

ECOMUSEUM: THE STUDIES OF BANG PLI WATER MARKET, SAMUTPRAKARN PROVINCE

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บทคัดย่อและแฟ้มข้อมูลฉบับเต็มของวิทยานิพนธ์ตั้งแต่ปีการศึกษา 2554 ที่ให้บริการในคลังปัญญาจุฬาฯ (CUIR)
เป็นแฟ้มข้อมูลของนิสิตเจ้าของวิทยานิพนธ์ ที่ส่งผ่านทางบัณฑิตวิทยาลัย

The abstract and full text of theses from the academic year 2011 in Chulalongkorn University Intellectual Repository (CUIR)
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A Thesis Submitted in Partial Fulfillment of the Requirements
for the Degree of Master of Architecture Program in Architectural Design

Department of Architecture

Faculty of Architecture

Chulalongkorn University

Academic Year 2014

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นิเวศพิพิธภัณฑ: การศึกษาตลาดน้ำบางพลี จังหวัดสมุทรปราการ



วิทยานิพนธ์นี้เป็นส่วนหนึ่งของการศึกษาตามหลักสูตรปริญญาสถาปัตยกรรมศาสตรมหาบัณฑิต

สาขาวิชาการออกแบบสถาปัตยกรรม ภาควิชาสถาปัตยกรรมศาสตร์

คณะสถาปัตยกรรมศาสตร์ จุฬาลงกรณ์มหาวิทยาลัย

ปีการศึกษา 2557

ลิขสิทธิ์ของจุฬาลงกรณ์มหาวิทยาลัย

Thesis Title ECOMUSEUM: THE STUDIES OF BANG PLI WATER
MARKET, SAMUTPRAKARN PROVINCE
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Field of Study Architectural Design
Thesis Advisor Assistant Professor M.LChittawadi Chitrabongs,
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วิทยานิพนธ์เล่มนี้วิเคราะห์ถึงปัญหาการอนุรักษ์และการฟื้นฟูของพื้นที่ที่ได้รับความสนใจเรื่องการบูชาสิ่งศักดิ์สิทธิ์ ประวัติศาสตร์ทางวัฒนธรรม และสถานที่ท่องเที่ยว ซึ่งตลาดน้ำบางพลีเป็นกรณีศึกษาในครั้งนี้เนื่องจากเป็นตลาดเก่าแก่ที่มีอายุมากกว่าหนึ่งร้อยสี่สิบปีตั้งอยู่ถัดจากวัดบางพลีใหญ่ในและคลองสำโรงในจังหวัดสมุทรปราการ โครงสร้างอาคารที่ทำด้วยไม้ยังใช้งานให้เห็นอยู่ในปัจจุบัน ตลาดน้ำบางพลีและวัดบางพลีใหญ่ในมีประเพณีที่สืบทอดกันมาช้านานได้แก่ ประเพณีโยนบัวซึ่งสามารถเห็นที่ชุมชนบางพลีเท่านั้น ในแต่ละวันจะมีผู้คนมาขอพรกับสิ่งศักดิ์สิทธิ์ทำให้ ตลาดน้ำแห่งนี้จึงมีชื่อเสียงทางด้านการทำนายดวงชะตาปรับชีวิต และการนำสิ่งของมาแก้บน เช่น ชุดไทยและพวงมาลัยพลาสติกหลากสี

การเสนอโครงการพัฒนาของเทศบาลตลาดน้ำบางพลีนั้นไม่คำนึงถึงสภาพแวดล้อมและมนต์เสน่ห์ของตัวตลาด ภายในอนาคตพิพิธภัณฑตลาดน้ำบางพลีจะถูกสร้างข้ามคลองสำโรงตรงข้ามกับตลาดน้ำจริงในปัจจุบัน รวมถึงปัจจุบัน สะพานคอนกรีตที่สร้างเสร็จเมื่อไม่นานนี้ได้บดบัง วิธีข้ามคลองดั้งเดิม กล่าวคือ การเดินบนเรือไม้ซึ่งดูกลมกลืนกับริมฝั่งลำคลอง ศูนย์ข้อมูลการท่องเที่ยวในตัวตลาดบางพลีมีพื้นที่ที่ไม่มีการใช้สอยและรกร้าง รวมถึงเต็นท์ได้มีการสร้างไว้ที่ลานจอดรถกีดขวางภูมิทัศน์ริมน้ำ สิ่งเหล่านี้เป็นปัญหาโดยตรงเฉพาะผู้ที่อยากสัมผัสบรรยากาศอันเงียบสงบภายในบริเวณวัด ลักษณะเฉพาะของสถานที่แห่งนี้อาจสูญหายไปโดยปราศจากแผนปรับปรุงพัฒนาในอนาคตในด้านรูปธรรมและนามธรรม

วิทยานิพนธ์นี้มีวัตถุประสงค์เพื่อเสนอแนวทางการแก้ปัญหาซึ่งสามารถยกระดับลักษณะเฉพาะของตลาดน้ำบางพลีและการพัฒนาด้านการท่องเที่ยวควบคู่กันไป การศึกษาแผนที่ทางวัฒนธรรมของตลาดบวกกับการศึกษาเรื่องนิเวศพิพิธภัณฑของ จอร์จ เจนรี ริเวียร์ และ ฮิว เดอ วารีน ในปีคริสต์ศักราช 1971 จะเป็นการฐานการศึกษาและนำเสนอของ " นิเวศพิพิธภัณฑตลาดบางพลี " นิเวศพิพิธภัณฑนี้เป็นข้อเสนอของการออกแบบเส้นทางเดินสำรวจวิถีชีวิตมากกว่าการก่อสร้างอาคาร สมมติฐานของผู้เขียนคือการออกแบบทางสถาปัตยกรรมสามารถเพิ่มคุณค่าความรู้ด้านนามธรรม มูลค่าทางประวัติศาสตร์ และเพิ่มบรรยากาศแห่งความศักดิ์สิทธิ์ที่มีอยู่เดิมในตลาดน้ำบางพลีไปจนถึงวัดบางพลีใหญ่ใน ผู้เขียนหวังว่าวิทยานิพนธ์เล่มนี้จะเป็นประโยชน์กับชุมชนบางพลีและการรักษาสถานที่แห่งนี้ไว้ให้กับเยาวชนรุ่นต่อไป

ภาควิชา สถาปัตยกรรมศาสตร์

ลายมือชื่อนิสิต

สาขาวิชา การออกแบบสถาปัตยกรรม

ลายมือชื่อ อ.ที่ปรึกษาหลัก

ปีการศึกษา 2557

5473702725 : MAJOR ARCHITECTURAL DESIGN

KEYWORDS: ECOMUSEUM / CULTURE MAPPING

NATTAKUL PHUANGSOMBAT: ECOMUSEUM: THE STUDIES OF BANG PLI WATER MARKET, SAMUTPRAKARN PROVINCE. ADVISOR: ASST. PROF. M.LCHITTAWADI CHITRABONGS, Ph.D., 97 pp.

This dissertation is an attempt to analyse the problems of preservation and regeneration of a place that catches popular interests in terms of spirit worships, cultural histories and tourist attractions. Bang Pli Water Market is one hundred and forty years old, located next to Bang Pli Yai Nai Temple and Samlong Canal in Samut Prakan Province. The original wooden structures, built on piles, are still in use. The place is both sacred and profane. Bang Pli Water Market and Bang Pli Yai Nai Temple hold a series of annual festivals and events such as the “Lotus Throwing Festival,” which can only be observed at Bang Pli Community. On the daily bases, there are the arrangements of votive offerings around certain objects that are regarded as holy. The Market is also famous for those who wish to consult fortune tellers about the remedies for bad life and those who wish to buy votive offerings, such as Thai traditional costumes and colorful plastic garlands, at the nearby stalls.

The recent development initiated by Bang Pli District Municipality does not coincide with these charming environs. There is a provision to build Bang Pli Water Market Museum, right across the Samlong Canal, opposite the actual Market. The new concrete bridge is more generic than the old mode of crossing the canal via the moored wooden boats. The Municipality’s Tourist Center is left abandoned. The tent structures, built on the Temple’s car parking area, block the view of the waterfronts. These existing conditions are problematic especially for those wish to experience an atmosphere of quietness within the Temple’s ground. The characteristic of the place might be lost without a revised planning for the future developments that include both tangible and intangible atmospheres of Bang Pli Water Market and Bang Pli Yai Nai Temple.

The objective of this dissertation is to propose a design solution that will enhance the characteristics of Bang Pli Water Market together with the touristic development. Culture mapping and the studies on “Ecomuseum” initiated by George Henri Rivière and Hugue de Varine in 1971 will be the support studies of the proposal on “Bang Pli Water Market Ecomuseum”. This Ecomuseum is a proposed route based on the existing passageways more than a building. My hypothesis is that architectural designs can enrich the intangible knowledge of the Bang Pli Community, its historical values, the increased atmosphere of quietness along the path towards Bang Pli Yai Nai Temple. It is hope that this dissertation will benefit the Bang Pli Community and safeguard the spirit of the place for the future generation.

Department: Architecture

Student's Signature

Field of Study: Architectural Design

Advisor's Signature

Academic Year: 2014

ACKNOWLEDGEMENTS

I would like to express my sincere appreciation and gratitude to my advisor, Dr. M.L. Chittawadi Chitrabongs, Ph.D., for her support, helpful guidance, and valuable suggestions. Her advice and patience have helped me through my studies. I would like to extend my gratitude to Assistant Professor Dr. Pinraj Khanjanusthiti and committee members Dr. Ponn Virulrak and Assistant Professor. Rachaporn Choochuey, Ph.D., for their valuable comments, teachings, and advice throughout my years of study and towards the completion of my thesis. Also to external committee Associate Professor Tonkao Panin, Ph.D. for her valuable comments and suggestions. I would also like to extend my gratitude to all the professors in the Architecture department for their advice and tuition.

I would also like to thank my dear friends Chi-Wen Fu, Mariessa Burgess, and Stephanie Gabrielle du Chatellier for their continued moral support and motivation during the process of this thesis; making it more enjoyable and interesting. Finally, and most importantly, I would like to express my appreciation and thanks to my family for their support, and encouragement throughout my study at Chulalongkorn University.

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Chapter 1 INTRODUCTION

This dissertation is an attempt to analyze the problems of preservation and regeneration of a place that catches popular interests in terms of spirit worships, cultural histories and tourist attractions. The term “Ecomuseum” initiated by George Henri Rivière and Hugue de Varine in 1971 and the studies of cultural mapping help me to identify the characteristics of the place and to propose a design scheme of a route that enriches the atmospheres along the existing passageway. To support the idea of Ecomuseum, cultural mapping is done on the site between the Bang Pli Water Market and Bang Pli Yai Nai Temple in the south of Bangkok, Samut Prakran Province.

I began to be interested in the spatial effects concerning the sacred and the profane because of the practice of fortune telling, which generally housed in public and private domains. The practice depends upon a wide range of technologies such as pencils and mobile phones. One can call for the appointment of a fortune teller and receive a service at the individual home. One can also travel to the Department Stores (such as Imperial Samlong and the Old Siam Center) in order to queue for the fortune readings. The practice spreads itself throughout the city fabric, mostly concentrated upon the ports of public thoroughfares including the water market. This is why I started to observe Bang Pli Water Market.

Cultural mapping of the people in the market had led me to fascinate information on the organization of objects in space that creates the mystical atmosphere for the clients. These objects include signs written “ค่ายกครู ๑๙๙ บาท” which might be translated as “199 THB in respect to the teacher [meaning the service fee]”, the Hermit Khon Mask of the Thai Ramayana Dance that is on display at the same level of Buddhist monk images. These arrangements of objects in a limited space prompt me to ask that to what extent architectural designs are relevant to the building of sacred spaces.

Architecture plays an important part in shaping the social behaviors. Geometries are the architectural tools to isolate quietness from loudness and darkness from light. Order is the science of building. Disorder is the traces of life. The profane exists because of the sacred and vice versa. I am intrigued by the ways in which these dilemmas may be enhanced by architectural designs. How does architecture assist, rather than direct, one to approach a monastery that exists next to the market place? How should one begin to think of a building intervention that aims to secure the pasts for the future developments? What is preservation? What does it mean to be preserved?

1.1 Research problems

Bang Pli District Municipality has not yet considered the intangible cultural aspects of those who live and work within the Bang Pli Community. The Municipality has attempted to improve the quality of the market and nearby Temple (Bang Pli Yai Nai Temple) to be a one of the famous tourist destination in Samut Prakran Province. The Municipality renovates certain parts of the wooden shophouses in the Market, constructs new concrete waterfront passageways and concrete bridge. In my view, these projects contradict the charms of existing environs, namely the wooden shophouses that teamed a wooden passageway, the electric wires hanged upon the ceiling, the wooden boats that are tied together and used as a bridge.

Moreover, the Municipality has already cleared off the site opposite the Market for the upcoming project called Bang Pli Water Market Museum. And this is my point. My dissertation takes an alternative approach towards the official building program of Bang Pli Water Market Museum.

There are specific locations for the votive offerings along the route from Bang Pli Market to Bang Pli Yai Nai Temple. The problems, however, are that 1). Some of them are blocked out of sight by the structures of market stalls 2). There are not

enough spaces for displaying the votive offerings and conducting the ceremonies to exhibit the reverence. Little by little, the spiritual locations become dirty, disorderly and left abandoned.

Bang Pli Yai Nai Temple can hardly express its monastic atmosphere. Rental spaces provided the Temple are growing so fast that the stalls sought to block the sights towards sacred objects in the Temple including the chapels themselves. Without a planning for the future development, the spirit of the place may be lost.

1.2 Objective

I attempt to test whether the suggestions of George Henri Rivière and Hugue de Varine on “Ecomuseum” can be applied to propose a design for Bang Pli Water Market and Bang Pli Yai Nai Temple. The objective is to create a common ground for the public authorities and the residents of Bang Pli Community. How can I know if the proposed design is successful? The judgment towards the level of success depends upon the local authority and the local inhabitants.

1.3 Research Methodologies

First-hand observation is important to this research. I document the mappings of built environments of Bang Pli Water Market and Ban Pli Yai Nai Temple in Samut Prakran Province together with the mappings of intangible aspects of everyday life such as the interviews of fortune tellers who rent a table in a noodle shop and sell a remedy towards bad life, the spatial organization of different types of fortune telling stalls in relation to the shops that sell votive objects (ranging from ceramic chicken sculptures to Thai traditional outfits) and the designate spaces for the votive offerings such as the locations of Brahman House (ศาลพระพรหม), Bodhi Tree (ต้นโพธิ์) and of other objects regarded as sacred by the Buddhists.

Cultural mapping are used to analyze the character of the place in the market, such as different type of residents and visitors to the market. The cultural mappings also

help me to identify the problems and the need of the people in the market for my proposal. The type of space in the market also part of the research in Bang Pli Water Market. I studies one type of occupation, which is fortuneteller, this occupation have very interesting space in the market.

These cultural mapping documentation and recorded interviews are my contributions to the published research results on Bang Pli Community and to the policy of building development carried out by the Bang Pli District Municipality that may lead to the decline of monastic experiences of those who wish to isolate themselves from their busy lives. (See figure 1.1)



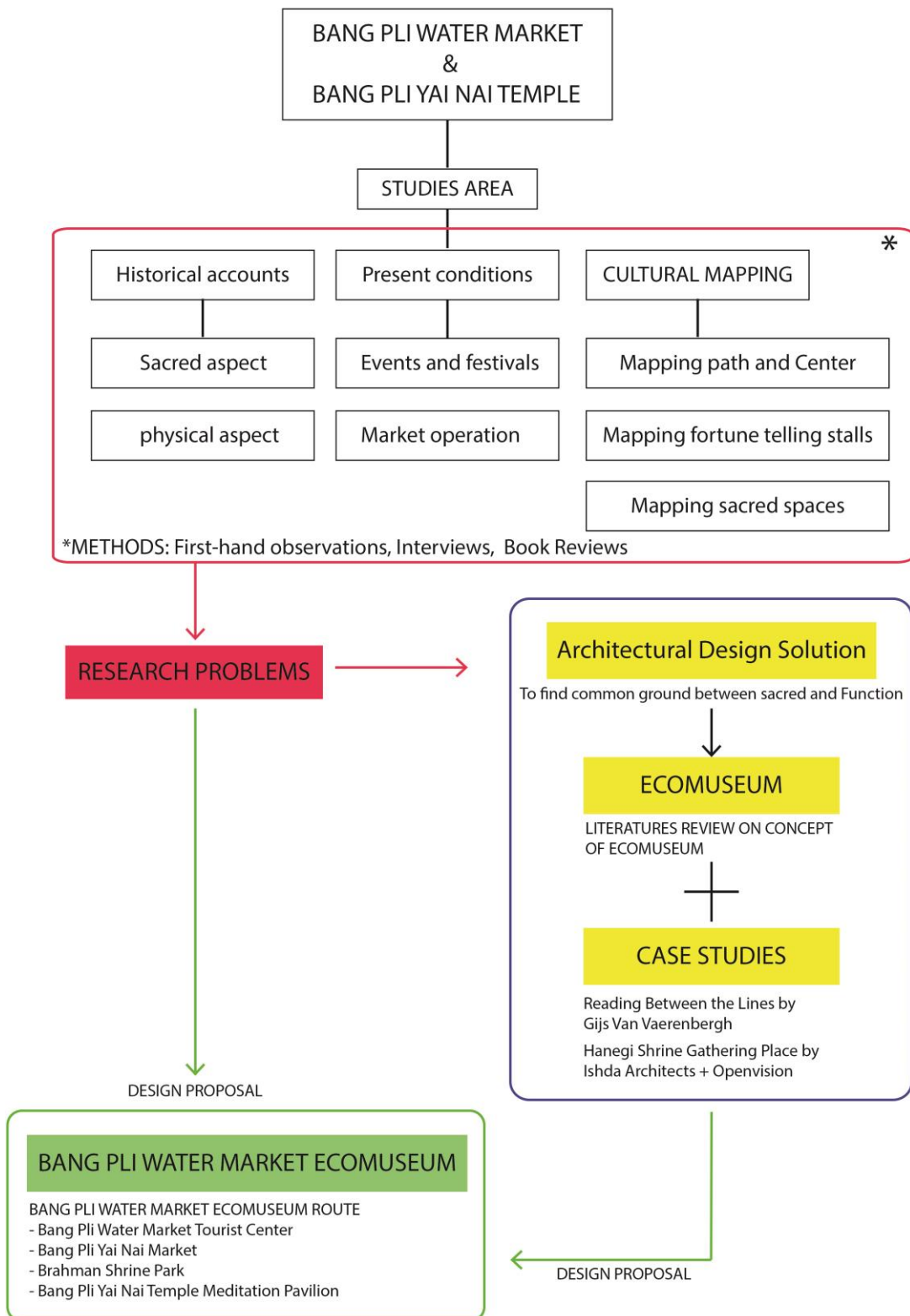


Figure 1.1: Research Methodologies. Diagram drawn by author.

1.4 Proposed outcome

My proposed outcome is a route rather than a building. Within the vicinity of Bang Pli Yai Nai Temple and Bang Pli Market, I design the route that overlays itself upon the existing circulations. The route is composed of four building programs, namely the Tourist Center next to the Bodhi Tree, the pavilion and the display of votive objects around the existing Brahmin Shrine, the gallery that is adjacent to the spirit house and the roof structure of a passageway that houses the existing street stalls. The locations of these programs are fragmented throughout the path from the Bang Pli Market to the old chapel at Bang Pli Yai Nai Temple.

This project is proposed for the following users. Bang Pli Water Market is surrounded by the residents of the Thai and the Chinese communities. Every weekend the Market and the Temple are operated to support large number of tourists. While on the weekday, the Market is close and the residents continue to live their everyday life. The Temple regularly holds a series of event though out the year such as Loy Kratong, Songkran and the famous Lotus Throwing Festival, which can only be experienced at Bang Pli Yai Nai Temple. I also design the project for those who wish to pray, to be isolated and to experience a monastic atmosphere, which is rather absent from my experience of visiting Bang Pli Yai Nai Temple.

The objective of the design is to enhance the everyday life and to create geometric forms that catch lights for the new arrangement of votive objects. The arrangement of solid and void is reconfigured in order to frame the views, to catch the moving shadows, to add a new order into the disorderly, yet charming, existing conditions. It is hope that the proposed design would enable the users to experience Bang Pli Water Market and Bang Pli Yai Nai Temple as the exhibition of everyday life.

CHAPTER 2 LITERATURES REVIEW

This is the summery and my understanding of Ecomuseum. This review will be my guide line for my approach on keeping the intangible and tangible atmosphere for Bang Pli Water Market. Cultural mapping and site analyze on Bang Pli Water Market will be support for my proposal of Bang Pli Water Market Ecomuseum.

2.1 Ecomuseum

George Henri Rivière and Hugue de Varine first developed the term “Ecomuseum” at ICOM (International Council of Museum) meeting in Dijon, France in 1971. Their objective was to promote and to safeguard socio-cultural heritage of a local community and its surrounding environments. In the view of Huges de Varine, existing conditions within in the boundary of the site were the paths of the museum collection. He stated: “So every building, every person, every cow, every plant and every tree within the museum’s boundaries was to be considered as belonging to the collections, objects of potential interest and significance.”[2] Huges de Varine’s statement might sound plain and insignificant to the outsiders but it underlined the importance of everyday life and holds a strong bound with the local community. Vegetation’s, animals, built structures were part of the character of the place that could only be experience only at the site.

George Henri Rivière and Hugue de Varine perceived an Ecomuseum as an instrument that operated jointly by a public authority and local population. The first party’s involvement was through specialists, facilities and resources whereas the latter party’s involvement depended upon inspirations, knowledge, and individual approach.[3] It is important to find a common ground for the public authority and the local population to work together, improve and safeguard the local culture.

The Ecomuseum is different from the “traditional museum,” by which Hugue de Varine meant “the museum in a building, with collection and curators.”[2] In his

view, the emphases on acquisition, conservation and publications, sought to cut the museum itself off the culture of most of the people in the area in which it is located. The traditional museum is objects-centered. Its preservation of tangible artifacts is great for studies and safeguarding the objects for future generation. The objects might be well displayed for the public view. Nevertheless, the traditional museum sought to distant itself from intangible culture heritage and the people who live in the local communities. The visitors to the traditional museum are far from experiencing the atmosphere of the historical area.

