover, the plan of Wat Sri Chum's monastery and *Sa Taw Wan Min kyaung*, Mandalay, obviously follow the same idea. They have two staircases at the south with long verandah. The main hall is

³⁸ *Kyuang Daga* means the donor of monastery.

located in the middle of the space with sacred space on the east and living area on the west (see figure 37).

The main monastery of Wat Sri Chum is a two level masonry building with wooden superstructure. The Buddha hall is on the east of the building. It is indicated by the stepped floor and a couple of *pyatthat*. Below the gables of both doorways are decorated with elegant wood carving arches showing pattern of flora (figure 39). This pattern was made by Burmese craftsmen. Overall living area is indicated by overlapping roof on gable roof. The roof is covered with unglazed roofing tiles with pointed end. External wall of the building is decorated with stucco on the top that bears European influence

Thien (ordination hall built on consecrated ground only, figure 42) was built for ordination services, rites and ceremonies. It was finished in 1901 A.D. with the consecration of ten venerable monks from Burma. The ordination hall is a one storey masonry building. The building's plan is square with four porches on each side. The rows of external columns carried the roof wings around the building.

An ordination hall is crowned by five *pyatthat* finials. The main finial, the largest one, is crowned over Buddha image. The other four finials are crowned over each porch. The external rolls of columns that support roof wings plainly painted with gold and topped with lotus petal capital that decorated with colored glasses. The stairway is on the east of the building and its balustrades resemble the head and body of serpent. Below the roof of stairway is wood carving work showed delicate floral pattern. The arch over an entering door consists of colored glass mosaics.

The *zayat* or pavilion is located at the north of the compound near the pond. The ceiling of *zayat* was decorated with zodiac. It was finished in 1916 A.D.

The pagoda is not large. It is located at the back of ordination hall which follow Lanna's regulation of temple's plan. The pagoda is raised on three levels square platform. Above the platform is a square moulding base with recessed corner. This base is tall and provides wide space for painted stucco. The bell is slightly slope and encircled with thin waist band in the middle. Next to the bell to the top is a small square pedestal with recessed corner that carries the finial. The ringed spire is large while the conical spire is tapering and topped with parasol. There are four small stupas that housed Buddha image. They are crowned with *pyatthat* finial.

In 1950 A.D., the refectory house was constructed. However, it has been changed to be an English tutorial class and the chief abbot office.

Another important monument found in this temple is a golden pagoda in Burmese style with Lanna influence. It was erected by U San Lin

Heritage Value:

Architectural identity of Wat Sri Chum is the upper Burma style which can be seen from plan of monastery and superstructure that indicate sacred area by using of *pyatthat* finial. It also includes wood carving works that had been elegantly and harmoniously done by Burmese and local craftsmen.

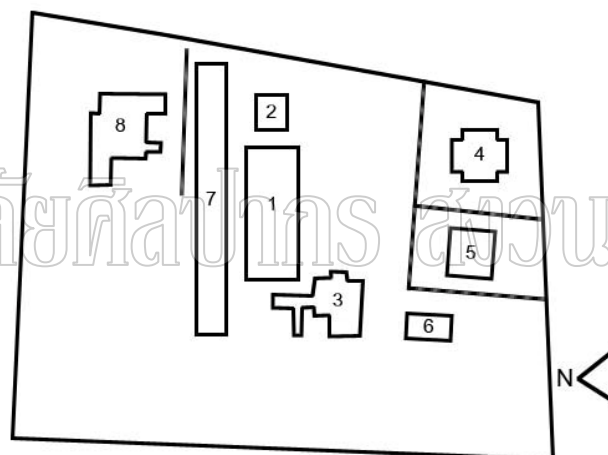


Figure 36: Plan of Wat Sri Chum compound.

(Source: *Wat Sri Chum, (n.p., n.d.) (Brochure)*)

- | | |
|--|--|
| 1. Main Monastery | 6. Monk's living cell |
| 2. Monastic library | 7. Pond |
| 3. English tutorial class and chief abbot office | 8. Monk's living cell and <i>zayat</i> |
| 4. Ordination Hall | |
| 5. Pagoda | |

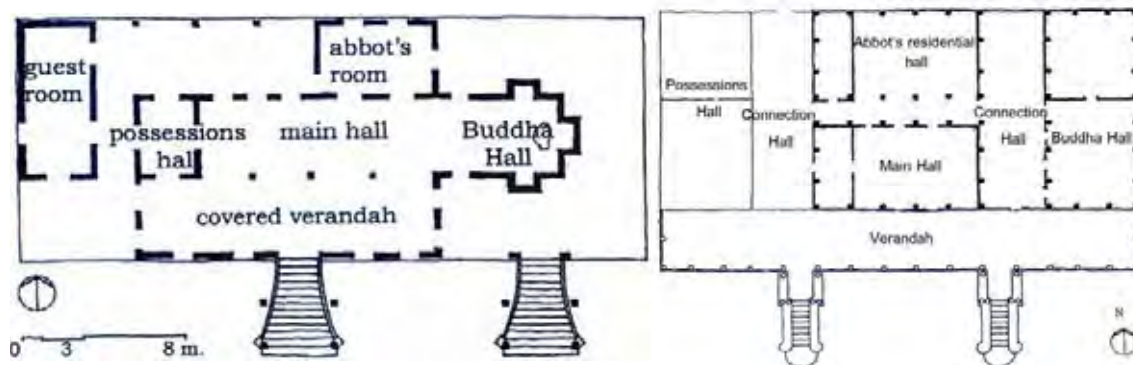


Figure 37: Plan of Wat Sri Chum’s monastery (left) compares with plan of *Sa Taw Wan Min kyaung*, Mandalay.

(Source: Chotima Chaturawong, 2003: 258)



Figure 38: Main Monastery at Wat Sri Chum.

(Photograph: 17.11.2008)



Figure 39: Entrance of the main monastery and impressive wood carving in floral ornament.

(Photograph: 17.11.2008)

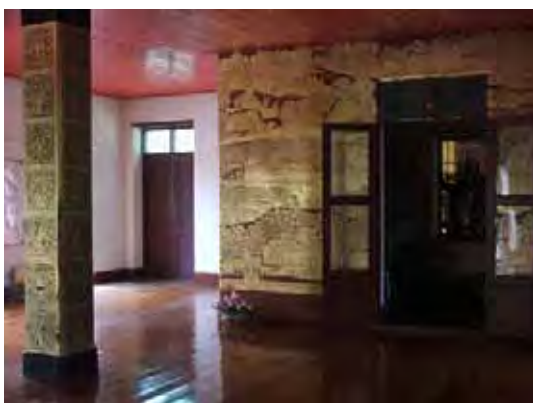


Figure 40: Interior of the main monastery.

(Photograph: 17.11.2008)



Figure 41: English tutorial class (first floor) and chief abbot office (second floor).

(Photograph: 17.11.2008)



Figure 42: Ordination hall and golden pagoda.
(Photograph: 17.11.2008)



Figure 43: Entrance of ordination hall.
(Photograph: 17.11.2008)

2.1.3. Wat Sri Rong Muang

Location: Ta Krao Noi Road, Sob Tui Sub – District, Muang District, Lampang.

Total area: 18,244 m²

Background:

Previously, this temple was called Wat Ta Krao Noi Phama, and then its name has changed to be Wat Sri Rong Muang after the name and surname of the land donors – *Kyaung Daga In Ta* and *Mae Kyaung Daga Kam On*. Apart from this, *Kyaung Daga Nanta Noi* and other Pa – O merchants had made merit together to finish the construction which took 7 years (1905 – 1912 A.D.). However, this temple might have something relate to the Pa – O because there is a record in Pa – O language on the post. The wood inscription in front of the pagoda states that “The Pagoda built in 1902 by Grandmother *Kyaung Khong Pa – O*”. In 1931 A.D., *Sang To Rattanakamole* had been a leader of the merit maker to make a big restoration of this temple.

Wat Sri Rong Muang has been registered as an ancient monument from the Fine Arts Department on October 27th, 1991 and May 10th, 2004.

Architectural Feature:

Wat Sri Rong Muang consists of three significant constructions that are; main monastery, ordination hall and small pagoda.

The monastery is made of teak wood and combines with brick and plaster at the lower part. Splendid groups of gable overlapping roof decorated with carved zinc-coated iron sheets at the gable and beam. The groups of gable with two overlapping roof on either side (*Yuan – htat – nga – hsin*, see figure 253 page 211) are raised on hip roofs. They covered the Buddha hall and main hall instead of *pyatthat* and *Jetawan* roof that common in Mandalay. The staircase is covered with overlapping roof of *Yuan – pyei – saung – tan*, type (see figure 253 page 211).

Three Burmese - style Buddha images and the lion throne are placed inside the monastery. Interior of the monastery is elaborately decorated with colored glass mosaic and wood carving. The wooden columns are decorated with *Rak* (sap of tree) and colored glass mosaic in delicate floral pattern. The ceiling is also decorated with colored glass imbedded in *Rak* in the patterns of animal, flower and angels. They are divided into several squares according to the lines of crossbeams. Each square consists of double square frames with recessed corner. The round flower stylized pattern is placed at the middle of the frames (see figure 50 – 51).

The western – style ordination hall is located on the eastern side of the compound. It is a one storey masonry building with flat roof. There is an arch over the entrance door. The row of four columns in front of façade imitates Corinthian pillars. The pilasters are used to decorate the exterior as well. Upon the building, there is a sign that state “ordination hall 2434 B.E.” (อุโบสถพุทธศักราช ๒๔๓๔)

A small pagoda built by grandmother *Kyung Khong Pa – O* in 1902 A.D. It is a Burmese style pagoda that is raised on one step square platform and three levels of moulding base with recessed corner. The lion sculptures are placed on the ground of the four corners. The base is decorated with small stupas, vases and figure of semi lion and humans consecutively at the four corner of each level. Next to the recessed base is a round lotus base at the foot of the bell. The niches that house Buddha image is placed at the middle of each side of pagoda. The bell is cylindrical and encircled with waist band that decorated with divine portraits. The ringed spire and conical spire is long and tapering. They are interposed by an upwards and downwards pointed lotus petals. It is topped by parasol.

Heritage Value:

Patrons of Wat Sri Rong Muang are the Pa – O from Shan State so that there is some architectural characteristic that different from the upper Burmese style.

Superstructure of the monastery should be a good indicator of Shan identity. There is no *pyathat* roof in this compound but replaced by groups of gable roof with two overlapping roofs on either side (referred to as *Yuan – htat – nga – hsin* in Burmese) over the main hall which found in monasteries of Moulmein in lower Burma. Each tiered roof state the status of the room. The most important part of the monastery is Buddha Hall since it is covered by the tallest *Yuan – htat – nga – hsin* on hip roof.

The interior of the building is finely decorated in Burmese style. It also contains religious objects such as Buddha images and throne that reflect Burmese tradition.

Overall, this temple is another place that shows Burmese influence in the different style from Wat Sri Chum.

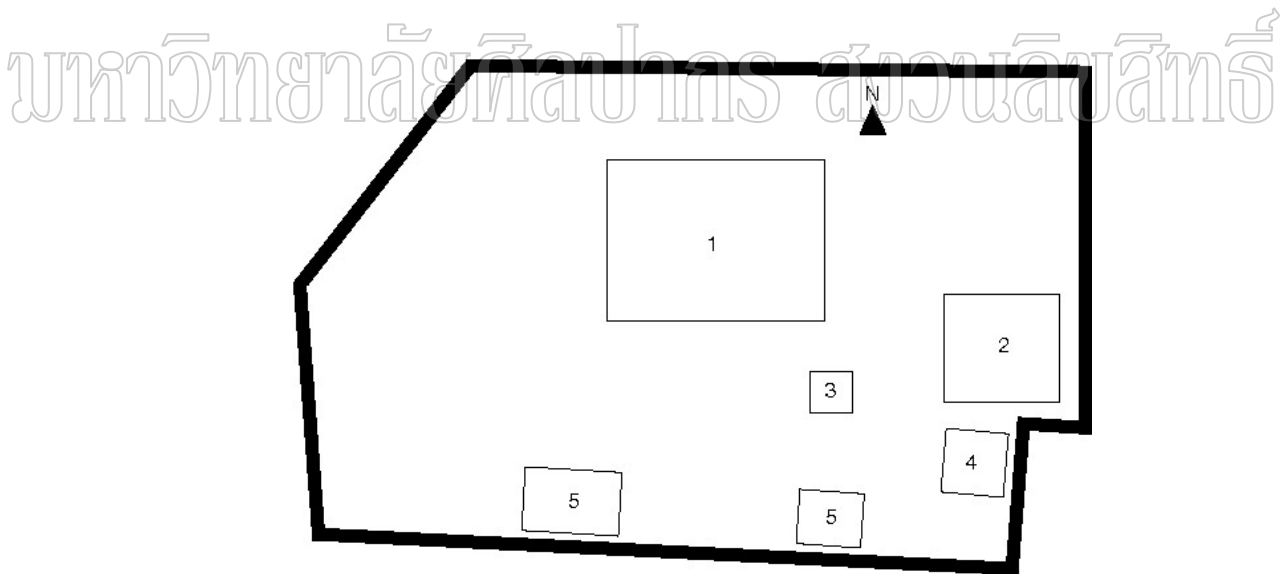


Figure 44: Plan of Wat Sri Rong Muang compound.

(Source: Sa – Ngob Chimpleeya, 1986: 145)

- | | |
|---------------------------------------|-----------------|
| 1. Monastery | 3. Pond |
| 2. Western – style
ordination hall | 4. Pagoda |
| | 5. <i>Zayat</i> |

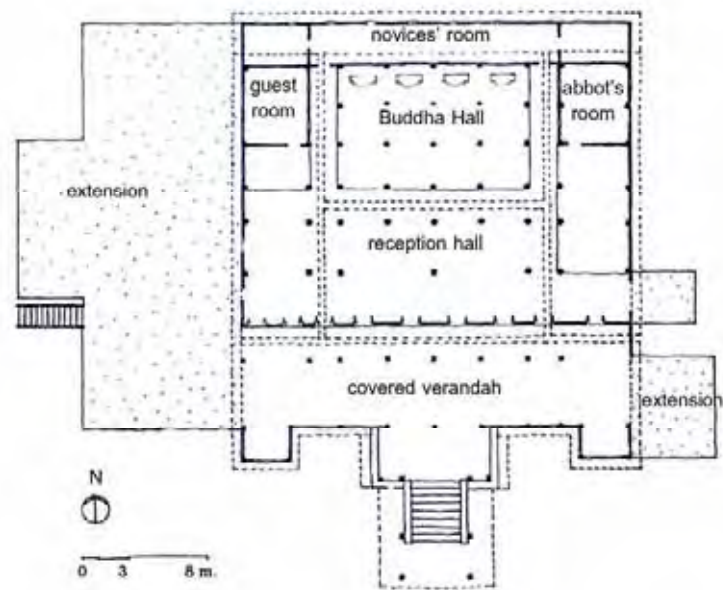


Figure 45: Plan of Wat Sri Rong Muang's monastery.

(Source: Chotima Chaturawong, 2003: 264)

มหาวิทยาลัยศิลปากร สงวนลิขสิทธิ์



Figure 46: Monastery at Wat Sri Rong Muang

(Photograph: 17.11.2008)



Figure 47: Western – style ordination hall.

(Photograph: 17.11.2008)



Figure 48: A small pagoda.

(Photograph: 17.11.2008)



Figure 49: A throne in the monastery.

(Photograph: 17.11.2008)



Figure 50: Interior of the monastery shows elegantly decorated columns and ceiling with floral pattern.

(Photograph: 17.11.2008)



Figure 51: Ceiling decoration with double frames and flower pattern.

(Photograph: 17.11.2008)



Figure 52: Pictures of donors.

(Photograph: 17.11.2008)



Figure 53: A wood toilet with tiered roof.

(Photograph: 17.11.2008)

2.1.4 Wat Thama – O

Location: Pra Too Ma (Ma Gate) Road, Ban Tama – O Village, Wiang Nua Sub – District, Muang District, Lampang.

Total Area: 6,400 m²

Background:

Wat Thama – O was built by U San Ohn, who was a Mon teak merchant, in 1894 A.D.³⁹. He bought the land in Thama – O village and donated for religious sake. He built ordination hall, monk’s living cell, refectory, pond, toilet and masonry wall. In 1918, U Sa Chaw Boonbutr had donated money for building a vihara.

From 1894 A.D. to present day, there have been only four abbots who govern the temple-Phra U Nanthiya (1894 – 1914A.D.), Phra U Tikha (1915 – 1936A.D.), Phra U Neminta (1937 – 1966 A.D.) and Phra U Thammananta (1966 A.D. – present). All of them are Burmese. The current abbot comes from Burma in 1959 to be a dharma teacher.

Architectural Feature:

The Burmese monastery was destroyed by fire and is replaced by *Vihara*. It is a one storey masonry building with wooden superstructure. The floor is not elevated so that there is no staircase for entering the building. However, there is a long covered walkway in front of the door. The monastery is built in a square plan and surrounded by covered veranda. The door is on an eastern side of the building which has gable porch. The superstructure is rest on wall and posts. The roof bears an influence of *Jetawan* roof type (see page 210, figure 251) that slightly decorated with rectangular frames with a process of recessing corner on the panel between the roofs. Each frame marks a golden round shape of decorated element. Red zinc – coated iron sheets is a material for covering the roof. The projected gable on eastern side is decorated with cupid, peacock and floral pattern. The painted stucco on the top of the external wall

³⁹ Buddhist Monastery Division, กองพุทธศาสนสถาน, ประวัติวัดทั่วราชอาณาจักร, [History of Wats all over the kingdom] no.8,

(Bangkok: Buddhist Monastery Division,1982), 67

shows monks carrying bowl, cupids, peacocks and human figures. It illustrates *Jataka* stories.

European – style ordination hall is located in front of the pagoda to the east. It is a masonry building with flat roof. This building contains large Buddha image that covered with curtain. The curtain will be opened only when people enter the building to worship the Buddha image. This is an ancient belief which avoid sitting against the Buddha without respect⁴⁰.

The pagoda is located northward next to the ordination hall. It can be regarded to have different feature from other Burmese pagodas at least in Lampang Municipal District. Typically, the pagodas have solid structure and cannot be entered. This pagoda has a room that enshrines four Buddha images placed against each other under the artificial Ficus tree and allows people to enter the room. However, this type of pagoda can be found in pagan.

The room (the shrine) is set on moulding base. Entering door is on the eastern side of the base and decorated with a couple of serpents. The wooden seven – tiered *pyatthat* finials are placed at the middle of the four side of pagoda over the door and windows. Above the room is a three levels moulding base with a process of recessing corner. Small stupas are placed on its second level at the middle of each side. The base carries the sloped bell that encircled with waist band. The bell's shoulder is decorated with stucco that shows pattern of downward pointed petals. The finial is obviously long and tapering which reflect Mon pagoda style.

Heritage Value:

Wat Thama – O is a Mon – Donor temple. Architectural characteristic of this place is, not like Wat Sri Chum or Wat Sri Rong Muang, obviously simple. However, simplicity of Wat Thama – O reflects great religious faith of the donor and his family.

The pagoda is the only one architecture that illustrate Mon architectural characteristic which has wide foot and long and tapering finial. This pagoda also allows people to enter the room for merit making while other pagodas are constructed to contain sacred Buddhist relic that are hidden from view.

⁴⁰ Interview with Phra Cha Na Ka, a Burmese Monk in Wat Thama – O, 28 March 2009.

This temple is currently a place for international monks who would like to study dharma or Buddha teachings. Its value is not only the architectural aspect but include social role. Being a public space for the monks from various countries make this temple still alive in different way from the others.

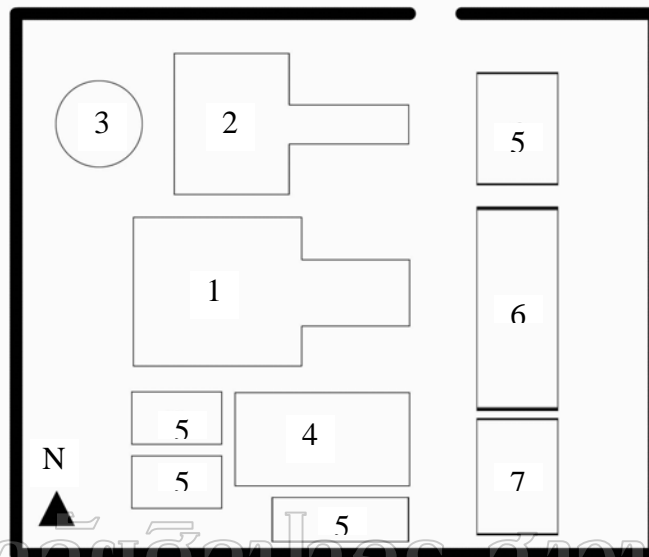


Figure 54: Plan of Wat Thama - O compound.

- | | |
|--------------------------|-------------------------|
| 1. New Vihara | 5. Monk's living cell |
| 2. Ordination hall | 6. Manohara Dharma Sala |
| 3. Pagoda | 7. Refectory house |
| 4. Dharma tutorial class | |



Figure 55: General view of Wat Tama – O from the road. We can see from right to left - European – style ordination hall, pagoda and *pyatthat*.
(*Photograph: 17.11.2008*)



Figure 56: New monastery (*vihara*) with gable on double hip roof (*Jetawan* type).
(*Photograph: 17.11.2008*)



Figure 57: pagoda.
(*Photograph: 17.11.2008*)



Figure 58: Couple of *Naga* at the pagoda's foot.
(*Photograph: 17.11.2008*)



Figure 59: Wooden porch with seven – tiered *pyathat* roof. (*Photograph: 17.11.2008*)



Figure 60: Buddha images adorned at the pagoda.
(*Photograph: 17.11.2008*)

มหาวิทยาลัยศิลปากร ส่วนเลขที่ตรี



Figure 61: Ordination hall's painted stucco shows figure of Prince Siddhartha in Burmese dressing style. (*Photograph: 17.11.2008*)



Figure 62: Buddha image with curtain in an ordination hall.
(*Photograph: 17.11.2008*)

2.1.5 Wat Sasnachotikaram (Wat Pa Fang)

Location: Sanambin (Airport) Road, Phrabat Sub – District, Muang District, Lampang.

Total Area: 11,840 m²

Background:

Wat Sasnachotikaram (Wat Pa Fang) was built by *U Shwe Ath* and grandmother Wan, the Burmese couple who had great belief in Buddhism, in 1892 A.D. In 1906 A.D., the area of this temple had been allowed to be religious area from Chao Bunyawat Wongmanit and King Rama V by the asking for permission from Muang Ti. U Shwe Ath is the ancestor of Suwanna – Ath family. Shwe means gold which has been translated into Suwan, while Ath was added as his original surname⁴¹. Today, his family still donates and supports this temple.

Architectural Feature:

There are three significant architectures in Wat Sasnachotikaram (Wat Pa Fang): a main monastery, an ordination hall and a pagoda.

The main monastery is a masonry building and is covered with wooden superstructure. The floor is elevated and the space below is enclosed with masonry wall to be a store room so that it looks like a two storey building. The main functional space of the building is on the upstairs. The building's plan is rectangular and divided into residential and sacred parts with no connection hall in between. However, the front covered verandah already connects residential and sacred spaces.

The monastery is covered with a group of tiered roofs. The Buddha hall is crowned by gable with two overlapping roofs on either side (*Yuan – htat – nga – hsin*) on hip roof. The roof is covered with green zinc – coated iron sheet and decorated with *Cho Fa* or a pointed spire made from wood sit on the roof ridge at the gable top. The panel between each tier of roof is decorated with double square and rectangular frame with recessed corner. Each frame contains a plain mirror. The external wall is decorated by pilaster and moulding on the floor line and top of the wall.

⁴¹ Interview with Phra Cha Na Ka, the Burmese monk from wat Thama – O, 28 March 2009.

The monastery contains Burmese Buddha image in subduing Mara posture. Large wooden posts are slightly decorated with patterns of flower and flora that connect lacquer gild and vermilion area (see figure 67). The posts are topped with double lotus petals capitals that decorated with colored glass mosaic lotus. There are two levels of lighting and ventilation panel. The upper level shows geometric pattern while the lower level shows floral pattern. It can be noticed that overall interior of the monastery is slightly decorated but emphasis on the sacred objects such as Buddha images and there pedestals, throne and other art objects.

Ordination hall, built in 1906 A.D., contains Buddha image in earth touching posture. It is a small masonry building with one storey covered with wooden superstructure. The roof style of the ordination hall is similar to the main monastery (*Yuan – htat – nga – hsin* on hip roof) but delicately decorated with colored glass mosaic. The wall is decorated with gold painted stucco in floral pattern. A couple of posts at the doorway are elaborately decorated with colored glass mosaic and stucco in floral pattern. The panels of doors and windows show stencil technique in the pattern of angel.

