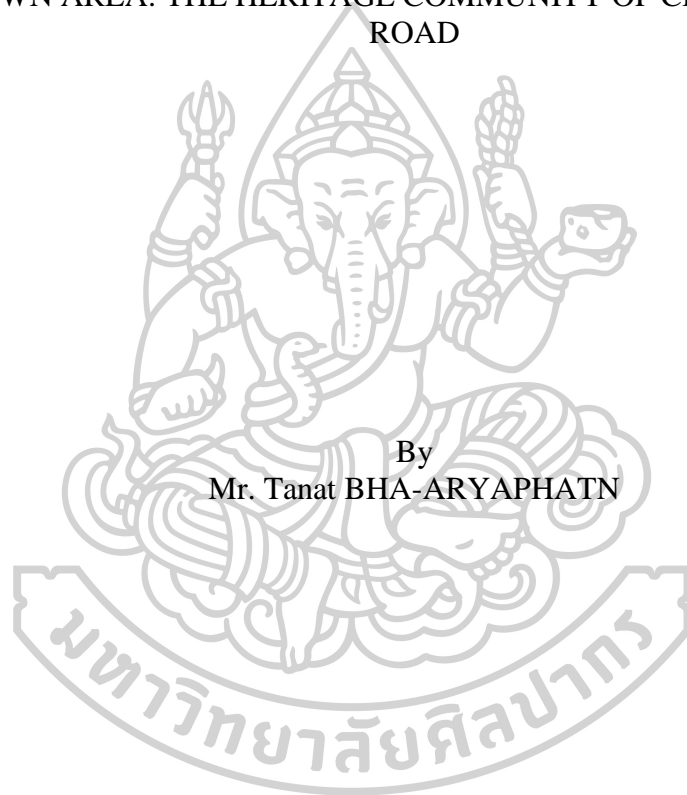




THE STEPS TOWARDS A MODEL FOR TOURISM DEVELOPMENT IN
OLDTOWN AREA: THE HERITAGE COMMUNITY OF CHAROEN KRUNG
ROAD



A Thesis Submitted in Partial Fulfillment of the Requirements
for Doctor of Philosophy Architectural Heritage Management and Tourism
(International Program)
Graduate School, Silpakorn University
Academic Year 2018
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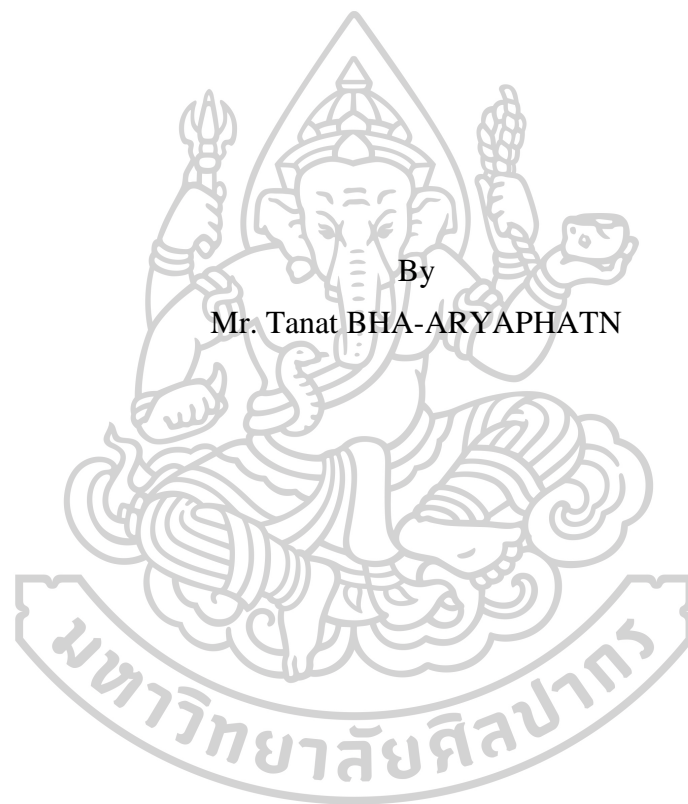
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ลิขสิทธิ์ของบัณฑิตวิทยาลัย มหาวิทยาลัยศิลปากร