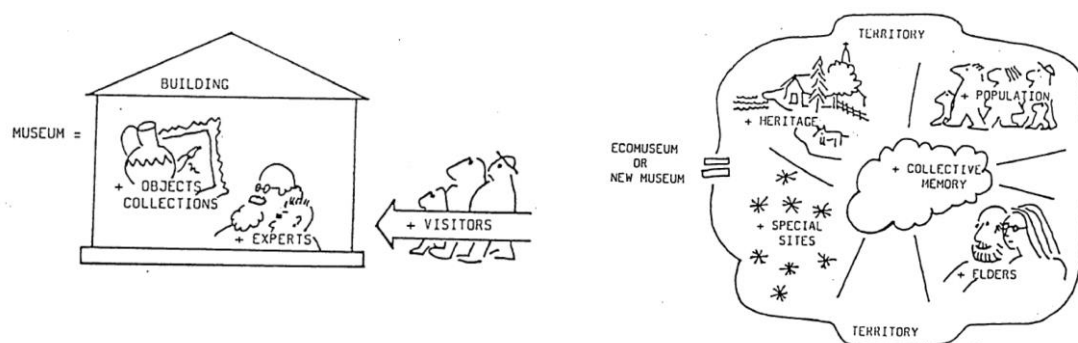


Figure 2.1: Diagram of traditional museum and Ecomuseum source: adapted from Gjestrun (1992), "Norwegian experience in the field of Ecomuseum and Museum Decentralization"

On the other hand, the emphases Ecomuseum emphasizes on both tangible and intangible aspects of the local communities. The exhibition of the collections is not restricted within a building but rather display through out of the site. The collection of the Ecomuseum includes local artifacts and those who live the area, the structure within the place and the tangible atmosphere of the space. Hugues De Varine's approach to the founding of Ecomuseum can be summarized as the following statement: "In begin with people, not with objects." [2]

The approach of Ecomuseum is fascinating. It reflects my initial interests on the practice of fortune telling, traces of life that embedded in the arrangements of furniture, writings on the walls, and street signs. The atmosphere of an old market and its history can still be perceived. The roll of wooden shops houses, the display of an old merchandises and traditional way of making Thai sweet can be seen within

the market. In theory, the visitors can experience the everyday life of local inhabitants, learn about the local cultures through the first-hand experiences in the existing surroundings, while the community keep and preserve their cultures and ways of life as they wished.

2.1.1 Three concepts of Ecomuseum

George Henri Rivière and Hugue de Varine explained Ecomuseum as a mean to interpret the existing conditions of a place. First of all, sense and spirit of the place, in situ, are central to that definition, which can be defined by the locals themselves. I find the term “in situ” important for my dissertation. Its meanings, “in its original place” or “in position,” point to the actual situations and contexts. Such meanings are closely related to the concept of genius loci which will be described later on in this chapter.

Secondly, Ecomuseum has no meaning without the community involvement. People who live in the area should be parts of the decision making process. The idea is to create a common ground between the public authority and the community. The management of the projects should benefit mainly the community and the protection of the culture.

Lastly, Ecomuseum is thought of as a “model”, which might be interpreted as a “system to be used or follow” or a “representation of a proposed structure”. George Henri Rivière and Hugue de Varine even proclaim the twenty-one suggestions in order to achieve the successful results. I choose to follow some of them, such as the advices on “Fragmented museum with network of hub and antennae of building and site”, “Equal attention given to immovable and movable tangible and intangible heritage resources” and “Provides for intersection between heritage and responsible tourism”. These suggestions are idealistic, but they represent how the proposed outcome should be judged.

2.1.2 Example of Ecomuseum project in Thailand

The concept of Ecomuseum is very popular nevertheless it just newly introduces to Thailand. In this case study is example of Ecomuseum project in Thailand.

Chang Tun Eco Museum Project is the first Ecomuseum project in Thailand (นิเวศพิพิธภัณฑ์บ้านช้างทูน). Chang Tun Ecomuseum project started in 2012, by Tourism authority of Thailand (TAT) in corporation with Suan Dusit Rajabhat University (SDU) and Bo Rai district municipality. Chang Tun is located in Trat Province. It's the eastern most province of Thailand border with Chanthaburi province and Cambodia. To the south of Trat is the gulf of Thailand. TAT funded the projects with the help of SDU students. SDU students collected the information on Chang Tun community that could be used to propose an Ecomuseum. TAT aims Chang Tun Ecomuseum to be the first pilot project for conservation projects. TAT and Bo Rai district municipality see the potential of Chang Tun community to improve as an Eco museum.

TAT wants the development of Chung Tun community to be self-conservation projects which could protect the heritage culture of the Samrae people. With the help of SDU and funded from the TAT, Chang Tun community is educate about the eco museum. They had taken part in the planning process and agreement of the eco museum. Chang Tun community is a enclose community. This community has rich history of gemstone mining and it's a melting pot of different race of people. The Samrae people are originally resident in Chang Tun area. Heritage and culture of Samrae people are then integrates with Thai, Lao and Khmer peoples after the Gem Rush in 1968. The cultural identity of the inhabitants of Chang Tun is so different from the other local community in particularly the ancestral ritual. Due to modernization the culture and heritage of the Samrae peoples is slowly disappearing. Nowadays the income of community of Chang Tun is from fruit orchards and rubber trees.

Chang Tun Ecomuseum is a community-based tourism. It consists of a living museum and home – stay. Their touring programs of this eco museum is self-sustaining. They didn't outsource anything, all the staffs are the volunteers from the community, residents of Chang Tun also turn their home to home – stay, and most of the food sources are local. Visitors must book 3 days in advance before coming in to this Ecomuseum. Chang Tun Ecomuseum covers the boundary of the entire village of Chang Tun. The whole village of Chang Tun community is part of the living museum. Some of the housing is the home – stay, while there are one or two housing that turn to be a common area for doing activity. In certain event, some of the Chang Tun family will open their house for the activity. Tourists are expected to follow the rules and regulations of this eco museum.

Activity is planned by Chang Tun community; there are two types of package tour, one-day package and 2-day one night package. The package includes meals and activity. There are three programs which tourists can pick to join with in the package. There are three types of program activities, 1. Spiritual path of Trat, 2. Spa retreat and 3. Experience Samrae. Each of the activities is designed to bring people involved with the way of Samrae people as well as be part of ecological and cultural heritage. For example the spiritual path of Trat package is suitable for those who want adventure but also want to learn different culture and experience the sacred ritual. In this package consists of six activities. The activities cover from planting trees, cooking Samrae traditional sweet and tea, building check dam, leaf fortune telling and participate in a traditional ritual. Tourists are to participate in a traditional culture ritual of Chang Tuns. This ritual is a blessing ritual for good future but also a ritual event to remember the ancestor. This ritual event is specified only on May – June. All of the programs are planned by the locals and the programs might differ to adjust to suit the tourists. The activity grounds are fragmented throughout the village. Tourists are planning to follow the route provided by the museum.

This Ecomuseum is only been open for three years, and it not widely publicized yet however I think this Ecomuseum is a good example of the new approach to

conserving the heritage of the culture in Thailand. The intangible culture of the Samrae people is unique and it is worth to protect for the next generations. It's also open up opportunity for the local to make an income during the off-season from their farm. The local market also benefited by the Eco museum, Tourists also get to learn and appreciated the culture and experience the way of Samrae people that unlike any another tourist attaching (see figure 2.2).



Figure 2.2: Chang Tune activity participates by group of foreigners. Picture from Chong Chang tune Live Eco-museum official website.[4]

Even though Bang Pli Water Market isn't the same context with the Chang Tun but the way which the outcome of the Chang Tun Ecomuseum could be learn and apply to my proposal of Bang Pli Water Market Ecomuseum. The route and the activity they set out for tourists and the way they want visitors to experience are a good example that I want to achieve in my project.

CHAPTER 3 SITE ANALYSES

My analyses on the site of Bang Pli Water Market and Bang Pli Yai Nai Temple starts with historical accounts on a story concerning how the Temple obtained the Principle Buddha Statue, believed to be executed in the era of Ayutthaya Kingdom (from 1351 until 1767 AD). The Statue, known as Luang Por Toh (หลวงพ่อดำ), was believed to have floated down the Somlong Canal by itself and stopped at Bang Pli Yai Nai Temple.[1] This is a reason why the Temple is famous amongst the believers and attracts the visitors until today.

3.1 Historical accounts

Bang Pli Yai Nai Temple is approximately two hundred and forty-seven years old. It was believed to be built during the Reign of King Naresuan the Great (สมเด็จพระนเรศวรมหาราช) in 1767, during Ayutthaya period. In this period, Siam and Burma (now called Thailand and Myanmar) were at war. The site of the Bang Pli Yai Nai Temple was believed to be where King Naresuan the Great rested his troops before going into the battle with the Burmese. During this time, he requested a ritual ceremony for the victories over any battles he must have with Myanmar and for the protection of Siam's welfare. After much successful warfare, King Naresuan came back to the ritual site and built a plub plar, or "royal pavilion", as a victory monument and named it Victory Pavilion (พลับพลาชัยชนะสงคราม). Later on, the people of Bang Pli District built a temple around the Victory Pavilion and named it Plub Plar Chai Charna Songkram Temple (วัดพลับพลาชัยชนะสงคราม) meaning the "Victory Pavilion Temple", now called Bang Phli Yai Nai Temple.

Next to Bang Pli Yai Nai Temple is Bang Pli Water Market, which is approximately one hundred and forty years old. The Market was believed to be built in the year 1857 and was originally named Sirisopon Market (ตลาดศิริโสภณ). In the past, the Market is one of the main commercial hubs for boats and ships to exchange of goods and rest. It was a gateway before sailing to Bangkok. One of Siam's famous poets in the early

Rattanakosin Period named Sunthon Phu (สุนทรภู่) described disorderly scenery of congested rafted houses, loud noise and buffalos while arriving Bang Pli District on his boat trip. [5]



Figure 3.1: Bang Pli Yai Nai Temple at the time when the tent structure has not yet block the waterfront view. Photo taken by the author at Bang Pli Water Market Tourist Center Galler

3.2 Present conditions

Today, Bang Pli Water Market no longer functions as a hub of water transportation. Map of Samut Prakarn Province (see Figure 3.2) suggested that a convenient way to travel from Bangkok to the Market. From Bearing BTS Station, one may take a taxi or a bus towards the east on Theparak Road, and get off at Big C Supermarket. Or one may drive to the outdoor car park, located in front of Bang Pli Yai Nai Temple. This parking space used to be the waterfront courtyard. Now it is surrounded by the tent structures. These unsightly shading devices for street stalls block the view along the waterfront.

Bang Pli Water Market has only two small lanes that provide the accesses to the bigger alleys, namely Sukhaphiban 1 Alley and Talat Bang Pli Alley. These two lanes,

however, are only suitable for motorcycles, which upon entering the Market, the passengers have to walk. There are three other entrances to the Market apart from those two lanes. The first entrance is at the moored boats crossing, located behind the parking area of BIG C Supermarket, which is a common route for the residents and the visitors. The second access to the Market is a small wooden bridge from Bang Pli Yai Nai Temple ground. Lastly, the third access is from the new bridge of Bang Pli District Municipality with concrete and iron truss structure. The Municipality built this bridge to serve a new building program, called Bang Pli Water Market Museum. The site is right opposite the actual Market. Bang Pli Yai Nai Temple is, on the other hand, surrounded by main roads, such as Sukhaphiban 3 and Sukhsphiban 6. The temple provides a large parking area for the visitors (see Figure 3.3).

Within Bang Pli Water Market Motorcycle are not allows in the walkway alley. Transportation of products had been done on foot or boat. The market operates every day since some of the shops are resident house. However the weekend market is only open for from 7am to 8pm. Lastly all of the Market structure is making out of wood, fire safely is the main consideration in the market. Every corner and most of the shops houses in the market will have fire extinguisher on the wall. Even today Old Water Bucket for fire extinguisher still hangs on the ceiling as a reminder (see Figure 3.4).



Figure 3.4: Fire Extinguisher on the wall of most coner in Bang Pli Water Market. Photo taken by the author



Figure 3.2: Locations of Bearing BTS Station and Bang Pli District. Drawn on the map of Samut Prakarn Province by the author.



Figure 3.3: Existing conditions, main routes towards and inside Bang Pli Water Market and my proposed four sites of intervention, highlighted in red color. Diagram drawn by the author.

3.3 Events and festivals

Bang Pli Yai Nai Temple has initiated a series of annual events (see Figure 3.5) that attract a number of participants. The most famous event is entitled the “Lotus Throwing Festival”, which can only be found at Bang Pli District. This Festival is the gathering of people along the waterfront to throw the lotus onto a boat that holds a Buddha statue. It is an act of celebration. Today, Bang Pli Yai Nai Temple continues this tradition by hosting the three-day Lotus Throwing Festival on the full moon of October, from 7 a.m. until 9 p.m. During the Festival, the Temple also host games, concerts and food stalls. Merit makings are organized in the following morning. It is believed that the event will bring good luck and fortune to the people of Bang Pli (see Figure 3.6).

Another event, hosted by the Temple, is the Extension of Life Force Ritual (see Figure 3.7). This two-day event is famous amongst spirit worshipers, usually organized on 24 and 25 February, from late afternoon until 9 p.m. The activities including Buddhist monks’ chanting, meditation, giving away amulets and good luck charms, produced by the Temple. There are limited seats for the participants. The ritual is so famous that it has made the Temple an important destination for those who seek fortune.

The events organized by the Temple have increased Bang Pli Water Market’s popularity. Bang Pli District Municipality, itself, has also hosted a series of events since 2004, such as kin pla ma Bang Pli, meaning “come to Bang Pli for the fish”, arhan dee Bang Pli, meaning “good food at Bang Pli.” To celebrate the 150th-year anniversary of Bang Pli Water Market, there was an event called yon roi tarad boran 150 pi, meaning “experience 150-year-old market”. To what extent that these events are successful is questionable.

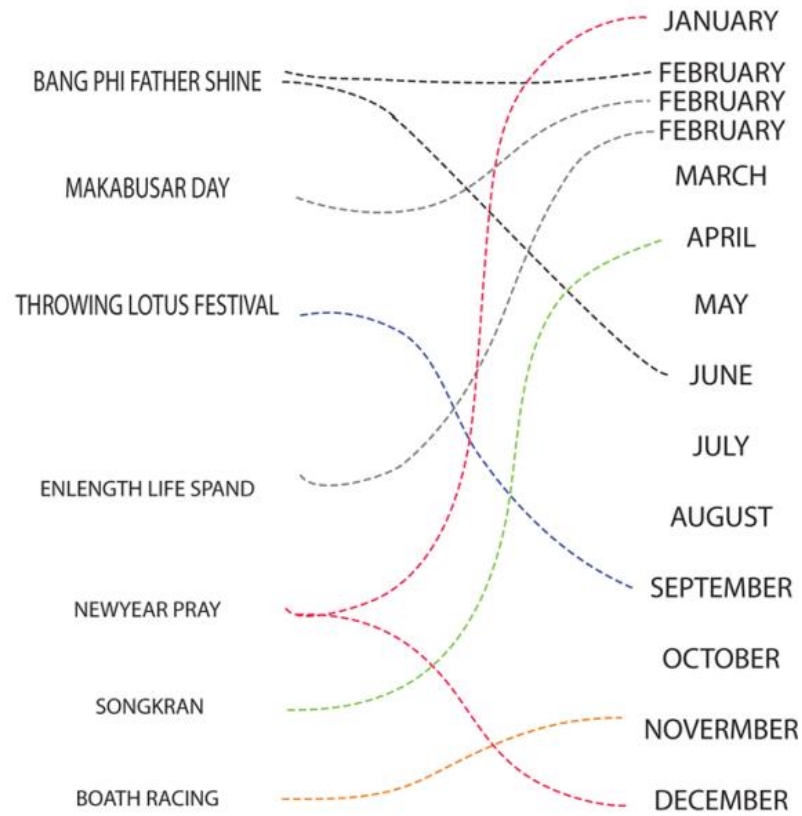


Figure 3.5: Events hosted throughout the year by Bang Pli Yai Nai Temple. Diagram drawn by the author.



Figure 3.6: Lotus Throwing Festival at Bang Pli Yai Nai Temple. Sketch Drawn by author



Figure 3.7: Extension of Life Force Ritual at Bang Pli Yai Nai Temple. Picture from Bang Pli Yai Nai Temple's official website.[6]

3.4 First-hand observations

Generally, when one hears the word “Water Market”, one may think of a floating market where vendors sell food directly out of their boats. This is not the case of Bang Pli Water Market. It is the place that sells believes in the forms of narrative, sign and signification. The first sign that I saw is a red piece of fabric tied on one of the moored wooden boats for crossing the Samlong Canal from Big C Supermarket. I asked a lady at the toll point (1 THB for each crossing) for a reason. Her reply is that the red fabric would bring a good omen for those who cross the Canal with her boats. Some residents work as boat repairers; she utilizes her boats as a bridge. I choose these moored boats as a gateway to enter my proposed Ecomuseum Route (see Figure 3.8).



Figure 3.8: A gateway to my proposed Ecomuseum Route. The location of these moored boats is next to the parking area of Big C Supermarket. Photo taken by the author.

From the toll point mentioned above, Bang Pli Water Market stretches itself out reaching one kilo-meter in length along Samlong Canal. The wooden passageway, built on piles, is teamed by the lines of shop houses, selling Thai desserts under such brands as Mother Chaleam (“แม่แฉล้ม กระจายสารทนต์อ้อย กะละแม สุตรโบริภาน”), colorful plastic garlands in the house that has a prosperous name (“ดีพลีพานิช”) and vintage packages of perfume (see Figure 3.9). Amongst many shop houses that sell objects of everyday life, I stop at the shop where pots, woks, rice cooking machines and the full option of Thai traditional outfits are on display. By “full option”, it is meant the whole dress come with a golden belt and a hanger in the form of a plastic mannequin. There is something luxury about this display. It is as if the owners do not want these ordinary objects to be contaminated by dust. Each object is individually wrapped by a plastic sheet (see Figure 3.10). The Thai traditional outfits, as shown in the photograph below, are not designed for the ladies who wish to wear them. They are the votive offerings, like plastic garlands and Thai dancer dolls.



Figure 3.9: A pack of perfume, “Annone Perfume: Majestic Chemical Works, Ltd.,” sold at Bang Pli Water Market. Photo taken by the author.



Figure 3.10: Thai traditional outfits on display with pots and woks at Bang Pli Water Market. Photo taken by the author.

Bang Pli Water Market is a network of signs and the practices of reading signs and finding remedies against bad life and ill health. This network connects the Market with Bang Pli Yai Nai Temple, the locals, the tourists, the believers, lottery stalls, spirit houses, Brahman Shrines and vegetation regarded as holy. Bang Pli Yai Nai Temple plays an important part in creating a sacred atmosphere. The magnet of attention is the Golden Buddha Statue, displayed in the chapel of Bang Pli Yai Nai Temple, surrounded by flowers and foods, particularly boiled egg (see Figure 3.11). A

growing number of believers perceive that the Statue grants success to their wishes. The Extension of Life Force Ritual, for an example, is an annual event organized by the Temple and the communal act to full fill the popular wish.



Figure 3.11: Boiled eggs, Bananas, Lotus flowers as votive at Bang Pli Water Market. Photo taken by the author.

The sense of sacredness greatly influences how the Market and the Temple operate. Interestingly, there are many famous sacred objects in the Market, as in the Temple. All of them add up to a great atmosphere. The sacred Bodhi Tree remains in its place, albeit the Municipality has created the Tourist Centre in front of it. Lives of the Market continue to function around the sacred tree. The locals respect sacred objects. Votive offerings surround the sacred tree. The wooden floor is clean. The believers took the shoes off before kneeling down onto the floor in order to pray for whatever they want (see Figure 3.12).

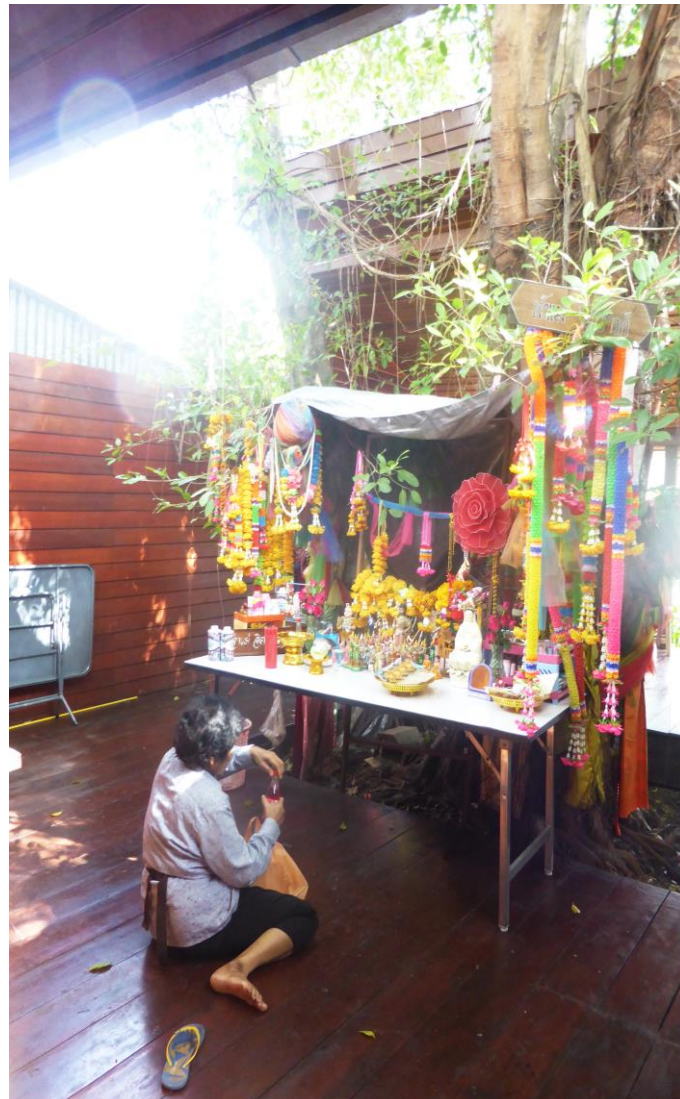


Figure 3.12: The sacred tree in the interior courtyard of Bang Pli Water Market Tourist Centre. Photo taken by the author.

In Bang Pli Water Market, fortune tellers provide the visitors with the opportunity to accommodate increased spiritual needs. They keep the place lively. Some of them rent the shops in a long term to service their clients. Some fortune tellers are present at the Market only on the weekend. They tend to rent tables inside someone else's shops. One can consult the fortune tellers in noodle shops and massage parlors. Various types and designs of votive offerings displayed throughout the site create a wishful atmosphere throughout. This popular culture gives the

Market a unique atmosphere, and appeals to different types of visitors and the residential alike.

Bang Pli Yai Nai Temple is active on the weekend and passive on the weekday. The same is true with the Bang Pli Water Market. Most shops are open to support the Temple's activities. On the weekend, the Market comes to life. A wider range of shops are open to serve a growing number of visitors. Below is the diagram that exhibits the types of shop and their locations along the main passageway of Bang Pli Water Market (See Figure 3.13).