Next to ordination hall to the west is a 45x45x45 - meter pagoda. The pagoda contains Buddha's ash that brought from Burmese in 1906. It is set on octagonal platform and three - layer moulding base. Overall feature of the pagoda shows octagonal plan instead of round plan including the bell, the lotus base at the bell's foot and the finial. The bell is decorated with thin waist band in the middle and the pattern of downwards flower petals on the bell's shoulder. Next to the bell is a wide - foot ring spire and small conical spire that is separated by upwards and downwards lotus petal moulding. The pagoda is topped with parasol. There are eight niches with marble Buddha image inside located on each side of the base which is supposed to be a symbol of the planet that relate to the order of platform as well as those of Shwedagon pagoda. The eight side of octagonal base represent the eight directions that relate to the days of a week as following:

Direction	Day
Northeast	Sunday
East	Monday
Southeast	Tuesday
South	Wednesday (at sunset)
Southwest	Saturday
West	Thursday
Northwest	Wednesday (until sunset)
North	Friday

Table 1: Directions that relate to the days within a week

(Source: Elizabeth Moore, 1999: 107)

The devotee might visit his or her birthday Buddha image that is placed in each direction.

Beside these three constructions, there is a small *zayat* which is an open building that bears Burmese influence.

Heritage Value:

Wat Sasnachotikaram or Wat Pa Fang is one of the Burmese monastic compounds in Lampang which still continue its role and function as public space for both local and Burmese-Thai people. It is a place for descending Buddhist rituals from both Thai and Burmese perspectives. The monastery and ordination hall represent the authenticity of Burmese architecture. The new building such as wood *zayat* is also built in traditional Burmese custom.

The monastery is covered by a roof that referred to *Yuan – htat – nga – hsin* type as well as Wat Sri Rongmuang. This type of roof indicates architectural influence from Shan.

The pagoda is very interesting from its octagonal plan that reflects entire elements of the construction. The octagonal plan is used to indicate eight directions that allow placing Buddha of each day. As a result, this pagoda is designed as a place for conducting Burmese ritual.

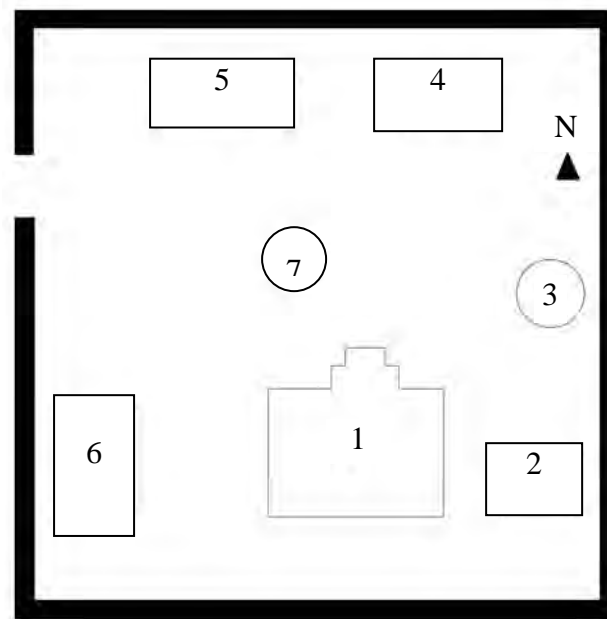


Figure 63: Plan of Wat Sasnachotikaram compound.

(Source: Sa – Ngob Chimpleeya, 1986: 97)

- | | |
|------------------------|-----------|
| 1. Monastery | 5. Zayat |
| 2. Ordination hall | 6. Toilet |
| 3. Pagoda | 7. pond |
| 4. Monk's living cells | |



Figure 64: Plan of Wat Sasnachotikaram's monastery.

(Source: Chotima Chaturawong, 2003: 259)



Figure 65: View of the monastery.
(*Photograph: 17.11.2008*)



Figure 66: Interior of the monastery that shows posts, ventilation panels and Sacred objects.
(*Photograph: 17.11.2008*)



Figure 67: A Buddha image with an elegant pedestal and the internal posts.
(*Photograph: 17.11.2008*)



Figure 68: A throne in the monastery.
(*Photograph: 17.11.2008*)



Figure 69: View of the ordination hall.
(*Photograph: 17.11.2008*)



Figure 70: View of Zayat.
(*Photograph: 17.11.2008*)



Figure 71: The octagonal plan pagoda.
(Photograph: 17.11.2008)



Figure 72: Southern niche of the pagoda that contain Buddha image and elephant which is an animal symbol of Wednesday.
(Photograph: 7.07.2009)

2.1.6 Wat Chai Mongkhon (Wat Jong Kha)

Location: Sanambin (Airport) Road, Phrabat Sub – District, Muang District, Lampang.

Total Area: 14,400 m²

Background:

This temple was built in 1898 A.D. by Burmese merchant, *Maung Ngwe Zin*, an older brother of *U Shwe Ath*, and *U Pho Min*, his brother in law. This temple has been supported by Suwanna – Ath family from Maung Ngwe Zin lineage. The monastery was reconstructed in 1917 A.D. However, it is now in a fairly deteriorated condition.

The monastery has been closed for a while and is waiting for renovation from Fine Arts Department.

Architectural Feature:

The significant architecture of Wat Wat Chai Mongkhon (Wat Jong Kha) consists of a main monastery, a pagoda and an ordination hall. The ordination hall is the only Lanna style building.

The monastery of Wat Chai Mongkhon is a large two – storey building that combines western and Burmese architectural style together. The western aspect can be analyzed from its multi storey that first appeared in ancient Rome. Decoration style of the building also follows western idea. The windows are designed differently in each storey. The first floor contains rectangular windows while second floor contains arched windows. Apart from this, the wall is decorated with pilasters and stucco in floral pattern. The back of the building is decorated in ginger bread - house style, which is a western influence as well.

This western influent building is crowned by wooden Burmese superstructure. The roof style is resembled to the roof of Wat Sasnachotikaram's monastery which is a Burmese temple as well. Two set of gable with two overlapping roofs on either side might indicate sacred area. They are placed over hip roof with wide gables on eastern and southern side. The gable is elaborately decorated with colored glass in the pattern of flower and dragonfly. The panel between overlapping roofs and hip roof is decorated with double frame with process of recessing corner. Each frame filled with colored glass work in the pattern of flower. The staircase at the back of the building is covered with tiered roof. A couple of colored glass columns in front of the staircase are finely decorated by colored glass mosaic (see figure 75).

This monastery is temporary closed due to its deteriorated condition so that an external survey can be done only.

A pagoda is located at the south of monastery. It consists of a square plan, five – layer moulding base with recessed corner, lotus base, bell and finial. Small stupas are placed at the four corner of the first layer of moulding base. The second and fourth layers are decorated with lotus buds at the four corners. The third layer is decorated with small sculptures of semi lion and human figure. The fifth layer is undecorated. The bell is cylindrical and enclosed with thin waist band. The large ringed spire and tiny conical spire are separated by upwards and downwards lotus petals moulding. It is surmounted with a golden parasol.

A Lanna – style ordination hall is located at the back of the pagoda. It obviously has better condition than other buildings in the temple. The ordination hall is set on rectangular plan moulding base. It is a masonry building with tiered gable roof.

Heritage Value:

The monastery, the largest construction of the temple, shows harmonious combination of western and Burmese architectural characteristic through design and decoration. It can be referred as a European building that crowned by Burmese roof which indicates Shan influence from the gable roof with two overlapping roofs on either side.

Socially, Wat Chai Mongkhon is another temple that well illustrates relation between Burmese merchant and local people in a Lanna – style ordination hall in the monastic compound.

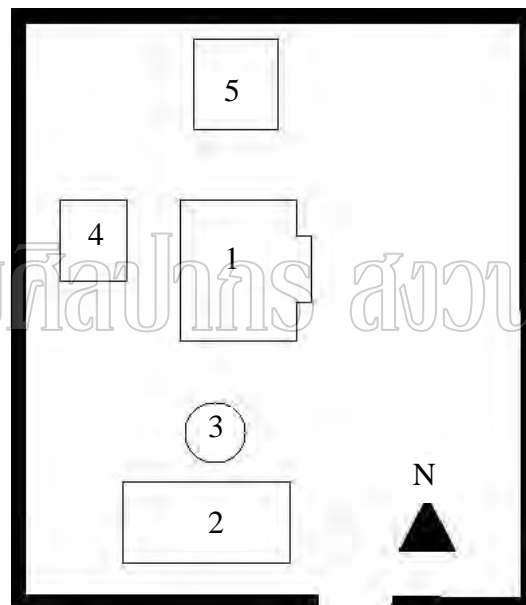


Figure 73: Plan of Wat Chai Mongkhon compound.

(Source: Sa – Ngob Chimpleeya, 1986: 156)

- | | |
|----------------------------------|--------------------------------|
| 1. Burmese monastery | 4. Monk's living cells |
| 2. Lanna – style ordination hall | 5. Temple hall (<i>Sala</i>) |
| 3. Pagoda | |



Figure 74: View of Wat Chai Mongkhol's monastery.

(Photograph: 17.11.2008)



Figure 75: Delicately decorated post and ceiling at the back of the monastery.

(Photograph: 17.11.2008)



Figure 76: Gingerbread decoration of the monastery.

(Photograph: 17.11.2008)

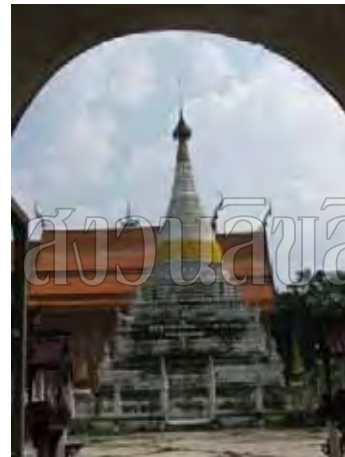


Figure 77: The pagoda.

(Photograph: 17.11.2008)

2.1.7 Wat Monpuyak (Wat Mon Santhan)

Location: Pa Kham Road, Ban Mon Puyak Village, Prabat sSub – District, Muang District, Lampang.

Total Area: 24,832 m²

Background:

Wat Monpuyak was built on a small hill on the southeast of Lampang Province in 1899 A.D. by Grandfather *Kyung Daga Noi*, *Kyung Daga Kaeng* and Grandfather *Seng Kanthawong*. From an interview with the abbot of the temple,

Grandfather *Seng Kanthawong* was Shan people according to the way he wrap a piece of cloth around his head that show the edge of a strip, while Grandfather *Kyung Daga Kaeng* show the Pa-O style⁴² (See Figure 88-89). We can assume that the donors of this temple were Shan and Pa-O people.

It has been told that this temple was previously surrounded by tamarind trees. Therefore, this area was called *Pa Kham* (tamarind forest). According to the large amount of tamarind trees, this area was used to be a place for elephant keeping because tamarind is a good elephant's food and medicine⁴³.

Wat Monpuyak has been registered from the Fine Arts Department to be an ancient monument on May 20th, 1998.

Architectural Feature:

The significant architecture of Wat Mon Puyak consists of main monastery, vihara, ordination hall and pagoda. Apart from the mentioned architecture, there is a stairway that leads visitors from foothill to the temple. The balustrades of stairway resemble to head and body of stylized serpent called *Naga* in Thai language (see figure 80). It reflects Buddhism ideology which believes that serpent is a sacred animal and is a symbol of earth and water. Stairway with serpents is a symbol of the way that leads people to heaven (in Burmese concept, Buddhist temple can be regarded as symbolic representation of heaven⁴⁴).

The monastery is built with timber, except the brick and plaster staircase on the south that covered with overlapping roof. The Buddha hall is crowned by gable with two overlapping roofs on each side (*Yuan – htat – nga – hsin*) on hip roof that reflects Moulmein style. The front veranda is covered with *Jetawan* roof that available in Mandalay. The roof is covered with red zinc coated iron sheet. The panels between each tier of roof shows pattern of rectangular frame that resemble to other monastery. Only tiered roof over the front veranda is decorated with *Cho Fa* at the top of each gable (see figure 81).

⁴² Interview with Phraathikan somchai Jittasangwaro, The abbot of Wat Monpuyak, 17 November 2008.

⁴³ “วัดม่อนปู่ยักษ์”, [Wat Monpuyak] (n.p., n.d.) (Brochure)

⁴⁴ Phillip Rawson., *The Art of Southeast Asia*, (London: Thames and Hudson Ltd, 1967), 166

This monastery contains three Buddha images raised on the reduced incidental figures square bases and encircled with low fence. Colored glass mosaic and gold leave decorated the ceiling, wall and capitals of the posts. It shows patterns of floral and incidental figures. The ventilation panels on the top of the wall are show pattern of stream (*Lai Nam Lai* in Thai language) which is also found in Moulmein (figure 83). The cylindrical posts are slightly decorated with patterns of flora on the connection of golden and red area. This style is found in Wat Pafang. Only rectangular posts beside the monk's bedroom are lavishly decorated with mirror mosaic. Burmese script records names of the donors on the posts in front of Buddha images.

This monastery also contains mural painting and the painting on cloth framed in wooden frames. They are supposed to be imported directly from Burma. The paintings are Konbaung style⁴⁵. They tell story of Buddha and his life. (Figure 84)

A pagoda is located on the east of monastery. It is rather large and enclosed with masonry fence. The moulding base consists of five layers which decorated with small stupas, vases, semi lion and human figures and lotus buds consecutively. Sculptures of lion are placed at the four corners on the ground. The bell is slightly slope and decorated with divine portraits. The finial is long and tapering so that the overall feature of pagoda is resemble to the tower. A small golden parasol surmounts its finial. There are four niches that contain Buddha images locate at the lowest base of each side of pagoda.

Viraha is built in European style and locate southwest from pagoda. It is a one storey masonry building that built in rectangular plan. The building is covered with gable roof. The gable shows pattern of flora and peacock. The external wall decorated with pilasters and arch above door and windows. The Buddha images are placed in the hall. However, there is a Mandalay - school mural painting⁴⁶ tell the story of Buddha inside this building. The mural painting is in the process of conservation. Next to the hall below the base is a couple of guardian giant demon (*yaksa*) which is an origin of the temple's name. Ordination hall and pagoda are set upon a stepped

⁴⁵ Ibid.

⁴⁶ "Wat Monpuyak", (n.p., n.d.) (Brochure)

platform that enclosed by *Bai Sema* or the symbol of sacred boundary and guarded by a couple of demons.

There is another European – style building at the southeast corner of the compound. It is an ordination hall. This building was built in 1897. It is a one storey masonry building in square plan with gable porches on each side. Each porch is supported by a couple of pillars. The wood carving arches or *kong khew* are placed beneath the gable (figure 87). The gable roof is decorated with floral pattern. Three entering gates decorated with Burmese – style wood carving and colored - glass mosaic arch.

Heritage Value:

The monastery of Wat Monpuyak illustrates an elegance group of tiered roof that influenced by Burmese art from Shan state. It also contains a multipurpose spatial organization which orderly includes Buddha and abbot space according to Burmese idea. The European halls indicate the period of being a British subject. This temple is, as a result, another good example of Burmese perspective during the time of British occupation.

Apart from the architectures, painting can be regarded as an of value heritage of this place. The painting reflects the life of the Buddhist Burmese people and relation between their hometown and unfamiliar community.

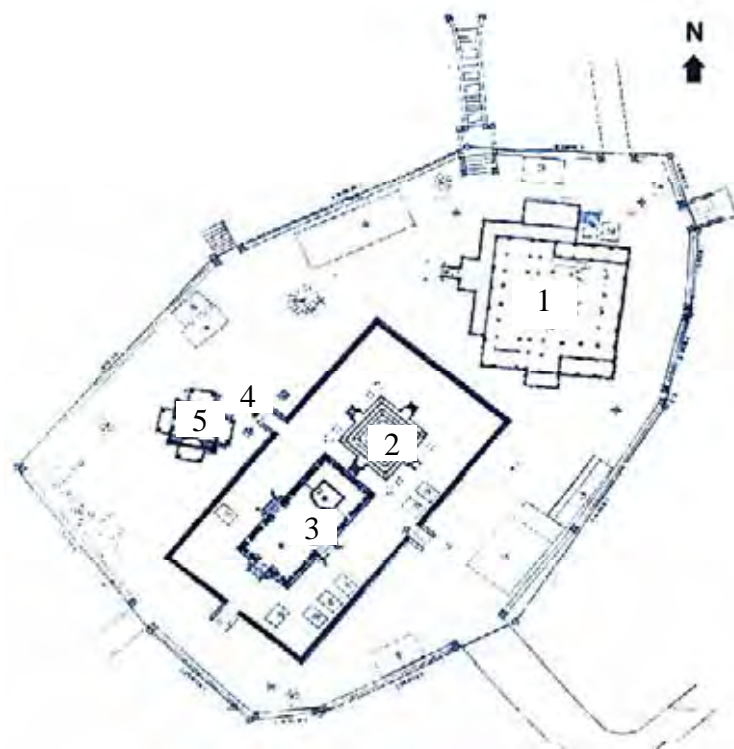
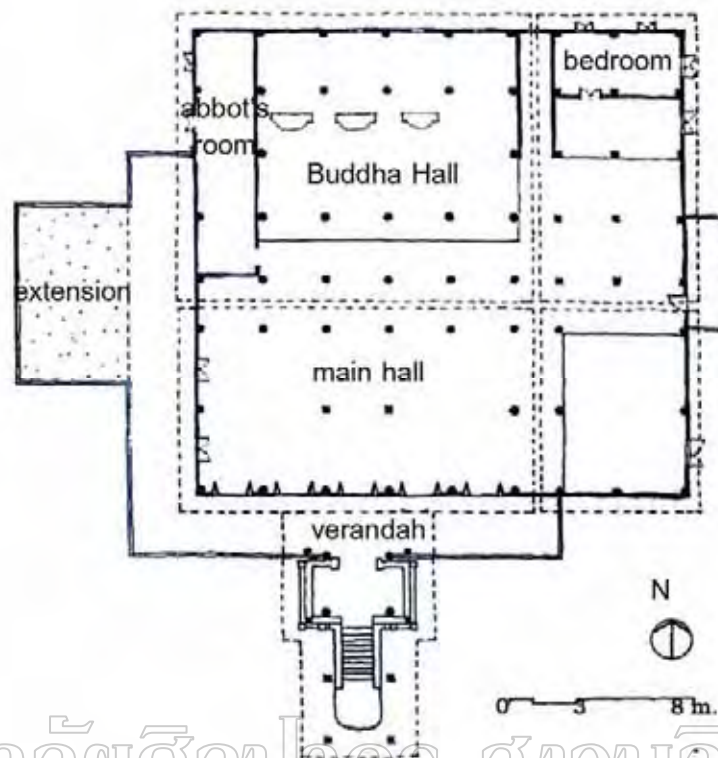


Figure 78: Plan of Wat Mon Puyak compound.

(Source: Fine Arts Department)

- | | |
|--------------|---|
| 1. Monastery | 4. A couple of guardian <i>Yaksa</i> sculptures |
| 2. Pagoda | |
| 3. Vihara | 5. Ordination hall |



มหาวิทยาลัยศิลปากร ส่วนวนิลขสิทธิ์

Figure 79: Plan of Wat Monpuyak's monastery.

(Source: Chotima Chaturawong, 2003: 266)



Figure 80: Staircase with couple of serpents to enter Wat Monpuyak compound on the hill.

(Photograph: 18.11.2008)



Figure 81: Wat Monpuyak's monastery.

(Photograph: 18.11.2008)



Figure 82: Interior of the monastery
(*Photograph: 18.11.2008*)



Figure 83: *Lai Nam Lai* (stream pattern) wooden ventilation that also found in Moulmein.
(*Photograph: 18.11.2008*)



Figure 84: The mural painting in the monastery.
(*Photograph: 18.11.2008*)

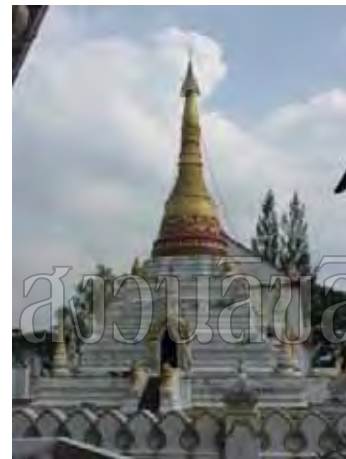


Figure 85: The pagoda with niches on each side.
(*Photograph: 18.11.2008*)



Figure 86: European – style vihara that contain Konbaung – style mural painting.
(*Photograph: 18.11.2008*)



Figure 87: European building ordination hall on square plan with porch gables at each side that decorated with *kong khew*.
(*Photograph: 18.11.2008*)



Figure 88: Picture of Grandfather *Kyuang Daga Kaeng* and his head wrapping style.
(Photograph: 18.11.2008)



Figure 89: Picture of Grandfather *Seng Kanthawong* and his head wrapping style.
(Photograph: 18.11.2008)



Figure 90: Pa-O head wrapping style.
(Source: <http://img2.travelblog.org>)



Figure 91: Shan dressing and head wrapping style.
(Source: <http://www.myanmar.gov.mm>)



Figure 92: Conserving mural painting.
(Photograph: 18.11.2008)

2.1.8 Wat Monchamsil

Location: Pa Kham Road, Ban Mon Chamsil Village, Prabat Sub – District, Muang District, Lampang.

Total Area: 113,556 m². The religious boundary is 295 m²

Background:

It was told that Wat Monchamsil was built since the time of Queen Jam Devi but there is no trustful evidence. However, it was left vacant for a long time. The abandoned temple had been renovated in 1882 A.D.⁴⁷.

Wat Monchamsil is located on a small hill on the eastern side of the city. The exact date of establishment is not clear. The abbot of this temple said that this temple is believed to be the most ancient temple in Lampang and is the first temple that had been renovated by Burmese merchant, which is supposed to be *Big Boss Min Mo* and his son, *U Pho Thit*, the ancestor of Phothiphan family⁴⁸, in the time of teak trading with British companies. However, other information said that in 1880, *Paka Inta* and *Pakong Siri* were the first donors of this place⁴⁹.

Despite the unclear background, the legend of Wat Monchamsil trace back to the Buddha period. It said when Lord Buddha visits this place; he found the bad giant demon so that he taught him the *Trai Sarana* (Buddha, Dharmma, Sankha). He gave the demon his hair to remind doing goodness and maintain the five precepts (*Pancha Sila*). The first name of the temple was Mon Pan Sil and was distorted to Monchamsil until now.

There are three pagodas that believed to contain Buddha's hair. The origin of these pagodas is unknown because they were covered with larger Burmese-style pagodas. Moreover, the wall was also renovated by using brick and plaster. In 1991, the Bangkok-style ordination hall was built by financial support from Phothiphan

⁴⁷ Buddhist Monastery Division, กองพุทธศาสนสถาน, ประวัติวัดทั่วราชอาณาจักร, History of Wats all over the kingdom, no.8, (Bangkok: Buddhist Monastery Division, 1982), 214

⁴⁸ Interview with Phra Khru Phisan Subhattharakij, The abbot of Wat Monchamsil, 29 March 2009.

⁴⁹ Khamron Thep, ค้ำารณ เทพฯ, วัดมอนจำศีล, "Wat Monchamsil", Kru Lampang 24, 351, (2003): 8

family. However, the character of the building came from the idea of the temple's abbot⁵⁰.

The area of Wat Monchamsil is very large, but the religious boundary is only 295 m². The rest is a place for 82-family community, Lampang Polytechnic College and Wat Monchamsil school of Dharma.

Architectural Feature:

This temple is located on the top of a small hill as well as Wat Monpuyak. There are two entering stairways for this temple but they have not been used since the asphalt road was built. The stairways are decorated with a couple of stylized lions instead of serpents (figure 95). The sculptures are placed at the head of the stairways where the gatehouse is located. The temple's compound is divided into monastic and public area. The monastic area is enclosed by boundary wall and is divided into two sections.

There is only one construction on the western part, a golden pagoda (figure 104). This pagoda consists of two steps of square plinth surrounded by small stupas at the lowermost plinth. Next to the square platform is a series of three-layer moulding base with process of recessing corner. It carries a series of three-layer round lotus base. The bell is set on the lotus base. The significant feature of this pagoda is its finial which is proportionally larger and taller than other pagoda in comparison. The ringed spire is very large and contains nine layers of ring while the conical spire is obviously small and tapering. A small parasol is topped on the finial.

The eastern part consists of Bangkok – style ordination hall at the westernmost of the area (figure 98). It is a masonry building on a rectangular plan. The hall is connected to the porch at the front of the building. The super structure of the ordination hall consists of gable roof and two layers of wings on each length. The porch is covered with two layers of gable that supported by couples of piles. The roof is decorated with curving *Cho Fa* which represents head of serpent on the top of gables, *Bai Ra Ka* or toothlike ridges on the two edges of gables that represent fins of

⁵⁰ Ibid.

serpent and *Hang Hong* or the pointed end pieces of wood decorated the lowest part of the gables.

Behind the ordination hall is the largest Burmese pagoda (figure 97). It is raised on two steps of square platform that surrounded by small stupas on the lowermost plinth. Next to the plinth is a series of three layers moulding base with recessed corner that decorated with pots on the topmost of the base. Above the moulding base are series of octagonal and round bases that carry the bell. The bell shape is cylindrical with wide foot that matches with the round base. The finial is topped with parasol.