THE STEPS TOWARDS A MODEL FOR TOURISM DEVELOPMENT
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CHAROEN KRUNG ROAD



By
Mr. Tanat BHA-ARYAPHATN

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Title The steps towards a model for tourism development in
oldtown area: the heritage community of Charoen Krung
road
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This research was conducted to answer the question of Central Charoen Krung's identity before and after the emergence of a putative creative module promoted within the area, and how a creative district could help raise an awareness of the area among today's society. Primary data were collected from survey and observation of physical condition, and interviews of stakeholders; secondary data derived from academic texts and historical images. Both quantitative and qualitative methods were used in the analysis.

The assessment indicates several significant aspects of cultural heritage relative to the cultural setting of Central Charoen Krung including the early evidence of relationships between Western diplomats and the Siamese, a collection of building styles, a distinctive spirit of place, cultural juxtapositions, symbolic values, and food culture. However, the district is encountering two important factors that challenge the district, namely hardware, which relates to its existing condition, and software that indicates difficulties of interpretation and supportive functions.

The putative 'creative district' concept was used to promote Central Charoen Krung district, where the area had been forgotten from the wider context of Thailand's tourism industry. According to literature review and research findings relevant to questions of genius loci, gentrification, and creative city, Central Charoen Krung district is presently controversial despite the injection of a 'creative module' into the districts that present as a model of tolerance and of the accommodation of difference in the historical area of Bangkok. This dissertation has found that the creative module idea indicates an issue of retaining tradition from modernization with its seemingly inevitable erosion of traditional societies and economies. It also raises the question of a possible synthesis between gentrification and the tradition of an historically creative community in Central Charoen Krung.

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Finally, I would like to express my gratitude to my dear family for their love and unlimited support.

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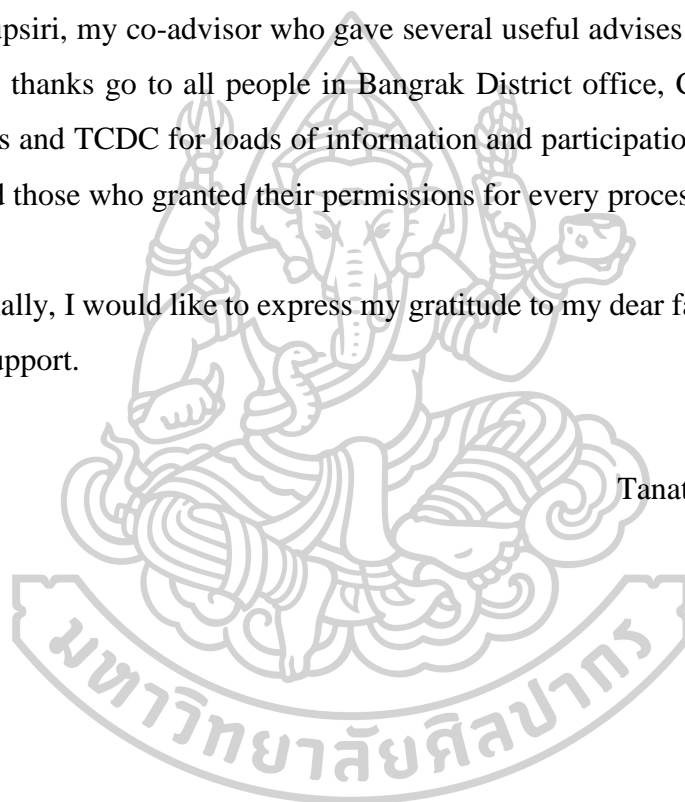