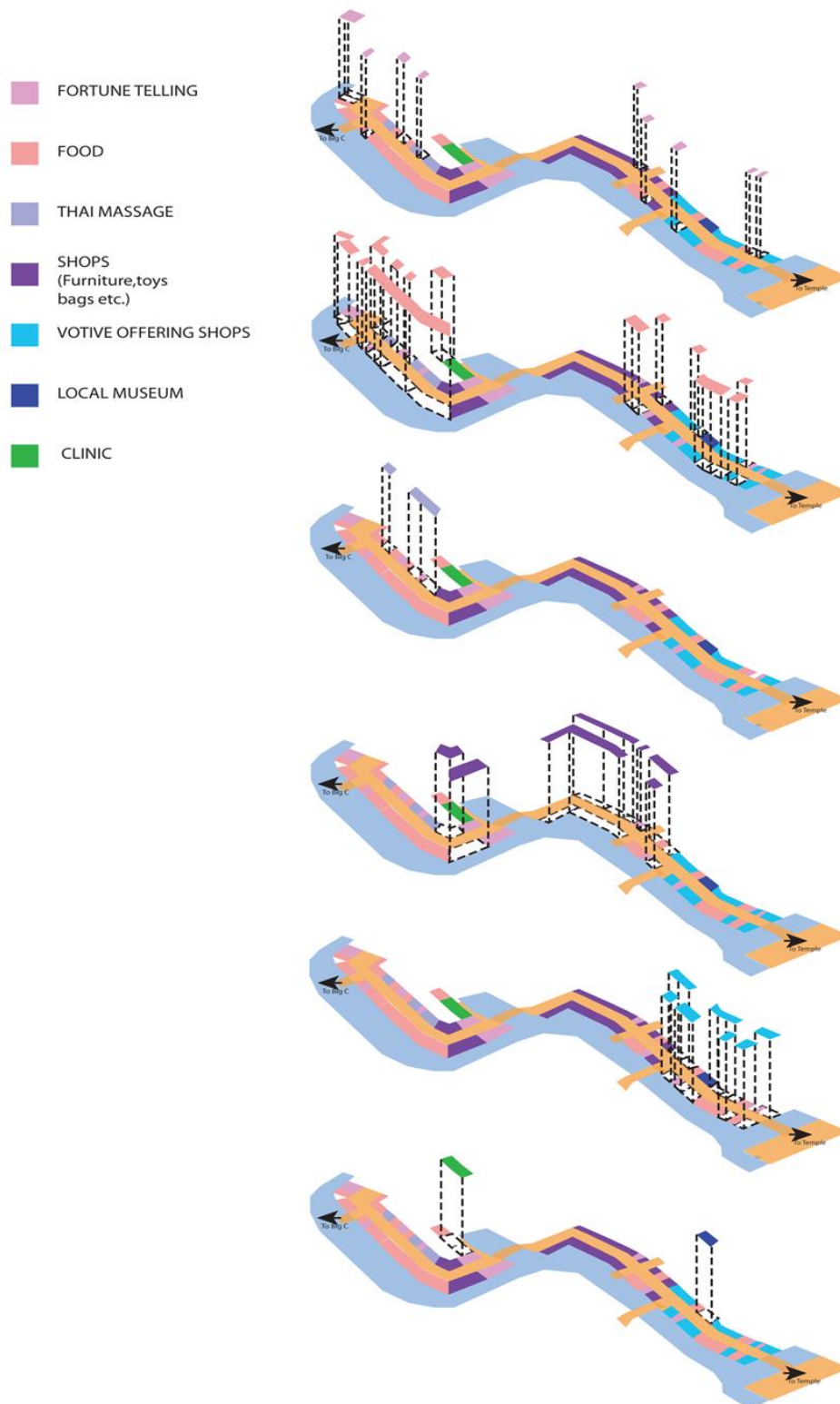


Figure 3.13: Locations of fortune telling shops, restaurants, Thai massage parlours, furniture shops, votive offering shops, Local Museum and clinics in Bang Pli Water Market. Diagram drawn by the author.

3.4.1 Cultural Mapping

Cultural mapping are aim to understand the pattern and the need of the people that interact within Bang Pli Water Market and Bang Pli Yai Nai Temple, which could help me to support the design programs for Bang Pli Water Market Eco museum.

From the studied of the market, I had analyzed the market resident and visitors in to different category. There are two different types of resident in Bang Pli Water Market, 1. Traditional resident of Bang Pli market and 2. Outsider resident whom rent the space. The traditional residents of Bang Pli market are still using their shop hose as their home; some of the resident actually lives there. Even though some of second generation resident didn't sell their original products, they still try to keep the atmosphere of their traditional shops as much as possible. The resident of market renovated his or her own shop house in mainly wood and traditional style. The outsider resident, whom rent the shop house in the markets are only here on sat and Sunday. Additional new products are added to the market and make a new colorful addition to Bang Pli Water Market, such as fortunetellers, Thai massage shops and tourist souvenirs products. Three different Types of visitors to Bang Pli Water Market, 1.Locals nearby community 2. Worshippers and lastly 3.Tourists. These three types of visitors to the market will experience different thing when visiting the market. From my observations, these visitors will have different center and path (Figure 3.14). The locals that live near by the community they will use Bang Pli Water Market as just the pass though, or connection point from the market to BIG C super market or to Bang Pli Yai NAI Temple. They know exactly where to go and which path to take. Mainly short cut to Big C super Market. While the worshippers know actually where to go, mainly start from either the fortuneteller shops, or many of the sacred objects in the market as mention before. Their path then will lead to many of the votive offering in the market. The path of the worshippers is the sub culture of the market. The last type of visitors is the tourist; the tourist path is either takes place starting from Big C supermarket or Bang Pli Yai Nai temple. Their path and then connect to either of this center point there are main point of center in Bang Pli

Water Market are the tourist center and Bang Pli Yai Nai Temple. Some of the tourists do get to experience and overlap their path with the worshiper if they went to visit the fortunetellers.



Figure 3.14: Path and Center of each type of Visitors Diagram drawn by the author.

I also went to interview and talk to some of the shop owner, and fortunetellers to better understand the condition of the market and what the people make and feel of Bang Pli Water Market. I ask some of the basic question such as is where they originally from and why did they pick Bang Pli Water Market. I talk to three-fortune teller teacher and one shop owner. This is the summery of my conversation with each of the fortune teller and shop owner.

First fortuneteller, this fortuneteller teacher specialty is birthday reading, tarot cards and traditional Thai reading. His reading fee is only 50 baht. He usually rented a table at the back of Thai noodle shop, mix – space usage are common in Bang Pli Water Market. To summing up of his interview, he pays the rent to the noodle shops for a table for Saturday and Sunday at Bang Pli Water Market. He pick Bang Pli Water Market as his location because he feel that within Bang Pli Water Market and surrounding community, there are many visitors such as local whom strongly believe in fortune and good luck, tourists and worshiper of the famous golden Buddha at Bang Pli Yai Nai Temple. He add that after each session of fortune reading he could just tell his customers to go to the temple and do small donation to the temple or ritual to chase away bad spirit and bring good luck.

Second fortunetellers, he a young fortune teller in the market, he was originally from Somlong Imperial mall (Imperial Somlong Mall is one of the center for fortune teller and amulet market). His specialties are palm reading and birthday reading. His reading free is 100 baht. He told me he was originally from the mall and he just move here to work at market only on Saturday and Sunday. He also rent a table in front of a noodle shops. He have similar reason with the first fortune teller teacher that I had interview, he feel that the famous golden Buddha in Bang Pli Yai Nai Temple is the main reason why his customers come to read their fortune. He was not originally from this area; he told me mainly his costumers is people from the market and the local (regulars), and only a few tourists. He said with so many tourists most of the fortuneteller doesn't have to compete for customers.

Third interview, she a fortuneteller teacher name “Teacher Koi”. She is not traditionally from Bang Pli Water Market but she rented a shop house in the market (see figure 3.15). Her shop open every day and she is very famous among the locals. She said she have to open every day because of her regular customers, they usually come on weekday and on the weekend it mainly tourists. Her reading fee is range from 200 to 500 depend on the additional ritual. She performs additional ritual such as bring good luck, chase away bad spirit, and increase sale. Her regular customers know what to buy and bring to her fortune reading. She usually recommends which shops in the market to buy ritual objects. In addition too she also tells her costumers to go visit the temple and the sacred objects in the market such as the Bodhi tree and the shrine.



Figure 3.15: Teacher Koi fortune telling shop in Bang Pli Water Market. Photo taken by author.

I also talk to one of the shop owner in Bang Pli Water Market (see figure 3.16), asking her if she originally from and live in Bang Pli Water Market and did she see the change that happen in the market, I had sum up the conversation that I have with her, she is second-generation resident of Bang Pli Water Market. Her family originally sells and make Thai tradition snack, original store sign is still hanging at the store today. Nowadays since she didn't make the snack anymore, she sells Thai traditional dress for votive offering, and some traditional Chinese snack. She is a very friendly lady and who love to talk to her customer and visitors to the market. She told me about the change in the market. She was very excited about the newly renovated tourist center at Bang Pli Water Market; she told me that the tourist center use to be a community library and information center but it was very old. So she was excited to see the new renovation of Bang Pli Tourist Center, she also told me about how the district municipality is changing the market and try to promote the market to more tourists. She said people in the market know the change that the district makes however they feel the change is happening very fast. She also told me about the new Bang Pli Water Market museum projects cross the canal. I also ask her about why she sell votive offering dress, she said that since there are so many people that come and visit Bodhi tree in the market, they normally didn't bring the votive offering and I can provide it, also the Golden Buddha votive offering some also do give some snack as votive offering.

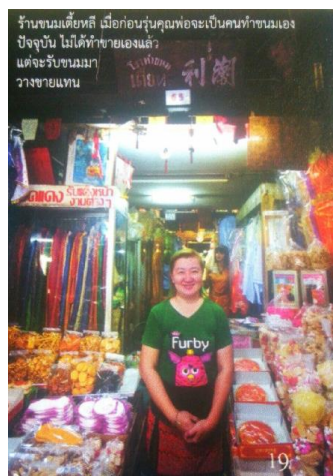


Figure 3.16: The owner of kanom taelee shop that sell Thai traditional costumes that I went to talk to. Picture taken from the Tour Guide to Bang Pli Water Market.[1]

Furthermore I went to find Additional information on Bang Pli Water Market. I consult one of the researches call Culture Development on Bang Pli Water Market[7]. This research is done by King Mongkut's Institute of Technology Ladkrabang and in establishment with Bang Pli Water Market local, and Bang Pli District Municipality. This research is the corporation from Bang Pli District Municipality to find and understand the suitable culture development on Bang Pli Water Market. The research document many different type of people and culture of Bang Pli Water market, it have help me greatly with the information on the people and what they want the development on the market to be. One of the interviews from this research is on the shop owner her name is Ms. Sisomma Punkwea (see figure 3.17). She the second-generation owner of this store, in this interview she talks about how her family store uses to sell rice, basket and fish basket traps. The rice was from Hua Lamphong. However nowadays she sell clothe, student uniform and also Thai traditional dress for votive offering. In this book similar interview is done, and most of the traditional shop owner had change and start selling product related to votive offering.



Figure 3.17: Ms. Sisomma Punkwea, owner of a cloth shop in Bang Pli Water Market. Picture taken from โครงการพัฒนาตลาดโบราณบางพลีในเชิงอนุรักษ์ การอนุรักษ์ตลาดโบราณ.[7]

From the interview with the three-fortune teller in the market and the shop owner; it makes me think that fortunetellers and sacred objects are very much important to the people of Bang Pli Water Market. It feels as if the sacred objects are running the market, and the sacred objects are very much part of the residents and locals. The shop owner also mentions the tourist center, which I also got to observe the change as well. The district municipality has renovated the tourist center in Bang Pli Water Market many times, and they also add a walkway along the canal, and remove the wooden bridge and replace it with a concrete bridge. This change is happening with Bang Pli Water Market as the district municipality tries to promote it as a tourist attraction. The new tourist center has removed the small corner of community library and the original sign can still be seen in the display corner at the new tourist center (see figure 3.18).



Figure 3.18: Photo of before(left) and after(right) renovation of Tourist Center, Old Tourist center still have the sign as "Community Library". Photo taken by author.

3.4.2 Mapping fortune telling stalls

From cultural mapping it seems that sacred object and fortune telling is very much important to Bang Pli Water Market. Seeking a spiritual advice about the future is popular amongst the visitors to the Bang Pli Water Market. There are at least ten fortune teller stalls located along the main route of the Market (see Figure 3.19). Their uses of space can be divided into three categories: the fixed, the shared and the mix-used space. These three types of space are functional than visually attractive. Firstly, the fixed space is for the more permanent shops of those who either own the place or rent the whole room. The second type is the shared space, which is more flexible and is shared between two different functions in one room such as selling massages and reading fortunes. What differentiate the two different functions is mainly based on the furniture arrangements and the objects on displays. The fortune teller rent a table inside a shop, mostly on Saturday and Sunday. The Market is usually crowded in the weekend and there is a need to increase the maximum usages of a room.

The mix-used space is, in my view, the most interesting type of space found at Bang Pli Water Market. It is a space where functions can be changed for a day. For an example, the owner of a noodle shop may turn the entrance of his place into an empty space. He arranges the decoration of the space for a ritual ceremony and, at the end of the day, the space returns to be just an empty space. The fortune tellers form a relationship with other shop houses that sell votive offerings. The fortune readers tend to ask the customers to redeem vow or buy a certain type of things such as Thai traditional dress, Thai dancer dolls and plastic garlands and offer it to a spirit that generally housed at specific locations (see Figure 3.20). They tend to recommend a certain shops for the client to buy the qualified product. Identifying the locations of spirit houses, shrines, sacred trees are also a part of their services.

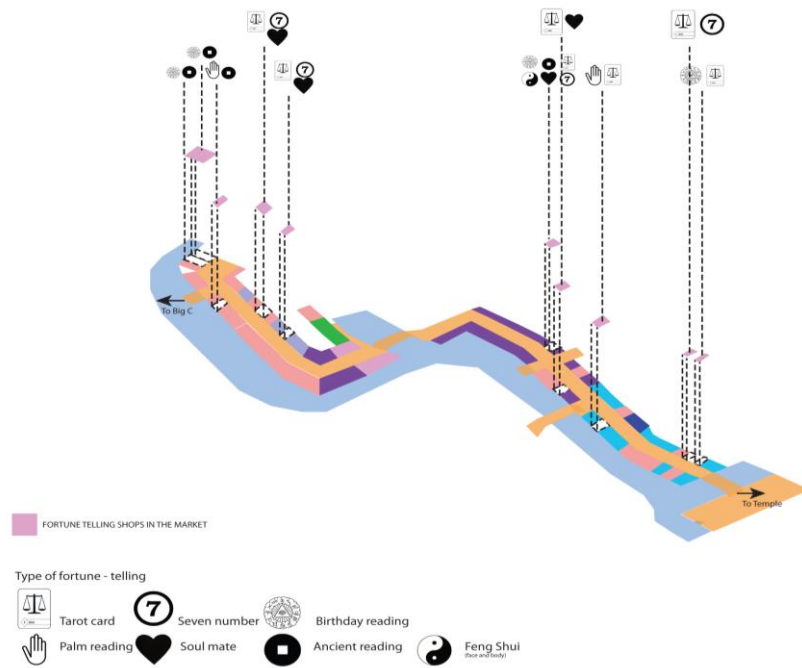


Figure 3.19: Seven types of fortune telling, namely Tarot Card, Seven Numbers, Birthday Reading, Palm Reading, Soulmate, Ancient Reading and Feng Shui, in different spatial arrangements along the wooden passageway of Bang Pli Water Market. Diagram drawn by author.

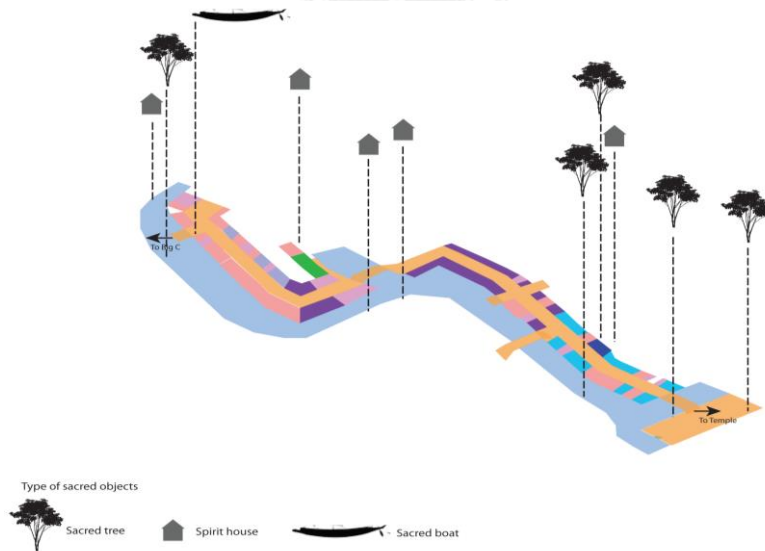


Figure 3.20: Locations of spirit houses, tree and boat that regarded as sacred. Diagram drawn by the author.

3.4.3 Mapping sacred spaces

Bang Pli Water Market and Bang Pli Yai Nai Temple have four main locations that house objects, regarded as holy (see Figure 3.21). They are:

1. A tree in the interior courtyard of Bang Pli Water Market Tourist Center. It is surrounded by votive offerings such as colorful plastic garlands, red color fizzy drinks, fruits and Thai traditional dresses. There are a number of female outfits hanged on the branches. Some dresses are kept in the cabinets nearby (see Figure 3.22).
- 2). Brahman Shrine is behind a street stall, in front of Bang Pli Yai Nai Temple's parking area. The Shrine is covered by a massive tent structure and surrounded by votive offerings, mainly chicken and elephant dolls (see Figure 3.23).
- 3). Rahu Shrine is at the entrance, along the fence, to Bang Pli Yai Nai Temple ground. The location is easy for the worshippers to gain the access to. The votive offerings are candles, incense sticks and flowers, particularly Marigold (see Figure 3.24).
- 4). The Gold Buddha Statue is in the chapel of Bang Pli Yai Nai Temple. This chapel is popular. The votive offerings are mainly food, particularly boiled eggs. Visitors can also buy gold leaves and attach them upon the Buddha Statue (see Figure 3.25).



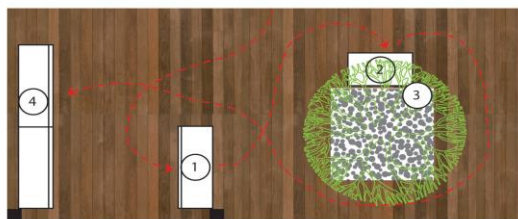
Figure 3.21: Four sacred locations within Bang Pli Water Market and Bang Pli Yai Nai Temple. Diagram drawn by the author.

Votive offering around Sacred objects : Sacred Tree in Bang Pli Market
Votive offering



* in this sacred area it's provided with in the borrowing cupboard

Extra Votive offering to redeem vow



Borrow area

1. Cupboard : candle and incense stick
Phan (tray) and plates

Worship area

2. Table : offering table, to place flowers
foods, drink and candels.

Votive offering gift

3. Tree: New votive offering gift such
as flower or dress are hang from
the tree
4. Cupboard: keep old votive offering
gift, the dresses.



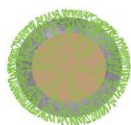
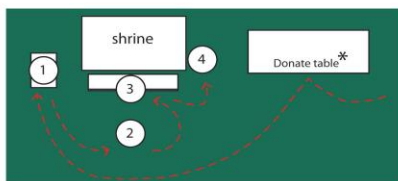
Figure 3.22: Furniture arrangements around the sacred tree in the interior courtyard of Bang Pli Water Market Tourist Centre. Diagram drawn by the author.

Votive offering around Sacred objects : Shrines in the Bang Phli Yai Nai Temple
Votive offering



* Donated 20 baht or more to the temple to get the offering flowers and candle set

Extra Votive offering to redeem vow



Oil lamp

1. light the candle and incenses

Worship area

2. Pray in front of the sacred tree

Votive offering gift

3. offering table, to place flowers,
fruits, incenses and candels.

4. place offering doll, animal around
the shrine

* Donated 20 baht or more to the temple to get the offering flowers and candle set



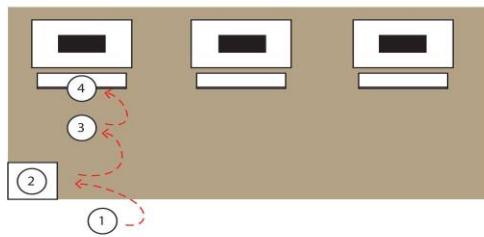
Figure 3.23: Furniture arrangement around the Brahman Shrine at Bang Pli Yai Nai Temple's car parking area. Diagram drawn by the author.

Votive offering around Sacred objects : Shrines in the Bang Phli Yai Nai Temple
Votive offering



* Donated 20 baht or more to the temple to get the offering flowers and candle set

Extra Votive offering to redeem vow



shoes area
1. Must take shoes off before enter

Worship area
3. Pray in front of the sacred tree

Oil lamp
2. light the candle and incenses

Votive offering gift
4. place offering flower, candle and incenses

* Three very famous gods among Thai worshippers

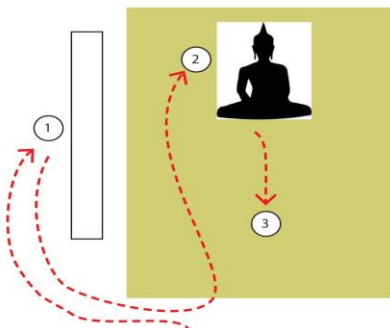
Figure 3.24: Furniture arrangement around Rahu Shrine at Bang Phli Yai Nai Temple. Diagram drawn by the author.

Candle and incense are offer outside of the chapel before enter



* Donated 20 baht or more to the temple to get the offering flowers and candle set

Extra Votive offering to redeem vow



Candle and incense
1. light the candle and incenses

Votive offering gift
3. offering area such as fruit, eggs, and foods

Worship area
2. Pray in front of Golden Buddha statue and place gold leaf



Figure 3.25: Furniture arrangement around the Golden Buddha Statue in the chapel of Bang Phli Yai Nai Temple. Diagram drawn by the author.

Furniture arrangement around the objects, regarded as holy, signifies a sequence of experiencing the space. Different object appeals to different types of worshipper. The sacred tree in the Tourist Center, for an example, is famous amongst the owners of shophouses in the Market and those who seek lottery numbers. The spirit of Bang Pli Community had made a character of Bang Pli Water Market unique.