Next to the hall on the east is another Burmese pagoda that is set on the octagonal stepped platform where the lions stand on the four corners of lowermost step (figure 103). The lower part of this pagoda contains a high octagonal body on the platform which has eight niches on each side. Each niche houses Buddha image. Above this body is a series of three layers moulding base with recessed corner that decorated with sculptures of semi lion and human and the vases consecutively. The bell is encircled by waist band and decorated with stucco of divine portrait.

The public area is a location of primary school, community and an abandoned monastery (figure 99 – 100). The monastery is a wooden building on post. The lower part of the building is open so that we can see the post. The brick and plaster staircase is on the southwest of the building. The Buddha hall is crown with gable with two overlapping roofs (*Yuan – htat - nga – hsin*) on double hip roof which is popular in Moulmein. The main hall is covered by gable with overlapping roofs on either side (*Yuan khaung*). The panels between each roof are decorated with rectangular frame with recessed corner that filled with the mirror.

There are three Burmese – style Buddha images with Burmese inscription in the monastery. The Buddha area is separated by the stepped floor. There are two rows of posts on the stepped floor. Each row consists of five posts. Elegantly decorated wood carving arches that shows floral pattern are placed under the beam between each post so that it provides three arches for each Buddha image (figure 101 – 102). They are set in front of each Buddha image to make it looks like a frame. The building consists of two types of posts; round and rectangular post. The round posts are bigger than rectangular post and undecorated while the rectangular posts are

decorated with colored glass mosaic. The ceiling shows patterns of flowers and horse riders made by zinc coated iron sheet. At the wall top contain ventilation panel shows pattern of stream that also found in the monastery of Wat Monpuyak. Conservation policies and operation for this monastery is urgently required due to its harmful condition.

Apart from the above architectures, there are many interesting constructions for this temple; a boundary wall and gatehouse (figure 105 – 106). A boundary wall surrounded the important buildings. This enclosing wall is rectangular in plan with a gatehouse in the middle of each side. It is divided into two sections as mentioned above. Gatehouse is also found at the head of stairway. They are built by brick and plaster. The gate is an arch that superimposes with a series of square platforms. The superstructure is decorated with small pointed-arch niches in the middle of each side. The bottom of the gatehouse has no moulding base that found in Lanna style gatehouse. The stuccos of floral pattern decorate on the arch top. Overall feature of the gatehouses can be compared with those of Htilominlo Temple, pagan (see figure 109).

The boundary wall is masonry. The bottom of the wall is a downwards curved moulding base while its top is an upwards curved moulding with a row of small arches on the wall top which might be *Bai Sema* or a symbol of sacred boundary in Buddhism.

Heritage Value:

This temple provides sense of connection to Burmese architecture according to the characteristic of constructions, especially the gable roof with two overlapping roofs on either side that reflect lower Burma architectural style. The pagodas are different but each of them hold Burmese style from the character of moulding base, upwards and downwards lotus moulding between finial and the specific style of parasol on the topmost.

Many things in this temple are waiting for interpretation such as; why the temple's area is divided into two part?, does location of each pagoda depend on its significant and how significant it is, why the monastery is separated from the temple's area and has its own stairway (see plan of Wat Mon Chamsil compound).

The community around the temple has close relation to its religious center. The 82-family community has lived in the temple's land for a long time and creates a more complicated dimension to the temple.

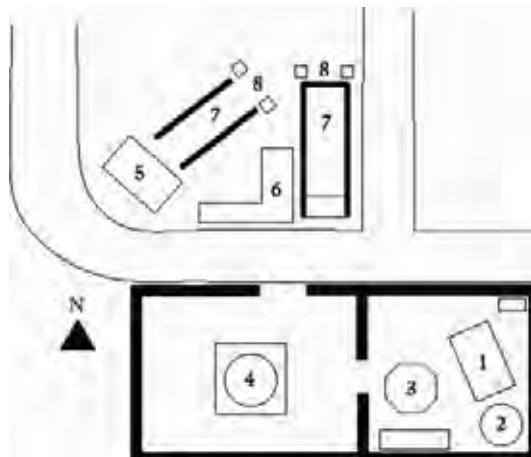


Figure 93: Plan of Wat Mon Chamsil compound.

- | | |
|------------------------------------|--|
| 1. Bangkok – style ordination hall | 4. Golden pagoda with nine layers of spire |
| 2. Largest pagoda | 5. Wooden monastery |
| 3. Octagonal – pedestal pagoda | 6. School |
| | 7. Old staircases |
| | 8. Couple of guardian lions sculptures |

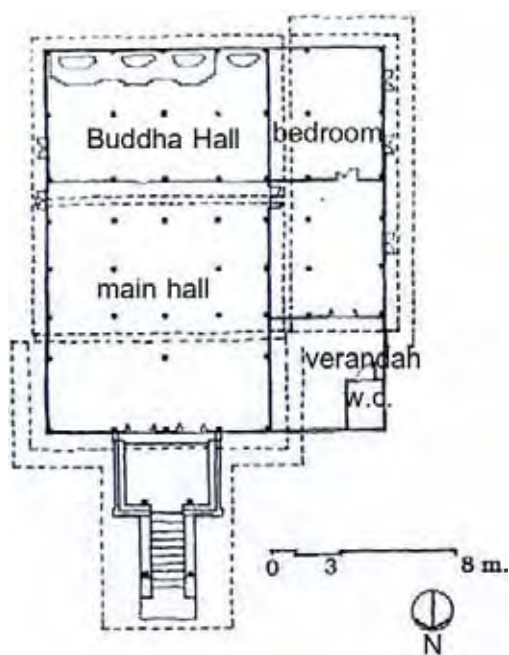


Figure 94: Plan of Wat Monchamsil's wooden monastery. (Number 5 from Plan of Wat Mon Chamsil compound)

(Source: Chotima Chaturawong, 2003:268)



Figure 95: Gatehouse and a couple of newly built lions at the head of the stairway to the temple.

(Photograph: 18.11.2008)



Figure 96: Other stairway to the monastery with couple of lions.

(Photograph: 18.11.2008)



Figure 97: The largest pagoda surrounded by small pagodas.

(Photograph: 18.11.2008)



Figure 98: Bangkok – style ordination hall.

(Photograph: 18.11.2008)



Figure 99: View of the monastery from the east.
(*Photograph: 18.11.2008*)



Figure 101: Interior of the monastery.
(*Photograph: 18.11.2008*)

Figure 100: View of the monastery from the north.
(*Photograph: 18.11.2008*)



Figure 102: Wood carving and colored glass mosaic decoration that is still impressive.
(*Photograph: 18.11.2008*)

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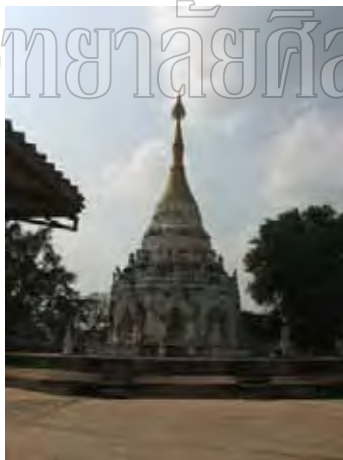


Figure 103: Pagoda on octagonal stepped platform.
(*Photograph: 18.11.2008*)

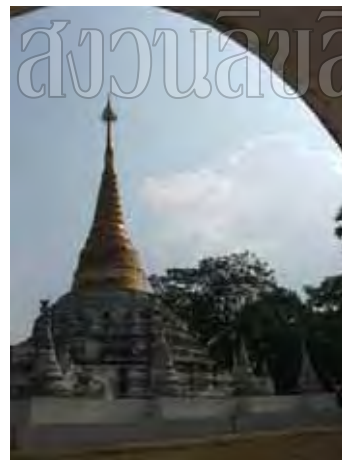


Figure 104: Golden pagoda with an obviously large ringed spire.
(*Photograph: 18.11.2008*)



Figure 105: The boundary wall.

(Photograph: 18.11.2008)



Figure 106: The porch entrance gate.

(Photograph: 18.11.2008)



Figure 107: The community around the temple

(Photograph: 18.11.2008)



Figure 108: The community around the temple

(Photograph: 18.11.2008)



Figure 109: View of gatehouse and boundary wall of Htilominlo Temple, pagan

(Source: www.seasite.niu.edu/burmese/cooler/BurmaArt_TOC.htm)

2.1.9 Wat Jong Kham

Location: Ban Pa Kham Village, Phrabat Sub – District, Muang District, Lampang.

Total Area: 18,576 m²

Background:

Wat Jong Kham is located on the foot of the hill where Wat Monchamsil is built. From the telling of local people, it is believed that this area was a resting point before entering Wat Monchamsil in the ancient time. However, the abbot of Wat Monchamsil said that the area of Wat Jong Kham previously belonged to Wat Monchamsil. The pagoda of Wat Jong Kham was Apart of the upper temple. These two temples have been divided since the coming of irrigation canal⁵¹.

Architectural Feature:

It is a small compound which contains small Burmese pagoda as its significant architecture. There is a small shrine that supposed to be built recently. The wooden shrine shows traditional Siamese style wall but covered with gable with overlapping roof on each side or Yuan Khaung on hip roof. The Buddha image in the post of Subduing Mara is in the shrine. Other buildings in this compound are typically.

The pagoda of Wat Jong Kham is small in comparison with other pagodas. It consists of a step of octagonal platform with small pointed arch niches in the middle of each side and two steps of small stairway. Above the platform is a series of three-layer moulding base with recessed corner that resemble to the form of downwards lotus. Next to the moulding base is a round upwards lotus base that carries the bell. The ringed spire is large while the conical spire is small and topped by small parasol.

Heritage Value:

Wat Jong Kham is historically and spatially related to Wat Monchamsil, one of the most ancient temples in Lampang. The pagoda, despite a fairly tiny scale in comparison with those of Wat Monchamsil, is an evidence of relation with Burmese construction.

⁵¹ Interview with Phra Khru Phisan Subhattharakij, The abbot of Wat Monchamsil, 29 March 2009.



Figure 110: The pagoda.
(*Photograph: 29.03.2009*)



Figure 111: The wooden shrine with overlapping roof.
(*Photograph: 29.03.2009*)



Figure 112: The typical half wood and masonry building as a monk's living cell.
(*Photograph: 29.03.2009*)



Figure 113: General view of the compound.
(*Photograph: 29.03.2009*)



Figure 114: The entrance gate.
(*Photograph: 29.03.2009*)



Figure 115: Another shrine with Fat Buddha image.
(*Photograph: 29.03.2009*)



Figure 116: Irrigation canal that divides Wat Jong Kham from Wat Monchamsil.
(Photograph: 29.03.2009)



Figure 117: Sun clock next to the pagoda.
(Photograph: 29.03.2009)

2.1.10 Wat Pa Ruak

Location: Bunyawat Road, Huawiang Sub – District, Muang District, Lampang.

Total Area: 23,040 m²

Background:

The history of temples in Thailand said that local community by the lead of *Thao In Ta* had deforested the land to build a monastery and invited monks to reside in 1870 A.D.⁵² The first abbot of this temple was *Phra U Sasana*. In 1955 A.D., *Khru Ba Chai Sith* had renovated the temple and asked for a religious boundary approval from His Majesty. This temple received the name “Wat Pa Ruak” from that time on.

Wat Pa Ruak is located near Mae Kratip Stream. Before the temple had been established, the area of Wat Pa Ruak was a forest of small bamboo which was locally called Pa Ruak. The legend of this temple traces back to the establishment of Khelang Nakorn, in the time of Khelang the hunter and Subrahm Rishi build the new kingdom for Prince Anantayos. It is believed that Khelang the hunter and Subrahm Rishi lived on the Mae Kratip Stream Side near location of Wat Pa Ruak. Not so far from that to the east is the present Surasakdi Montri Camp which has a ruin of large round

⁵² Religious Department, กรมการศาสนา, ประวัติวัดที่ราชอาณาจักร เล่ม ๘, *History of temples in Thailand*, no. 8, (Bangkok: Ministry of Education, 1989), 184

masonry construction. It is believed this ruin is a temporary residence of the Prince and Queen Jam Devi⁵³.

Apart from relation with the birth of Khelang Nakorn, the history of Wat Pa Ruak is also involved in the 1902 Shan Rebellion. A gang of Shan (Burmese) led by *Paka Maung* had collected a (approximately) 500 anti – Siamese people to convince Lampang people to be on British side⁵⁴. Wat Pa Ruak was used as meeting point and to conduct superstitious ritual without conspiracy from the monk⁵⁵. Siamese government had sent Field Marshal Chao Phraya Surasakdi Montri as a leader to subdue the rebels. It was September, 1903 when the rebellion was officially declared to be over. Chao Boonyawat Wongmanit provided land for setting the soldier camp on the east of Wat Pa Ruak⁵⁶. After the end of rebellion, the temple was reconstructed by Burmese merchant name *Wuthi Ka*. He built Pagoda and Burmese – style hall. His recent heir is Wanantarakul family⁵⁷.

Wat Pa Ruak contains ordination hall, Burmese – style hall and pagoda, Municipal school and library.

Architectural Feature:

The architectures in this temple consist of both Lanna and Burmese style. The Lanna-style ordination hall was supposed to be built recently due to its new condition and the emblem of “50 years celebration of H.M. King Rama IX on the Throne” on the front gable (figure 120). This building faces southward.

The Burmese building (figure 121) is in a relatively old and declined condition. However, it is still used as a religious hall for people. It is a square building with one storey. The superstructure is rest on post while the building is enclosed with masonry wall. The roof is made from wood and zinc-coated iron sheet. The groups of gable with two overlapping roof on either side (*Yuan – htat – nga – hsin*) are raised on

⁵³ Wat Pa Ruak วัดป่าราว, “ประวัติวัดป่าราว ลำปาง,” [ธรรมบทฉบับ](#) [History of Wat Paruak Lampang, Thammapattheep] 9, 43, (2009)

(Mimeographed): 1

⁵⁴ Ibid., 3

⁵⁵ Ibid.

⁵⁶ Ibid., 4

⁵⁷ Ibid., 5

hip roofs and decorated with wood finials jutting out at the two edges of the gables. This building is a hall that contains five Buddha images. It can be regarded as *Tazaung* in Burmese terms since it contains sacred objects (Buddha images) and is used for preaching and meditation. (See explanation page 210)

Behind the Burmese building is a large Burmese pagoda (figure 123 – 124) which is currently in the process of conservation. A nearby inscription states that the pagoda, Buddha hall and monk's living cell were built in 1921 A.D. by *Kyaung Daka Poka Inta, Mrs. Fong Chan, Mr. Inta, U Shwe Ath* and their relatives as donors⁵⁸. The pagoda is set on the square platform that also supports small stupas at the four cardinal points. It is 15 meters wide for each side. The stupas are topped with five tiered parasol. Above the platform is a three-level square base with recessed corner that decorated with vases and semi lion and human figures. Then, it is a double lotus base at the foot of the bell. There are four stairways at the middle of each side of pagoda. The stairways start from the ground to the lotus base. The pointed arch of the stairway locates on the platform. Each pointed arch is decorated with a couple of lions. The bell is round and decorated with stucco. However, the pattern of stucco is severely damaged. The ringed spire is plump but the conical spire is short.

Heritage Value:

Wat Pa Ruak consists of both Lanna and Burmese architectures. The Buddha hall and entrance gate represent Shan influence from the type of gable with overlapping roofs. The pagoda also shows Burmese character from its tiered foundation, finial with upwards and downwards pointed lotus moulding and decoration with vase and semi lion and human figure. They are now in the process of conservation by requirement and donation from local people.

Historically, the place concerned with an important event of Lanna region. The 1902 Shan Rebellion Event did not leave any physical remnant, but the temple was revived by Burmese merchant after the resist was over. Burmese monuments have been allowed to locate together with local ordination hall. This is a great symbol that reflects the need of togetherness of ancient people.

⁵⁸ Ibid., 11

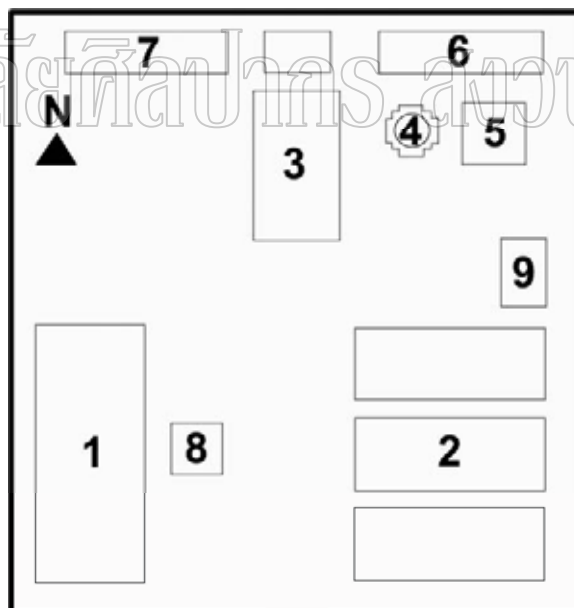


Figure 118: Plan of Wat Pa Ruak compound.

- | | |
|-------------------------------------|-----------------------|
| 1. Wisuth Witthayakorn school | 6. Monk's living cell |
| 2. 6 th Municipal school | 7. Shops |
| 3. Ordination hall | 8. Sala |
| 4. Burmese pagoda | 9. Library |
| 5. Buddha Hall | |



Figure 119: The entrance gate.
(*Photograph: 29.03.2009*)



Figure 120: Reconstructed ordination hall.
(*Photograph: 29.03.2009*)



Figure 121: Buddha hall with Burmese-style roof.
(*Photograph: 29.03.2009*)



Figure 122: Interior of Buddha hall.
(*Photograph: 29.03.2009*)



Figure 123: The pagoda before renovation.
(*Source: <http://oplart.blogspot.com/2007/01/0029.ht>*)



Figure 124: The pagoda in the process of renovation.

ml)



Figure 125: One of surrounded stupas.

(*Photograph: 29.03.2009*)

(*Photograph: 29.03.2009*)



Figure 126: View of shops and parking lots in the temple. (*Photograph: 29.03.2009*)

2.2 The Burmese – influence residential architectures

The genuine Burmese residential place could not be found in the studied area. Moreover, Thai and Burmese vernacular house is very similar in characteristic, technique and materials. The Burmese – influence residential places in the studied area show combination with other architectural styles. However, the Burmese influence has been illustrated through architectural details such as veranda, wood carving decoration for instances.

It can be concluded from site survey that there are two Burmese – influence residential architectures in Lampang municipal district, Ban Sao Nak and Maung Ngwe Zin Building. Ban Sao Nak is a wooden vernacular house. Maung Ngwe Zin Building is a masonry commercial building.

The study of these places has been launched in the same process as the study of Burmese – influence religious places that indicates background, architectural feature and heritage value of the place.

2.2.1. Ban Sao Nak:

Location: Ratwattana Road, Thama – O Village, Wiang Nua Sub – District, Muang District, Lampang.

Total Area: 4,800 m²

Background:

The Burmese - style house was built in 1895 A.D. by Maung Chan Ong or U San Ohn Chandraviroj, (the donor of Wat Thama – O), as his dwelling. The house was designed in a combination of Lanna and Mon - Burmese architecture. The verandah around the house shows a distinct Burmese architecture, while the roofs and general structure are typical Lanna.⁵⁹ In front of the house stand a huge 133 year – old Sarapee (*Ochocarpus siamensis*) tree.

The repair work started in 1964 and completed in 1974. New concrete plinths were added and the lower part of the pillar was covered with plywood. The old wooden floorboard in the porch area had been replaced by ceramic tiles. The wooden gutter under the edge of the roof is covered with iron sheets, but some of the wooden gutters are still visible.

Sao Nak means numerous posts (116 posts for this house). Today, it is a tourist attraction with the ancient objects displayed inside the house. It is also a place for seminar and Lanna style – party.

Architctural Feature:

It consists of a main house (*Ban Sao Nak*), a rice storehouse (*Yoong Khao Sao Lai*) and a garage. The main house consists of a group of several houses built in the same compound and connects to each other by veranda. Each house is used for specific purpose. The northern houses are twin bedrooms and a lobby while the western houses are maid room, multipurpose room and kitchen.

The main house is built by teak wood. Its superstructure is rest on numerous posts which indicates Burmese style. The floor is elevated to allow multipurpose space under the house. The gable roof has no overlapping roof because it is a house of ordinary people. The roofs are covered with square terra cotta roofing tile with a purlin hook (*Krabuang Din Kho*) and slope at 45 degree⁶⁰. The house wares are kept

⁵⁹ Baan Sao Nak - The jewel of Lampang (Online), accessed 10 December 2008. Available from <http://www.mamgapee.com/test/wp/baan-sao-nak-%E2%80%93-the-jewel-of-lampang/>

⁶⁰ Theerasak Wongkhamnan and Prasong Saengkaeo, ชีรศักดิ์ วงศ์คำแน่น และ ประสงค์ แสงแก้ว, สถาปัตยกรรมสำคัญเมืองลำปางกับการอนุรักษ์.

in the ceiling. The gutter was made from engraved wood⁶¹ and the lighting and ventilation panel on the top of wall show stream pattern that also found in Moulmein (figure 130).

Yoong Khao Sao Lai (figure 135) is ancient rice storage of the Tai Lue ethnic group. It is over a hundred years old. It was previously belonged to Mrs. Lai Sri Inkaew⁶². The rice storage was moved into Ban Sao Nak in 1988 for education and conservation sake. This building is a single wood building located separately from the main house to the northeast. It rests on 24 posts with rectangular plan. The house consists of double wall panel. The internal wall is undecorated while the external wall contains folded door and windows to make it looks like dwelling house.

Heritage Value:

The most outstanding feature of the house is the vast number of posts that indicates wealth of the owner and the fertile natural resource of the past. The owner of the house was Mon who came from lower Burma. Some notice shows connection between northern Thai and lower Burma is decorative wooden ventilation panel with pattern of stream.

Ban Sao Nak has been turned to be a place for displaying art objects and ancient objects, and occasionally is a place for Lanna-style party. The spatial organization is no longer for living as it used to be. Despite the fact that this ancient house is now playing in museum role, it is full of aesthetic and scientific value. This place also provide educational sake in the field of vernacular house from the main compounded house and the rice storehouse.

⁶¹ Ibid.

⁶² Ibid., 418

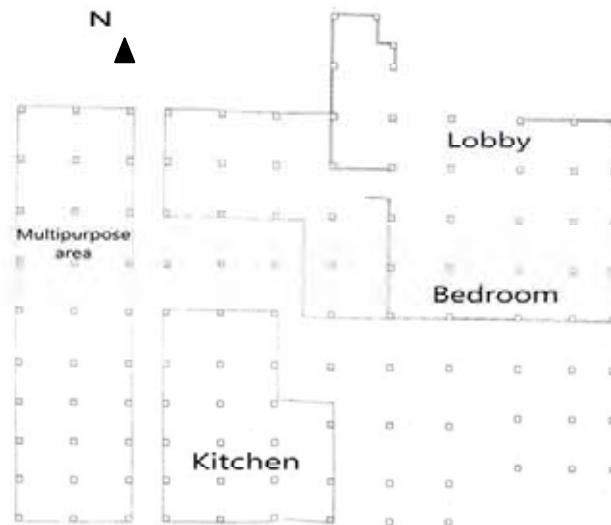


Figure 127: Plan of Ban Sao Nak.

(Source: Plan of Ban Sao Nak)



Figure 128: Ban Sao Nak.

(Photograph: 16.02.2009)



Figure 129: Interior of displaying zone.

(Photograph: 16.02.2009)



Figure 130: Interior of displaying zone. Notice the lighting and ventilation panels that show



Figure 131: Terracotta tiles with a perlin hook.

(Photograph: 16.02.2009)

pattern of stream.

(Photograph: 16.02.2009)



Figure 132: Iron sheet under the roof of Ban Sao Nak.

(Photograph: 16.02.2009)



Figure 133: Wood carving and its original pattern.

(Photograph: 16.02.2009)



Figure 134: Numerous posts that are maintained by red brick.

(Photograph: 16.02.2009)



Figure 135: Soa Lai Rice Storehouse.

(Photograph: 16.02.2009)

2.2.2 MOUNG NGWE ZIN BUILDING

Location: Taladkao Road, Suan Dok Sub – District, Muang District, Lampang

Total Area: 600 m²

Background:

In spite of being a shop - house, the building of Burmese merchant who was the ancestor of Suwanna – Ath family is able to illustrate Burmese spirit and the prosperous moment of the Burmese in Lanna. Kad Kong Ta was a center of

international trade. The buildings in this area are one to three storey shop – houses were built under European and Chinese influence according to various racial groups.

Moung Ngwe Zin Building was first a residence and office of Burmese teak trading company. Today, Mrs. Samruay Suwanna – Ath is the only person who lives and looks after this building. She is not the Burmese but also got married with the grandson of Moung Ngwe Zin.

Moung Ngwe Zin is a brother of U Shwe Ath. He was a donor of Wat Sasanachotikaram or Wat Jong Kha.