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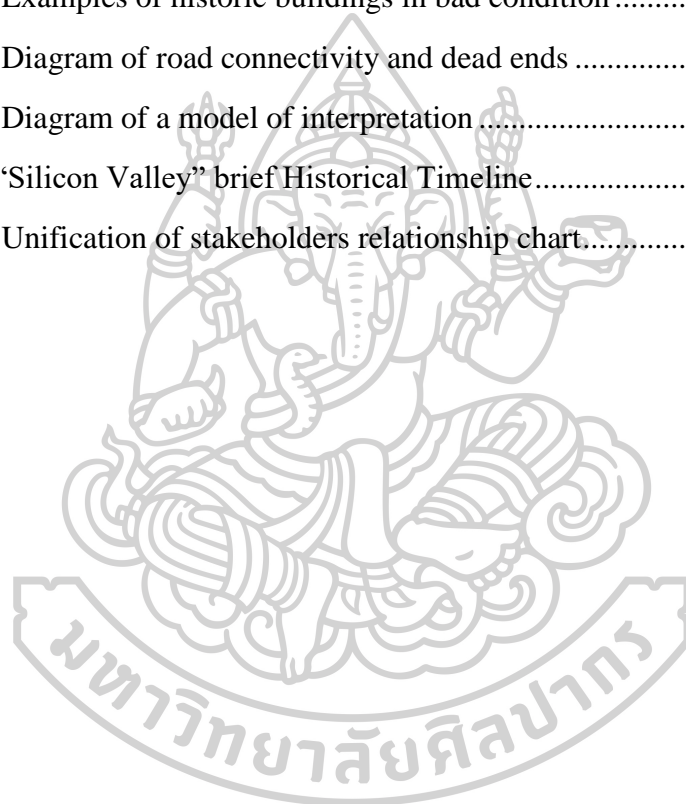
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CHAPTER 1

Introduction

1.1 Background

Bangkok, Thailand, one of the most popular tourist destination cities in the world with richness in historical, cultural and social dimension, has provided an attractive scene to tourists from around the world for decades. The tourism industry has grown steadily, generating substantial income annually, which creates a huge impact on the country's economy growth. In Bangkok, this industry has created a positive impact on both economy and job opportunities for local people. Also, rapid technological development and communication has been widespread for people to gain access to a variety of information.

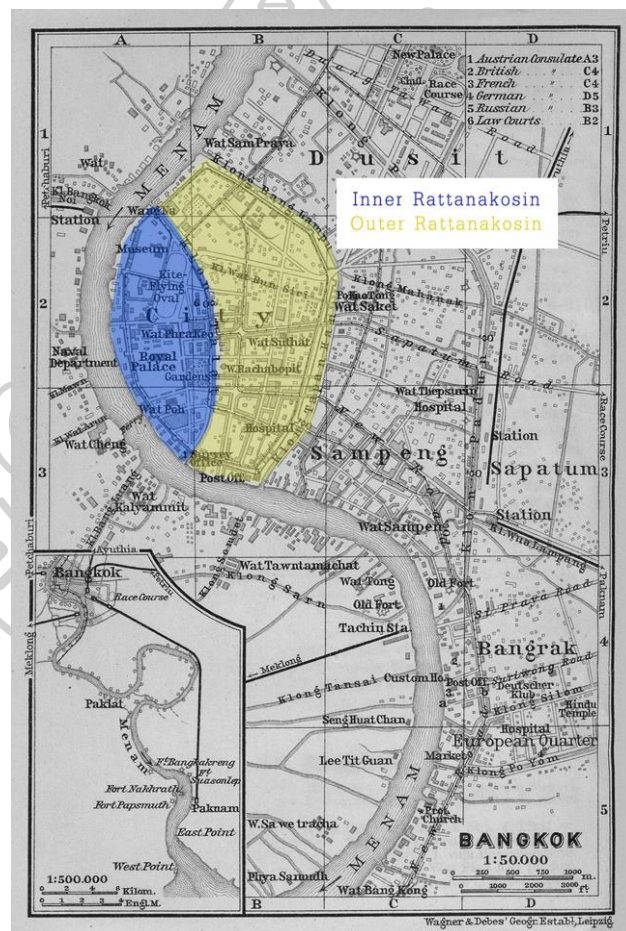


Figure 1 Map of Rattanakosin Island in the Past

Source: <http://www.archive.org/details/twentiethcentury00wrigrich> [Access on 28 July 2014]

Bangkok's old city known as "Rattanakosin Island" is located on the Chao Phraya River banks in a heritage district of modern Bangkok. This district has great historical, architectural and heritage importance, creating a significant cultural context and becoming the city's most popular tourist destination in the present day. When King

Rama I [r.1782-1810] founded Bangkok in 1782, Rattanakosin Island was designated as the central district of the city. It was partially enclosed by a city wall and canals, accommodating the Grand Palace, most of the principal Government offices and the residences of noble Siamese (Wright, 1908, p. 238). It has subsequently become Bangkok's preeminent landmark.