3.5 Problems of the existing conditions

The Community has abandoned the Municipality's Tourist Center and the tourists are not using the space. There is an overlap between social behaviors that fail to support each other. The Municipality has built the Tourist Center that exhibits drawings, street signs, utensils and photographs of the Community in front of the most famous Bodhi Tree in the Bang Pli Water Market. The Tree is blocked out of sight. For the Community, the spirit lives in the aged Bodhi tree, not in other species of vegetation. The aged Bodhi Tree houses a spirit who would protect the believers. If the Tree must be taken down, the Community would build a spirit house to replace the spirit's existing habitat. This belief has turned the Tree into a spiritual object, marked by colorful ribbons, female outfits, plastic garlands, fizzy drinks and foods. The spatial organization at the Tourist Center and its interior courtyard where the Sacred Tree stands requires a negotiation between the boundaries of social behaviors. Today, the Tourist Center fails to create a more meaningful signs to communicate the charms of Bang Pli Community to a wider public (see Figure 3.26).



Figure 3.26: Abandoned condition of Bang Pli Water Market Tourist Center. Photos taken by the author.

The tent structures around the Temple's car parking area sought to block the waterfront view of Bang Yai Nai Temple, and destroy the visual perception towards the chapel (see Figure 3.27). These shading devices are the other areas of my intervention. I propose a reconfiguration of the tent structures.



Figure 3.27: Tent structures around the car park area of Bang Pli Yai Nai Temple. Photos taken by the author.

CHAPTER 4 CASE STUDIES

In Chapter 4, I focus on the projects and the secondary sources that may help me to formalize my design proposals. Solid and void, shades and shadows, are important to the way in which I think of Bang Pli Market Ecomuseum Route. I am concerned about the ratio of darkness and light as well as the heights of existing structures throughout the route. Bang Pli Water Market's existing structure is lower than Bang Pli Yai Nai Temple's height; its space is also darker than the surrounding context. My intention is to create the enclosures of spaces that respect and probably link the existing building heights. The roof structure of this project is higher when approaching a more crowded area.

I consult Edward T. White's *Concept Sourcebook: A Vocabulary of Architectural Forms*[8] in order to gain a general idea toward lighting studies (see Figure 4.1). The figure shown below is the diagrams that analyze the possibilities of designs which may be used in this project. For examples, the sacred Bodhi Tree at the interior courtyard behind the Tourist Center of Bang Pli Water Market may be highlighted by a combination of natural light from above and the artificial lights from below. I also consult different built works on the structures and the lighting effects (see Figure 4.2). Amongst various projects, I choose to think with the work entitled "Reading Between the Lines" designed by Gijs Van Vaerenbergh and "Hanegi Shrine Gathering Place" designed by Ishda Architects+ Openvision.

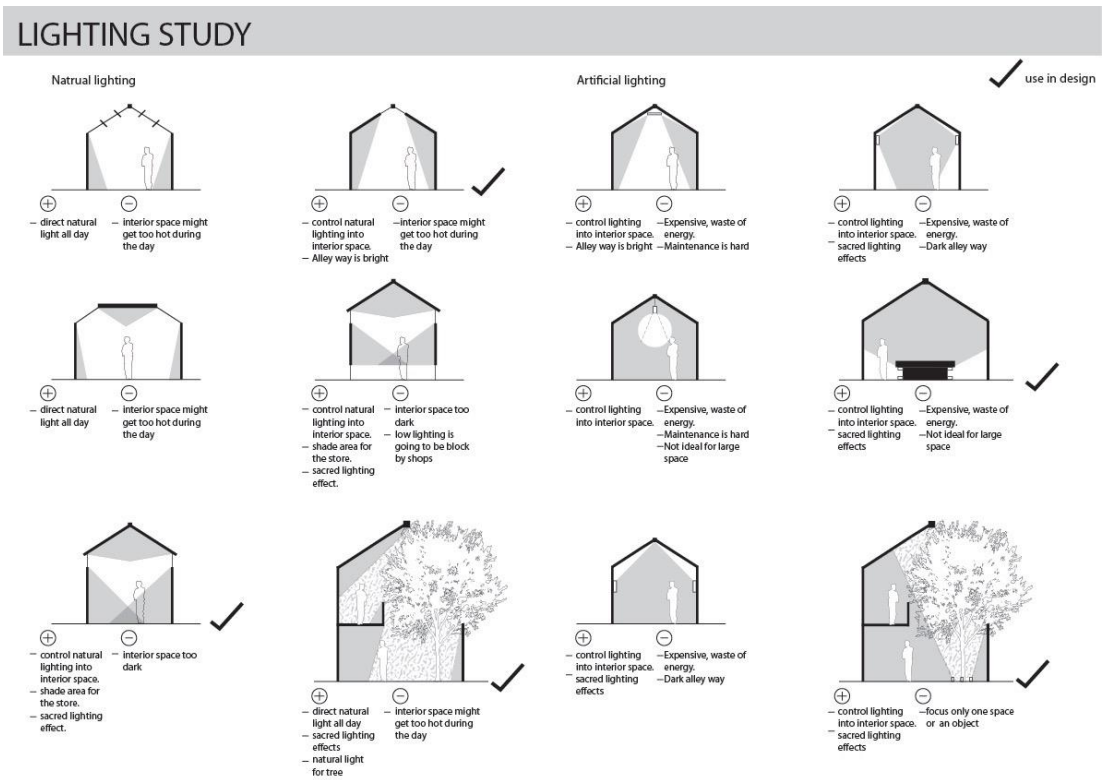


Figure 4.1: Lighting studies and the chosen potential designs. Diagrams drawn by the author.




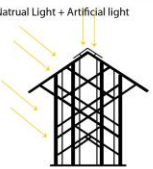







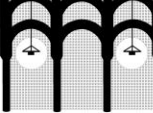



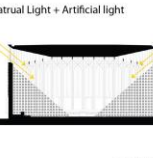
NAME	INFORMATION	STRUCTURE	LIGHT	+ / -
	ARCHITECT : FAY JONES BUILD : 1980 COUNTRY : Arkansas , USA 		14 meter high wooden and metal structure glass windows 	+ natural light close to nature use of local material light and airy structure - Glass window and glass wall might making the interior space to hot
	ARCHITECT : FAY JONES BUILD : 1987 COUNTRY : Mississippi , USA 		all-wood structure with nails, dowels and metal connectors Natural Light 	+ natural light close to nature use of local material light and airy structure - the wood material is left to the environment the canopy is very big, certain part is dark
	ARCHITECT: Hernán Ruiz the Younger, Hernan Ruiz III, Juan de Ochoa Praves, Diego de Ochoa Praves BUILD: 661 COUNTRY : Córdoba, Spain		stone and marbel  Artificial light : Candle / Lamp 	+ -
	ARCHITECT : Niall McLaughlin BUILD : 2009 COUNTRY : Oxford, England 		Timber structure column and concrete structure Natural Light + Artificial light 	+ the lighting effect in the chapel is very sacred, plus the timber column structure make the whole place very holy. -

Figure 4.2: Different types of structures and the lighting effects. Diagram drawn by the author.

4.1 Reading Between the Lines by Gijs Van Vaerenbergh

Reading Between the Line is a site specific project executed by Gijs Van Vaerenbergh architecture firm as part of an exhibition organized by the contemporary art museum of Hasselt City entitled the Pit. This project is chosen as a case study of this dissertation because it provokes the questions of architecture and architectural representation. Vaerenbergh takes an inspiration from the emptiness of a local church in order to build, what may be described as, an art installation amidst the landscape. To me, Vaerenbergh's work can also be seen as a critic upon the vacancy of the local churches, architecture and a representation of a church. He uses thin metal plates to create the enclosure and the ambience of approaching the interior space. At a certain viewpoint, the solidity of this figurative silhouette is almost vanishing from the sight of the viewers. At another viewpoint, it is as if the metal structures were floating in the air (see Figure 4.3).

Gijs Van Vaerenbergh's work represents architecture as the nature and the man-made built forms. These two categories cannot be entirely separated. Architecture is the nature and vice versa. The work captures darkness and light, shades and shadows. Its image lends itself to the idea of pleasurable experiences in visiting the actual space in the real site. These spatial effects are what I want to achieve when designing the Brahman Shrine Park for Bang Pli Community.

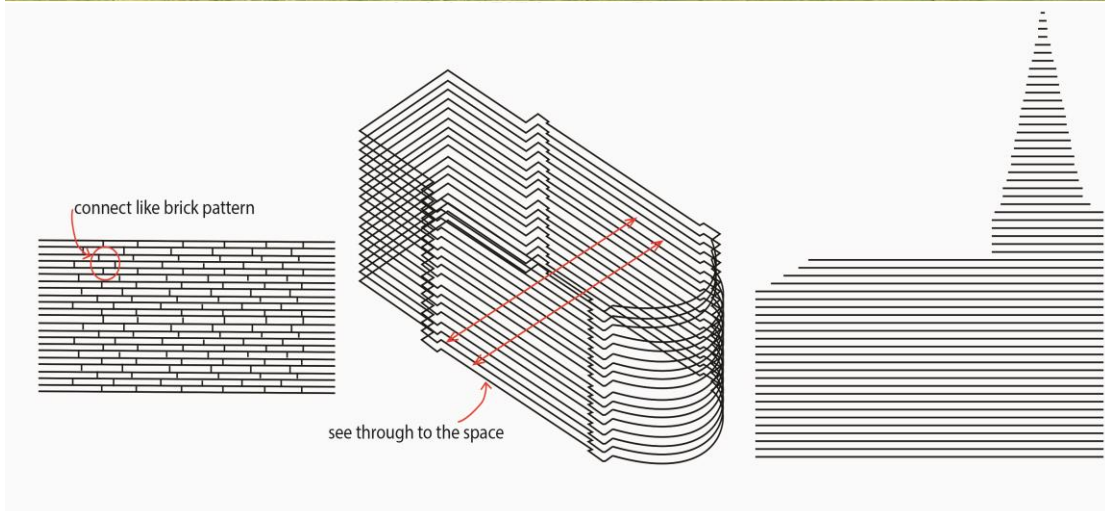


Figure 4.3: Reading Between the Line Sketch plan for the projects, picture from Gijs Van Vaerenbergh's official website.[9] and Diagrams drawn by the author.

4.2 Hanegi Shrine Gathering Place by Ishda Architects + Openvision

The context of this project is similar to my own site of investigation. Hanegi Shrine Gathering Place is located next to a sacred grove with tall trees over 15 meters that surrounds the shrine. The building is a new structure. It is considered as a multi-functional area to accommodate shrine activities. Hanegi Shrine Gathering Place has two floor-levels. The first level is a multi-purpose area signified by the open plan, meaning that the room is not divided into small areas by interior walls. The second floor is the rental office. The floor is divided into three rooms. Both sides of the rooms are the windows, framing the green scenery of the shrine. The wooden louvers can be adjusted to separate activities in the indoor and the outdoor spaces. They act like the movable partitions that blur the boundaries between architecture and the surrounding environs (see Figure 4.4).

The programs of Hanegi Shrine Gather Place are important to the program development of my project. The similarities are that there is a necessity to maintain the sacred feeling of the existing conditions. Both projects require the spaces that can house different ritual and social activities. Hanegi Shrine Gathering Place is the example for a multifunctional building built upon the sacred ground. It is a project of simplicity and contradiction, highlighting the old and the new, the sacred and the profane, quietness and loudness. What interests me is that the new building helps signifying the old shrine and vice versa.

The new building did not dominate the shrine. They stand next to each other, contrast yet respect each other. The space is powerful and practical because of the two individual buildings. It serves the purposes of multiple events, hosted by the shrine. The flexibility of space can be achieved by a system of wooden louver partitions. Complicated requirements can be resolved by architectural designs. In the next chapter, these findings will be used in the development of design proposal for Bang Pli Yai Nai Meditation Pavilion.

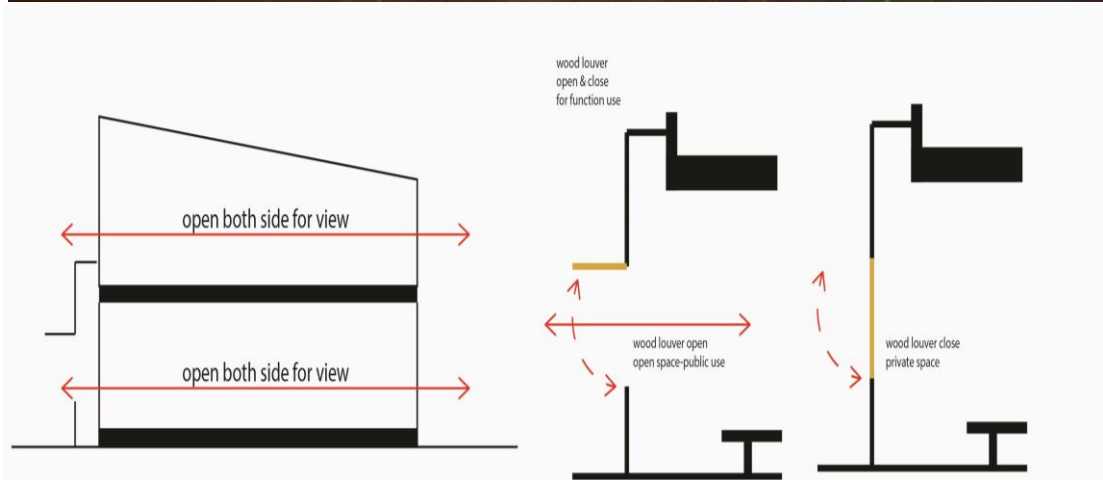
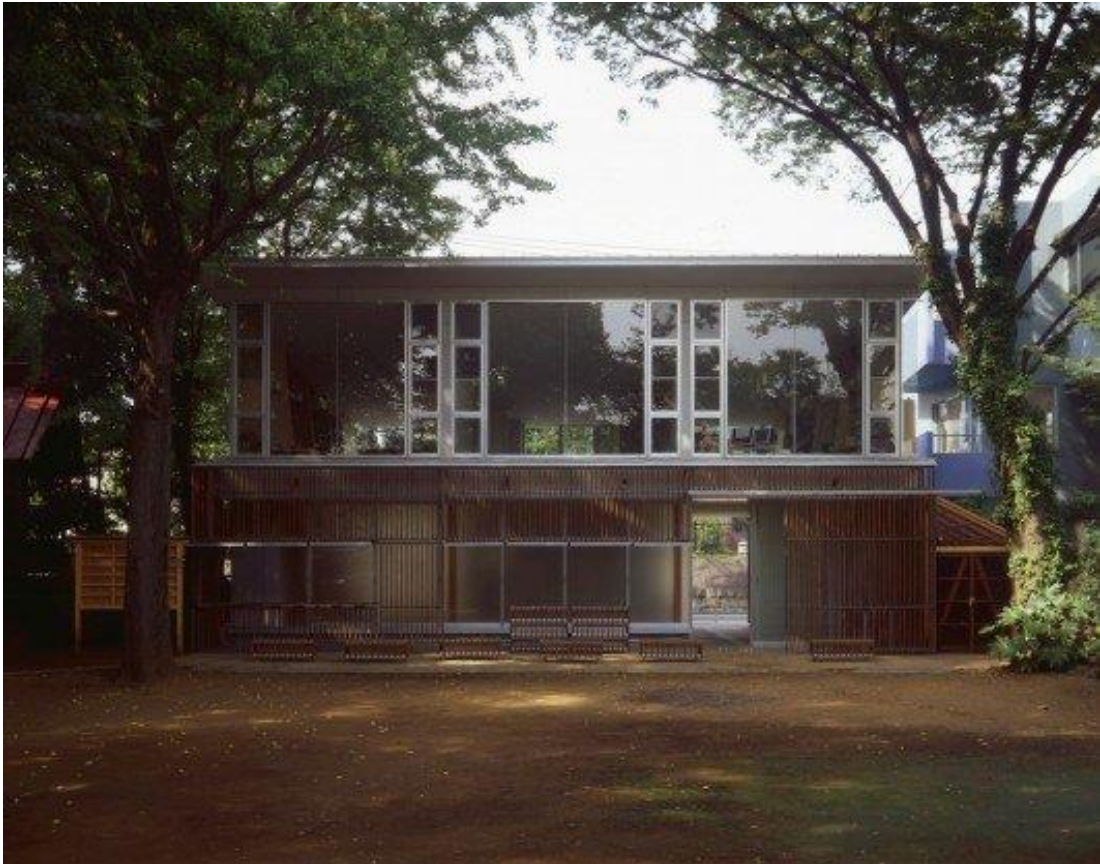


Figure 4.4: Hanegi Shrine Gathering Place Sketch plan for the projects, picture from Ishda Architects official website.[10] and Diagrams drawn by the author.

4.3 Conclusion

These two case studies are an example that I would like to apply into my design proposal. The use of line in “Reading between the Lines” inspires my design proposal. The line of the steel and the way it form enclose space of the building, I would like to transform this into my design. The simplicity of material and structure layout shows the blend between man-made structure and nature. The shrines and meditation center could use this method. In addition to the multi- functional open floor plane of “Hanegi Shrine Gathering Place” is a great example of limited space but with lots of adaptable function space. This kind of design answers to my site condition. I adapt this into the design of the meditation pavilion. Where function of the building depends on the use of windows to determine the public and private space. One thing that stand out of “Hanegi Shrine Gathering Place” is that the concept of how they approach to the site. The building have blend into the shrine and not stand out. This is also the idea I kept in mind when designing my design proposal. These two case studies that I pick out have the similarity to my site condition and ideology of sacred feeling that I learn greatly from.

CHAPTER 5 DESIGNS

The objective of this chapter is to propose Bang Pli District Municipality and Bang Pli Yai Nai Temple to create a route based on the existing passageways, entitled “Bang Pli Ecomuseum.” This route is composed of four nodes, namely the Tourist Center that houses the sacred Bodhi Tree (new design on the existing location), Bang Pli Yai Nai Market (new shading device for the existing street vendors), Brahman Shrine and Bang Pli Yai Nai Meditation Pavilion (new structures that frame the existing sceneries). Before I describe the programs in further details, it is necessary to point out a suggestion to demolish the temporary tent structures that mostly occupy Bang Pli Yai Temple’s car parking area and block the waterfront sceneries (see Figure 5.1). These structures are the shading devices for the street vendors and the visitors to the Temple, called in this dissertation “Bang Pli Yai Nai Market,” which I intend to redesign.

The aim of this Eco museum is to make visitors see and experience the original structure of Bang Pli Water market, the 150 years old wood structure of the market, the busy electric line on the ceiling and the original skylight along the walk way. Visitor can experience the original local stores display on each of the shops in the market. Visitors are encouraged to talk to the store owners, to learn little bit of history and the life of the people in the market. The new additional structure of Bang Pli tourist center will be design as minimal change, where the original structure of the shop house is keep.

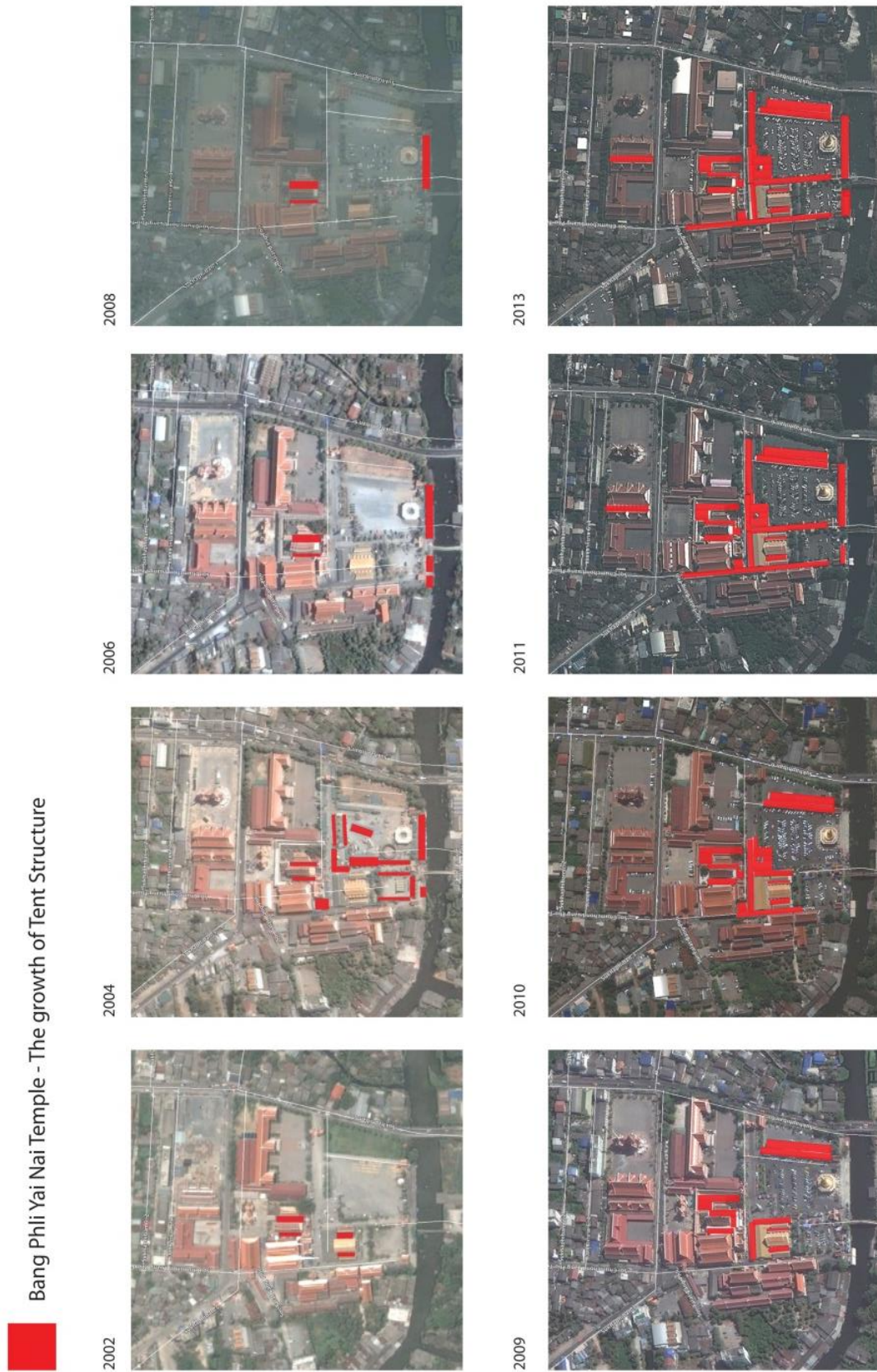


Figure 5.1: The growth of tent structures at Bang Phli Yai Nai Temple car parking area, from 2002-2013. Diagram drawn by the author.

5.1 Programs

5.1.1 Bang Pli Water Market Tourist Center

I gather the observations, the interviews, the analyses, the problems found at the site in order to develop the design programs. My intention is to resolve the problems of unused spaces at the existing Bang Pli Water Market Tourist Center and revise a development policy of Bang Pli District Municipality. The proposed programs are multi-functional. They compose of the following functions.