The owner of the building said to the author that conservation of this building is not easy. Her problem is how to find the craftsman who can renovate the Burmese – style wood carving⁶³. The most important problem for this building is flooding due to the river side location. This building has been renovated mainly for two times. The first time is in 1994 A.D. and the second time is in 1999 A.D. Unfortunately, there was a terribly flood in 2000 A.D. Thus, the renovation has to be redone. The flood has left its remnant on the building. The fund of renovation comes from the private money of the owner and the only still living youngest sister of Moung Ngwe Zin who is now living in Canada⁶⁴. However, Moung Ngwe Zin Building has received the 2007 outstanding prize in Lanna conservation building category from Association of Siamese Architect (figure 148).

Architectural Feature:

Moung Ngwe Zin Building is a commercial building that built from plaster and brick. This building has two levels but there is a small room for keeping Buddha images on the top of the building. The building is originally divided into five sections so that there are five gates at its façade. Today, the wall panels of the first floor have been demolished to provide wider space except the last section because it is a living space of the owner. The superstructure consists of Buddha room and three gable roofs that covered with unglazed roofing tile with pointed end. There is a stick place on each roof ridge at the gable top. Overall of the building is decorated with wood carving and colored glasses.

⁶³ Interview with Mrs. Samruay Suwanna – Ath, Current owner of Moung Ngwe Zin Building, Lampang, 28 March 2009.

⁶⁴ Ibid.

Moung Ngwe Zin Building is regarded as the most beautiful ginger bread building in Thailand⁶⁵. Decorative wood carvings illustrate patterns of flora and animals which derived from Burmese influence. The wood carving works place at the gable boards, the sticks on the top of three gables, the arch over five gates, balustrades and the top of balcony. The name of the builder, MOUNGNGWEZIN, locates on the balcony (figure 136). The upper part of this building has been elegantly design as if it is the upper part of the monastery⁶⁶. The ceiling is decorated with the embossed tin (figure 142). Above every doors of the building is a space that allows natural light through colored glass. We can notice that decorative style of interior is similar to those of the monastery of Wat Sasanachotikaram.

Internal space has been arranged into living and sacred area. The sacred area is on the topmost of the building. The first floor of the last section is a living room, a toilet and a kitchen. Bedrooms, a dressing room and store room are on the second floor. The staircase to the third floor is hidden in the cupboard of the second floor, which is a private part of the dwellers. The old pictures of family's members are kept in this area. We can notice that the higher the space is, the more private it is.

There is a vacant space on the first floor (figure 140 – 141). It is a wide space for multipurpose benefit. The owner of the house said that this vacant space is occasionally turned to be a temporary art gallery for the student without any fees⁶⁷.

There used to be a pier and elephant pen at the back of the building⁶⁸ (figure 149). Pier and elephant pen were necessary for the Burmese merchants at the time of teak trading. However, these two constructions had been demolished.

Heritage Value:

The overall architectural aspect of Moung Ngwe Zin Building is an elegant decoration from Burmese idea that combined with western shop-house. The construction technology and design that utilizes vertical space worthwhile as we can

⁶⁵ No Na Paknam น. ณ ปากน้ำ, *แบบแผนบ้านเรือนในสยาม*, [Patterns of Siamese houses] 5th ed., (Bangkok: Muang Boran, 2005), 234 - 235

⁶⁶ Theerasak Wongkhamnan and Prasong Saengkaeo, *ธีรศักดิ์ วงศ์ถำแน่น, ประสงค์ แสงแก้ว, สถาปัตยกรรมสำคัญเมืองลำปางกับการอนุรักษ์*, *Important Architectures in Lampang and Conservation*, Lampang, 1988. (Mimeographed), 502

⁶⁷ Interview with Mrs. Samruay Suwanna – Ath, Current owner of Moung Ngwe Zing Building, Lampang, 28 March 2009.

⁶⁸ Ibid.

see from the hidden staircase in the build-in cupboard can be regarded as its scientific value. This building is able to well represent the economic prosperity of Lampang city during late 19th to early 20th century. It is also an evidence of positive relation between Burmese and British companies as being a sub-contractor.

The building is still a residence of the owner. It also provides space for other activities such as a gallery.



Figure 136: Mounge Ngwe Zin Building.

(Photograph: 16.02.2009)



Figure 137: Wood-carving arch over the door.

(Photograph: 16.02.2009)



Figure 138: Colored glass arch over the door.

(Photograph: 16.02.2009)



Figure 139: Vacant space on the first floor.

(Photograph: 16.02.2009)



Figure 140: Unfinished renovation part that contains a set of old office desk.

(Photograph: 16.02.2009)

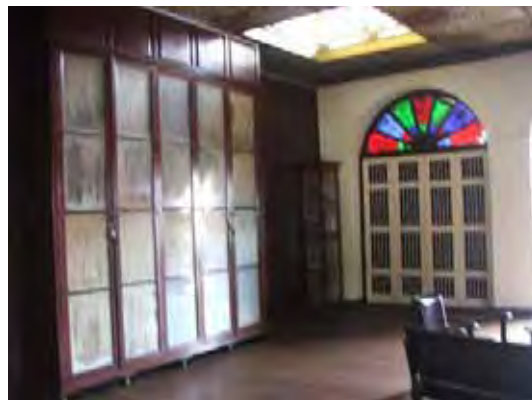


Figure 141: A cupboard that hides a staircase.

(Photograph: 16.02.2009)



Figure 142: View of 3rd floor and embossed tin ceiling.

(Photograph: 16.02.2009)



Figure 143: Painted stucco in European style.

(Photograph: 16.02.2009)



Figure 144: A picture of Moug Ngwe Zin

(Photograph: 16.02.2009)



Figure 145: A picture of Mr. Boon Charoen Suwanna – Ath, Moug Ngwe Zin's son and Mrs. Samruay's husband.

(Photograph: 16.02.2009)



Figure 146: A picture of Burmese religious celebration in front of the building.

(Photograph: 16.02.2009)



Figure 147: A picture of elephant and floating teak in Wang river.

(Photograph: 16.02.2009)



Figure 148: Certificate from Association of Siamese Architects.

(Photograph: 16.02.2009)



Figure 149: A pier at the back of the building that used to be a pier for transferring teak logs. Today it is in the temple's boundary.

(Photograph: 16.02.2009)

2.3 Related places

Apart from the Burmese influenced architecture, there are many related places that relate to the background of the above places. The related places occurred in the period of teak trading and the coming of British companies and Burmese people as British subject to Lampang Province but show no Burmese characteristic. The related places are referred to because they obviously reflect other side of life and living of Burmese people at that time.

There are many buildings in Kad Kong Ta Community that involve in such situation and reflect lifestyle of people in that period. The owners of these buildings were Burmese merchant families. These buildings show European and Chinese characteristic. The significant buildings in Kad Kong Ta Community consist of:

Kanchanawong Building locates oppose to MOUNG NGWE ZIN Building. The owners of these two buildings are from the same family⁶⁹. It is two – storey masonry building decorated with fine wood carving.

Chantarawiroj House of Grandmother *Tao* and Grandfather *Ta U*, the wealthy Burmese Merchant from teak trading, locates in a large area that connects Ta Lad Kao Road and Tip Chang Road. Chantarawiroj Building is a two – storey masonry Building covered with hip roof. It was built by Chinese craftsmen so that we can see Chinese influence from the doors, windows and awnings. Behind this building in the same area, there is a house of Grandmother *Tao*⁷⁰. It is a typically local house in Lampang.

Boriboon House of Grandmother *Pom Boriboon (Me Liang Pounge, who was the daughter of Kyaung Daga U Yo and was U Maung Gyi's wife, they were donors of Wat Sri Chum)* is a ginger bread building covered with hip roof. It was currently left vacant.

Tuek Daeng (Red Building) of Grandmother *Pom Boriboon* and Grandfather *Prasit Chantarawiroj*⁷¹ (*MOUNG TA U*, son of *U San Ohn*, the donor of Wat Thama-O). They built this building for rent⁷². Some source state that this building was built in 1918 A.D. by the Chinese craftsmen. It is a red two – storey masonry building. It has currently been used as shops and groceries.

Other related places also located scatteredly in municipal district of Lampang Province.

⁶⁹ Ibid.

⁷⁰ Interview with Kulthida Sueblar, ex - columnist of TAT Jornal, Lampang, 15 February 2009.

⁷¹ Theerasak Wongkhamnan and Prasong Saengkaeo ชีวศักดิ์ วงศ์คำแน่น, ประสงค์ แสงแก้ว, *สถาปัตยกรรมสำคัญเมืองลำปางกับการอนุรักษ์*, [Important Architectures in Lampang and Conservation Lampang] 1988. (Mimeographed), 508

⁷² Kulthida Sueblar ฤทธิดา สืบห้ำ, “ลำปาง บ้านของเรา เรื่องเล่าของคนอื่น,” *อนุสาร อสท.*, [Lampang: Our home, Others' story, Aor Sor Thor Journal] 48. 12 (July, 2008): 84

Boriboon Market of Grandmother *Pom Boriboon* has been used as plaza. It located in Suan Dok sub district.

Ban Bombay (the Bombay house) is one of the remnants under the same theme. It was previously an office of Bombay Burma Trading Corporation Ltd. and was hold by Japanese troops during the Second World War. This place is in Sob Tui Sub – District.

Office of Siam Forest Company Ltd. has been adapted to be an office of irrigation. It shows European style building. It is located at the city center in Suan Dok Sub – District.

Office of British Borneo Company and Office of Louis T. Leonowens Company Ltd is currently belonging to office of forestry. They are now left vacant. They located in the dwelling zone of office of forestry in Wiang Nua Sub – District. There is a renovation project for these buildings in recent future.

Khuang Polo or British Polo club was a resting place for the British. It has been turned to be Khelang Park in Sob Tui Sub – District.

All of the above places do not present any Burmese architectural feature, though, but contain significance as Apart of the theme. This study will not emphasis on these places but they will be briefly referred to as related places under the theme of Burmese merchants and British companies.



Figure 150: Kanchanawong Building
(Photograph: 16.02.2009)



Figure 151: Chantarawiroj Building.
(Photograph: 16.02.2009)



Figure 152: Grandmother Tao's house.
(*Photograph: 16.02.2009*)



Figure 153: Tuek Dang or Red Building.
(*Photograph: 16.02.2009*)



Figure 154: Boriboon House.
(*Photograph: 28.03.2009*)



Figure 155: Boriboon Prakarn Market.
(*Photograph: 28.03.2009*)



Figure 156: Bombay House.
(*Photograph: 07.07.2009*)



Figure 157: Supposed Office of British Borneo Company
(*Photograph: 07.07.2009*)



Figure 158: Office of Louis T. Leonowens Company Ltd.

(Photograph: 07.07.2009)



Figure 159: Office of Siam Forest Company Ltd.

(Photograph: 07.07.2009)



Figure 160: Khelang Park or previous Khuang Polo.

(Photograph: 07.07.2009)



Figure 161: Recreational activity in Khelang Park.

(Photograph: 07.07.2009)

From the entire places that mentioned in this chapter, what can obviously introduce Burmese character are the 10 religious places because they contain genuine Burmese architectural characteristic from roof type, elevated floor of monastery, decorative pattern and technique and pagoda style. Apart from this, the religious places also introduce spatial organization that reflects Burmese hierarchy. At the same time, the architectural characters of residential places were combined with local culture and social current of that time.

The Burmese influenced architecture in Lampang Municipal District area encompasses historic, aesthetic and social values. They are representatives of the time of the coming of British companies and its subject. They reflect the economic prosperity of that period and also reveal way of living of the Buddhists that come with

superstitious worship. The religious places still continue their role and function as social centers. They show high craftsmanship of Burmese and local craftsmen, while the residential places have been adapted their role to respond social demand of present time.

These places have passed the time for a hundred years. Some of them still continue the original role and function. Some of them have been adapted into museum, shops and public places. Some of them have been abandoned. Whatever status they are, conservation and appropriate management are necessary for these places in order to maintain their heritage value and make economic and social benefits in the future.

มหาวิทยาลัยศิลปากร สงวนลิขสิทธิ์

CHAPTER 4

ANALYSIS AND EVALUATION

This chapter consists of 4 parts. The first is an examining existing condition of each place. The second part emphasizes on social value of the places as a whole landscape to look at sense of place and sense of connection. It assists finding authenticity of the places that will later lead to the conservation policies. The third part is a rising of statement of significance after both tangible and intangible heritage has been analyzed. The last part is zone analysis and evaluation which will be a tool for recommendations.

1. Examining condition of each place

This part emphasizes on the principle of restoration and conservation of Burmese influenced architecture from chapter 3 that are:

1. The Burmese style wooden pavilion or *Tazaung* in Wat Phra Kaeo Dontao Suchadaram
2. The monastery and ordination hall in Wat Sri Chum
3. The monastery, and pagoda in Wat Sri Rong Muang
4. The main hall, and pagoda in Wat Thama – O
5. The monastery, ordination hall and pagoda in Wat Sasnachotikaram (Wat Pa Fang)
6. The monastery, and pagoda in Wat Chai Mongkhol (Wat Jong Kha)
7. The monastery, vihara ordination hall and pagoda in Wat Monpuyak (Wat Mon Santhan)
8. The monastery, and pagodas in Wat Monchamsil
9. The pagoda in Wat Jong Kham
10. The Buddha hall and pagoda in Wat Pa Ruak
11. Ban Sao Nak House
12. Maung Ngwe Zin Building

It also includes examining current physical condition. These two subjects provide idea of how community treats their own place and what is the goal from restoration and conservation. It also provides a tendency of future conservation policy.

1.1 Pyatthat building at Wat Phra Kaeo Dontao Suchadaram

History of conservation:

The *Pyatthat* building was built in 1909 A.D. It has been registered as an ancient monument from the Fine Arts Department so that processes of restoration have been undertaken under supervision of F.A.D. This building has been renovated in 1994 by repairing the roof, changing decayed wood and gilding¹.

Current condition:

The building has continually carried on its original function as a sacred shrine. Maintenance is undertaken by the temple. It consists of daily cleaning and providing managerial sign to control visitor's behavior (See figure 167).

General condition of the building is fairly good. It is able to be used as a shrine. Overall structure is relatively strong. The pillars were painted over with acrylic emulsion paint which supposed to be done on the latest restoration.

From site survey, there are some patterns of deterioration appear on the building as following:

- Mold on zince – coated iron sheet roof.
- Wood decay on part of roof perlin, crossbeam eave and decorated wood carving.
- Missing colored glass mosaic.
- Lichen and salt decay (efflorescence) on the wall.

¹ Northern Sun Company (1935) นอร์เทิร์น ซัน คอมพานี 1935, รายงานการบูรณปฏิสังขรณ์พระอุโบสถสุชาดา วัดพระแก้วดอนเต้าสุชาดาราม อ.เมือง จ. ลำปาง, นำเสนอ สำนักศิลปากรที่ ๑๑.บ้าน กรมศิลปากร กระทรวงวัฒนธรรม. [Report on conservation and development of Suchada Pavilion in Wat Phra Kaeo Dontao Suchadaram, Muang district, Lampang Province, present to the Office of 7th Fine Arts, Department of Fine Arts, Ministry of Culture] 1997, 18



Figure 162: Zinc coated iron sheet with corrosion.

(Photograph 07.07.2009)



Figure 163: Acrylic on wood.

(Photograph 07.07.2009)



Figure 164: Missing colored glass.

(Photograph 07.07.2009)



Figure 165: Efflorescence and lichen on the wall.

(Photograph 07.07.2009)



Figure 166: Wood decay.

(Photograph 07.07.2009)



Figure 167: Managerial sign state "Burn candle and joss stick outside".

(Photograph 07.07.2009)

มหาวิทยาลัยศิลปากร สงวนลิขสิทธิ์

1.2 The monastery and ordination hall in Wat Sri Chum

History of conservation:

Wat Sri Chum was built in 1893 A.D. and has been registered from F.A.D. in 1981 A.D. There are two buildings in the temple that has been registered: the monastery and ordination hall. The monastery was destroyed by severe fire in 1992 which remain only bottom wall and wood carving at the entrance staircase. The restoration was undertaken by F.A.D. during 1995 – 1996 A.D.

The report of Wat Sri Chum monastery restoration project² describes the boundary of restoration as following:

1. Replacement of the roof and decoration.
2. Renovation of *pyathat* roof.
3. Restoration of wood carving at the entrance staircase.
4. Maintaining all of the wood work by coating with lacquer and paint.

The principle of restoration from F.A.D. emphasizes on maintaining an original structure as much as possible. The ruined parts have been compensated and replaced by new material but similar to the old one. Repairing of wood carving decoration has been undertaken under supervision of Burmese art and architecture experts who also participated in drafting master plan for three times³.

However, after the restoration had been done, there was an appeal from local art and culture expert that the work of F.A.D. distorts the history and art of the temple. The expert explained that local craftsmen combine tradition art patterns with Burmese art which destroy authenticity of the place⁴. The F.A.D. replied that there is no policy to hire Burmese craftsmen because, historically, Wat Sri Chum was originated from the joining of Burmese and local craftsmen and left a trace of local art⁵.

² Fine Arts Department กรมศิลปากร, รายงานการบูรณะวิหารวัดศรีชุม อ.ลำปาง, [Report of Wat Sri Chum Monastery restoration project] 1997, (Mimeographed)

³ Interview with Mr. Patiphat Phumphongphat, Director of The 7th regional office of Fine Arts Department, Nan Province. 29 June 2009.

⁴ Matichon, 27 May 1999

⁵ Interview with Mr. Patiphat Phumphongphat, Director of The 7th regional office of Fine Arts Department, Nan Province. 29 June 2009.

A second restoration has been done in 2001 A.D. which can be assumed from the 2001 Report on Wat Sri Chum Monastery Restoration Project⁶ as following:

1. Improvement of the top three tiers of *pyathat* roof according to an inappropriate height.
2. Adding ceiling at Buddha hall.
3. Repairing of roof leak.
4. Changing of gutter.
5. Changing of door frames.
6. Installation of new doors and windows that similar to original style.
7. Installation of new Burmese – style gable, eave and wood carving decoration at the entrance gate.
8. New paint.

The second restoring work focus on strengthen the whole structure and correct architectural detail.

Current condition:

The monastery and ordination hall of Wat Sri Chum are in good condition.

Many efforts of maintenance have been done such as daily cleaning and managerial signs. But the problem is the fruit shops in front of the temple that might destroy the monument value (See figure 168).

There are some deterioration according to time and climate appear on the building such as mold on roof, peel off paint, wood pale and trace of fire.

⁶ Ibid.



Figure 168: Fruit shop in front of the temple.
(*Photograph: 17.11.2008*)



Figure 169: Managerial sign state “Please parking outside the temple for not hiding the beautiful temple from view”.
(*Photograph: 17.11.2008*)



Figure 170: Trace of fire.
(*Photograph: 17.11.2008*)



Figure 171: Trace of fire.
(*Photograph: 17.11.2008*)

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Figure 172: Condition of *pythat* roof.
(*Photograph: 17.11.2008*)



Figure 173: Condition of wood carving decoration.
(*Photograph: 17.11.2008*)

1.3 The monastery, and pagoda in Wat Sri Rong Muang

History of conservation:

Wat Sri Rong Muang was built in 1905 A.D. and has been registered as ancient monument from F.A.D. in 1991 and 2004 A.D. It was considered to be a great Burmese temple in Lampang, especially its tiered roofs and wood carving decoration. There was a survey from F.A.D. in 2001 A.D. for restoration and conservation project. The result of the survey shows that there are many overlooked ancient objects and monument that of value to the future. The monument include toilet. In the same year, the monastery has been renovated by repairing the whole roof system from leaking. In 2006 A.D., F.A.D. has cooperated with Lampang Regional Office of Culture to plan a landscape development and restoration of Wat Sri Rong Muang.

Current condition:

Wat Sri Rong Muang locates on the less built area so that there is no environmental problem. The monastery is in good condition and has continually carried on its original function. Overall structure is strong. The upper part has recently repaired so that it looks new and complete. The European ordination hall is in good condition with new paint and lamps. A small pagoda has been gilded and painted over with white. Only wood toilet is still in bad condition. The roof system is ruined and

the wooden wall is decayed. Furthermore, the pond with figure of man holding lotus cannot be used and full of mold and peel off.



Figure 174: View in front of the temple shows less built area.

(Photograph: 17.11.2008)



Figure 175: Condition of European ordination hall.

(Photograph: 17.11.2008)



Figure 176: Condition of interior of the monastery. *(Photograph: 17.11.2008)*



Figure 177: Condition of interior of the monastery. *(Photograph: 17.11.2008)*



Figure 178: Condition of the toilet built with wood. *(Photograph: 17.11.2008)*



Figure 179: Condition of pond and the figure of man holding lotus. *(Photograph: 17.11.2008)*

1.4 The monastery, and pagoda in Wat Thama – O

History of conservation:

Wat Thama – O was built in 1894 A.D. by the Mon merchant from Burma. The previous main hall was totally destroyed by fire so that current main hall is newly built. The new main hall is built by brick and plaster but covered with *Jetawan* roof type. The Chandaraviroj Family is still the main donor of the temple by giving money for conservation of buildings and supporting other activities. Conservation consists of repairing of loss, wear and leakage and construct new buildings for the temple such as Dharma tutorial building, cafeteria and monks' living cell. However, the objective of general conservation is to maintain strength and character of the building⁷.

Current condition:

General condition of Wat Thama – O is very good. The upper part of main hall shows complete decorated wood carving and wood wall but slightly disturbed by iron – sheet gutter. The European – style ordination hall look new. It covered with modern pantiled roof. This kind of roof tile is used also for covering the veranda of the main hall and pagoda. The pagoda is strong and elegant. It can be assumed that overall condition of the temple is completed with modern material.



Figure 180: Condition of a gable of a new main hall (vihara).

(Photograph: 19.02.2009)



Figure 181: Condition of the upper part of the main hall. Notice the iron – sheet gutter.

(Photograph: 19.02.2009)

⁷ Interview with Phra Cha Na Ka, a Burmese Monk in Wat Thama – O, Lampang, 28 March 2009.



Figure 182: Interior of the main hall.
(*Photograph: 19.02.2009*)



Figure 183: Condition of pyathat porch.
(*Photograph: 19.02.2009*)



Figure 184: The upper part of European - style ordination hall with modern pantiled roof.
(*Photograph: 19.02.2009*)



Figure 185: Interior of European - style ordination hall.
(*Photograph: 19.02.2009*)



Figure 186: The dharma school building.
(*Photograph: 19.02.2009*)

1.5 The monastery, ordination hall and pagoda in Wat Sasnachotikaram (Wat Pa Fang)

History of conservation:

Wat Sasnachotikaram was built in 1892 A.D. It has not been registered as ancient monument from Fine Arts Department. Support of fund comes mainly from Suwanna – Ath Family and general donation from community. Khun Somphorn (Suwanna – Ath) Osathanukhroe is the current donor of the temple. She is the 3rd generation of the family.

There is no principle in conservation from government organization, so that the way to conserve the temple is to maintain the strength and beauty of the building. The donors try to keep the character of the building as much as they can⁸. However, modern material has been used to strengthen the physical fabric. It also includes brass decoration on the pagoda⁹.

It can be assumed that general condition of this temple has been continually well maintained.

Current condition:

General condition of three main constructions – monastery, ordination hall and pagoda, can be considered very well. All of them still carry on their original function. There is no formal record that shows when and how the conservation carries on. However, it can be assumed from site survey as following.

The pagoda has been gild with gold leaf and painted over in white. All of metal works are in good condition. They are obviously new. The three – tiered roof of all eight porches are covered with glossy plain tile which is generally found on the present day.

Monastery and ordination hall present the similar way of conservation. They are both covered with new zinc – coated iron sheet. The wooden panel of the upper part has been changed and coated with dye. Decoration patterns of wood panels show original Burmese style. The masonry building has been well repaired and painted over

⁸ Interview with Phra Phisanuphol Roupthong, Acting abbot of Wat Sasnachotikaram, Lampang, 8 August 2009.

⁹ Ibid.

in white. Epoxy bond is used to strengthen colored glass mosaic. Decorated stuccos that present Burmese design are painted with gold emulsion paint. Doors and windows of the ordination hall are coated with dye and decorated with stencil technique. Traditionally, this technique is gilding on stencil paper over wooden panel that coated with cinnabar. There are many decorated panels that made with this technique in Wat Monchamsil. The gold leaf might be peel off according to time. However, the doors and windows of Wat Sasnachotikaram's ordination hall are supposed to be used scientific gold instead of traditional gold leaf.

Available materials are harmoniously used to replace and compensate original material. Such materials provide durability and aesthetic to the monuments as well.