Rattanakosin Island was surrounded by the Chao Phraya River on the West and a series of canals on the east. These canals were intentionally dug as a defensive moat by King Rama I (Van Beek, 2008), becoming major transportation routes for communities occupying the area in the later times. The settlements occupying the area were of Chinese and Annamese (formerly Chino-Vietnamese settlers) (Suksri, Chakrabongse, & Limpabandhu, 2014, p. 167); therefore King Rama I relocated these groups to an open land area nearby known as "Sampeng" and "Yaowarat", now the city's China town. King Rama I himself was responsible for the city walls, several forts and canals, which were mega projects that required vast manpower to be accomplished. Much of these constructions were undertaken by Laotian labor from Vientiane, and from cities of Isaan (Suksri et al., 2014, p. 167).

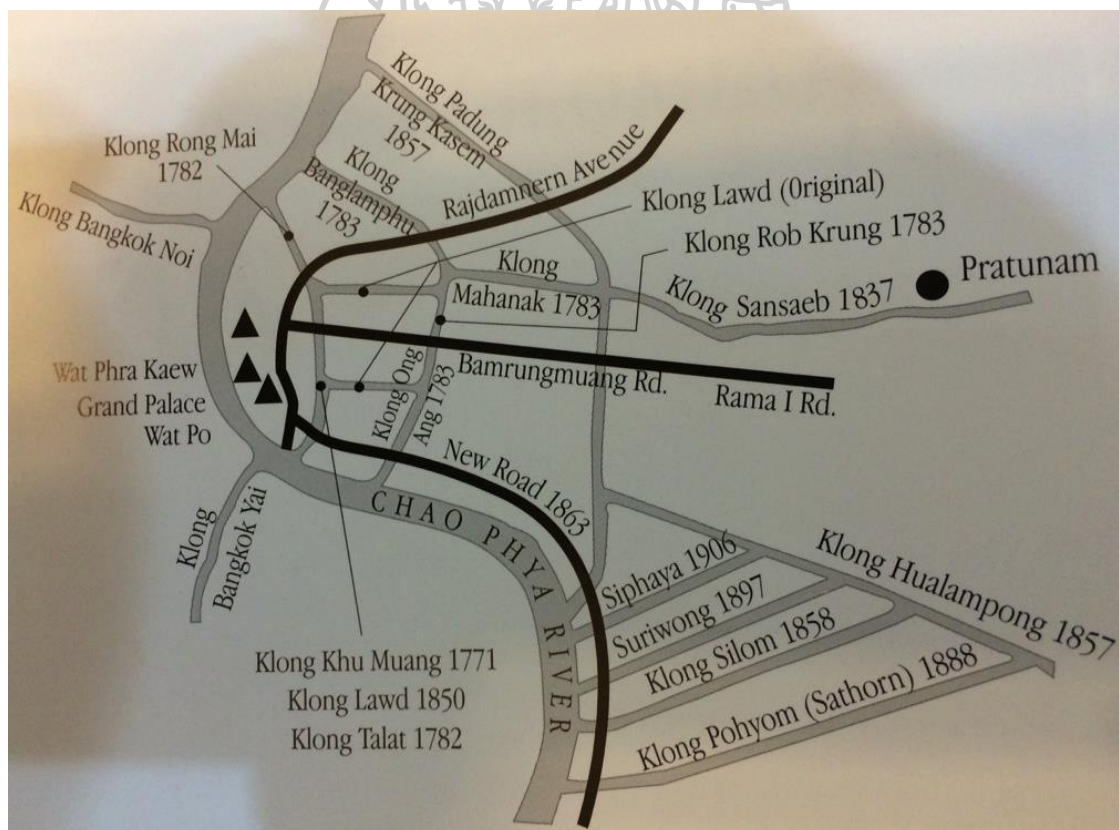


Figure 2 Canals Map from the 18th Century
Source: Bangkok Then & Now (2008)