5.1.1.1: Tourist Center:

Local volunteers run the Tourist Center. What is valuable is the personal narratives on living and probably working in Bang Pli Community. This interaction between tourists and local volunteers promotes the exchange of knowledge and oral histories. Visitors can understand the spirit of the Market through the local volunteers. From my interview with the owner of the shop selling Thai traditional costumes and a Chinese bean and nut dessert, called kanom taelee (ขนมเตี้ยหลี), I find out that she is enthusiastic about the lives of the Market and the development program initiated by the Municipality. She is the second generation who live in the Market who used to make kanom taelee in her place, but today she buys kanom taelee from elsewhere to sell it at the shop (see Figure 5.2 and 5.3). For the question of desserts, there is a famous shop that sell homemade Thai layered sweet called kanom chan (ขนมชั้น). This is an information that a visitor can receive by talking to the local.



Figure 5.2: The owner of kanom taelee shop that sell Thai traditional costumes. Picture taken from the Tour Guide to Bang Pli Water Market.[1]

Figure 5.3: The sign of kanom taelee shop and the Thai traditional costumes on mannequin hangers in plastic wraps. Photo taken by the author.

5.1.1.2 Mini Museum

Mini Museum focuses upon the display of daily life objects found at Bang Pli Water Market Community. This display includes the old portraits of the Market, the original wooden store signs with the charming Thai and Chinese alphabets, and the old equipment initially used in the Market. These objects explain a brief history of the Bang Pli Community.

5.1.1.3 Community Library:

This program is thought of by observing old photographs and signs exhibited at Bang Pli Water Market Tourist Center. The community library was once there, but not any longer. My plan is to revive the library program in order to welcome the visitors and the locals. It holds the collection of books concerning the histories of Bang Pli District. The new Community Library is a space for those who seek quietness and isolation from busy lives, which should be able to resolve through architectural designs.

5.1.1.4 Event Space

The space for hosting events is necessary for Bang Pli Municipality. It tends to host the events to promote the Community: painting workshop and Thai food festival. For an example, an exhibition space is required to organize the display of Bang Pli Water Market paintings, done by famous Thai artists (see Figure 5.4). When the events are over, the space becomes a resting area where the visitors may enjoy giving food to the fish in Samlong Canal.

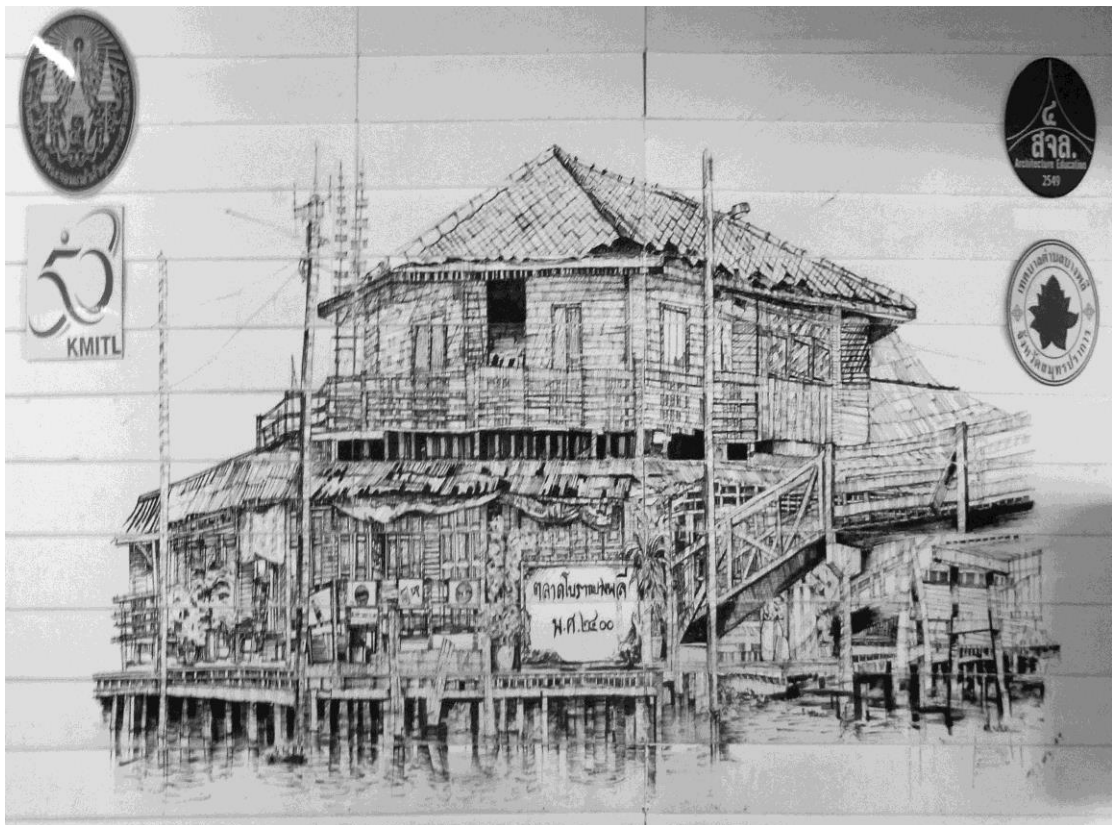


Figure 5.4: The portrayal of Bang Pli Water Market, exhibited in the Tourist Center. Photograph taken by the author.

5.1.1.5 Display of votive offerings around the sacred Bodhi Tree

The sacred Bodhi Tree in the courtyard of Tourist Center is open for the visitors and the believers. My intention is to design an alternative mode of display that enriches the existing sacred ambience. How does the design change the interior courtyard, hidden behind the Tourist Center, to a room to visit? I choose to work on the mode

of votive offerings display, Thai traditional costumes in particular. The layers of vertical structures should be parts of the display system so that the visitors can experience the arrangement of costumes as the enclosure of space.

5.1.2 Bang Pli Yai Nai Market

The spaces in front of Bang Pli Yai Nai Temple are reorganized in order to give a maximum space for various activities: selling, buying, and walking through and sight-seeing. This Market mainly sells foods such as local vegetables, snacks, drinks and ice-creams. There are a couple vendors that sell flowers, incense sticks and candles set for those who wish to visit the Temple.

5.1.3 Brahman Shrine Park

The Brahman Shrine has already existed at a portion of Bang Pli Yai Nai Temple's car parking area. My proposal is to design a new enclosure and mode of display votive offerings. The aim is to increase a more serene atmosphere of the Temple's ground. The proposed Brahman Shrine Park will replace a portion of car parking area in front of the Temple. A new existing car parking area can be found behind the Temple.

5.1.4 Bang Pli Yai Nai Temple Meditation Pavilion

The proposed mediation pavilion is located next to the Bang Pli Yai Nai Market, opposite the chapels of Bang Pli Yai Nai Temple. The pavilion is a multi-functional space, designed for the Temple to house a series of ritual events, such as the New Year Meditation, where the public will gather to pray on the New Year eve.

5.1.4.1 Mediation room

The mediation room is designed for those who seek quietness in the Temple. It can also be turn into a room that house small ritual events.

5.1.4.2 Event space and lottery store

The lottery stores are famous amongst the tourists and the believers, particularly after the visit to the Temple. The lottery stores usually close when the Temple needs extra spaces to organize events and festivals, such as the Extension of Life Forces Event and the New Year Event.

5.1.4.3 Rahu Shrine

PROGRAMS

BANG PLI WATER MAREKT TOURIST CENTER		BANG PLI YAI NAI MARKET		BRAHMA SHRINE AT BANG PLI YAI NAI TEMPLE		BANG PLI YAI NAI MEDITATION PAVILION	
TOURIST CENTER / MUSEUM	71.32 Meters ²	NUMBER OF MARKET STORES	132 STORES	SHRINE	85.12 Meter ²	MEDITATION AREA	282 Meter ²
TEMPOARY EVENT SPACE	46.8 Meters ²	SIZE OF SINGLE STORE	1 x 1.60 = 1.6 Meters ²	PARK	1147.31 Meter ²	RAHU SHRINE	48.35 Meter ²
TEMPOARY EVENT SPACE (seating stair)	28.36 Meters ²	TOTAL AREA OF MARKET STORES	211.2 Meters ²			EVENT SPACE	313.55 Meter ²
LIBRARY	110.4 Meters ²	CIRCULATION AREA	309.83 Meters ²				
STORAGE ROOM	10.93 Meters ²						
TOILETS	13.78 Meters ²						
TERRACE	31.12 Meters ²						
TOTAL AREA	284.35 Meters ²	TOTAL AREA	582.03 Meters ²	TOTAL AREA	1232.43 Meters ²	TOTAL AREA	643.9 Meter ²
						TOTAL AREA	2742.71 Meter ²

Figure 5.5: Programs and the requirement of areas

When visiting Bang Pli Water Market Ecomuseum, There are three areas for privet car to park for free when visiting; the first one is at Big C Super Market. Using Big C car park is the most convince because there are shad area and it connect to public restroom in the mall. The second area is located within Bang Pli Yai nai Temple; there are around 160 car park spaces with no shading. The temple also provide addition car park area outside the temple ground when this car park is full, and only open on Saturday and Sunday. This third car park is located within the walking distance from both Bang Pli Water Market and Bang Pli Yai nai temple and provides around 90 car park spaces.

As most of Bang Pli Water Market is private own shop house, public restroom are provided for visitors and can be found at Bang Pli Tourist Center and at Bang Pli Yai Nai Temple. Bang Pli Yai Nai Temple Public restroom is one of the must visit highlight, it was name fancy restroom as it have air condition; waterfall and classic music is play inside the restroom. In addition to Visitors can also use public restrooms at Big C Super Market (see figure 5.6)





Figure 5.6: Bang Pli Ecomuseum car park area and public rest rooms. Diagrams drawn by author.

5.2: Design concept

The familiarity of forms is important to my design. I choose to work with the old wooden shophouses along the Somlong waterfronts in order to find the architectural element that does not alienate the project. I use wooden columns and beams as the main structures. I want to create the space that blend in with the surrounding conditions. I also study the existing skylight patterns as a mode to bring light to a dark alley.

My intention is to redesign these architectural elements and apply them to 4 nodes that house the objects regarded as holy in order to increase 4 different atmospheres concerning serenity, privacy and orderliness. I differentiate the new designs with the existing conditions with formal quality of the work less than spatial effects. For each node, I consider the design through programs, lighting conditions, circulations and modes of display. Votive offerings are traces of the believers in the actual space. There is not enough room to exhibit them. This is where I involve the designs. Enclosures of space, steps and artificial lightings are the means to display votive offerings, such as Thai traditional costumes and chicken sculptures, treated as the art objects.

5.3: Design process

Sketches, model makings and diagrams are the means to design 4 fragmented nodes along Bang Pli Ecomuseum Route. It links Bang Pli Water Market to Bang Pli Yai Nai Temple.

5.3.1 Bang Pli Ecomuseum Route

Bang Pli Ecomuseum Route is limited to the boundary of Bang Pli Water Market and Bang Pli Yai Nai Temple. The circulation links 4 sacred objects throughout the site. The Route starts from the moored boats, used as a bridge to cross Somlong Canal from Big C Supermarket to Bang Pli Water Market. It continues through Bang Pli Yai

Nai Market to Bang Pli Yai Nai Temple and ends at one of the most famous Buddha statues in the Chapel of Bang Pli Yai Nai Temple.

It is important to note that there are 4 other entries and exits to Bang Pli Ecomuseum Route as shown in the below mapping (see Figure 5.7). Each entry is different because of the architectural elements that enclose the space. For an example, the level of darkness and light is changing while approaching the Route through a lane opposite the site where the Municipality has designated to build a new museum (marked by IV in the mapping). I identify myself with the passageway teamed by two rows of shophouses. The surprise moment is at turn of the passageway when I first see the main circulation of Bang Pli Water Market (rendered in red color). The atmosphere is lively, colorful, and somehow personal rather than generic. Being charmed is a feeling that I want to preserve.

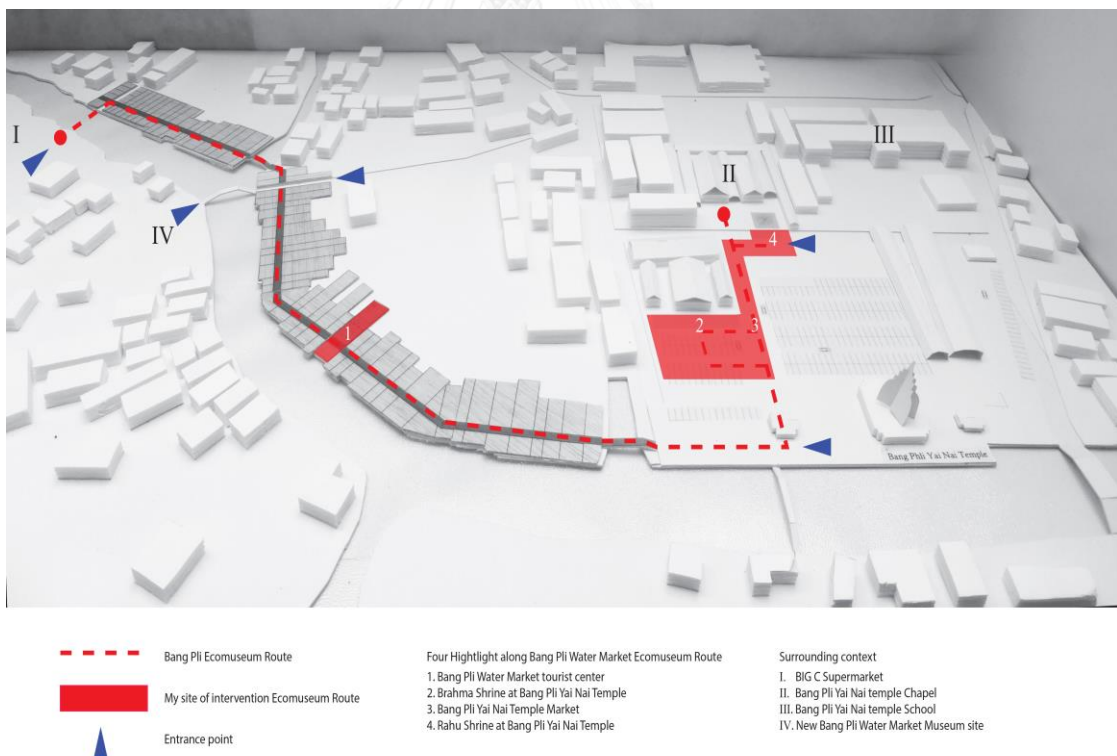


Figure 5.7: Bang Pli Ecomuseum Route and the proposed sites of intervention, highlighted in red color. Model (1:1000) made by the author.

5.3.2: Bang Pli Water Market Tourist Center

The existing wooden shophouses are kept as parts of the design. How do the visitors realize that they enter the Ecomuseum Route? What marks the entry to the new Tourist Centre is the contrast between the white color painted upon the existing wooden structures and the color of aged wood. The layout of the new Tourist Centre has two floor levels. The First Floor Plan is divided into four zones: the entrance (tourist information desk), Mini Museum, Display that surrounds the sacred Bodhi Tree and the service area, including the storage and the public lavatories. The Second Floor is the Community Library and the Observation Deck. The arrangement of the floor plans is to maximize the capacity of the spaces as well as to exhibit the original wooden structures as much as possible. My sketches show the possibility of using solid and void as the tools to govern circulation within the space. I choose the design marked by red square because I see the Bodhi Tree as the element of surprise. It is housed in the outdoor courtyard treated as a room. Partitions lead the visitors to the sacred Bodhi Tree, framed by the seating steps as the background (See Figure 5.8).

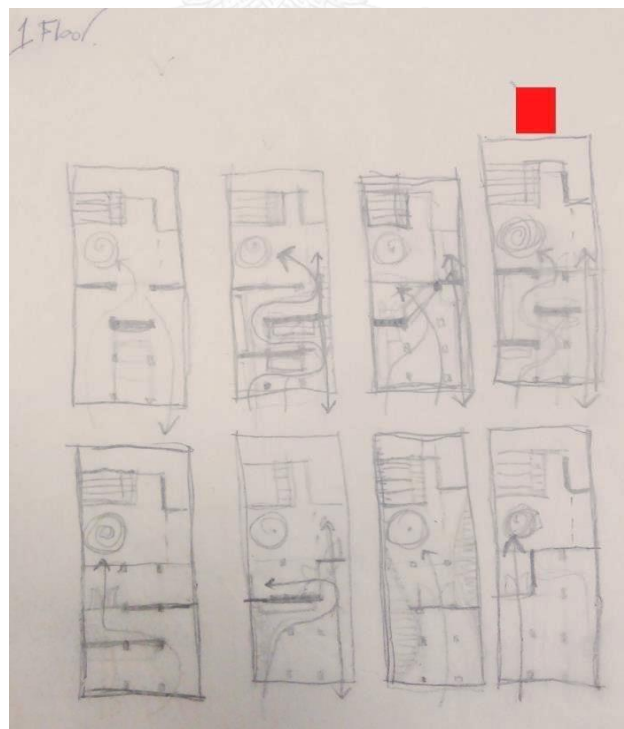


Figure 5.8: Circulations on the First Floor Plan of the new Tourist Center. A red square marks the chosen design. Sketches by the author.

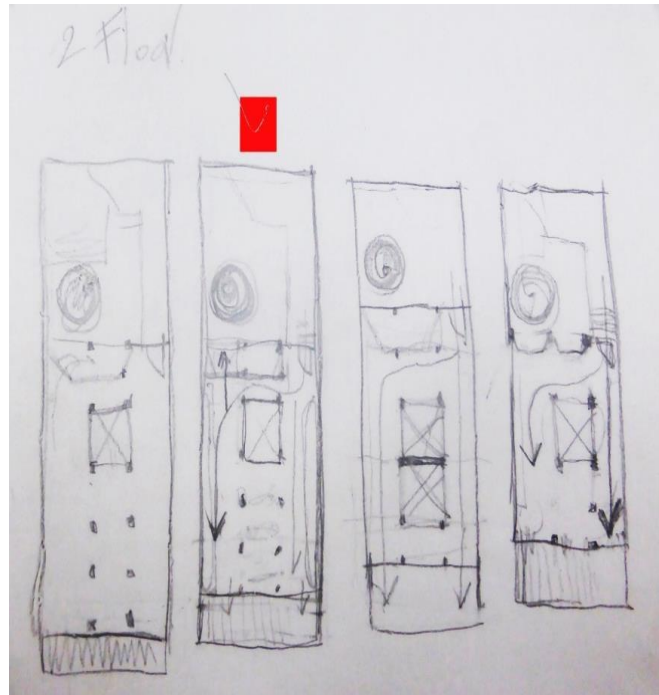


Figure 5.9: Circulations on the Second Floor Plan of the new Tourist Center. A red square marks the chosen design. Sketches by the author.

I continue the idea of open plan on the Second Floor of Tourist Centre (see Figure 5.9). The longitudinal walls on both sides frame the view towards Somlong Canal and the Bodhi Tree. These two main voids allow the natural light to shine into the Community Library and down to the First Floor (see Figure 5.10). The seating steps are designed as a background for the sacred tree and as a system of displaying votive offerings, mainly the Thai traditional costumes. The effect that I aim to achieve is to envelope the space with female outfits. Before I finalize the design, I have modeled different types of display structures behind the sacred tree (see Figure 5.11 and 5.12). The chosen design of the seating steps functions as a shading device, a system of display to hang female outfits and a sitting area, where the sacred tree itself is a part of the stage. The wooden structure also acts as a canopy (see Figure 5.13).

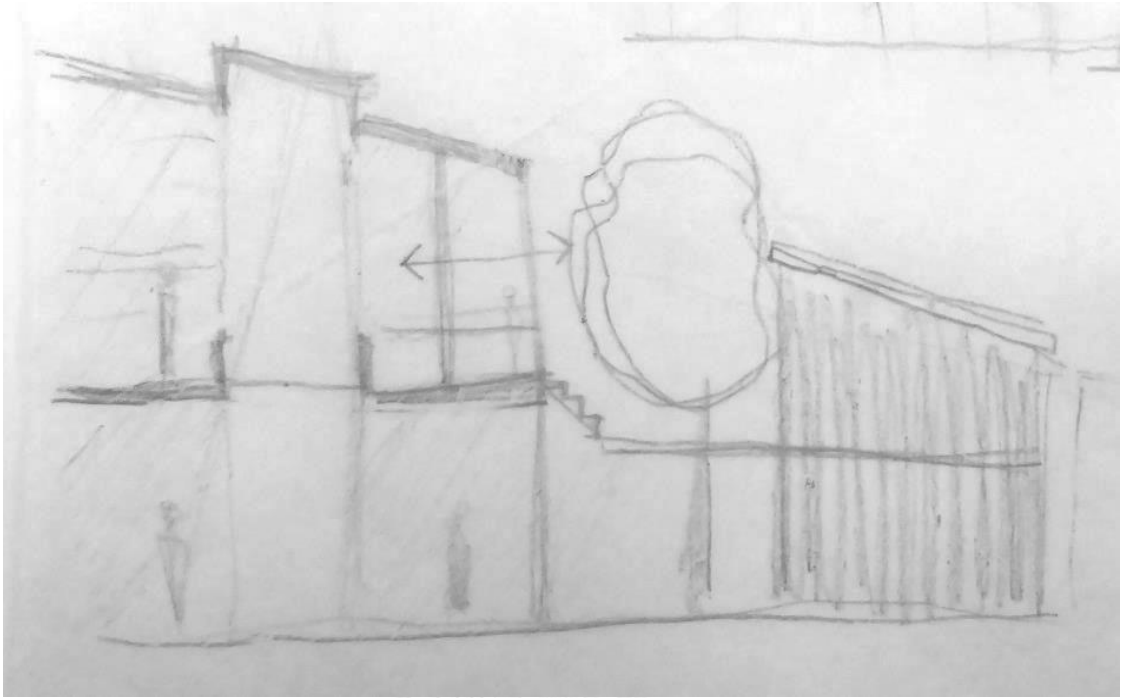


Figure 5.10: Section of the new Tourist Center. Sketch by author.