Figure 187: Condition of the roof of monastery.
(*Photograph: 29.03.2009*)



Figure 188: Condition of interior of monastery.
(*Photograph: 29.03.2009*)



Figure 189: The use of epoxy bond to strengthen colored glass mosaic.
(*Photograph: 07.07.2009*)



Figure 190: Painted stucco on decorative pattern.
(*Photograph: 07.07.2009*)



Figure 191: Imitation of traditional stencil technique by contemporary material.
(*Photograph: 07.07.2009*)



Figure 192: Complete roof system of the pagoda.
(*Photograph: 07.07.2009*)



Figure 193: New metal ware on the pagoda.
(*Photograph: 07.07.2009*)



Figure 194: New metal ware on the pagoda.
(*Photograph: 07.07.2009*)

1.6 The monastery, and pagoda in Wat Chai Mongkhol (Wat Jong Kha)

History of conservation:

Wat Chai Mongkhol was built in 1898 A.D. by Suwanna – Ath Family as well as Wat Sasnachotikaram. But its condition is not good. It can be seen that conservation of the temple is not continued. The masonry monastery is poor. Its latest conservation has been done 30 years ago by repairing the leakages of the roof¹⁰. Today the pagoda, gatehouses and wall are going to be renovated. Part of the wall is reconstructed by maintain the same character.

¹⁰ Interview with Phra Somsak Kittitharo, The abbot of Wat Chai Mongkhol, Lampang, 28 March 2009

Current condition:

General condition of the temple is fairly deteriorated especially the monastery which is now closed and waiting for conservation from Fine Arts Department. The roof system and iron gutter is ruined and full of mold. Decorated colored glass is incompleting. Wood pilasters are pale and peel off which is similar to other wood carving works such as eaves and balustrades. Efflorescence effect appears around the building. However, the structure of the building is still strong and stable according to large masonry type.

The pagoda is not in good condition as well, having slightly damage of corrosion on metal part. From top to bottom part of pagoda which is cement have black and green stain of fungus. Cause of damage is humid from ground and splashed – rain. The small surrounded stupas are in the same condition and incompleting.

The entrance gatehouses and wall are partly cracked and reveal the red bricks. The constructions become black due to lichen. Part of the wall has been reconstructed by maintain the same characteristic.

Lanna – style ordination hall is the only building that shows strong and elegant condition. It has been built around 30 years ago. The wall shows glossy red bricks and stucco. The roof is covered with complete orange pantiled roof.

There is a large junk bin and advertising sign at the entrance gate that badly destroy the temple's value.



Figure 195: Condition of the upper part of monastery.

(Photograph: 29.03.2009)



Figure 196: Terribly ruined at the eave.

(Photograph: 29.03.2009)



Figure 197: Back of monastery with incomplete decoration and bird nest.

(Photograph: 29.03.2009)



Figure 198: Efflorescence effect according to ground water.

(Photograph: 29.03.2009)



Figure 199: Ruined stucco reveals the structure.

(Photograph: 29.03.2009)



Figure 200: Sign state "Monastery is closed for restoration by Religious Department and Fine Arts Department"

(Photograph: 29.03.2009)



Figure 201: General condition of pagoda.

(Photograph: 29.03.2009)



Figure 202: Complete Lanna – style ordination hall and decorated stucco next to the pagoda.

(Photograph: 29.03.2009)



Figure 203: Condition of gatehouse.
(Photograph: 29.03.2009)



Figure 204: The reconstructed wall.
(Photograph: 29.03.2009)



Figure 205: Advertisement in front of the temple.
(Photograph: 29.03.2009)



Figure 206: Junk bin destroy landscape view and decrease significance of the place.
(Photograph: 29.03.2009)

1.7 The monastery, two ordination halls and pagoda in Wat Monpuyak (Wat Mon Santhan)

History of conservation:

Wat Monpuyak was built in 1899 A.D. and has been registered from F.A.D. in 1998 A.D. The abbot said that the monastery had been repeatedly repaired by local craftsmen before being registered. The repairing was done with lacking of

conservation knowledge so that part of architectural value had been demolished. For example, Burmese decorated pattern on some pillars were painted over¹¹.

The conservation project of the monastery began in 2007 A.D. under supervision and undertaken by F.A.D. according to an appeal of the temple. Survey result from F.A.D. states that major deterioration appears on the whole roof system. Traditional clay roof tiles were terribly destroyed. The wood structure of the upper part encounter termite problem. Therefore, a Restoration and conservation criterion is to dissolve leak and insect problems but maintain original aspect of the building such as using tradition clay roof tile. The project was finished in the next year. However, recommendation for miscellaneous repairing has been provided for the temple to maintain significant of the building¹².



Figure 207: Condition of the monastery before restoration by Fine Arts Department.

(Source: Fine Arts Department, 07.07.2009)



Figure 208: Condition of the tiered roof over staircase before restoration by Fine Arts Department.

(Source: Fine Arts Department, 07.07.2009)

¹¹ Interview with Phraathikan Somchai Jittasangwaro, The abbot of Wat Monpuyak, Lampang, 17 November 2008.

¹² Ibid.



Figure 209: Condition of the traditional clay roof tiles before restoration by Fine Arts Department.
(Source: Fine Arts Department, 07.07.2009)



Figure 210: Decayed wood before restoration by Fine Arts Department.
(Source: Fine Arts Department, 07.07.2009)

Current condition:

General condition of all constructions in the building is good. The monastery has recently been restored so that it is stable and neat. The pagoda has been attractively gilt with gold leaf and decorated with complete metal works. European - style ordination halls are both strong in structure with newly painted and new roof tiles. There is slightly damage of black stain of fungus at the lower of the buildings. Decorative elements are all conserved in well condition and are able to show Burmese craftsmanship. Unlike the exterior, however, interior of large ordination hall is poor. The black stain on the top of the wall shows that there must be some leaking and the bat might live on the roof. The pillars show terribly peeled off effect due to time and climate change.



Figure 211: Condition of the monastery.
(Photograph: 07.11.2008)



Figure 212: Remains of original decorative pattern on the pillars.
(Photograph: 07.11.2008)



Figure 213: Condition of the pagoda.

(Photograph: 07.11.2008)



Figure 214: Condition of the vihara.

(Photograph: 07.11.2008)



Figure 215: Condition of ordination hall.

(Photograph: 07.11.2008)



Figure 216: Complete decorated wood carving, colored glass mosaic and gild at the entrance of the small ordination hall.

(Photograph: 07.11.2008)



Figure 217: Interior of the vihara.

(Photograph: 07.11.2008)



Figure 218: Peeled off pillar in the vihara.

(Photograph: 07.11.2008)

1.8 The monastery, and pagodas in Wat Monchamsil

History of conservation:

An ancient temple that was renovated by Burmese merchant a hundred years ago consists of four significant constructions – three Burmese pagodas that believed to contain Lord Buddha’s hair and ruined monastery that contain three Buddha images. Apart from this, the gatehouses, couples of lion, stairways and masonry wall also represent Burmese design. They are of value to protect as well.

It can be concluded from an interview with the abbot that development policy of this temple is to be a center of community’s education¹³. It focuses on extending the primary school for community and the religious education center will be built in the recent future. Meanwhile, community around the temple would like to renovate the ruined wood monastery as soon as possible but there is no plan from the temple currently. The only thing people can do to take care of the building is seldom cleaning.

The future conservation from the abbot’s view point is to maintain original function of the building and other construction. Landscape and environmental improvement will be included to highlight ancient monuments¹⁴.

Current condition:

The temple boundary consists of ancient monuments and contemporary buildings locate together. Such buildings are primary school, cooperative shop, radio station and monk’s living cell. Overall condition of each ancient monument is poor which will be described as following.

The masonry constructions such as wall, gatehouses, stairways and lions are extremely lack of attention. The plaster is partly ruined and reveals the red bricks. The constructions become black due to lichen. There are small weeds grow on some gatehouse and wall.

The three pagodas are shabby as well as other masonry constructions. The plaster of an easternmost pagoda is partly peeling off and reveals the brick especially

¹³ Interview with Phra Khru Phisan Subhattharakij, The abbot of Wat Monchamsil, Lampang, 29 March 2009.

¹⁴ Ibid.

on the bell. The black stain of lichen appears around the pagoda. Similarly to the first one, an octagonal pedestal and golden pagoda are stained by lichen. There are small pits on a surface of metal works as a consequence of corrosion.

The structure of wood monastery is critical. Only plaster and brick staircase is still in fairly good condition. The roof system and gutter are greatly damage. Lots of decorated wood carvings on the roof are missing. The floorboards are decayed by humid of splashed rain. An interior of the building are greatly damaged as well, but the beauty of craftsmanship is still lasting.



Figure 219: Condition of the first gatehouse with lichen.

(Photograph: 07.11.2008)



Figure 220: Condition of the second gatehouse with lichen and weeds growing on top.

(Photograph: 07.11.2008)



Figure 221: Lion sculptures and stairway to the monastery.

(Photograph: 07.11.2008)



Figure 222: Condition of the wall.

(Photograph: 07.11.2008)



Figure 223: Condition of the easternmost pagoda.
(*Photograph: 07.11.2008*)



Figure 224: The northwest view of greatly ruined monastery.
(*Photograph: 07.11.2008*)



Figure 225: Condition of the floorboard.
(*Photograph: 07.11.2008*)



Figure 226: Condition of the ceiling.
(*Photograph: 07.11.2008*)

1.9 The pagoda in Wat Jong Kham

History of conservation:

A tiny temple that supposed to be part of Wat Monchamsil consists mostly of contemporary buildings. Only small pagodas represent Burmese art. Other Burmese – influence architecture is a small overlapping roof shrine that combine traditional Thai vernacular wall. However, this shrine is recently built and has less historical significance than the pagoda. Consequently cleaning has been done to look after the pagoda.

Current condition:

General condition of the temple is neat and clean especially for the contemporary buildings. The pagoda is stable. No fragment appears on the plaster. Only black stain of lichen is visible on the base of pagoda. The only metal work (the parasol) turns black according to corrosion. However, there is a trace of renewal effort from the gold paint over the lotus base.



Figure 227: View of pagoda from the hill.
(*Photograph: 29.03.2009*)



Figure 228: Contemporary building.
(*Photograph: 29.03.2009*)



Figure 229: Condition of pagoda.
(*Photograph: 29.03.2009*)

1.10 The Buddha hall and pagoda in Wat Pa Ruak

History of conservation:

Other ancient temple that had been renovated by Burmese merchant is Wat Pa Ruak. Significant monuments of this temple are Burmese pagoda that surrounded by masonry wall and Burmese Buddha hall. They were built in 1921 A.D. and started the first restoration in 1987 A.D. The abbot of Wat Pa Ruak is a head of committee of restoration project. The entire fund comes from donation. As a result, the restoration has been done gradually according to the amount of donation in each year. The fund is divided into 3 units for restoration of pagoda, Burmese hall and electricity. Principles of restoration and conservation are supported by Fine Arts Department¹⁵.

Current condition:

Restoration has begun first on the pagoda due to its poorer condition. Current condition of pagoda is in process of restoration. Overall structure has been fortified by adding new bricks. The finial, bell and upper base are covered with plaster and painted over while the bottom base is still naked. Other elements such as porches, staircases, surrounded stupas and small sculptures are not treated yet. They have fragment and black stain of lichen.

Tendency of restoration's objective can be assumed from site survey that it is not only to fortify the monument but to revive the pagoda to the state of new construction with same architectural style. This way is proper for its current function as local center. People might need beautiful scenery for their religious ceremony. It is a living monument.

Buddha hall with Burmese tiered roof can be used as sacred place but has fairly poor state. The building is slightly decline. The roof is covered with old iron sheet that contain red stain as a consequence of corrosion. Wood panels on the upper part turn pale and loss decorated element. The wall of the building has been temporarily built from gypsum boards to protect the objects in the hall.

¹⁵ Interview with Phraathikan Bandit Piyathammo, The abbot of Wat Pa Ruak, Lampang, 7 July 2009.



Figure 230: Condition of pagoda from the first survey.

(Photograph: 29.03.2009)



Figure 231: Condition of pagoda from the second survey.

(Photograph: 07.07.2009)



Figure 232: Other elements that will be restored later.

(Photograph: 07.07.2009)



Figure 233: Condition of the Buddha hall.

(Photograph: 29.03.2009)

1.11 Ban Sao Nak

History of conservation:

The conservation of Ban Sao Nak has been started in 1964 and completed in 1974 A.D. according to demand of Khunying Valai Leelanuj, grand daughter of U San Ohn. Her objective is to keep this house in good condition to represent its historical significance. The house became bending due to time and weigh of teak wood. The lower area under the house had been rebuilt by adding concrete steps along two sides and left the middle space as aisle. The floor was covered with ceramic tile and brick. This space is multi – functioned. However, it is currently well known as

Khan Toke Dinner zone. The 116 pillars had been maintained by adding concrete plinths. The plinths also help strengthen the whole structure. Most of the floor area is wood panel, but the old wooden floorboard at the balcony had been replaced by ceramic tiles that make the house become more attractive and stronger. The gutter was originally made from teak truck, but it was decayed and replaced by iron sheet. The roof was covered with rectangular terracotta tiles with perlin hook which are traditional style.

Current condition:

Ban Sao Nak is a personal museum that is very fascinated. It receives promotional aid from local tourism. The present state can be regarded as satisfied according to continually maintenance.

There are many obvious efforts to retain the authenticity of the house. First of all, the owner try using the same material as much as possible except part of the weak spot that need additional material such as iron gutter, concrete plinths and ceramic – tile floor. However, the remnants of original structure and style still visible as we can see from wood gutter and wood carving baluster in the lobby. Apart from this, new balusters are made with the same material and pattern as the old one (See figure 133 page 111).



Figure 234: Usage of traditional terracotta roof tiles.

(Photograph: 16.02.2009)



Figure 235: Addition of concrete plinths.

(Photograph: 16.02.2009)

1.12 Moug Ngwe Zin Building

History of conservation:

Although this commercial building does not illustrate traditional Burmese architecture, it contains Burmese decoration details such as wood carving patterns of balustrades and arches over the doors. Decoration details are fine and similar to those of Wat Sasanachotikaram. Furthermore, it is directly relevant to the theme of study as a residential place of Burmese Merchant.

Restoration has been done consequently over the last decade by funding from Maung Ngwe Zin's younger sister who is now living in Canada. However, two major restorations were done. The first time has begun in 1994 and the second one in 1999. It consists of repairing of leaked roof, changing of damaged balustrades, changing of wood panel, repairing of exterior fragments and new paint¹⁶. Restoration carried on by local craftsmen under suggestion of architectural details from Maung Ngwe Zin's sister. Unfortunately, a terribly flood in 2000 A.D. destroyed the lower part of the building so that it needed to be recovered while there was less budget¹⁷.

This building receives a price from Associate of Siamese Architect (A.S.A) but there is a lot of damage inside the building that still waiting for recovering.

Current condition:

The building is very strong in structure because it is a large masonry building with solid foundation. The exterior has been renovated elegantly. Decorated wood carvings are complete except slightly missing on the topmost gable and front eave. The wooden panel wall of the upper part is fair but there is damage beneath the wings. The stucco on the top of the wall is painted over in gold with acrylic. Deteriorations appear mostly at the bottom of the building. The side and back walls shows obvious damage from flood and underground water.

¹⁶ Interview with Mrs. Samruay Suwanna – Ath, Current owner of Moug Ngwe Zing Building, Lampang, 28 March 2009.

¹⁷ Ibid.

Interior of the building is divided into two parts. The first part has been neatly repaired as the owner's living space. The owner keep emboss tin ceiling as original material. The other is the non – living space which is waiting for restoration. This part is poor. The wood floorboard is pale, distorted and decayed. Efflorescent appears on the wall according to underground water. Parts of plaster are cracked off and reveal red bricks inside. Wood ceiling have stain of leakage.



Figure 236: Wood carving work on the upper part of the building.

(Photograph: 29.03.2009)



Figure 237: Trace of flood and underground water.

(Photograph: 29.03.2009)



Figure 238: Decayed wood beneath eave wings.

(Photograph: 29.03.2009)



Figure 239: Incomplete floorboards at the non – living zone.

(Photograph: 29.03.2009)



Figure 240: Efflorescent and fragment on the wall.

(Photograph: 29.03.2009)



Figure 241: Leakage left its trace on wood ceiling.

(Photograph: 29.03.2009)



Figure 242: Emboss tin ceiling in the living zone.

(Photograph: 29.03.2009)



Figure 243: Example of fine interior of living zone.

(Photograph: 29.03.2009)

In conclusion, the principles of conservation of the Burmese – influent architectures in Lampang is to retain original feature and style of the building as much as possible. Apart from this, it emphasizes on ability of usage in the present and future as well. Restoration of sacred monuments such as pagodas and monasteries require completeness and fine. Technically and materially changing is allowed to strengthen the building. However, changing is done carefully without destroying authenticity of the architectures.

Expectation of completeness and fine comes partly from community who is a significant stakeholder of the places. Community uses the places mostly as public space so that all 12 architectures are all still living monument. Community, again,

would like to keep their ancient properties and ready to participate in conservation procedures as donors and advisers (in case of local experts).

The major role of Fine Arts Department is supervisor. Other institutions which take part in conservation include universities and local experts.

Budget for conservation comes mainly from public donation. Some of them are from government support and private money of the owners.

2. Relationship between places, landscape and community

This part is an analysis of relationship between Burmese influenced architecture, their context, and the people around in order to look at sense of place and sense of connection. These two things make the places still alive. Surveying of places and people provides information that refers to authenticity of the place. The analysis covers relevant places such as Ban Bombay, the offices of British companies and Khelang Park.

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2.1 Social relationship

Social relationship between Burmese influenced architecture in Lampang city and community consists of three aspects, 1) relatives and marriage between Burmese families, 2) temples and community and 3) other relevant places and community.

2.1.1 Relatives and marriage between Burmese family lineages

It began with brotherhood relationship within Burmese families who were donors of many Burmese temples as following:

- Wat Thama – O and Chandraviroj Family
- Wat Mon Chamsil and Pothipan Family
- Wat Srichum and Boriboon Family
- Wat Sasnachotikaram and Suwanna – Ath Family
- Wat Chaimongkhon and Suwanna – Ath and Wongprommin Family
- Wat Paruak and Wanantarakul family

Apart from this, those families also related to each other by getting married.

- Mr. *Panasit Chandraviroj (Maung Ta U)*, son of *U San Ohn* who was a donor of Wat Thama – O, got married with Grandmother *Tao Boriboon*, daughter of *U Maung Gyi* and *Me Liang Pounge* who was a donor of Wat Srichum¹⁸.
- *U Po Min* (ancestor of Wongprommin Family), who took part in construction of Wat Chaimongkhon with *Maung Ngwe Zin*, got married with *Me Liang Sa*, daughter of *U Shwe Ath* who donated to Wat Sasnachotikaram¹⁹.

It can be assumed that almost all of Burmese temples in Lampang are related to each other from the marriage in the small group of Burmese temple's donors.

Burmese families donate to religious place as public space not only for their group but for all Buddhist. On the other hand, Burmese – influence temples assist the alien to find their own place and declare their cultural identity. The temples also state the high status of Burmese people in Lampang so that they are able to be admitted from local community.

Marriage and being relative between Burmese families directly affect to the network of Burmese temples. Meanwhile, the groups of donor families also react to community in various types.

The first type is marriage between Burmese merchant and local people. Suwanna –Ath Family, for example, had been marriage and has children. Mr. Boon Charoen Suwanna – Ath, a son of Maung Ngwe Zin, got marry with Mrs. Samruay Suwanna – Ath who was local people. They speak local language to each other while English was used as everyday language for Burmese merchant. Today, Mrs. Samruay, as daughter in law of Maung Ngwe Zin, is an owner of Maung Ngwe Zin Building and lives alone in that house.

¹⁸ Chotima Chaturawong โชติมา จตุรวงศ์, “ว่าที่วัดพม่าในจังหวัดเชียงใหม่และลำปาง,” 211 สารหน้าจั่ว, [The so – called Burmese temples in Chiangmai and Lampang Provinces, Na Chua Journal] 5, 5 (September 2007): 51 - 52

¹⁹Ibid.

The next type is merchant and customer relationship or enterpriser and leaser. There are many enterprises apart from teak trading belong to Burmese families such as commercial building for rent (Red Building in Kad Kong Ta) and Boriboon Market for instance. Today, these places still carry on the same function for local people as leaser to do their businesses and live. However, Burmese people are also customer for other enterprises run by local community as well.

Ban Sao Nak presents a type of relationship that mixes business and social service together. It has been adapted to be an individual museum that aims to conserve and provide local vernacular house knowledge and display Mon – Lanna art objects. Meanwhile, it is used as a place for Lanna – style reception party (*Khantok*). It also opens for rent for other events such as wedding ceremony for instance.

Various types of relationship above make Burmese families live and are part of local community finally.

2.1.2 Relationship between Burmese temples and community

As a sacred space:

According to Malinowski, ritual is one of three tools for respond basic demand of human. That is symbolic demand. Science, religion, superstitious belief and art have been developed in order to satisfy human's curiosity²⁰.

Burmese temples represent sacredness for the Burmese Buddhists to respond their belief in *Nat* and relieve intimidation in the punishment of supernatural spirit. Spatial organization and architectural elements had been done neatly to declare sacredness of Nat and Buddha.

As a cultural center:

Buddhism ceremonies can be regarded as time for meeting and helping under the same belief. Most of the ceremonies are certainly held in the temple.

²⁰ B. Malinowski, *The Group and the Individual in Functional Analysis*, quoted in Prof. Dr. Yot Santasombat ศ. ดร. ยศ สันตสมบัติ ,

มนุชย์กับวัฒนธรรม, [Man and Culture] 3rd ed., (Bangkok: Thammasart University Press, 2001): 31 - 32

Religious ceremonies in Burmese temples can be performed in the form of succeeding of Burmese and international Buddhism culture. As a result, participants can be heirs of donors, local people and people from other places.

Descending of Burmese ritual had been done since the birth of Burmese temples in Lampang. Burmese merchant donated for *Nat*. They believed that building or renovation of temple will bring lucky to their teak business. Today, Burmese families might not carry on the teak business but *Nat* and ancestor veneration are still exist especially in the Burmese temples.

Burmese Buddhism cultures are similar to those of Thai but slightly different in detail. The significant Burmese customs consists of devotion of *Shuan Daw* and the worship of nine Burmese temples during the Buddhist Lent Days which take approximately three months in rainy season.

Devotion of *Shuan Daw* is a devotion of food and implements to the monks during the Buddhist Lent Days. *Shuan* is a Burmese word that means rice²¹ so that main offering of this ritual is rice. The *Shuan Daw* ceremony will be decorated with coconut leave and flower.

The other custom during the Buddhist Lent Days is worship of nine Burmese temples in Lampang. The Burmese families in Lampang perform worship in the nine days of Buddhist Sabbath during the Lent Days. In other words, the Buddhist Lent Days start from the first day of waning moon of the eighth month (around July) to the last day of waxing moon of the eleventh month (around October). The Burmese families have to perform worship in Burmese temples during the Buddhist Sabbath of this period which contains approximately nine days²². The worship starts from Wat Jong Kha and finish at Wat Mon Chamsil²³.

Apart from this, there is a Burmese ritual in the day of commemoration of the Birth, Enlighten and Death of Lord Buddha (Visakha Puja Day) which is on the last waxing moon of sixth month (around May). The ritual is pouring water onto the Bodhi tree at Wat Sri Rongmuang to sacrifice the Buddha's enlightenment.

²¹ Interview with Phra Cha Na Ka, a Burmese Monk in Wat Thama – O, Lampang, 28 March 2009.

²² Ibid.

²³ Ibid.



Figure 244: Set of *Shuan Daw* in Wat Sasnachotikaram.

(Photograph: 17.11.2008)

Other interesting form of sacred ceremony is ordaining or transferring status from lay people into monk. It has been held for a long time to retain Buddhism. Boys are usually ordained at the age of 5 – 7 years while men can be ordained at least at the age of 20 years. The ordination ceremony can be held with no particular time of the year.

What makes ordination important is not the ceremony itself but the opportunity for people from everywhere. It opens widely for people from any provinces; any nationality and any ethnic groups. Most of Burmese temples in Lampang Province have both Burmese and non - Burmese monks reside together such as Wat Thama – O for instance.

In conclusion, Burmese – influence temples in Lampang are opened widely not only for Burmese people but for local community as well. They provide and opportunity for Burmese and local people to make merit together and participate in this family celebration which establish good relationship in community.

As educational space:

Other role of temple is an educational place for community in both Thailand and Burmese. Monasteries or Temple in Burmese term occupy a very important place among traditional buildings in Burma. They called *kyaung* or *pongyi kyaung* that

means school²⁴. Monastery and school hold the same calling because only monastery functioned as school in the past. This role was not differed from the temples in Thailand. The children, especially boys in monkhood status, study both secular and religious subjects in the temple.

Although schools are separated from temple now, providing education is still important in religious places whether they are Thai, Lanna or Burmese temples.

Wat Monchamsil distributes area for public education such as Buddhism school and primary school for community around. Buddhism education center will be established in the recent future.

Other temples also provide educational opportunity such as international Buddhism class in Wat Thama – O and English tutorial class in Wat Srichum.

2.1.3 Relationship between concerned buildings and society

Related places under the theme of British companies and Burmese as the subjects have built up both physical and social relationship with Lampang society.