Figure 3 Chinatown in Bangkok in 1900, and the Present Day
 Source: *Bangkok Then & Now* (2008)

During the reign of King Rama IV (r.1851-1868), new residential districts at the southern end of the canals were constructed to draw the Chinese quarter into the city resulting in city expansion further outwards. One of Rama IV's notable developments was the connection between the Siamese Kingdom and the Western powers through which horse carriages were introduced, calling for the construction of new roads to accommodate these foreign vehicles. Charoen Krung (New road) was constructed during this time to connect the Rattanakosin Island itself to the Chinese community in the southern part, marking the starting point of the modernization era of Bangkok.

In 1898, King Rama V returned from Europe with an enthusiastic intention to turn Bangkok into a modern city. He built Suan Dusit Palace in the north and established a series of roads around it. Ratchadamnoen Avenue was initiated in 1899 to connect Suan Dusit Palace to the Grand Palace. This road was wider than any other road in Bangkok and consisted of three main sections: Ratchadamnoen Nai, Ratchadamnoen Klang, and Ratchadamnoen Nok (Suksri et al., 2014, p. 170). In fact, this indicated the end of dependence on canals, and the beginning of the era of the crowded boulevard.

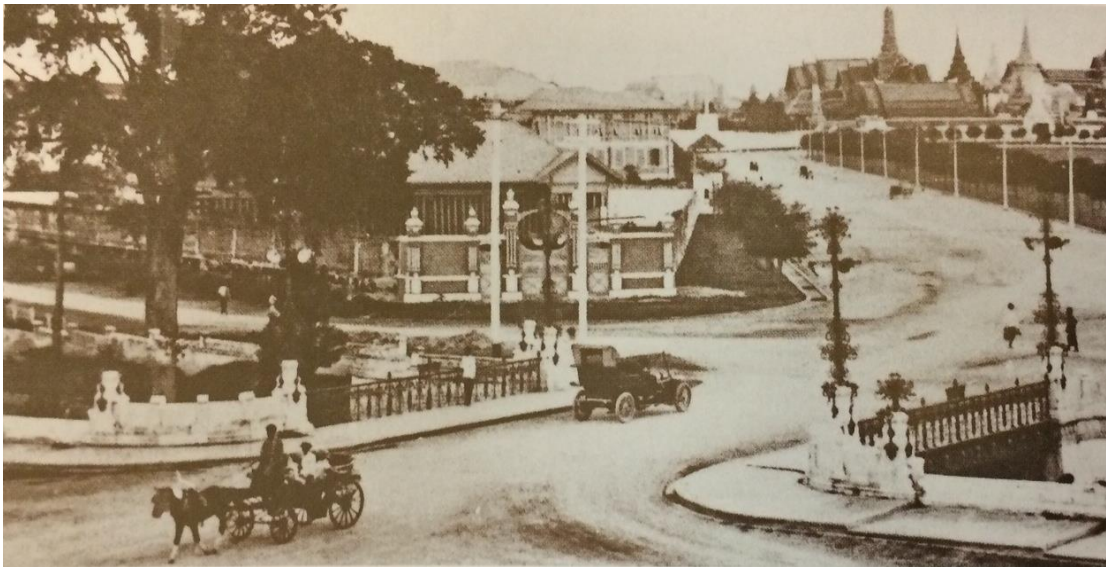


Figure 4 Ratchadamnoen Avenue looking south towards the Grand Palace
 Source: *The Grand Palace and Old Bangkok*

Furthermore, King Rama V (r.1868-1910) had a well-known taste for European architecture and the appearance of the buildings along Ratchadamnoen Avenue expressed a repertoire of European influences. Other than Palaces and official buildings that were interpreted in European architectural styles, wealthy merchants adopted the King's tastes and referencing of the classic orders of ancient Greece and replicas of the colonial mansions in the design for their homes. These influences carried on further into the reign of Rama VI and beyond.