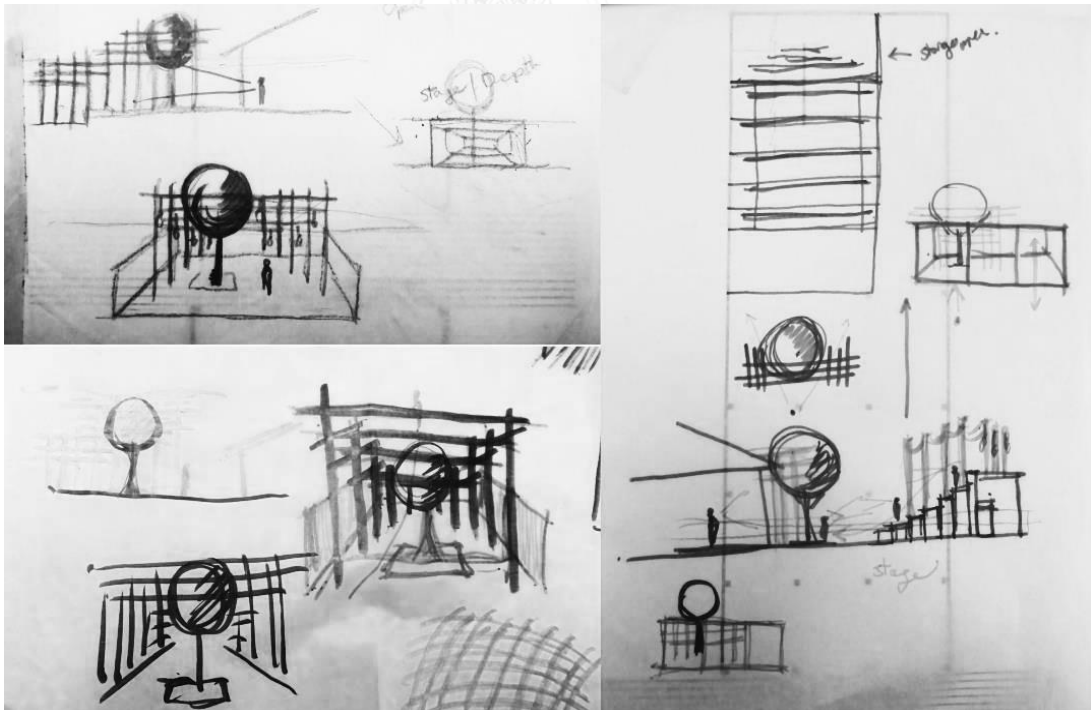


Figure 5.11: Framing the view of the sacred tree. Sketches by the author.

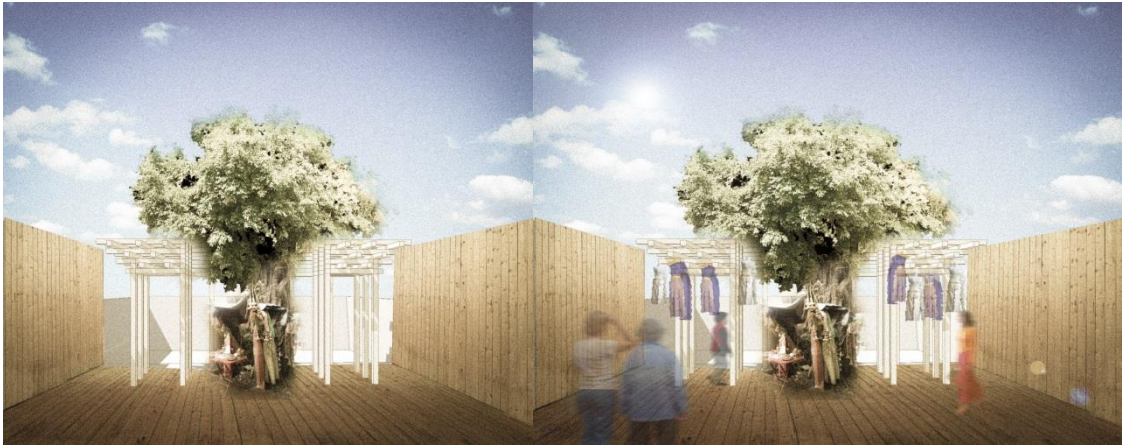


Figure 5.12: The wooden structure to display the female outfits (votive offerings) at the interior courtyard of the Tourist Center, abandoned design. Renders by the author.

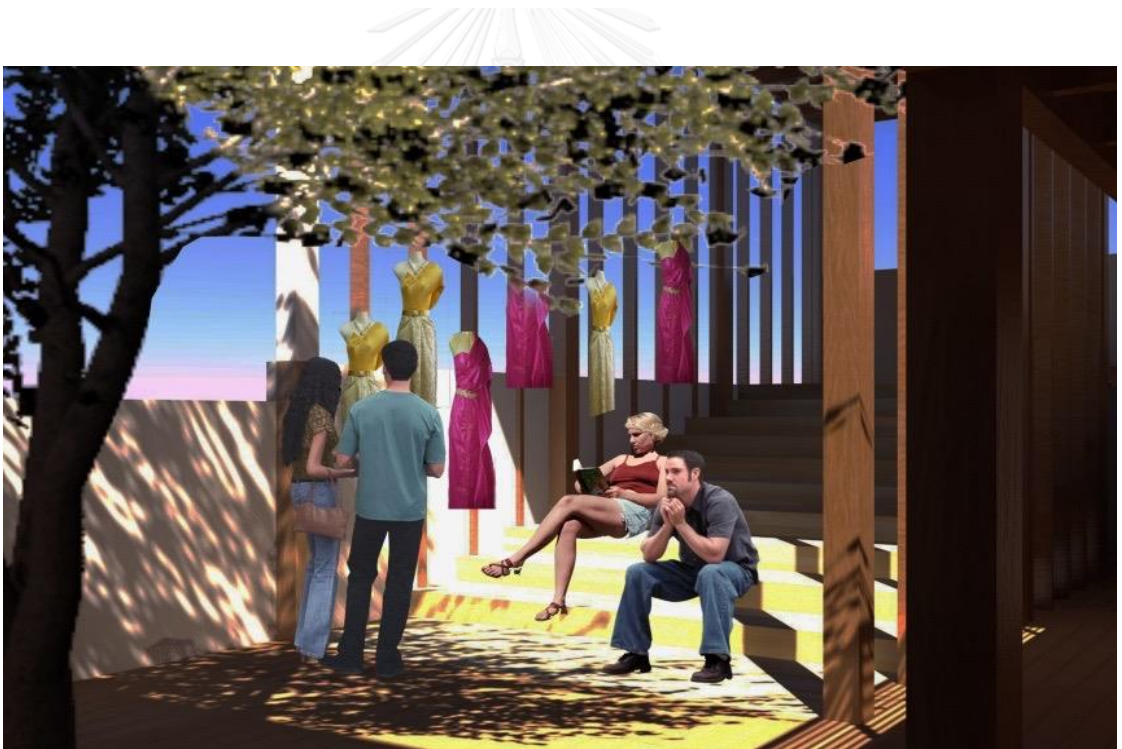


Figure 5.13: The chosen design to house the sacred Bodhi Tree and to display the votive offerings. Render by the author.

5.3.3: Bang Pli Yai Nai Market

I redesign the tent structures that cover Bang Pli Yai Nai Market as a more permanent shading device. The wooden structure is chosen to homogenize the design with the existing Bang Pli Water Market's shophouses. The main circulation of the Market is designed to be doubled corridors. The stalls stand in the middle. These spatial arrangements allow more stalls to occupy the space. The new roof directs the viewpoint to Brahman Shrine Park (see Figure 5.14). It has a system of skylights that allows the natural light to shine through the space. This is similar to the pattern of skylights found at the roof of Bang Pli Water Market (see Figure 5.15). The additional lighting fixtures are the chandeliers found at Bang Pli Yai Nai Temple (see Figure 5.16).

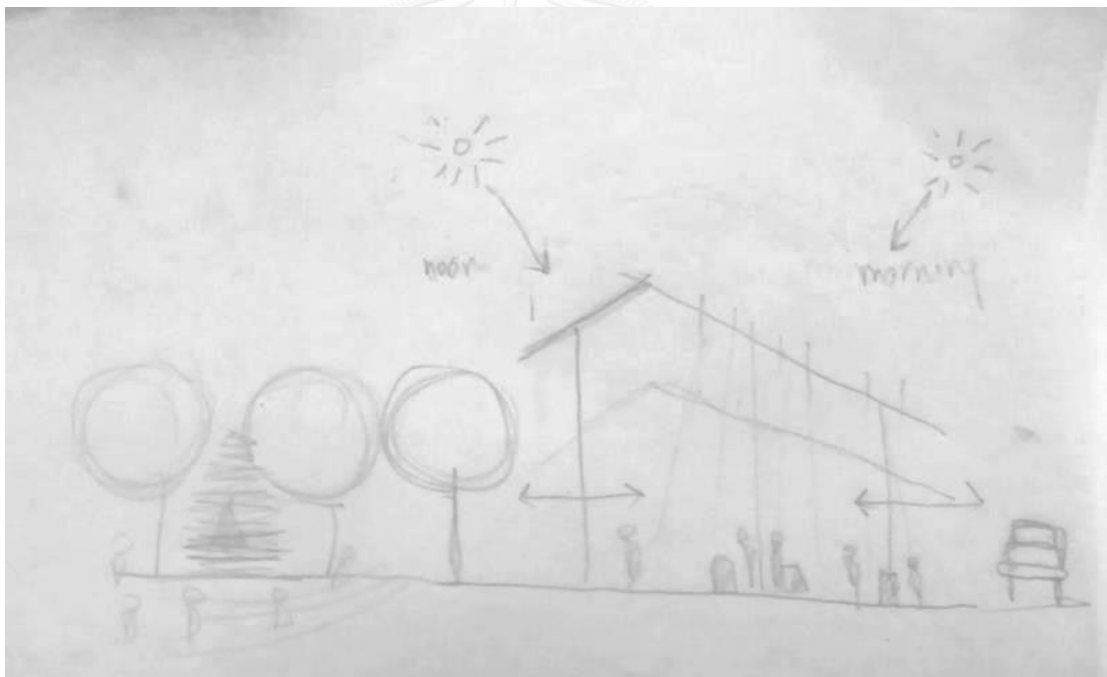


Figure 5.14: Connection between Brahman Shrine Park, Bang Pli Yai Nai Market and the car park. Sketch by the author.

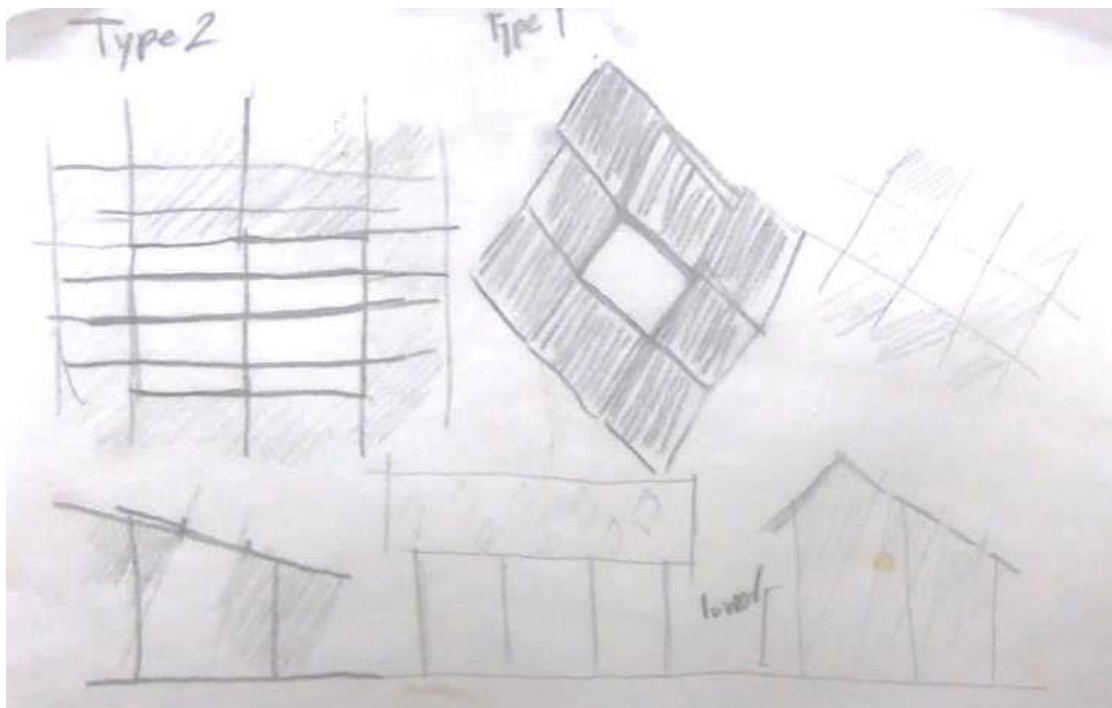


Figure 5.15: Types of void found at Bang Pli Water Market. Sketches by the author.



Figure 5.16: Chandeliers in the Chapel of Bang Pli Yai Nai Temple. Photo taken by the author.

5.3.4 Brahman Shrine Park

I design the park to surround the existing Brahman Shrine and the new envelopes of the Shrine itself. The green area provides an escape for those who seek quietness in the Temple's ground. The main idea to build the enclosure of the Shrine is to blend itself to the park. I have sketched at least two designs before I conclude the work. In the first design, I am concerned with the idea of isolation. I draw four geometrical hills to block the view of the Shrine from the surrounding context. This design is abandoned because I realize that there is no connection to the four faces of Brahman (see Figure 5.17). I then move on to the second design, which is inspired from the rows of tree in the park. The Shrine has one entrance and it is surrounded by the arrangement of wooden columns. They are like the continuation of a field of tree. The roof of the Shrine has the skylights so that the shades and the shadows will change throughout the day. The weakness, however, is that I have not yet considered the four faces of the Brahman and the mode of displaying votive offerings with this design (see Figure 5.18).

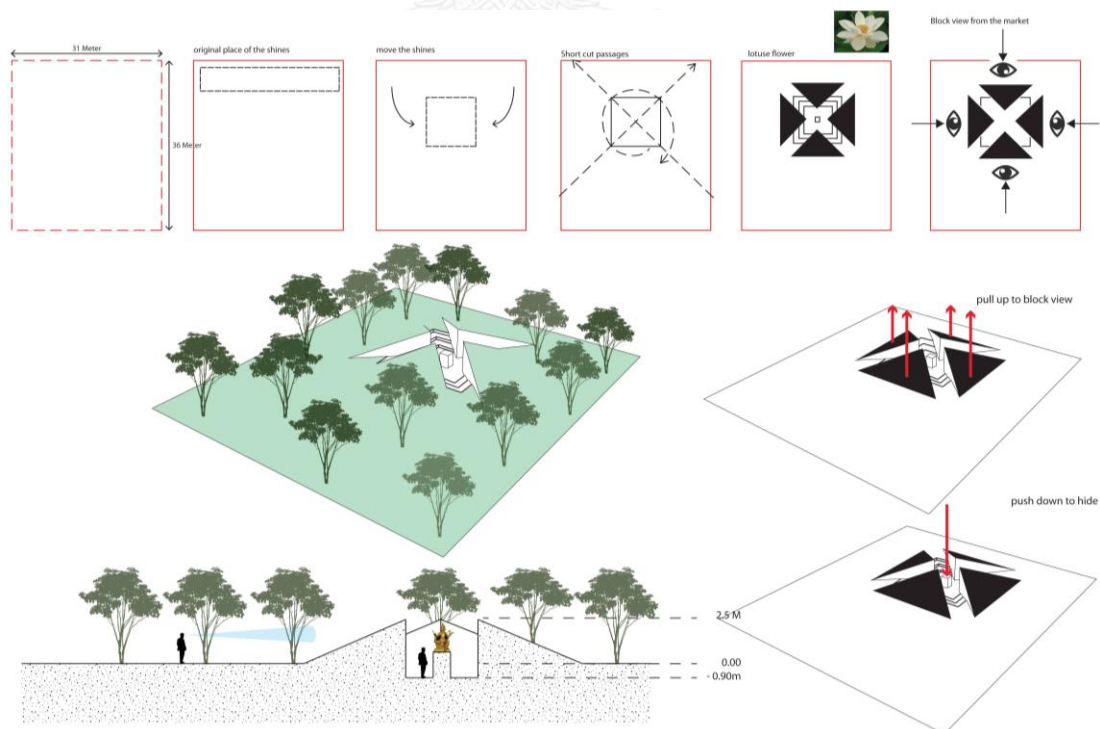


Figure 5.17: An abandoned design developed for the Brahman Shrine, drawn by the author.

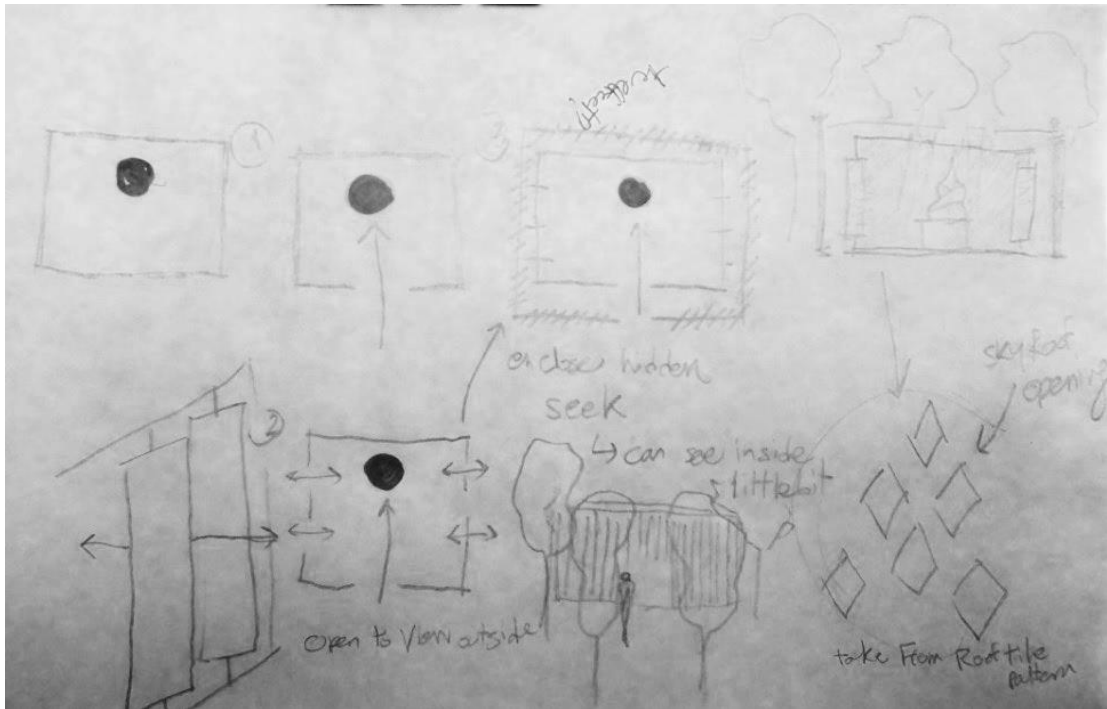


Figure 5.18: Designs of the Brahman Shrine Park. Sketch by the author.

The chosen design for Brahman Shrine Park is developed from the second design sketches. There are four entrances to the Shrine and they are directly facing each face of Brahman. The Brahman Statue is the central point of the space and the height of the plinth allows one to see the statue at the eye level. It is enclosed by the rows of wooden columns (see Figure 5.19) and two steps for displaying votive offerings in this case the ceramic chicken and elephant sculptures. The mirrors are added upon the four walls inside the Shrine. They create the effect of infinity and separate the viewers from the outside. It is as if Brahman is looking at the viewers from everywhere. The design of voids directly above the Brahman Statue creates the movement of shades and shadows throughout the day (see Figure 5.20).

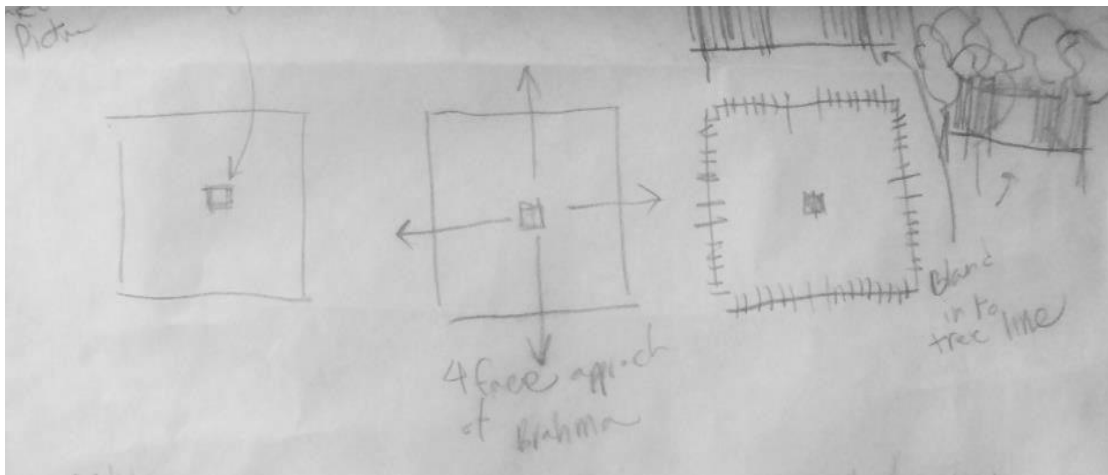


Figure 5.19: The chosen design for Brahman Shrine Park. Sketches by the author.

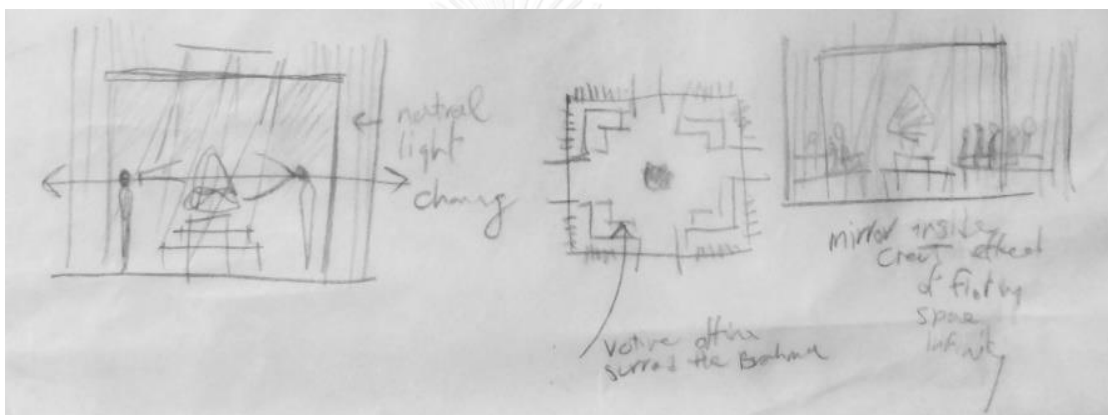


Figure 5.20: The chosen design for Brahman Shrine Park. Sketches by the author.