The buildings and places that once belonged to British teak traders have been transferred to be public and governmental places. They consist of Office of Siam Forest Company Ltd. that is now turned to be office of irrigation, office of British Borneo Company that is forestry office, Khuang Polo or the British Polo Club that is Khelang Park and Ban Bombay that was used to be an office of Bombay Burma Company²⁵. These places are of value and still useful. They can be good examples of adaptive reuse for other left – vacant places such as office of Louis T. Leonowens Company and Boriboon house.

Maung Ngwe Zin Building provides other form of relationship. Despite personal building, Mrs. Samruay Suwanna – Ath and her property play a beneficial role to the surrounded society. She told the researcher that she would like to keep this building not only for herself but for benefit of community by distributing a space on

²⁴ Irene Moilanen, Sergey S. Ozhegov, *Mirrored in wood: Burmese Art and Architecture*, (Bangkok: White Lotus Co, Ltd.,1999), 101

²⁵ Environmental Policy and Planning, สำนักงานนโยบายและแผนทรัพยากรธรรมชาติและสิ่งแวดล้อม, แผนที่มรดกทางวัฒนธรรม นครลำปาง, *Map of Lampang cultural heritage*, (Bangkok: E.T. Publishing, 2006)

the first floor for the merchant in Kad Kong Ta to trade during weekend without fee. Apart from this, this space was used to be a gallery to exhibit an art thesis of the student for free as well²⁶.

2.1.4 Conservation awareness

Conservation awareness is a feedback from community to their of value architectural heritages in order to keep them to the next generation.

The owners of the of-value buildings in Kad Kong Ta area are aware of renovation and maintenance of their own buildings. They receive recommendation in term of conservation from both local and non-local experts. It is collaboration in community that not only to revive the buildings but to encourage local identity.

Conservation awareness is also found from restoration of Ban Sao Nak. The Lanna – Mon vernacular house and Sao Lai Rice Storehouse have been renovated by the awareness of heritage value of vernacular house from *Khoon Ying Walai Leelanuch*, a descendant of *Maung Chan Ong or U San Ohn Chandraviroj*. Her objective was to establish a place for educational sake, especially in local art and architecture. Despite the lack of interpretation in the content of displaying art objects and architectures, we can see an intensive effort of the owner in providing social benefit. Today, current owner has well kept on the preliminary purpose.

Another case occurred in Wat Mon Chamsil. There is a conflict between temple and community because of one difficult dilemma. The abbot has set a policy to extend the primary school in the temple's area for community sake. However, it might directly effect to the condition of the old Burmese monastery near the school. But the monastery is needed to be safe. They also include couples of guardian lion sculptures and old staircases as well. How come would they like to keep an old ruined construction instead of extending the school which should be more beneficial? Conservation awareness might be raised up by the tie of affection with the building or the feeling that they are part of the whole area so that the Burmese monastery is regarded as part of their identity.

²⁶ Interview with Mrs. Samruay Suwanna – Ath, Current owner of Moug Ngwe Zing Building, Lampang, 28 March 2009.

An effort of stopping construction in registered area of Wat Sri Chum by community lead should not be ignored. This case began on July 1999²⁷. The abbot had extended an ordination hall that was already registered as ancient monument, but the community was afraid that this would be inappropriate. The appeal had been sent to the Fine Arts Department. The result of examining from government approved that the construction did not affect the monument. However, the community's appeal strongly reflects conservation awareness in the community's mind.

2.2 Economic relationship

Economic relationship between Burmese – influent architectures and community develops into two states – a commercial place and tourism place. Both of them take part in stimulating economy to the people around.

Commercial buildings such as Maung Gnwe Zin Building, Red Building and other related places in Kad Kong Ta community provide beneficial role for the people as a place for undertake personal small enterprises. Although they are not directly built for commercial activity, but their attractiveness invites many visitors to spend time and money for community.

Apart from attractiveness of many Burmese – influent buildings in Kad Kong Ta, the story within the place also support other kind of tourism – the historical tourism. According to being remains of the first trading center of the province with a lot of historical photograph that prove the prosperous past of the place and the memories in the olders' mind, Kad Kong Ta can be regarded as a tourism place that connect past and present together.

Tourism attractions also include Burmese temples that full of fantastic craftsmanship and worshipful. Wat Pra Kaeo Dontao Suchadaram, Wat Sri Chum, Wat Sri Rong Muang and Wat Sasnachotikaram (Wat Pa Fang) have been specified as part of Lampang tourism map²⁸. Furthermore, vernacular house like Ban Sao Nak also promote tourism as reception place. It provides vernacular architectural knowledge.

²⁷ Interview with Mr. Patiphat Phumphongphat, Director of The 7th regional office of Fine Arts Department, Nan, 29 July 2009.

²⁸ Tourism Promotion Division, Lampang Municipal Office, งานส่งเสริมการท่องเที่ยว เทศบาลนครลำปาง, “จังหวัดลำปางขอต้อนรับ...”

The house carries out important function as gallery. Kad Kong Ta site contain charming architectures and attract tourists. They have been specified as part of Lampang tourism map as well²⁹.

2.3 Historical relationship

The entire Burmese – influent architectures and related places are tangible evidences of the history of Lampang Province during 1850's – 1950's. It was the time of 3rd capital which had been moved southward from the 2nd capital across Wang River and settle around the present day Wat Boonyawat Wiharn, Hua Wiang sub-district. Settlement of the city began with changing from Burmese occupation into a vassal state of Siam (the present day Thailand). There was a lot of political changing at this time. The first was Lanna region being ruled under Siamese government. Khelang Nakorn (Lampang) had been promoted as a second northern trading center after Chiang Mai. The southern commercial rout from Lampang to Pak Nam Pho and Bangkok was established along Wang River. Moreover, this time can be read as a starting point of racial, religious and cultural diversity as a result of commercial activities. The city was shaped to support trading by many infrastructures like piers, ship building, inner roads and shop-houses for instances.

From the fact that donors of Burmese – influence temples were Burmese merchants who get wealthy from teak enterprise, the birth of Burmese temples comes as a result of prosperous economy of the province at that time. The fascinate Burmese temples genuinely reflect such state.

The merchants donated land and support religious buildings in the monastic area for religious and public purpose. Renovation can be done individually or by a group of donors. Construction or renovation of religious place can be regarded as a great merit making for Burmese people. It has also been conducted in order to pay respect for Nat or tree spirit from teak forest that was cut down. Today those temples are still supported by the Burmese merchants' families and local community.

²⁹ Ibid., 8.

Furthermore, the commercial buildings and the offices of teak trading companies bear a close historical relationship to Lampang Province as evidence of the coming of British companies. It also includes the later subcontractors who were British's subjects such as *Maung Ngwe Zin* for instance. These buildings are regarded as the first commercial buildings of the province as well as their elegant architectural feature. They certainly originated as a result of economic activities and reflect the lifestyle of the British subjects who later became rich.

2.4 Ethnical relationship through architecture

Ethnical relationship can be occurred in the form of togetherness of different - nationality architectures. The Bangkok – style ordination halls in Burmese temples context provide an interesting meaning to read. Look at Bangkok – style ordination hall at Wat Mon Chamsil (See figure 96) that came from the idea of the recent abbot with the patronage from *Pothipan* Family. Meanwhile, Lanna – style ordination hall at Wat Pa Ruak (See figure 116) came from social donation. It has been renovated into brightly new ordination hall and shows the King Bhumibol Adulyadej 50 years on the throne's emblem on the front gable. These two buildings demonstrate community's requirement toward temple that gradually turning into contemporary.

On the other hand, Burmese – influence architecture that locate in Lanna temple context can be indicate the ancient people's viewpoint. The *pythat* building at the bottom of Lanna pagoda at Wat Phra Kaew Don Tao Suchadaram were built under the patronage from Lampang last ruler (Chao Bunyawat Wongmanit) and Burmese merchants. It emphasizes social status and means of Burmese merchant at that time that almost compare with the ruler of Lampang.

Ban Sao Nak, the only vernacular house of Burmese merchant family, reflects ethnical relationship between Lanna and Burma in local level. It can be seen from architectural features that designed in a combination of Lanna and Mon - Burmese architectures. The verandah and position of columns illustrates Burmese style while the roofs and general structure are typical Lanna. The mixing of craftsmanship comes from local cultural exchange without ethnical prejudice.

The ethnical relationship is a small topic of the entire theme, but it reflects admiration and adaptation of different culture and craftsman which represents togetherness of ancient people.

In conclusion, relationship between places, landscape and community can be divided into social, economic and ethnical relationships. Social relationship focuses on the role of Burmese – influent temples as a center of religious, cultural and educational activities. The Burmese – influent temples and houses are able to attract tourists which help disperse income to community and boost economy. The last type of relationship, the ethnical, is a mixing or conceding of architectural characteristic from other groups of culture which reflect togetherness. All of these relationships make the places and landscape still alive and exist. They are part of key factors to determine future management plan.

3. Statement of significance

3.1 Authenticity of the landscape

Authenticity of the landscape is a key to statement of significance. It has played an important role in cultural heritage conservation field from late 20th century as a forming of ICOMOS. Burra Charter discusses about authenticity of places that has been built under past, present and future. It tells us who we are from the past that formed us. It also enriches people's life and provides sense of connection between community and landscape. As a result, authenticity of places must be conserved for present and future generation³⁰.

The Nara Document on Authenticity mention a necessarily basic for assessing authenticity is the ability to understand cultural values depend on degree of credibleness or truthfulness of information source³¹. Meanwhile, information source

³⁰ Australia ICOMOS, The Burra Charter: The Australia ICOMOS Charter for the Places of Cultural Significance, (1999), 1

³¹ International ICOMOS, Nara Document on Authenticity (1994), 2

may differ from culture to culture and even within the same culture, thereby the judgments about heritage value have to be flexible³².

Considering authenticity of place, therefore, should be conducted under the social, cultural and/or historical context of that place. For example, Traditional Japanese Shinto shrines are rebuilt every 20 years in order to maintain fresh materials and good condition. Renewal is considered to be an act of devotion to the spirit³³. As a result, the main thing that Japanese Shinto would like to retain is not the building itself but the freshness of the building and traditional building skill.

Consequently, Burmese influent architecture in Lampang Municipal District that locates under Buddhist social context is surrounded by community as an important stakeholder. They are regarded as donors, sponsors and user of the places. As a result, community demand should be highly regarded. It can be seen from the tendency of restoration that demonstrates elegance and novelty of the buildings at the end of the process. This responds community belief in great devotion to Buddhism.

Assessing authenticity is a process that includes meaning of the place. Attachment of equal importance to architectural characteristic and relationship with community can be a mean to access authenticity of Burmese influent architecture that appeared under British flag in Lampang accurately.

The architectural characteristic of study places indicates that:

1. They consist of Burmese, Mon and local craftsmanship skill as shown in wood carving works, perforated corrugated iron works, colored glass mosaic and gild in the monastery of Wat Sri Chum, Wat Sri Rongmuang, Wat Sasnachotikaram, Wat Chai Mongkhol and Wat Mon Chamsil.
2. The spatial organization persists in social hierarchy as shown in plans of the monasteries. Eastern side is allowed only for higher status people while western side is allowed for lower status people.

³² Ibid.

³³ John K. Nelson, *A year in the life of a Shinto Shrine*. 2nd ed., (Washington D.C.: University of Washington Press, 1996), 93 -

3. They regard European influence as we can see from: 1) Queen Victoria's emblem under the *pyathat* roof shrine in Wat Pra Kaeo Dontao Suchadaram, 2) European - style ordination halls in Wat Thama – O, Wat Sri Rong Muang and Wat Monpuyak and 3) European - style decoration.

The meaning of Burmese – influent architectures from relationship to community can be assumed as:

1. A machine to accommodate community's activities and function. They can be dwelling places, offices, shops, tourism attractions, sacred places for holding religious ceremonies and education places for community.
2. An expression of social behavior: that is social hierarchy through spatial organization. Different location of rooms and entrances for each status.
3. A symbol. Elegant Burmese – influent temples and buildings show identity of the Burmese merchants who became rich. The architectures also declare the donors' long developed cultural root. However, addition of different artistic style such as local style, Bangkok style and European style shows co – operative attitude of the donors. It emphasizes recognition that they are part of community, not an individual ethnic that lives separately from others.

3.2 Heritage Values

Burmese influenced architecture in Lampang city consists of various heritage values as the following:

Historical value: They are tangible evidence of the past 100 years that was the time of economic prosperity and cultural diversity. They encourage interpretation to feel and understand them from their own story.

Aesthetic value: The fantastic craftsmanship from decorated wood carvings and architectural design enhance aesthetic value.

Social value: As a community's center, they perform both individual and community function that establish social value.

3.3 Statement of significance of the place

Temples and other places that was built and/or renovated by the Burmese merchants reflect one of historical layers which can be called the turning point of Lampang Province that has gradually changed from ancient town to modern urbanized area. This point comes mainly from political reform in the reign of King Rama V. However, one single issue that should not be ignored is the coming of British teak trading companies and its subject. Burmese influent architecture in Lampang Municipal District also states social role of the “outlander”, especially to be donors of many temples.

What makes Lampang city differs from other northern provinces is the outstanding feature of Burmese culture that combines European (from British as an occupier) and local culture together. It does not mean that there is no Burmese trace in another province, but sense of continuity of Burmese culture is distinct, alive and clearly recalls the prosperous time of teak trading.

It is undeniable that artistic expression from Burmese – influent architectures contain high craftsmanship and express salient characteristic that comes from combination of European and local style. They create impression to the people from any culture.

4. Zone analysis and evaluation

4.1 Management zones

According to the result of site survey, the studied area can be divided into various zones.

The group of Burmese temples in the old city areas, the first and second Khelang Nakorn kingdoms, locates in the ancient town that consists of multiple groups of ancient monuments such as local style, Chiang San – influence and Burmese – influence for instances. The significant issue is it combines a small community together with the ancient monuments. So that it can be regarded as living landscape. The temples still hold their major function as a center of religious

activities. On the other hand, the area of third kingdom has no Burmese temple but contain mixed - influence architectures that include Burmese characteristic as well. This area is densely built and has been developed as commercial zone.

One of developmental objectives of Lampang Municipal is to promote the province as a center of industries, commerce and tourism businesses. Preserving of historical and cultural places is part of tourism industry³⁴, so that there is a large historical and archeological preserving area in the city. This thing directly affected to the city planning.

Consider from map of land use in Lampang Municipal District, it can be concluded that this area has a wide densely built area that combines commercial and governmental zones. Densely area is surrounded by sparsely populated and cultivated area. The historical and archeological preserving area is divided into two parts. The external part is allowed to be used only for facilities, religious places, educational places, governmental places, governmental and/or private signs for public sake and non – commercial buildings³⁵. Meanwhile, the land use of internal part has to be obtained permit from Board of City Planning which follow the regulation from Fine Arts Department³⁶.

³⁴ Office of City Plan สำนักผังเมือง, “แผนผังรวมพร้อมข้อกำหนดการใช้ประโยชน์ที่ดิน ซึ่งได้ผ่านการพิจารณาเห็นชอบที่ประชุมคณะกรรมการผังเมืองแล้ว : ผังเมืองรวมลำปาง,” ข่าวสำนักผังเมือง, [Map and regulations of land use which have been approved from board of city planning:

Land use in Lampang Province, Office of City Plan’s News] 34(April 1978): 97

³⁵ Ibid. 97

³⁶ Ibid., 99

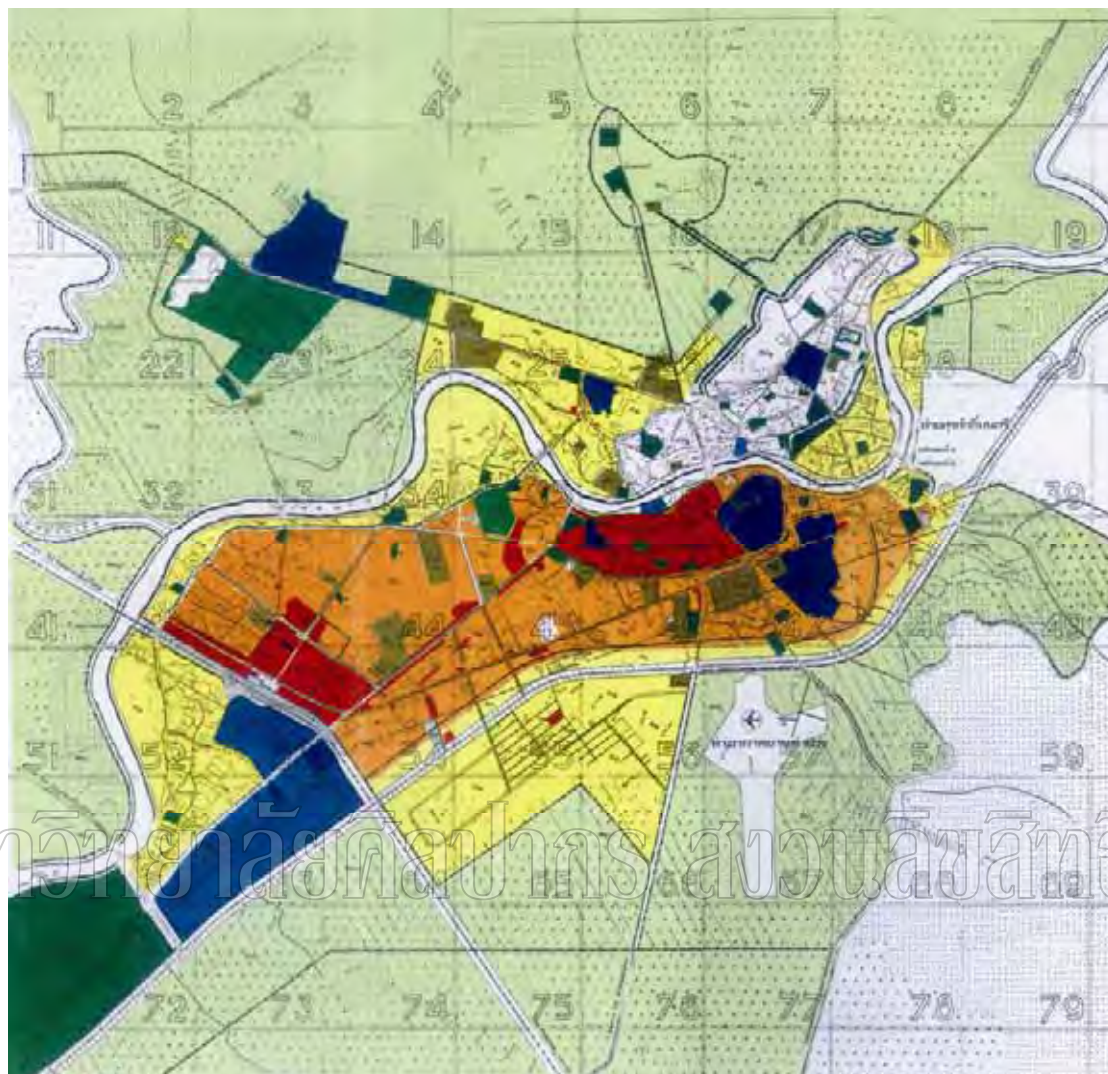


Figure 245: Map of land use in municipal district, Lampang Province. It is color coded. Denote of each color is shown below.

(Source: Office of City Plan, 1978: 96)

- | | |
|---|--|
| Sparsely populated area | Outbound village aera |
| Densely populated area | Rural area |
| Commercial area | Education area |
| Government offices area | Religious area |
| Historical and Archeological preserving area | Cargos area |

The management zone should be determined according to the physical land use into 4 zones that are:

Zone 1: The historical and archaeological preserving area which was a settlement of the first and second kingdoms of Khelang Nakorn. It is located in Wiang Nua Sub - District. There is only one Burmese – influence architecture in this zone that is the wood *pyathat* shrine in Wat Pra Kaeo Dontao Suchadaram.

Zone 2: The settlement of the third kingdom of Khelang Nakorn which had been developed into the teak trading center during the mid 19th - 20th century. It is located in Suan Dok Sub - District. This zone consists of commercial buildings that present Burmese characteristic. The related places include Boriboon Market and Office of Siam Forest Company Ltd. that has been currently used as guest house by Office of Irrigation.

Zone 3: The densely populated area around ancient boundary walls in Sob Tui and part of Phra Bat Sub - District. This zone has been developed to support current commercial activities so that all types of commercial places have been allowed. There are many Burmese temples locate in this zone such as Wat Sri Rong Muang, Wat Sri Chum, Wat Chai Mongkhol (Wat Jong Kha) and Wat Sasnachotikaram (Wat Pa Fang). The concerned place includes Khuang Polo (the present – day Khelang Park).

Zone 4: The open area in Hua Wiang and Phra Bat Sub - District. The Burmese influenced architecture in this zone consist of Wat Jong Kham, Wat Monchamsil (Wat Mon Santhan), Wat Monpuyak, Wat Paruak, Wat Thama – O and Ban Sao Nak. The related places include Ban Bombay or the previous Bombay Burma Trading Corporation Ltd., Office of British Borneo Company (the current Forestry Office), Office of Louis T. Leonowens Company Ltd. (left vacant). The last two building are large Manila style building.

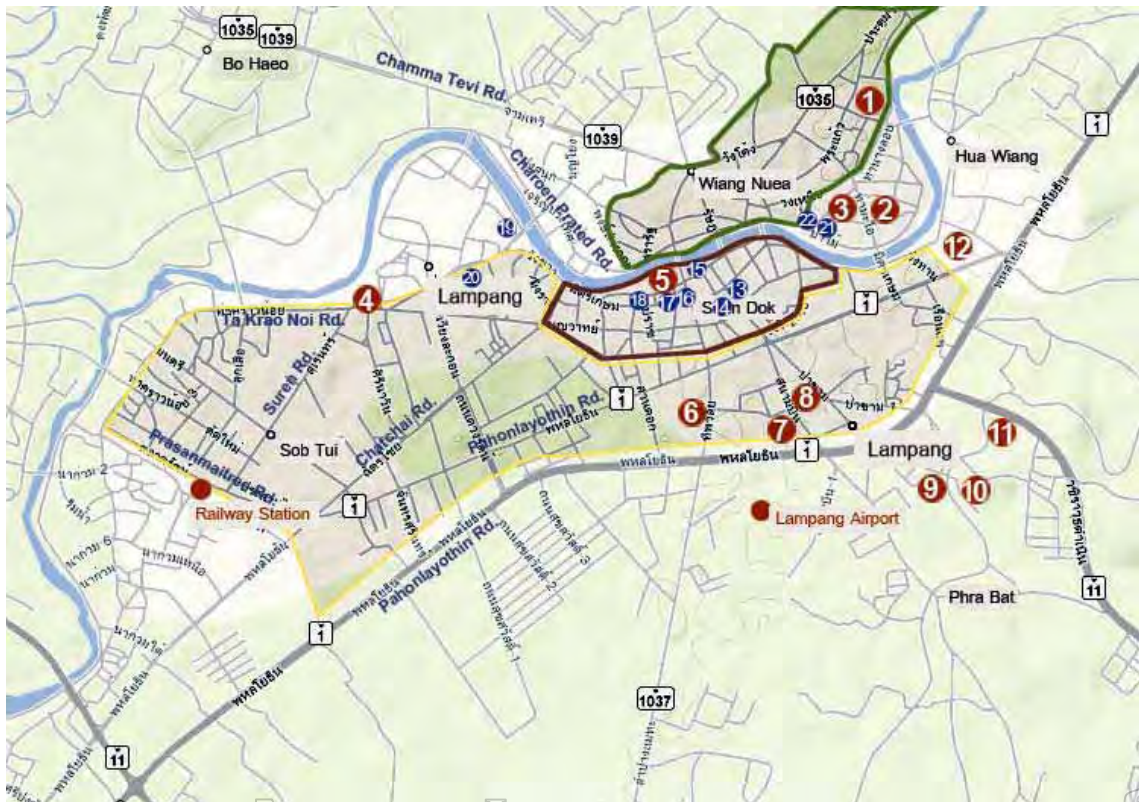


Figure 246: Management zones and location of Burmese influence buildings and related places. The green stroke indicates Zone 1. The Brown stroke indicates zone 2. The yellow stroke indicates zone 3. Non – stroke is regarded as zone 4.

(Source: <http://www.rtsd.mi.th>)

- | | |
|--------------------------------------|---|
| 1. Wat Pra Kaeo Dontao Suchadaram | 13. Office of Siam Forest Company Ltd. |
| 2. Wat Thama – O | 14. Boriboon Prakarn Market |
| 3. Ban Sao Nak | 15. Daeng Building |
| 4. Wat Sri Rong Muang | 16. Kanchanawong Building |
| 5. Moung Ngwe Zin Building | 17. Boriboon Building |
| 6. Wat Sri Chum | 18. Ban Chandrawiroj |
| 7. Wat Chai Mongkhol (Wat Jong Kha) | 19. Ban Bombay |
| 8. Wat Sasnachotikaram (Wat Pa Fang) | 20. Khuang Polo |
| 9. Wat Jong Kham | 21. Office of Louis T. Leonowens Company Ltd. |
| 10. Wat Monchamsil | 22. Office of British Borneo Company |
| 11. Wat Monpuyak (Wat Mon Santhan) | |
| 12. Wat Paruak | |

4.2 Zone analysis and evaluation

Zone 1: This zone covers both external and internal historical and archaeological preserving area. It combines with governmental, educational and religious places. According to the preservation policies, this zone is sparsely in population and constructions. The commercial buildings and other high constructions are, therefore, not allowed. There are 16 ancient monuments settle in this area. The monuments also included living temples and the ruins. The only Burmese – influence architecture is a *pyathat* shrine in Wat Pra Kaeo Dontao Suchadaram. This long standing temple has been continually reconstructed with various influences according to the layers of time so that it contains art and architectural diversity.