Figure 5 Suan Dusit Palace: Colonial style building during the reign of King Rama V
 Source: <http://static.panoramio.com/photos/large/85232355.jpg> [Access on 15 August 2014]

“Charoen Krung Road” or “New Road” was one of the major developments in the city’s planning to serve new transportation developments by the Europeans. The purpose of constructing this particular road was to connect Rattanakosin Island (the City Center) area to communities that expanded southwards along the Chao Phraya River banks (Wright, 1908, p. 238). The length of the road is 8,575 meters, running parallel to the Chao Phraya River from Sanam Chai Road to Dao Khanong Road, and it accesses many notable communities along its route. For instance, it connects the Chinese community known as “Yaowarat”, “Pahurat” which is Little India and also “Nakorn Kasem” known as Thieves Market, to the Grand Palace in the North (Suksri et al., 2014).



Figure 6 Map of Charoen Krung Road

Source:http://www.thaiwaysmagazine.com/thai_article/2116_charoen_krung_road/charoen_krung_road_map01.gif [Access on 03 October 2015]

Through these well-known communities, Charoen Krung Road illustrates its significance in historical and social dimensions, also aesthetic, and scientific values (ICOMOS, 2013), and has all the potential to become one of the most popular destinations for tourists who visit Bangkok. Charoen Krung Road comprises both tangible and intangible values existing within the communities, while historical richness is evidenced through numbers of heritage buildings such as Central Post Office, Old Custom House, House Number One, and several communities, both residential and commercial. Furthermore, local people who live along the road still continue their way of life and traditions which carry on from generation to generation, for instance the vegetarian festival that has been held for many consecutive years.

However, there are some communities along this road that have been overlooked by visitors who have tended to prefer to visit other popular places, especially the area from Khlong Padung Krung Kasem community downwards to Sathorn intersection.

Nevertheless, there have been development plans progressing to promote Charoen Krung road (in the context of Bangrak and Khlong San area) as a 'Creative District'. The project involves several of organizations, authorities and communities as stakeholders to drive the project as the hub of a creative and art center of Asia, but the plan is facing multiple issues causing slow development.

Despite valuable assets that the area possesses, and the attractive creative district plan that the area is evolving, the development has not come to realization and the number of visitors and tourists has not increased accordingly. Reviews from among the tourists who visited Oldtown Hostel in the area have revealed quite an interesting and surprisingly low score on 'location'. The question of why this area is not popular compared to others was raised within the community in the area, since this area is situated on an historical road and, moreover, there are other tangible and intangible values that still exist and are awaiting for visitors to discover and explore within the area.