5.3.5: Bang Pli Yai Nai Temple Meditation Pavilion

The new Meditation Pavilion is proposed to connect Bang Pli Yai Nai Market and Bang Pli Yai Nai Temple. The site is in front of Bang Pli Yai Nai's main chapel, where the Rahu Shrine is. Meditation Pavilion is designed to be above the area where a lottery stall used to be. From time to time, this area becomes the space for organizing events hosted by the Temple. Again, the idea is to build the multi-functional space. The Pavilion has two floor levels. The First Floor is the space for hosting events and festivals whereas the Second Floor is the meditation room (see Figure 5.21)

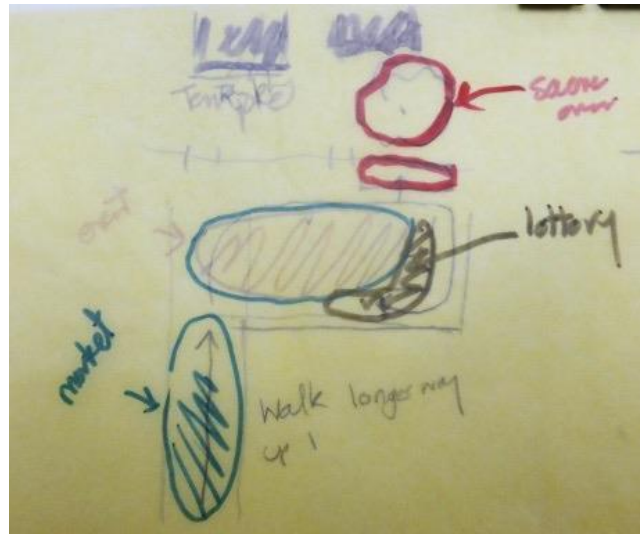


Figure 5.21: Zoning of Meditation Pavilion. Sketch by the author.

The Meditation Pavilion is also next to the car park. In order to create a buffer zone, I design the stairs that take longer steps. This is thought of as part of the meditation or at least a preparation for the meditation. Between the stairs and the meditation room is the green walls for growing *Epipremnum Aureum*, or commonly known as Golden Queen (พลูด่าง). The cable strings will be attached to the walls (see Figure 5.22). The Pavilion is an open-air room, enclosed by the movable panels on all four sides. The panels can be adjusted by the users. If all panels are close, the space can be a quieter mediation room (see Figure 5.23).

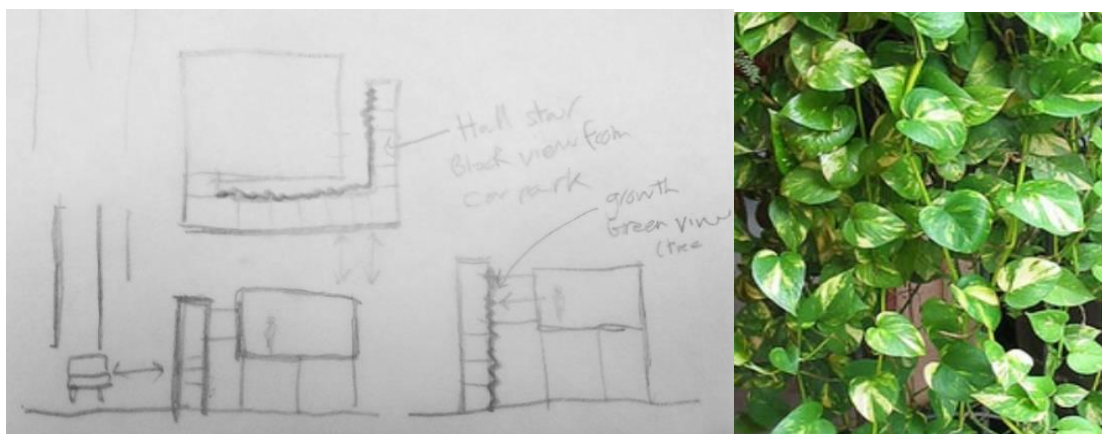


Figure 5.22: The stair circulation and the image of Golden Queen. Sketch by the author.

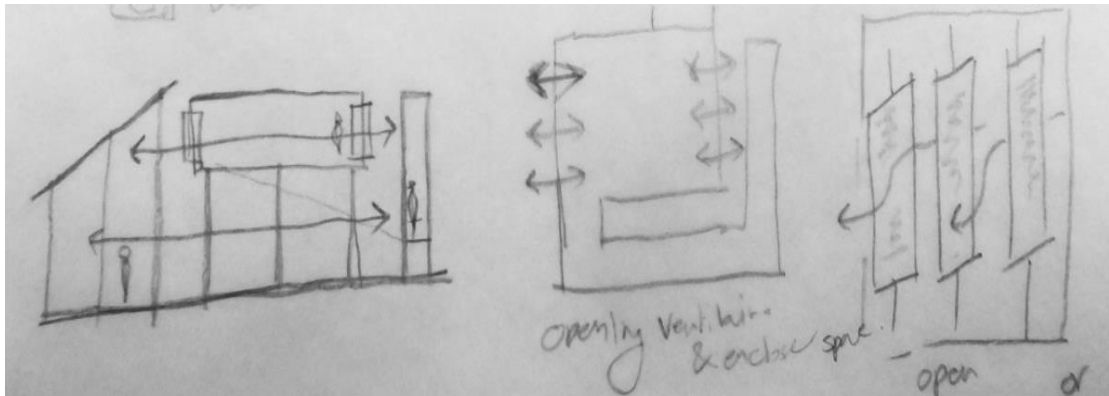


Figure 5.23: Meditation Pavilion and its wall panels. Sketch by the author.

Lastly, I design the fence of Bang Pli Yai Nai Temple to be the background of the Rahu Shrine in front of a sacred tree. The wooden louver fences are angled in 45 degree so that the viewers can observe the sacred tree when they approach the Rahu Shrine (see Figure 5.30). The overall Bang Pli Ecomuseum Route can be seen below (see Figure 5.24).

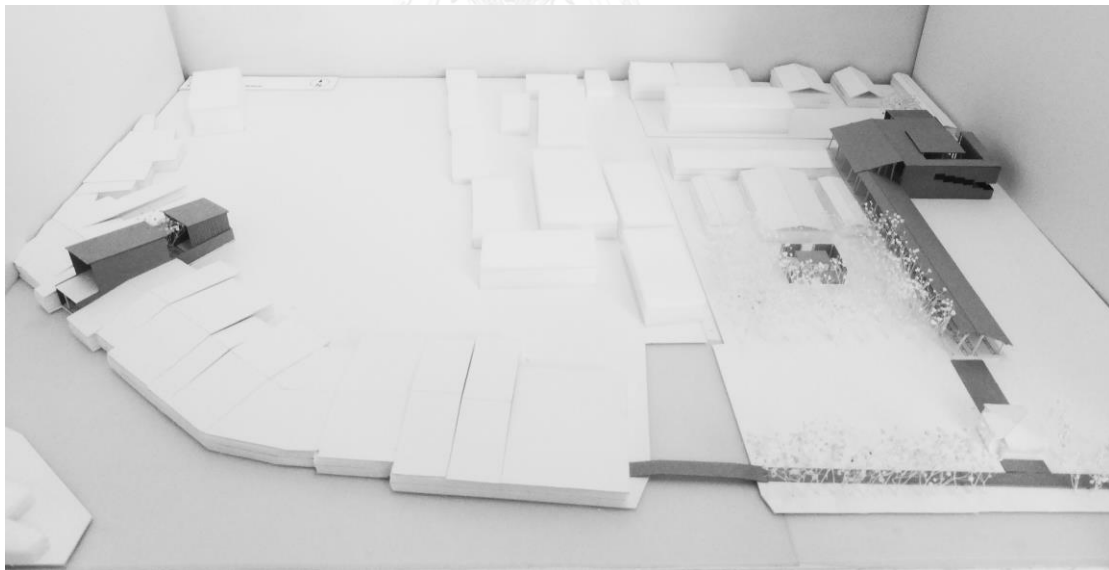


Figure 5.24: Bang Pli Ecomuseum Route. Model (1:250) made by the author.

5.4 Architectural Drawings and Chosen designs



Figure 5.25: Bang Pli Water Market Tourist Center. Picture by the author.



Figure 5.26: Bang Pli Water Market Tourist Center. Picture by the author.



Figure 5.27: Bang Pli Yai Nai Market. Picture by the author.

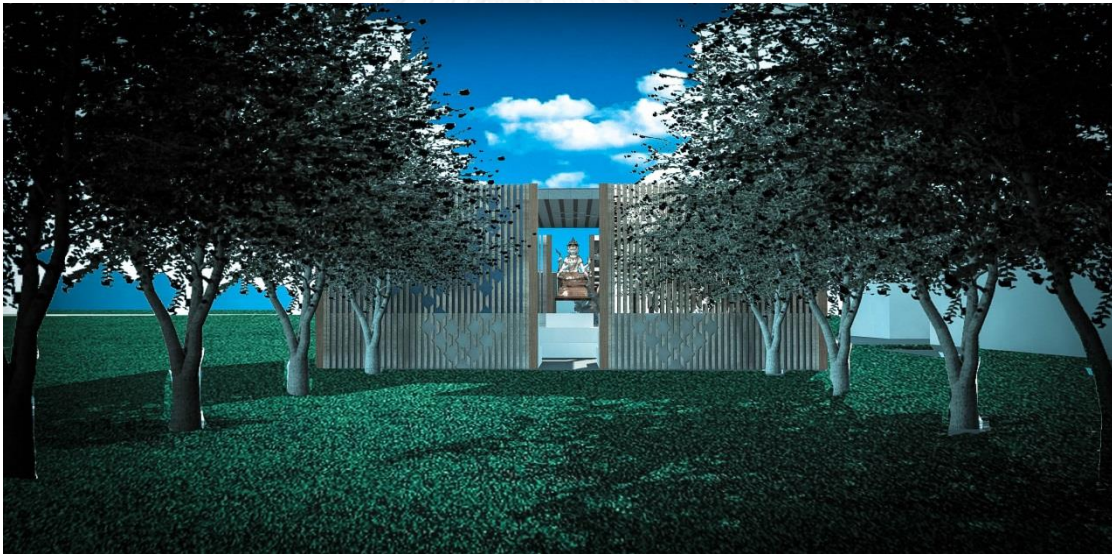


Figure 5.28: Brahma Shrine. Picture by the author.



Figure 5.29: Brahma Shrine interior. Picture by the author.



Figure 5.30: Rahu Shrine under the Meditation Pavilion. Picture by the author.



Figure 5.31: Bang Pli Yai Nai Temple Meditation Pavilion room. Picture by the author.

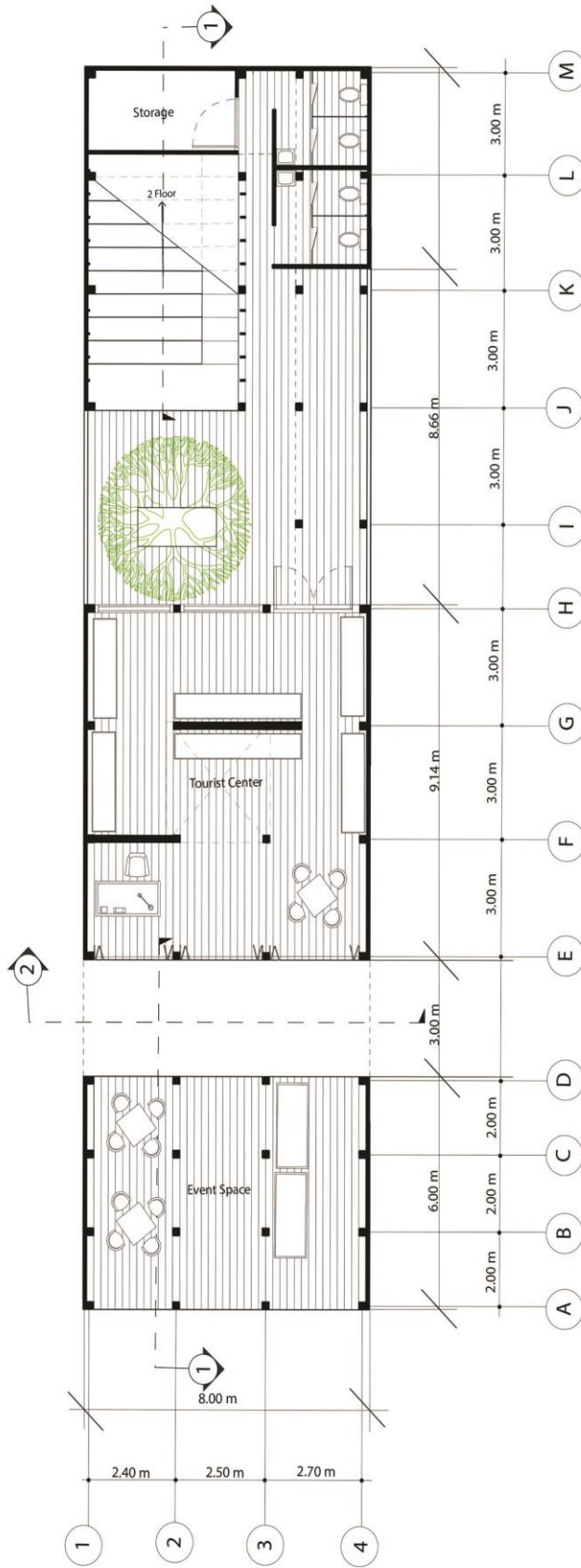


Figure 5.32: Bang Pli Yai Nai Temple Meditation Pavilion room. Picture by the author.

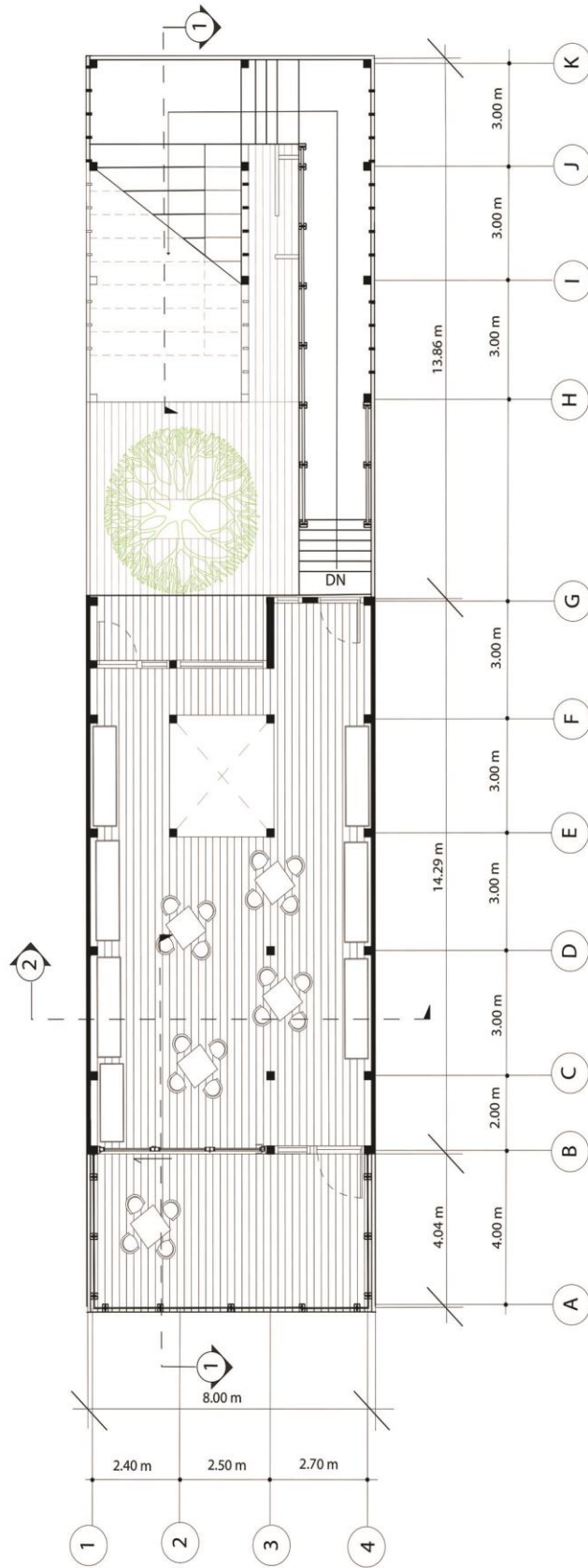


Figure 5.33: Bang Pli Yai Nai Temple Market. Picture by the author.

LEVEL 1
 Bang Pli Water Market Tourist Center

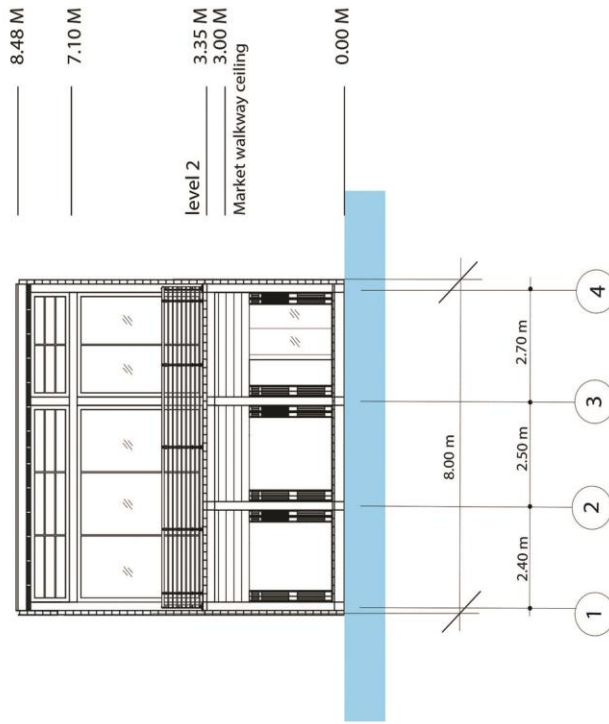
LEVEL 2
 Bang Pli Water Market Tourist Center



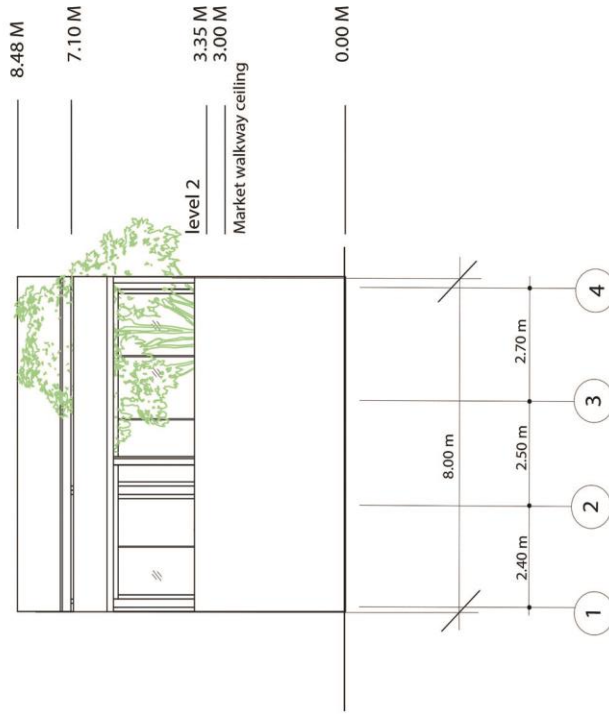
ELEVATION A AND ELEVATION C
 Bang Pli Water Market Tourist Center