The building of Burmese shrine is concerned with the last Lampang's ruler. He was one of major donors. It represents a good relationship between Burmese merchants as outlanders and the noble class.

Today, this temple, including the shrine, has still carried on its main function as religious place for Buddhism ceremonies. It is a tourism attraction as well.

Stakeholders of the place consist of:

- Fine Arts Department as a supervisor who draw up regulations and principles of conservation for the registered monument.
- Lampang Municipal Administration who provide fund for conservation project. This organization also directs the conservation plan to be conformity with land use.
- Academicians and experts in local art and culture, architectural conservation.
- Tourists.
- Pilgrims from other places.
- Abbot and monks.
- Surrounded community.

Zone 2: This zone covers the entire ancient wall boundary of the third Khelang Nakorn Kingdom and can be counted as part of central commercial area which allowed people to open businesses. According to the land use regulation, commercial

buildings, hotels, supermarkets, theaters and advertisement banners are allowed for this zone. However, each construction must not larger than 300 m² and set at least 2 meters back from the footpath³⁷. The projection must at least 5 meters high from the ground³⁸. The buildings also include Burmese merchants' shop houses that have been used as living places and shops, except Boriboon Building that has been left.

There are so many of value traditional shop houses in this area not only those of Burmese family. For example, Fong Lee Building and Yian Xi Ti Lee Kee Building of the Chinese families show Chinese beautiful architectural characteristic. Sinanon House and Khomsan House combine European and Chinese style. They were all built in the time of teak trading. As a result, this is a zone of diversity in culture, architecture and ethnic. It is a symbol of economic prosperity from past to present. Furthermore, it contain sense of continuity by descendant of original function as half dwelling half commercial place though the types of businesses have been changed. Some of them have been reused as public space.

In order to stimulate economy, there is a walking street weekend market held by municipal office at Talad Kao Road, which is part of Kad Kong Ta community. The walking street weekend market is not set up only for shopping but occasionally includes cultural activities such as Radsada Bridge retrospective exhibition that provides historical image and information of the ancient bridge, arts and crafts exhibitions and etc.

Conservation of the significant architectures from this zone have been technically and academically supported by local experts. Kittisak Hengsadeeikul is an engineer who interested in architectural conservation. Saksern (Sak) Ratanachai provides historical and cultural knowledge. The miscellaneous story of each building has been continually told by community. All of these help supporting both tangible and intangible conservation process.

Although there is no registered from Fine Arts Department as national monument, a price from Association of Siam Architects is successfulness from conservation awareness of community. This zone is not regulated as preserved area, so that conservational direction has to be in conformity with the municipal land use.

³⁷ Ibid., 98

³⁸ Ibid.

Stakeholders of the place consist of:

- Lampang Municipal Administration.
- Owners of the buildings who live and take daily care of the architectures.
- Local experts as supervisors.
- Non – government organization such as Association of Siam Architects who encourages conservational awareness.
- Community

Zone 3: This zone covers densely populated area and part of commercial area. It is allowed for using land as residential places in the form of townhouse, apartment and condominium. It is also allowed for small to medium enterprises, hotels and small industries³⁹. The commercial buildings must not exceed 300 m². The height of the each building must not exceed 16 meters in commercial area⁴⁰. The Burmese influenced architecture exist in this zone consist of Wat Sri Rong Muang, Wat Sri Chum, Wat Chai Mongkhol and Wat Sasnachotikaram.

This zone is an expansion from city center along the major road. It is newly born. The Burmese temples of this zone are, therefore, surrounded by commercial buildings and market. They locate in the city context. The main problem is concern with environmental control. The obvious examples are fruit market in front of Wat Sri Chum and the junk bin in front of Wat Chai Mongkhol.

However, the Burmese temples exist in this zone have been regarded as the of value architecture to the future. Two of them have been protected from government agencies due to their intrinsic Burmese craftsmanship. They are the places for carry on Burmese culture such as Suan Daw Devotion. Other significant function is to be storage and displaying places of a lot of Burmese ancient objects such as Buddha images and lion thrones. Lastly, they also act as tourism attractions.

Today, Fine Arts Department takes active role in conservation process. Community also donates fund for maintenance.

Stakeholders of the place consist of:

- Fine Arts Department.

³⁹ Ibid., 97 - 98

⁴⁰ Ibid., 99

- Lampang Municipal Administration.
- Educational institutions.
- Local experts
- Abbots and monks
- Community

Zone 4: The sparsely populated area, outbound village and cultivated zone can be considered as general feature of zone 4. This zone has been allowed for residential places, large industries and petroleum storage. The residential places consist of houses, apartments and condominiums which are not exceed 1,000 m² and the buildings must not higher than 12 meters⁴¹. Advertisement banners are allowed but not exceed 3 m² on the land and not disturb public road⁴². The Burmese influenced architecture exist in this zone consist of Wat Thama – O, Ban Sao Nak, Wat Jong Kham, Wat Monchamsil, Wat Monpuyak and Wat Paruak. The related places include Office of Louis T. Leonowens Company Ltd. and Office of British Borneo Company (the present – day forestry office).

The above architectures are located on an open area. The topography of this zone includes cultivated land and small hill. Some of the architectures stand on the hill which creates specific character.

Some of the Burmese influenced architecture and the related places in this zone have been left vacant and encounter physical deteriorated problem. The wood monastery in Wat Monchamsil severely lacks of maintenance. The Office of Louis T. Leonowens Company is also waiting to be renovated.

The Burmese temples in this zone show Burmese integrity as well as those of zone 3. It can be seen from architectural elements and Burmese traditional spatial organization in each monastery. Moreover, an effort to conserve mural painting in Wat Monchamsil emphasizes heritage value of Burmese temples.

The British left its prints in this zone in the forms of European style ordination halls in Wat Thama – O and Wat Monpuyak and the offices of British companies. This states relationship between Lampang Province, Burmese and Britain.

⁴¹ Ibid., 97, 99

⁴² Ibid., 97

Stakeholders of the place consist of:

- Fine Arts Department.
- Lampang Municipal Administration.
- Educational institutions.
- Abbots and monks.
- The house's owner and family.
- Community.

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CHAPTER 5

STAKEHOLDERS, CONFLICTS AND RECOMMENDATIONS

1. Stakeholders

There are many stakeholders who deal with the conservation of the Burmese influenced architecture in Lampang aside from the owners and donor's families of each building. This part looks at these stakeholders and discusses the efforts that were made to bring them as important information for further development.

Fine Arts Department: Responsible for protect, prevent, conserve, maintain, revive, support, create, promote, educate, research and develop the national arts and cultural heritage properties¹. Directly deal with Thailand's ancient objects and monuments

Many of significant Burmese temples in Lampang have been registered by Fine Arts Department as ancient monuments. To be registered as ancient monument covers area of land as the Director – General determines fit to be its compound². The ancient monuments will be physically protected under the supervision of this organization. The owner or lawfully possessor of each place has to be involved in conservation process by following the principles below³:

- No person shall construct any building within the compound of ancient monument except by permission from Director – General
- In case of deteriorating, dilapidating or being damaged by any means, the owner or possessor shall inform the Director – General within thirty days from the date of being aware of its occurrence.

¹ Chaweengam Macharoen ฉวีงาม มาเจริญ, “กรมศิลปากร ๙๗ ปีแห่งพัฒนาการ,” ใน ๙๗ ปีแห่งการสถาปนากรมศิลปากร, [Fine Arts Department: 97 years of development, in Fine Arts Department, 97 years of establishment of Fine Arts Department] 2008, 7 - 10

² Fine Arts Department กรมศิลปากร, คู่มือพระราชบัญญัติโบราณสถาน โบราณวัตถุ ศิลปวัตถุ และพิพิธภัณฑสถานแห่งชาติ พ.ศ. ๒๕๐๘, [Act on Ancient Monuments, Antiques, Objects of Art and National Museums, B.E. 2504 (1961)] September 2005, 29

³ Ibid., 30 - 33

- The ancient monument which display to public for collecting admission fee as regular business, the owner or possessor shall totally or partly bear the expense of repair.
- No person shall repair, modify, alter, demolish, add to, destroy, remove any ancient monument or its parts or excavate for anything except by order or permission from Director – General.
- In case of transferring, the transferor shall inform the date of transfer to Director – General in written information that specifying transferee’s name and residence.

The master plan of conservation and development of ancient monuments consist of yearly plan and extra plan that drawn up case by case and the renovation plan that held every 25 years⁴.

The general standard for historic preservation projects is to maintain the authenticity of the place as much as possible⁵. Avoid historic distortion that will diminish integrity of the place. In case of replacement or compensation, the materials should be fit to the original one.

The unregistered temples are also protected by Fine Arts Department, but they have not had conservation plan. Initially, the organization will help provide historical and conservational information to public in order to stimulate public awareness of their significant places. Such places are able to be registered in the future⁶.

Lampang Municipal Administration: In the municipal context, the municipal administration provide fund for public space include temples. This organization also controls the construction within each area of land use, so that it is essential to participate with conservation process to make it fit to the land use.

⁴ Nikhom Musikakhama นิคม มุสิกะคามะ, แนวปฏิบัติในการสงวนรักษาโบราณสถาน, [Principles of preservation of ancient monuments]

(Bangkok: Fine Arts Department, 1995), 82

⁵ Ibid., 88 - 89

⁶ Interviewed with Mr. Tharaphong Srisuchat, director of Office of Archeology, 20 March 2009.

The Tourism Authority of Thailand (TAT): is an important player in determining the type of development undertaken in Lampang because many historic sites are tourist attraction. It is essential that local tour operators participated in the process of decision – making and should encourage the conservational spirit to the visitors.

Educational institutions: Provide historic and cultural information for the work committee. It also includes reports of deterioration in some cases. One of important role of local school is to raise conservation awareness to the children.

NGOs: Consists of local, national and international levels. Lan Kham Lampang Group is a local organization that works for protecting and promote local culture. It consists of academicians, experts and students. They have established the Lampang Cultural Map Project which opens for public to receive exchange and understand this province widely and deeply.

Association of Siamese Architects is a national non – government organization. It is a center of architects and the people who interested in architecture. The objective of this organization is to create and maintain national architectures and environment⁷. It also provides knowledge and suggestion in academic, professional work and rights in architectural vocation for members and public⁸.

ICOMOS Thailand (International Council on Monuments and Sites) is an international organization that works in the field of cultural heritage. The aim of ICOMOS is to protect and conserve the significant monuments and sites. It is a formal advisor of UNESCO especially for the world heritage committee. ICOMOS plays important role as an international stage in cultural conservation discussion through website, news letters, journal and conferences. It also supports national and international cultural conservation projects and adopts conservational regulations and principles⁹.

⁷ [Online], accessed 7 August 2009. Available from <http://www.asa.or.th>

⁸ Ibid.

⁹ [Online], accessed 7 August 2009. Available from <http://www.icomosthai.org>

Local experts: consists of local people who have deeply studied in local history and culture. They also take part in conservation as a leader of community. Significant experts in Lampang include *Saksern (Sak) Ratanachai*, a journalist and lecturer in art, culture and history of Lanna, *Anukul Siriphan*, an expert in Lanna believe system and custom and *Kittisak Hengsadeekul*, an engineer who provide physical technical advise in conservation to the architectural heritage.

Other concerned stakeholders include the office of Environmental Policy and Planning and UNESCO.

2. Conflicts

Conflict is a significant obstacle in conservation and management of cultural heritage. This part will discuss the problems that occurs with Burmese influenced architecture in Lampang Province and other places under the relevant theme.

2.1 Lack of constructive communication between stakeholders

Management of heritage sites needs various stakeholders to exchange perspectives. One of the obvious conflicts is lack of constructive communication between stakeholders to see the problems as a whole and run development plan together. The conservation is now done separately. Works of Fine Arts Department follow the conservation principle but disregard community's requirement, while individual projects by the owners of the building have been done without governmental assistance.

2.2 Lack of intangible heritage concern.

Conservation of Burmese – influent architectures in Lampang obviously emphasizes on physical maintenance and environmental control. Intangible heritage has been rarely concerned. The intangible heritage includes building wisdom and

technology, function and spatial organization. They are part of the entire place and indicate it's intrinsic not less than the physical fabric of the building.

Survival and revival of originality has been done in various procedures. Ban Sao Nak, for instance, remain part of wood gutter to show ancient construction technology. This place also shows the copies of original wood carving pattern of the balustrade. The problem is how we can encourage visitors and community to be aware of this untouchable heritage.

Connection between communities and landscape is other thing to concern. Beliefs, rituals and lifestyle have been descended on the landscape through the places. Many organizations pay attention to these cultural heritages in order to conserve them. But the process has been done separately from the places.

2.3 Impact from incorrect restoration

The major impact from incorrect restoration demolished authenticity of the place. The case was occurred before appropriate principles from experts have been notified. The monastery of Wat Mon Puyak shows traces of the incorrect rebuilt from some of Burmese decorated patterns on inner pillars that was painted over by local craftsmen. It happened during repairing process before the temple has been registered from the Fine Arts Department. However, after the registration, the abbot and members of the temple realize the mistake and try looking after the monastery more carefully.

2.4 Conflict between temple and community

Although conflict between temple and community is regarded as personal issue, it is a serious problem in cultural heritage conservation and management. An interesting case is the monastery of Wat Monchamsil which is left unused and bears terrible condition. The monastery is located near the temple's primary school. The abbot of Wat Monchamsil would like to extend the school but the surrounded

community would like to keep the monastery. Both of them agree with keeping the building but still lacking of management plan.

2.5 Monetary problem

Funding is a serious problem for many places. The temples receive supporting fund from the Burmese families and public donations. However, the non – religious places such as Ban Sao Nak and Maung Ngwe Zin Building and other relevant buildings in the same context still confront monetary problem because the owners have to bear the expend of repair. The question from the owners is many academicians and expert give them a lot of principles of conservation, but where they can find budget while they have to earn their living¹⁰.

3. Recommendations

This part aims to describe strategy for long term management base on its significance and discuss the overall management objective.

The recommendations for the studied place as a whole are described below. However, the recommendations for each management zones as mentioned in chapter 4 will be developed in order to find out the appropriate strategic measures which conform to the characteristic and problems of each zone.

3.1 General recommendation

Ken Taylor (2003, p. 51 – 62) has presented an interesting cultural landscape management perspective as open air museum. He examines Borobudur world heritage site and its setting as his case study and concludes that the monument itself, surrounded historic park, the village and scenery are all an element of sense of time and the concept of a vast outdoor museum. An area of landscape created by human

¹⁰ Kulthida Sueblar, กุลธิดา สืบหล้า, ลำปาง บ้านของเรา เรื่องเล่าของคนอื่น, “Lampang: Our home, Others’ story,” *Aor Sor Thor Journal* 48, 12 (July 2008): 83

contains artifacts, which tell the story of that place. Entering the cultural place means visiting a colossal outdoor museum in comparison. Each element requires effective interpretation.

The entire Burmese influenced architecture in Lampang Province, therefore, has interpretive elements which offer meaning and create sense of place as well. Examples of elements are surrounded community, way of living and other places under the relevant theme. Management of the Burmese – influenced architectures needs to include these elements apart from the architectures themselves.

Recommendation for the above ideas includes the following actions:

1. Identifying all stakeholders and concerned groups and create program which involve them equally in future planning. The most significant thing is no one should be privileged over others. This action will help reducing communication problem between stakeholders.
2. Workshop that will provide meeting opportunity and create systematic communication which reduces conflict between relevant units and help understanding strength, weakness and restrictions of each of them. Workshop also encourages multi – disciplinary team which is a key step for sustainable development. A team includes representative of community. Doing workshop with will be able to discover unexpected problems. Training program can be added up during workshop procedure. It should offer basic principles of cultural management to the members such as maintenance, public relation and local guides for instance.
3. Develop interpretation program which is culturally sensitive towards the hidden intangible heritage of Burmese influence. In this issue it would be beneficial to organize a training course involving experts, local community and tourism operators. Interpretation program can be done in the form of signage, guides and multimedia.
4. Promote educational activities towards community. This action should be cooperated with local institutions such as schools or colleges. Many of primary schools add local culture and history in the curriculum. However,

educational activities does not restrict only in the schools. The owners/possessors of the significant buildings, abbots, monks, community leaders and local experts can participate in the programs. The content of knowledge might involve in sub – culture of other ethnic groups in Lampang Province such as Burmese, Pa – O, Mon. In higher level, educational activities might include supporting research project or find reference documents in relevant subjects.

5. Develop cultural activities to support local craftsmanship and promote learning in arts and culture for people of all ages. The activities programs can be performed through arts festivals/competitions, cultural events, learning and skill development programs and community cultural projects.
6. Support local tourism. It can not be denied that tourism stimulates economy. The concerned organizations consist of Tourism Authority of Thailand (T.A.T.), tourism operations and municipal administration. There are cooperative efforts to promote tourism in the studied area with non – government organization. The walking street weekend market at Kad Kong Ta and 100 years Ratsada Bridge retrospective festival (2009 A.D.) are dominant efforts though temporarily held but it is a good starting point. It should be realized that tourism plan should not lead community but should fit into the context and leave community and its land grow up together in an appropriated way.
7. Support local revitalization. Scenery indicates sense of time and the concept of a vast outdoor museum. Revitalization involves in developing unpolluted and suitable environment which does not destroy authenticity of the place. Develop regulations for any demolitions, new infill development and extension of the city in the future to prevent turning the landscape into theme park.
8. Fund raising. There are various models for financing and many possible sources of funding as following: 1) Establishment of heritage fund from government, international and private sponsors, 2) Free conservation advice from various institutions for local property owners and possessors

and the temple bodies, 3) Events that might extend from the walking street weekend market and special events to yield benefits, 4) Adaptive reuse of the buildings such as turning the buildings into museums, educational center or open for leasing under supervision of experts, 5) Awarding of dominant conserved building should provide funding for further maintenance, 6) Supporting local cultural products which produces by community and find the appropriate markets, 7) Develop cultural tourism route, and etc.

3.2 Strategic measures of each management zone

3.2.1 Zone 1 Preserved area for archaeological and historical site



Figure 247: Location of zone 1 with location of Burmese influenced architecture in Wat Phra Kaeo Dontao Suchadaram

The preserved area covers the first and second ancient city wall boundaries. It contains several ancient temples, remnants of city walls, ancient canal, ports and ancient villages. The only Burmese influenced architecture in this area is the wooden shrine with *pyatthat* roof in Wat Phra Kaeo Dontao Suchadaram.

According to strict land use regulations that limit construction in this area, development is supposed to be controlled to protect the setting of the ancient places. Other strength point of this zone is being significant tourism attraction. The following is recommendation for strategic measures of zone 1.

1. Development of interpretation programs: To enrich the presentation of the zone (landscape as a whole), including Burmese influenced architecture as parts of the historical layers. Interpretation programs can be offered in the form of brochures, guide books, heritage trail pamphlets and multimedia resources. Education of guides for both local and non - local should be organized in the form of training course where site management and planning can be discussed throughout all stakeholders. Interpretation should concern visitors' behavior to protect both ancient monuments and the visitors themselves.
2. Promote research on archaeological and historical field which intensively study this area: Intensive study will help extending idea and knowledge which support development and disperse to people.
3. Promote research on tourism impact on natural and cultural environment: As for tourism industry, threats from tourism such as over exploited of cultural resources, replacement of infrastructures to the convenience of tourism services should be recognized. Research should assist understanding visitors' requirements and behaviors. It should also include quantity and quality of visitors that impact on the cultural heritage to find appropriate plan in the future. The research should focus on community's participation to comply with their demand and connect to problem dissolving.
4. Rising significance to the grassroots as heart of the landscape: In order to retain connection between landscape and community, participation of the grassroots in drafting management plan that directly deals with their ancestors, life and home.

5. Find supporting funds to hire community for educational and tourism activities: The local guides, for instance, should be from local youths by training from professional organization.
6. Promote forms of tourism which enhance historic and aesthetic value: It can be emphasis on the architectures, places and community, especially the Burmese families group and its sub - culture. Tourism forms can be done paralleled with development of interpretation program to recognize the significance of the sub – culture.
7. Encourage the assemble of the Burmese families: To strengthen the group. Encourage togetherness through activities that emphasis on cultural activities and descending of Burmese cultures.

3.2.2 Zone 2 Thematic streetscape of 3rd old city



Figure 248: Location of zone 2 with location of study places.

1. Maung Ngwe Zin Building
2. Office of Siam Forest Company
3. Boriboon Prakarn Market
4. Daeng Building
5. Kanchanawong Building
6. Boriboon Building
7. Chantarawiroj Building

Zone 2 covers the third ancient city wall boundary which was established in the same period of Bangkok. It was a center of trading and teak shipping. It has commercial buildings that belong to Burmese merchants. The buildings show elegantly design with European and Burmese characteristic. The significant buildings consist of the Maung Ngwe Zin Building, Boriboon Building, Daeng Building, Kanchanawong Building and Chantarawiroj Building. The Office of Siam Forest Company Ltd. (the present – day office of irrigation) and Boriboon Prakarn Market are related to the theme. Management of this zone should be focus on the entire feature instead of individual building. The obvious strength is awareness from community in conserving their own identity through architectures. The place is suit for holding cultural event such as walking street weekend market. Recommendations of strategic measurements for this zone are:

1. Develop local revitalization: Local revitalization is to look at the place as a whole and start environmental development. Focus on cleanliness, tidiness and retrain the theme of streetscape of the 3rd old city. Develop infrastructure to sustain the place. Provide accommodation and associated visitor services.
2. Adaptive reuse of heritage places: Many left vacant buildings such as Boriboon House and part of Maung Ngwe Zin Building contain meaning and connection with Burmese families. They should be reused for the more benefit rather than left vacant and gradually decline. An interesting idea from temporarily adapted the vacant space of Maung Ngwe Zin Building into art space is very useful. Other example is turning Office of Siam Forest Company into an office of irrigation. They are good examples of adaptive reuse. The unused space can be turned into museum, educational place, and local cooperatives office for yield public benefit for instances.
3. Discovering of unseen historical remnants: There are many remnants that relate to the theme of Burmese – influent architectures and the coming of British companies such as the pier for transferring teak woods to the ships that is located behind Maung Ngwe Zin Building, an elephant shed in Chantarawiroj House boundary that is now replaced by contemporary

construction. The unknown remnants include the common place such as Boriboon Prakarn Market. The hidden historical remnants should be uncovered and presented as part of local cultural heritage.

4. Develop cultural activities to enhance the place: Cultural activities will support better understanding, appreciation of and respect for all ethnic groups in small community.
5. Develop interpretation program: Key objectives of zone 2's interpretation program are: 1) to recognize the significance of each building and the theme of whole area, 2) to discover the related places, 3) to attract tourists and 4) to promote cultural activities. Interpretation programs can be offered in the form of brochures and guide books. However, educational activities should be included as part of the program. The example of such activities is local guide which community, owners or possessors should participate in providing information, recommendation and the story of the buildings.
6. Promote the place as tourism attraction: There are tourism promotional activities in this zone such as walking street weekend market held by municipal administration that help reviving the area. However, it has been organized specifically for a small area and has no connection with the architectural heritage. The activities can be developed to support cultural heritage theme. However, it should be aware that the tourism should not lead the management but should fit into it (Taylor, 2003).
7. Develop governmental agreement that concern threats from modernization: There should be corporate development with municipal administration and community. The further infrastructure development should be restricted by restrictions or agreements. Juxtaposed buildings must not disrupt theme of the place. Restriction also covers development of signage policies to visualize the building. Although there is limitation of signage dimension from land use regulation, recommendation of proper location and color should be provided as well.

8. Develop master plan for security: Flooding is the most important issue due to the location of the zone that encounter flooding problem consequently. The current owner of Maung Ngwe Zin Building told that there was terribly flooding in 2000 A.D. which was during renovation process. The renovation had to be restarted after the flooding so that it wasted a lot of time and money. Other disasters apart from flooding such as fire, earthquake and threats from development should be concerned. In August 24th, 1994, one of the shop – houses was destroyed as a result of drainage ditch constructing¹¹.
9. Find supporting fund for community as a public money for renovation and conservation of the buildings: The resources of public money can be form the beneficial events or from outside fund. This money is set up for rotation in the purpose of renovation and maintenance of the buildings.