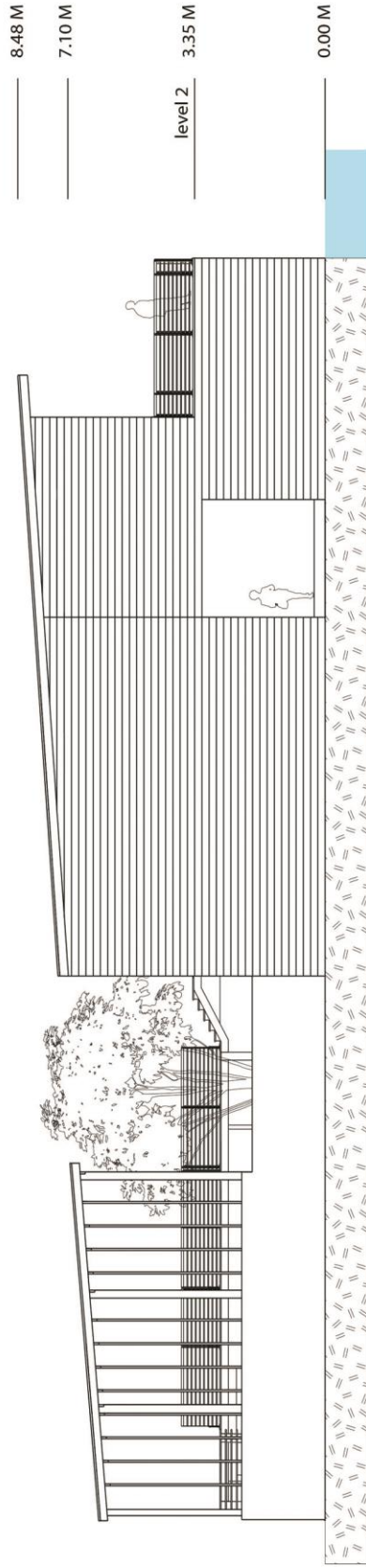
ELEVATION A



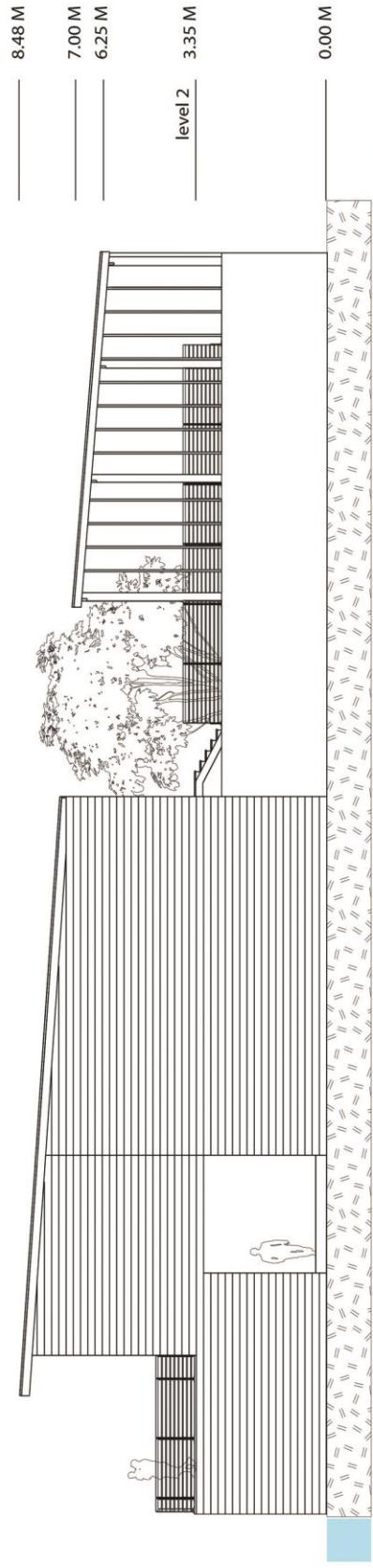
ELEVATION C



ELEVATION D AND ELEVATION D
 Bang Pli Water Market Tourist Center

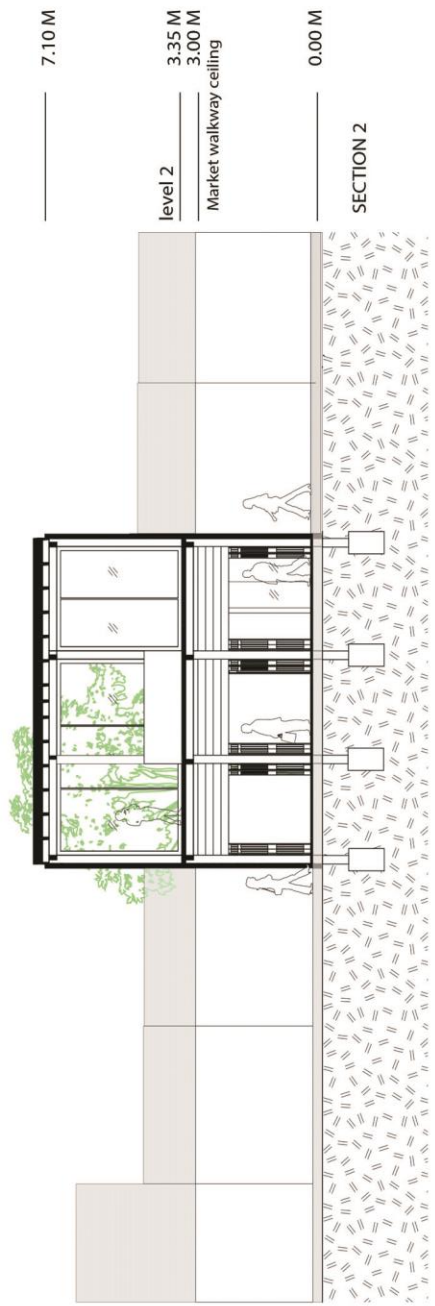
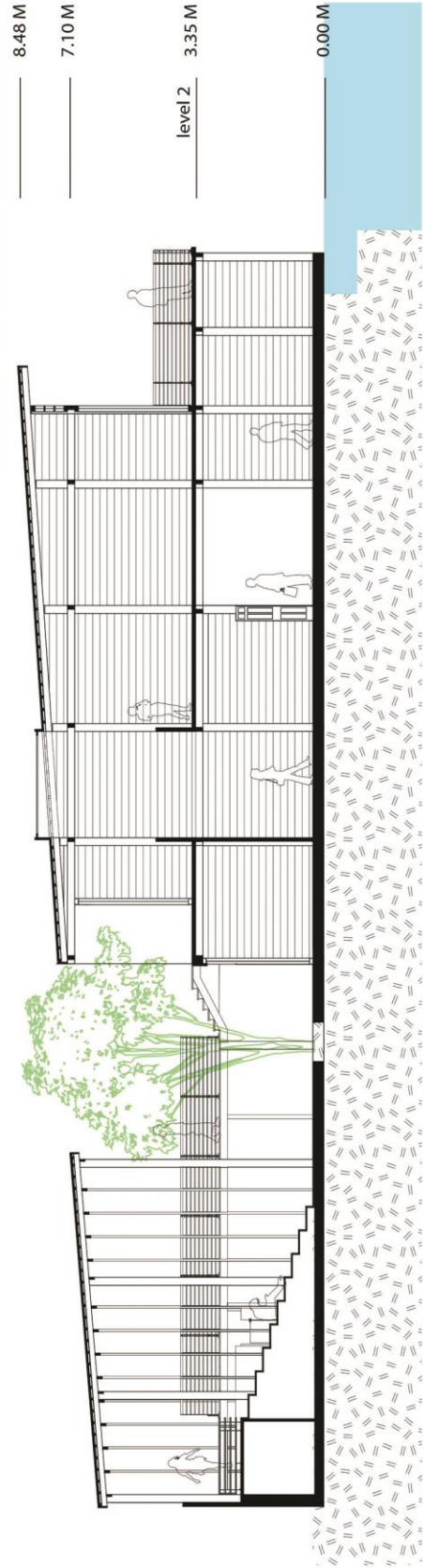


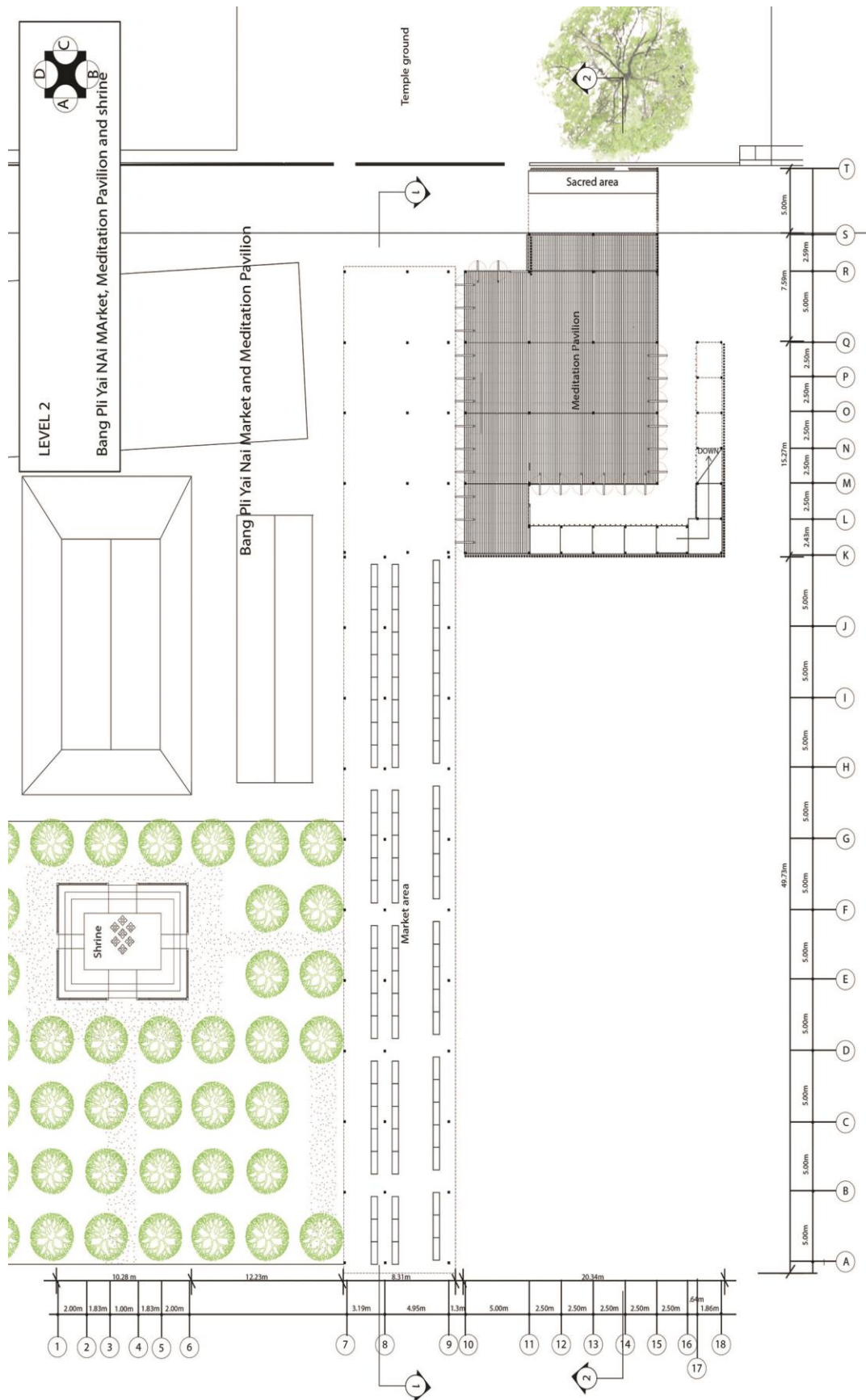
ELEVATION D

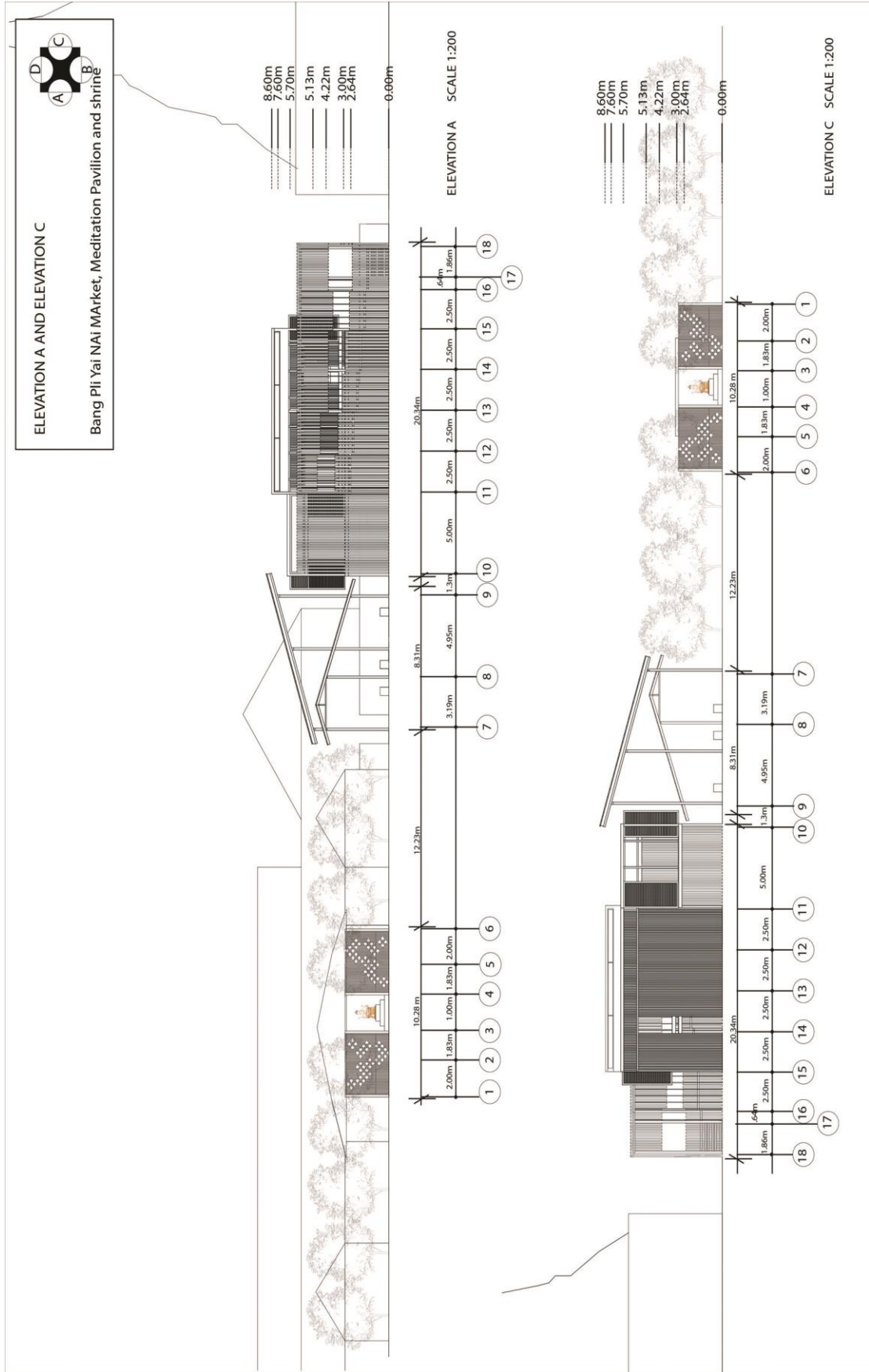


ELEVATION B

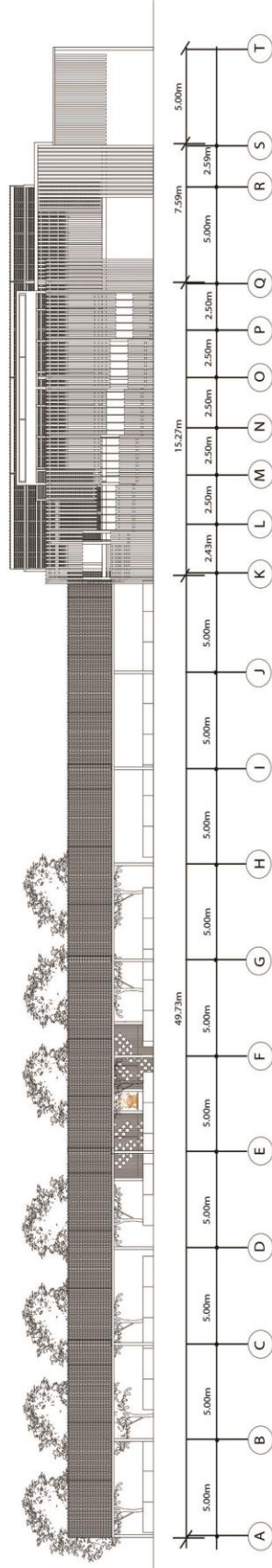
SECTION 1 AND SECTION 2
Bang Pli Water Market Tourist Center



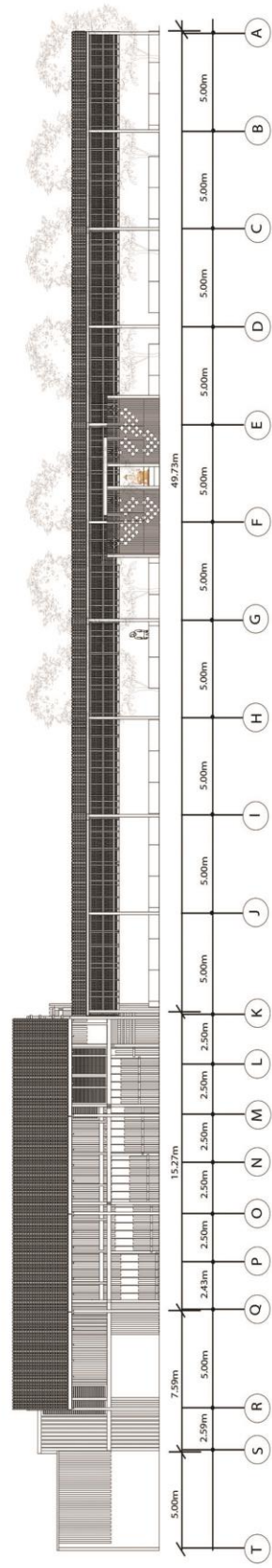




ELEVATION B AND ELEVATION D
 Bang Pli Yai NAI Market, Meditation Pavilion and shrine

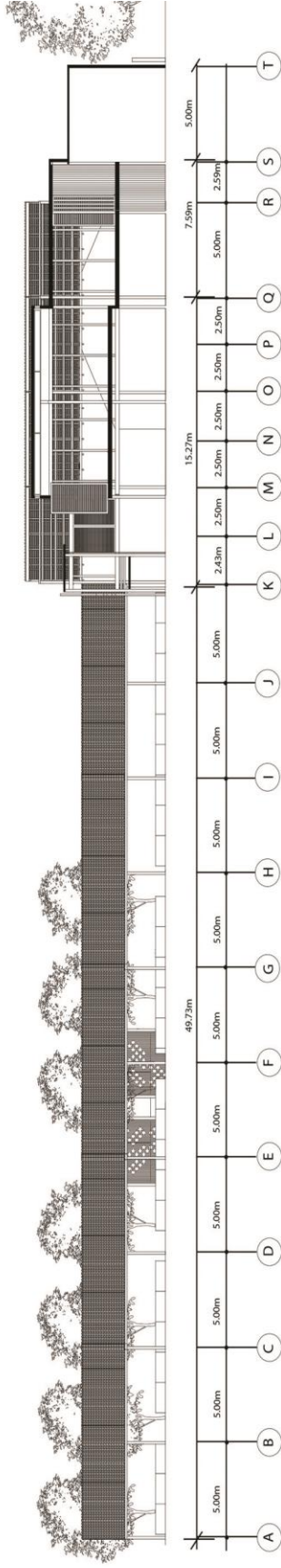
ELEVATION B SCALE 1:200



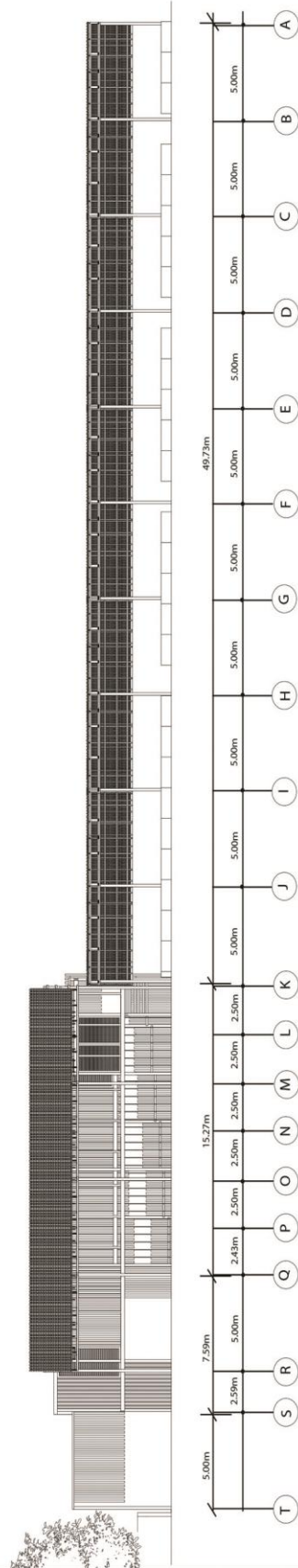
ELEVATION D SCALE 1:200

SECTION 1 AND SECTION 2

Bang Pli Yai NAI Market, Meditation Pavilion and shrine



SECTION 2 SCALE 1:200



SECTION 1 SCALE 1:200

CHAPTER 6 CONCLUSION

Using the site of Bang Pli Water Market and Bang Pli Yai Nai Temple to develop the ideas of preservation and regeneration is challenging. The place has historical and cultural values, ritual events and festivals that catch popular interests. Memories of the individual inhabitants exhibit themselves through the old shop signs written in Thai and Chinese alphabets. The same is true with other old everyday life objects found in the Community. What interests me most, however, is the network of fortune telling, objects in the site that are regarded as holy and the shops that sell votive offerings. This network of beliefs is complex and, to me, it is a root of Thai culture.

The first part of my research is mainly the site visits. I explore the market and its context as an outsider. I have experienced and talked to the local on what they feel about the changes and the development policies carried out by Bang Pli District Municipality. What they see is the rapid changes of lifestyle, the opportunities, the involvements with the projects, the new residents moving in, the renovation of old wooden structures of the Market to a more permanent concrete structures. They increasingly lost the connection with the pasts.

My observations lead me to the question of how to secure the spirit of the place. I consult Norberg-Schulz's Genius Loci in order to identify a mode of analyses and the way in which I may start writing about the situations that differ from one culture to another. I then come up with the idea of proposing a type of museum for Bang Pli Water Market and Bang Pli Yai Nai Temple. After researching on different types of museums, such as traditional museums, living museums, local museums, open-air museums etc., the Ecomuseum seems to be the solution for Bang Pli Community. Ecomuseum has its focuses on both tangible collection of objects and intangible knowledge, atmosphere and ways of life. Bang Pli Water Market and Bang Pli Yai Nai Temple have these qualities that can be used as an Ecomuseum.

“Bang Pli Ecomuseum Route,” as called in this dissertation, has four fragmented stops, based on the locations of existing sacred objects in the site. The aim is to create the awareness to the local to safeguarding the 150-year-old wooden structures, to share with the tourists on histories and lives of the Market and to increase the serene atmosphere for those who seek quietness in the Temple’s vicinity.

This dissertation presents four fragmented designs that have different atmospheres of quietness. Such tasks can be achieved by the arrangements of solid and void, zonings, programs and framings of viewpoints. My designs are based largely on patterns of lighting found at the site and the ways in which the votive offerings can be displayed as parts of architecture. To me, ceramic chicken, elephant sculptures, Thai female outfits are the artifacts to think with. They are the traces of spirit worshipers and the signifiers of sacredness.

The final touch that I wish to put in the design is a system of tying red ribbons. It is a Thai way of saying that the Tree has a spirit. For the project, I think the red ribbons can help signifying the Ecomuseum Route and the fragmented stops. My argument is that the spirits can also live in the structures. Architecture and nature should not be clearly separated.

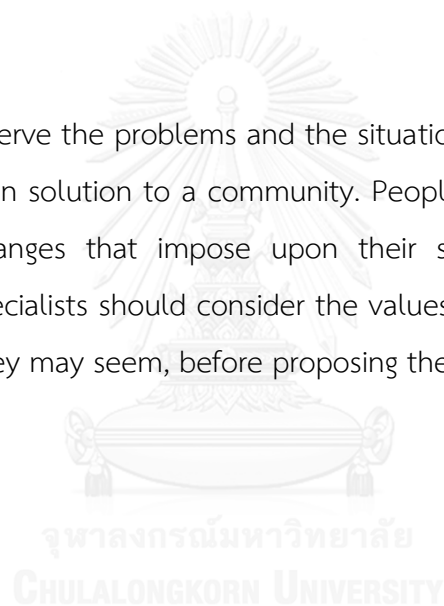
6.1 Recommendation

This proposal development will not be successful without the involvements of local residents. For now, I contribute my architectural drawings, diagrams and sketches to the studies on the relationships between the local community, sacred objects and atmospheric spaces. In the future, this project can be improved by the followings.

1. Further studies on objects regarded as sacred that commonly found in Thailand and how these objects change the atmosphere of a space. Can architectural designs contribute to, or compensate with, the organization of holy objects? How does it work?

2. Further studies on how the Community deals with the increasing number of votive offerings, how they cope with the situations when the sacred objects have to be removed from the site.
3. Further interviews with the local residents, data analyses, propose the plan for Ecomuseum to the Community.
4. Expand the study to the nearby site, namely the Chinese Shrine and the Bang Pli Yai Krang Temple that are historically involved with Bang Pli Water Market. The Chinese Shrine once existed in Bang Pli Yai Nai Temple. Bang Pli Yai Krang is in the same monastically order with Bang Pli Yai Nai Temple.

It is important to observe the problems and the situations carefully before proposing an architectural design solution to a community. People who live in the site will be effected by the changes that impose upon their surroundings. The authorities together with the specialists should consider the values of everyday life cultures, no matter how micro they may seem, before proposing the provision under the name of regeneration.





On the night of May 21 2014, the fire broke out around 9:30 pm in the middle part of the Bang Pli Market, and more than 40 houses and shops along Samlong Canal were destroyed. The cause of the fire is still under investigated. The data collection of this thesis is recorded before the incident. I would like to give my condolences to those people who that lost their houses in the fire, and the community of Bang Pli Water Market.

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APPENDIX



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