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¹¹ Kittisak Hengsadeeekul กิตติศักดิ์ เสงฆะภูกุล, “ฟองหลี อาคารพื้นถิ่น ‘ตลาดจีน’ ลำปาง,” อาษา. [Fong Lee: Local shophouse of ‘Chinese Market’ Lampang, Asa] 10, (2000): 68

3.2.3 Zone 3 Hidden Burmese – influence monuments in central city



Figure 249: Location of zone 3 with location of study places.

- | | |
|-----------------------|--------------------------------------|
| 1. Wat Sri Rong Muang | 4. Wat Chai Mongkhol (Wat Jong Kha) |
| 2. Khelang Park | 5. Wat Sasnachotikaram (Wat Pa Fang) |
| 3. Wat Sri Chum | |

It is a zone for Burmese influenced architecture which was built outside ancient city walls' boundaries but located in densely populated area. They are surrounded by modern commercial environment. Most of the architectures are temples. It can be considered to be the old temples among city. They are Wat Sri Rong Muang, Wat Sri Chum, Wat Chai Mongkhol (Wat Jong Kha) and Wat Sasnachotikaram (Wat Pa Fang). Khelang Park is the only related place. Strategic measurements should focus firstly on physical environment of the architectures. Then create unity within the sub – culture group.

1. Promote environmental awareness and control: According to the location of architectures, most of them encounter environmental problem. The significant case is the fruit market in front of Wat Sri Chum. The market directly disturbs the temple's value. Stop the shops is not the proper way but they should be spatially and featured controlled. Promoting environmental awareness and control must include cleanliness and tidiness.
2. Support interdisciplinary research in order to establish a possibility of sub-zoning system: According to the densely populated condition of the zone,

it consists of commercial places, governmental places, educational places and religious places that use various kinds of buildings. Studying of sub – zoning manipulation to find systematic method of management might assist reducing environmental problem.

3. Protection from modernization: The coming of modernization such as rebuilt of streets, drainages, power and communication networks is unavoidable. As a result, many of architectural heritages have confronted a dilemma of how to realize modernization while ensuring the protection of tradition. The problem of zone 3 is the central city context location. Burmese characteristic in many temples have been threaten. Protection from modernization can be done firstly in local level by encouragement of cultural awareness and promote significant of Burmese temples. The national level protection can be done by governmental agreement/regulation and benchmark to yield a model for heritage protection.
4. Develop interpretation program: Interpretation programs can be offered in the form of signs, brochures, guide books, guides, multimedia and website in order to: 1) Recognize the significance of each temple, its story, artistic expression and Burmese idea of spatial organization, 2) Propagate the story and connection of the places under the theme of hidden Burmese – influent monuments in central city, and 3) Pass on practical knowledge in conservational and managerial standards to community and visitors.
5. Establish educational tourism programs that present connection between Burmese temples and sub-culture: The sub – culture can be included descending and reviving of Burmese customs. Sub – culture promotion can be connected to other zone and provide opportunity to the Burmese descendants in illustrating of their ancient heritages. Sub – culture learning programs can be held especially during the time of Buddhist Lent Days that obviously contains various sub – cultures from Burmese and local people within zone 3 and others.

6. Support Burmese temples network: Apart from cooperation within Burmese families, rising of Burmese temples network that includes Burmese families, temples and local administrative institutions will strengthen Burmese sub – culture. This strategy will create alternative cultural route that support tourism in creative way.
7. Provide opportunity in self reliance: Providing basic practical principles in architectural conservation, for instance, is one of an opportunity for the temples to self reliance in protecting their of value heritage without waiting only for governmental assistance. The temples can disperse this knowledge to public as well.
8. Find supporting fund for conservation: Although self reliance is necessary, many buildings confront serious condition and lack of budget to renovate the construction. Rising supporting fund should be held to help these buildings.
9. Develop cultural activities to enhance the place: Cultural activities will support better understanding, appreciation of and respect for all ethnic groups in small community.
10. Special recommendation for Khelang Park: Khelang Park or the previous Polo Club of the British companies should be involved in the management plan due to its background that relate to the origin of Burmese – influent architectures in Lampang Province. The first recommendation is to declare its unknown background through various methods such as exhibition of its historical photos, interpretive signs and sculptures. Then establish connection with other program or activities.

3.2.4 Zone 4 Scenery space which encourages emotion



Figure 250: Location of zone 4 with study places.

- | | |
|-------------------------------|-----------------------------------|
| 1. Wat Thama – O | 6. Wat Jong Kham |
| 2. Ban Sao Nak | 7. Wat Monchamsil |
| 3. Louis T. Leonowens Company | 8. Wat Monpuyak (Wat Mon Santhan) |
| 4. British Borneo Company | 9. Ban Bombay |
| 5. Wat Paruak | |

This zone is an open area that consists of cultivated land and small villages. Many of Burmese families' lineages live in this zone. The Burmese influenced architecture consists of both religious and living places that are Wat Thama – O, Wat Paruak, Wat Jong Kham, Wat Monchamsil, Wat Monpuyak (Wat Mon Santhan) and Ban Sao Nak. Three related places are Ban Bombay, office of Louis T. Leonowens and British Borneo Company (the present – day forestry office). Recommendation for strategic measures should focus on environmental care and the connection of Burmese families in community.

1. Develop sustainable environment for heritage: Sustainable environmental management should be developed in order to retrain the peaceful scenery of rural area by: 1) effective land use planning that relieve pressure of transport and infrastructures, 2) reducing amount of wastes and 3) encourage growing of local plants.

2. Develop local revitalization: The aim of local revitalization is to mark the Burmese influenced architecture and relevant places. It can be done specifically for the area around each place.
3. Establish Burmese families network: This action is connect to other zones. The Burmese families' network will strengthen and illustrate identity of the Burmese merchants' heirs. It will provide opportunity to descend and conserve their culture which will be a part of the cultural tourism route of zone 3.
4. Create partnership with community: Partnership can be a tool for accessing community's problems and demands. It includes reliance and usage from cultural heritage, especially the architectural heritage in creative way such as creating local products that present architectural identity or being local guides for instances. However, partnership with community needs supervision from professional organizations.
5. Knowledge management from professional institutions to the Burmese network: Knowledge consists of both theoretical, in the field of history, ethnic, art and culture and practical knowledge, cultural conservation standard. The theoretical knowledge will pass through the network to young people and stimulate further awareness. They, then, should be able to develop the knowledge in the more practical way. The practical knowledge is focuses on an ability to look after both tangible and intangible cultural heritage by the network.
6. Find supporting fund to hire community for educational activities: The activities can be workshop and training vocational program that relate to the heritage protection and promotion. It will be one of creative ways to disperse income to community.
7. Develop cultural activities to enhance the place: Cultural activities will support better understanding, appreciation of and respect for all ethnic groups in small community.
8. Develop interpretation program: An interpretation program should emphasizes on identity of each significant place and the entire theme of the

whole place (scenery space which encourage emotion). A part from this, it should also aim to emphasis the life of the zone. Identity of the places comes from story, special role of the places or outstanding elegant architectural features. Interpretation programs can be done via development of cultural route, cultural activities and other public relation media. Interpretation programs require hands from other institutions such as schools, T.A.T. and municipal administration for instances.

9. Find supporting fund for conservation: Many of the left vacant buildings such as wood monastery in Wat Monchamsil, Burmese – style hall in Wat Pa Ruak and Office of Louis T. Leonowens Company are waiting for urgently conservation and can be reused for community's benefit such as museum that display thematic exhibition relate to the building.
10. Special recommendation for Ban Sao Nak: Ban Sao Nak, the only Burmese – influent vernacular house, is currently become reception place and private gallery. However, the real purpose of the place from the previous possessor, Khun Ying Walai Leelanut, is to establish learning space in the field of local culture and ethnic. Today, the major goal becomes less significant. It lacks of effective interpretation. The only current sources of information are signage and website which explain history of the house and its renovation. The question is where architectural and ethnical knowledge is. And what the displayed objects are. Moreover, within the efficiency of the place, Ban Sao Nak can be an information center of Burmese ethnic groups in Lampang Province which emphasizes on Tai, Mon and Pa – O. Displayed objects should be categorized and set the theme. Interpretation can be done through multimedia technology.

In conclusion, the stakeholders of Burmese influenced architecture in Lampang Province come from government, non – government organization and individuals. The stakeholders should be aware of the conflicts whether they are physical problems with the buildings or social conflicts between organization, temples and community. The provided recommendations and strategic measures of each zone

have been developed from site survey of researcher. Practically, communication between stakeholders is most necessary. It helps us to know some other problems and share ideas of management.

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CHAPTER 6

CONCLUSION

An independent study under the subject of “Burmese – influence architectures in Lampang City from 1850’s – 1950’s: a pilot study of relationship between architectures community and landscape” is just a pilot study which is able to be developed into the more systematic management plan in the future. The cultural heritage in Lampang Province is various and come from the piled up historical layers, religious and beliefs, economic and political issues and cultural changing among ethnic groups within community. The Burmese – influence architectures is a reflection from one of the historical layers. They were built by people from different country but they establish identity for the province at this time.

The mentioned historical layer is the period between mid 19th – mid 20th century, which was a time that Northern Thailand became important trading center, especially teak trading according to the plentiful of teak forest. The British that occupied Burma at that time was seeking for possibility of trade between lower Burma and Northern Thailand. They came to Chiang Mai and Lampang Province with the subjects. Teak and other trade between Northern Thailand and Lower Burma had increased due to the Bowring Treaty which provided extraterritorial rights for the British to trade in Siam (Thailand). Soon after that, individuals from Burma started teak trading and open branches from their master companies. They became rich. Thus, the Burmese – style temples had been built and renovated in order to sacrifice Buddhism, responding superstitious believe in Nat and for public sakes.

Offices of teak trading companies and the residential places of the Burmese merchants reveal how they live and earn their living. The Burmese merchants built the buildings that show combination with other architectural styles such as local vernacular house form and function, European and Chinese architectural style for instances. However, some buildings were built according to the favor of the time so that they show no Burmese style. The offices of British companies were built in

western style by using local materials and craftsmen. These buildings were offices, shop – houses, plaza and sport club.

These places reflect the prosperous past of the region. They insist that natural resource was plentiful and also demonstrate highly created craftsmanship. The fine architectures do not only provide scenes of great delight but they are good source of education in the fields of history, art and architecture as well. Some of incomes for the people who live around the places come from these places as a tourist places. Many temples have continued their original role and function as social center while some buildings have been adapted for social benefit, and some are abandoned.

The Burmese – influence architectures are located dispersedly in Lampang Province. The studied places focus only in municipal boundary. They consist of 10 Burmese – style religious architectures, 1 vernacular house and 1 commercial building. Religious places show genuine Burmese architectural style through the following element:

1. Elevated floor monasteries with *yuan htat – nga – hsin* and/or *yuan – pyei – saung – tan* roof types which indicate dwelling area and *pyatthat* or *jetavan* roof types which indicate sacred area. These monasteries can be found in Wat Sri Chum, Wat Sri Rong Muang, Wat Monpuyak, Wat Monchamsil.
2. Large masonry monasteries with tiered roof which indicate dwelling area and *yuan htat – nga – hsin* on hip roof which indicate sacred area. These monasteries can be found in Wat Chai Mongkhol and Wat Sasnachotikaram.
3. Ordination hall with *pyatthat* or *yuan htat – nga – hsin* roof types in Wat Sri Chum, Wat Sasnachotikaram.
4. Buddha pavilion or *tazuang* with *pyatthat* roof type in Wat Phra Kaeo Dontao Suchadaram.
5. Buddha Hall with *jetavan* on hip roof in Wat Paruak.
6. Pagodas with sets of square, octagonal and round platforms that carry the bell and elongated finial. They have small parasol on the top. The Mon or Burmese pagodas can be found in every temples except Wat Phra Kaeo Dontao Suchadaram.
7. The wood carving decoration in the pattern of vine and leaves at the entrance of the monasteries.

We can see that Burmese merchant built their religious place according to their native culture but there is a combination with local style and European style building in the same compound as we can see in Wat Pa Ruak, Wat Monchamsil (with Lanna – style ordination hall), Wat Thama – O, Wat Sri Rongmuang, and Wat Mon Puyak (with European – style ordination hall). This reflects relationship within society. It insists that Burmese people did not live separately but they were part of the community. They admitted western culture at the same time through many symbols.

Although vernacular house and commercial building do not show genuine Burmese style, they can give off Burmese smell from decorative elements such as wood carving style, painted stucco and colored glass mosaic for instances. However, the most important thing is the owners' attitude that respect and appreciate diversity of culture.

Apart from these, other places that relate to the origin of Burmese architectures in Lampang are also included as concerned places. They show close relationship between Burmese merchants and the British companies who entered, lived and changed the image of Lampang Province. The concerned places help looking at the theme of study widely. Most of them come from living and earning of Burmese merchants and their bosses. Concerned places consist of commercial buildings in Kad Kong Ta community, Boriboon market, offices of British companies, and British's polo club.

Burmese – influence architectures and concerned places are scattered in the city. Thus, zoning is an admirable choice to manage the landscape appropriately. This method assists categorizing the architectures systematically under the sub – theme from environmental characteristic and the land use regulation.

There are 4 management zones which refer to Lampang Province's Land Use Regulations and regional history. They consist of zone 1: Preserved area for archaeological and historical site, zone 2: Thematic streetscape of 3rd old city, zone 3: Hidden Burmese – influent monuments in central city and zone 4: Scenery space which encourage emotion.

Zone 1 is the location of first and second period of Lampang history. It has long history from Hariphunchai period (approximately 1,300 years ago) and Lanna

period (approximately 700 years ago). This zone consists of temples and archaeological sites which had been built from time to time. It is a historical and archaeological preserving area according to the land use regulation. Although there is only one Burmese – influence architecture in this zone (the *tazuang* in Wat Phra Kaeo Dontao Suchadaram) which has been looked after from Fine Arts Department, architectural heritage management should be launched by thinking of the landscape and community around. Management recommendation for this zone is to emphasis on becoming educational resource of archaeology and history. Other important issue is to promote assemble of Burmese families. Create network to revive and strengthen hidden Burmese traditions. The last thing is to develop sustainable tourism management.

Zone 2 is the third period of Lampang history which came after an effort of Lanna region to liberate from Burma. Lanna became part of Siam (Thailand). It was a starting point of modernization. The western – style city plan was first introduced.

Many facilities such as roads, railway and concrete bridges had been constructed. But the most important thing was an international trading center by shipping along Wang River. Thus, this zone consists of various types of commercial buildings. There is a pier and traces of economic prosperity. Streetscape development is recommended as an appropriate management strategy. Beware of new constructions that might decrease heritage value. This zone has been promoted as place of art and cultural activities from municipal office. The left is to develop the activities to be more interesting and interpretable.

Zone 3 is a new city out of the three ancient city walls that mean the temples have encountered environmental problem. Modern constructions, infrastructures and advertisement signs badly decrease heritage value. Systematically organized space and environmental care are the preliminary things to do.

Zone 4 is an outbound area. General condition of this zone is cultivated land with small hills. Its topography is obviously different from other zones. Problem from modernization does not yet appear but should be prevented. Some of Burmese – influence architectures in this zone such as wood monastery and pagodas in Wat Monchamsil and the small pagoda in Wat Jong Kham need proper conservation. The first thing for zone 4 is to develop sustainable environment and local revitalization to

retain rural landscape but mark the Burmese – influence architectures and concerned places at the same time. Preliminary conservation knowledge should be provided to community as well.

Zoning helps manage the studied area easily and systematically. However, it does not mean that management will be done separately. Some activities like create Burmese families' network, create cultural route that emphasis on history of teak trading in Lampang and relationship with Burmese merchant, interpretation program and fund raising should be launched as a whole. The main principle is to stimulate cultural awareness and appreciate to the people so that they would like to retain their cultural heritage and be participated in management planning in the future.

Local community, include Burmese families lineages, should be regarded as part of the cultural heritage because they make the heritage still alive. Although many places are left vacant and deteriorated, they present historical relationship and tie of affection with community. The community also plays an important role in conservation of their monuments and should receive sustained benefit from those heritage places. The study of relationship between architectures, community and landscape is an effort to find out integrity of the entire place and will later reveal the hidden intangible heritage that hidden in Burmese – influence architectures.

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มหาวิทยาลัยศิลปากร สงวนลิขสิทธิ์

Glossary of terms

A term in the glossary is indicated as Burmese (B), Pali (P) and Sanskrit (S) and Thai (Th)

Bai Sema (Th): ‘Boundary’; stone slabs placed at the four cardinal and subcardinal points of an ordination hall to destinate the sanctifices ground and the ordination precinct within which even a King may not give orders.

Bodhi Tree (S, P): the tree beneath which the Buddha meditated when he attained Enlightenment. It represents perfect knowledge, revelation and enlightenment resulting in Buddhahood.

Bua Khwam Bua Ngai (Th): a moulding between Pli Yod and Plong Chanai that resembles upwards and downwards (pointed) lotus petal.

Buddha (S, P): the enlightened one; the founder of Buddhism in northern India during the 6th century.

Chedi (Th); cetiya (P); chaitya (S): ‘Pagoda’; a monument or shrine originally erected over the ashes or relic of the Buddha or as a reminder of a shrine containing such a relic. In later years, chedi were built over the arshes of an important religious or royal figure.

Cho Fa (Th): ‘Bunch of sky’; a decorative architectural element which sit on the roof ridge at the gable top. It is gracefully curving in form and ends in a pointed spire. Usually represents the serpent’s head with a distinct beak. Other forms may be found depending on local preferences. Cho Fa graces a roof of ordination hall or Buddha hall in the temple.

Harmika (S): the platform set between the bell and finial of the pagoda. It is symbolically referring to the home of the gods, Tavatimsa Heaven, or the throne of Buddha.

Jataka (S, P); Chadok (Th): Stories of the former incarnations of the Lord Buddha, a collection of approximately 547 Buddhist tales about Prince Sidhhartha’s many former lives. The final 10 of the series are frequently depicted in mural painting in Thailand.

Jetawan (S, P): a main hall in a monastery or a building that contains three or four superimposed hipped roof and topped by gable roof. The roofs are interposed by wooden panels. In this study, *Jetawan* also means the type of roof as has been explained. It signifies a human space where monks and laypeople practice meditation.

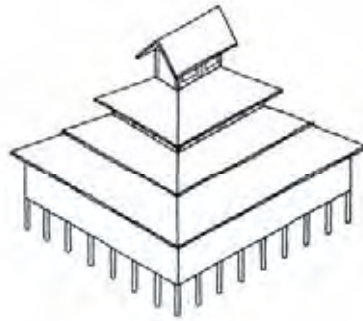


Figure 251: Drawing of *Jetawan* roof type.

(Source: Chotima Chaturawong, 2003: 122)

Kong Khew (Th): the arches beneath the gable in Lanna's temple which meet to suggest a stylized eyebrow.

Kyaung (B): In Burmese means a monastery and a school. *Kyaung* in this study means only a monastery in Burmese temple.

Kyaung Daga (B): Donor of monastery.

Naga (S, P): the divine king of serpents that dwells underground and guards rich treasures. It may also be found in lakes and in the sky, such as a pair of Naga rainbow which serve as a ladder on which Buddha descends to earth from Tavatimsa Heaven.

They are also incorporated into the temple as balustrades along stairway to the temple's compound or to ordination hall.

Nat (B): A supernatural being of Burmese belief who dwell in a tree, forest, mountains and rivers. After the wooden building was constructed, Nat of the household will be worshipped so that the building is ready to live.

Nirvana (S): a state of total extinction entered after one has achieved enlightenment and thereby escapes the cycle of deaths and rebirths to which all life is subject.

Pli Yod (Th): a long conical finial of a spire.

Plong Chanai (Th): a spire of pagoda that made of a series of receding ring moulding.

Pyatthat (B): a type of roof that widely used to crown the sacred space. It consists of an odd number of square tiered roofs (five, seven or nine tiered roofs) that decreasing upwards and topped by a small iron umbrella. Each roof decorated with small gables in the center of each side. *Pyatthat* is resembled to the conical spire of pagoda. It signifies the residence of Buddha. A building or chamber contains this roof is often in a square plan.

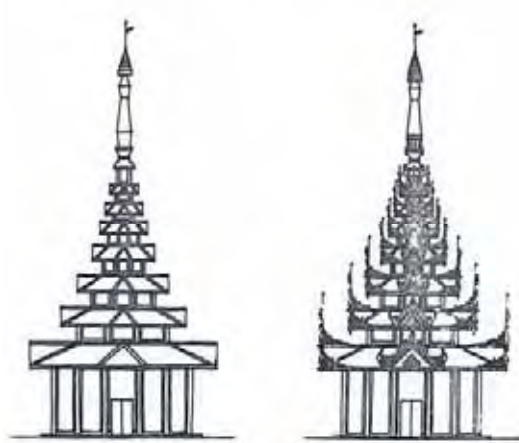


Figure 252: Drawing of *Pyatthat*. The left one is an undecorated *pyatthat*, the right one is a decorated *pyatthat*.

(Source: Irene Moilanen, Sergey S. Ozhegov, 1999: 110)

Ratana Banlang (Th): the square part of the pagoda immediately above the bell and supporting the core of the spire.

Ruen Krueng Phuk (Th): a Thai house made of timbers and bamboo mat. The walls and panels made of bamboo mat which fastened to the frame with nails or cords.

Ruen Krueng Sab (Th): a Thai house made completely of timber or solid teak without any detail of bamboo or palm leaves. Structural systems of this kind are more sophisticated than in bamboo building especially in the way in which frames are joined by wedges and notches.

Stupa (S): originally means tumulus or burial mound. A mound of earth heaped around a relic of Buddha or a monument originally built to enshrine the relic of Buddha or to mark an important site in Buddhism. It consists of a dome supported by a base and surmounted by parasol.

Tazaung (B): generally means temple. It is located at the foot of pagoda. It always placed over sacred places or objects that connected with Buddha such as Buddha image and his footprint. The structure of *Tazaung* is a roof resting on post.

Than Bua (Th): a moulding base at the foot of the bell. The curve resembles the petal of a lotus flower.

Thien (B): a wooden structure built on consecrated ground only. The purpose of this building is for preaching and meditation.

Vihara (S, P): a temple building within which the principle Buddha statue of the temple is enshrined. It has same plan of ordination hall. It is used as a worship or assembly hall by monks and laity and as a place to conduct merit-making rituals.

Yuan: a Burmese roof type that consists of overlapping gable roof. It was influenced by overlapping roof of Tai Yuan ethnic group in northern Thailand. It is divided into four small types that are Yuan Khaung, Sanu Yuan Khaung, Yuan-htat-nga-hsin and Yuan-pyei-saung-tan.

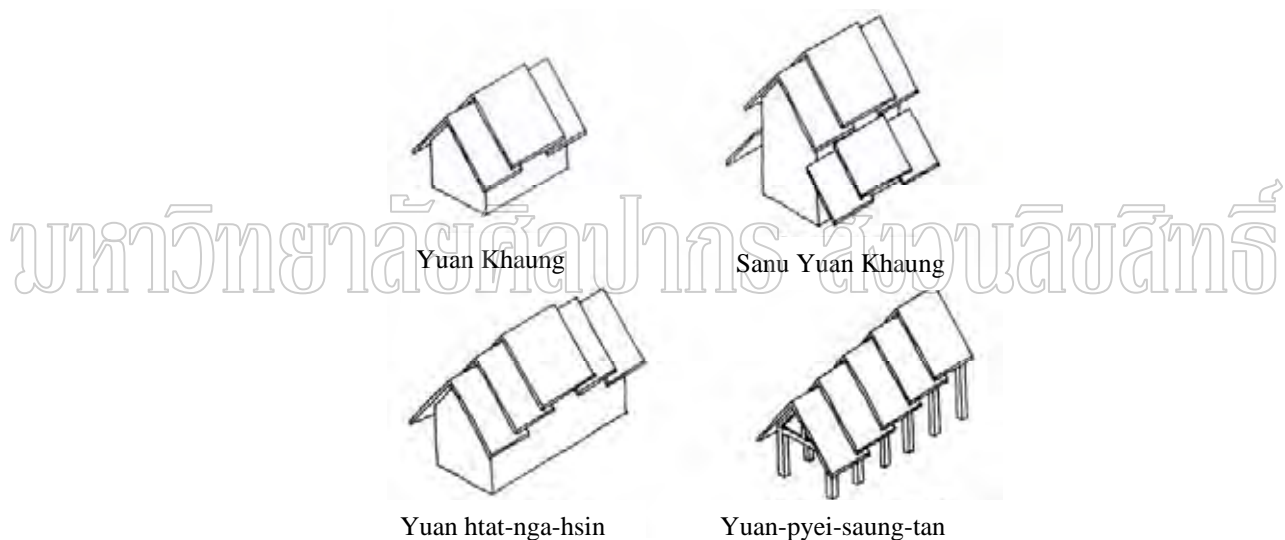


Figure 253: Drawing of overlapping roof types.

(Source: Chotima Chaturawong, 2003: 273)

Zayat: the most common building in Burma after dwelling house. It is generally a very simple structure like a roof on the posts and usually rectangular. The main purpose of this building is for resting and lodging of pilgrims.

AUTOBIOGRAPHY

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