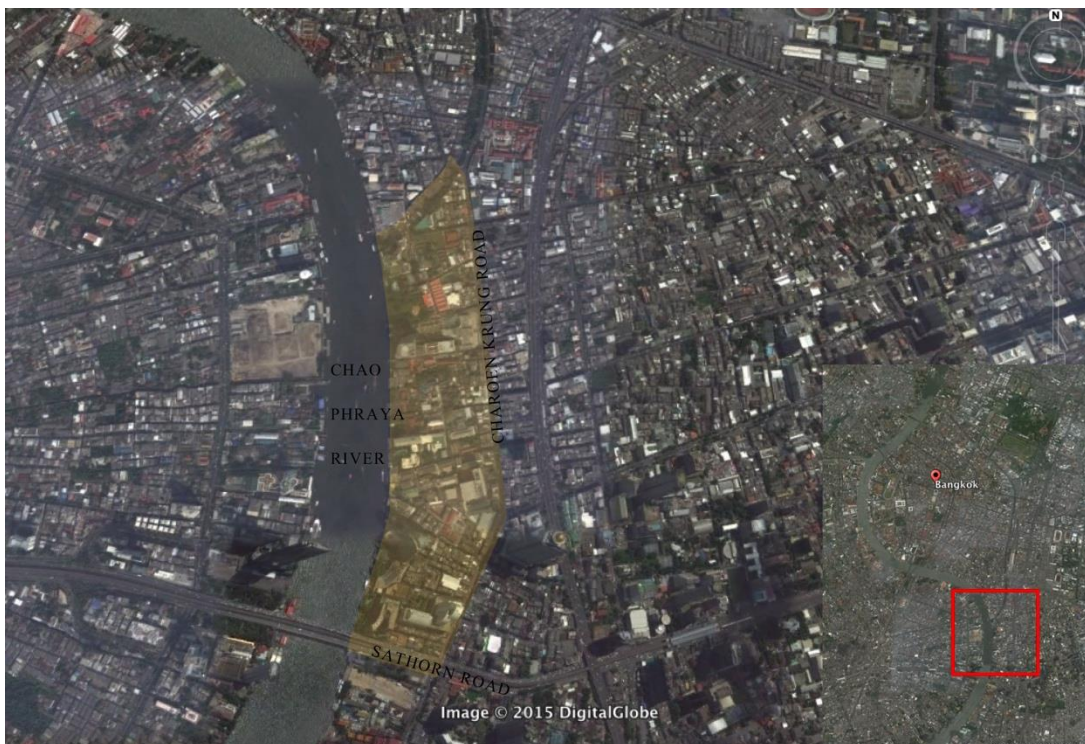


Figure 7 Site Map: Scope of area
Source: Image edited from Google Earth

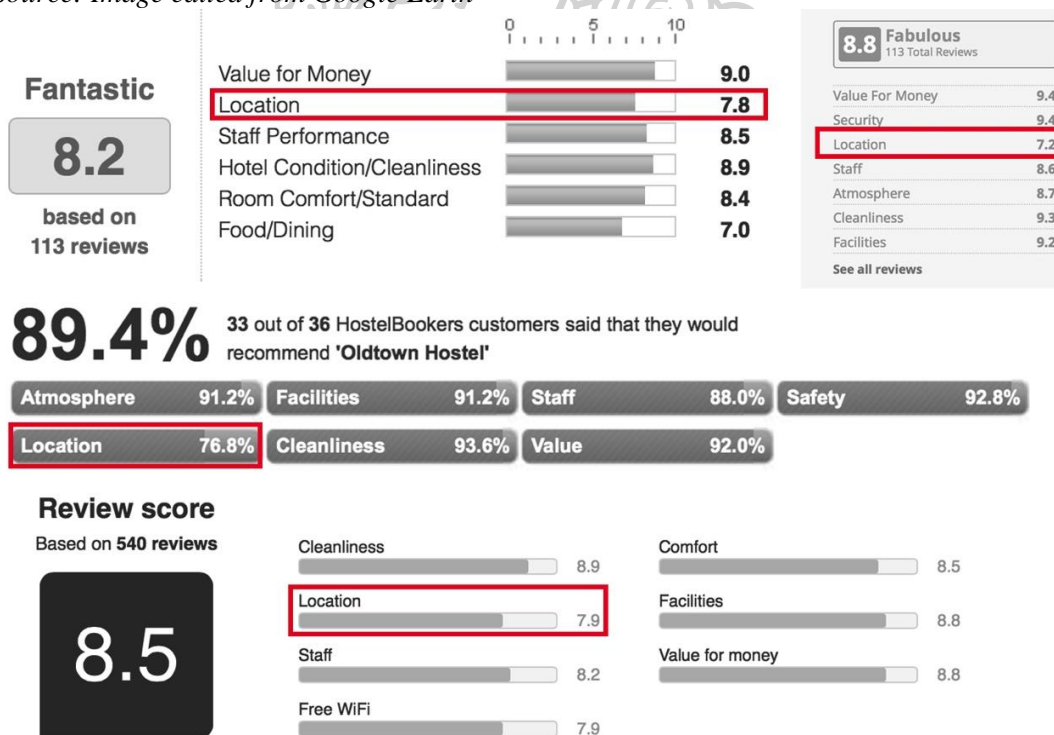


Figure 8 Online Review Score
Source: www.booking.com, www.agoda.com, www.hostelworld.com, and www.hostelbookers.com [Access on 03 October 2015]

1.2 Rationale and Context

'Tourist destinations' often become a very important issue in marketing research in the tourism industry. Many travel agencies tend to compete against each other to reach their business expectations. Promotions and global marketing are massively available for tourists to decide on their preferred destinations. However, in such marketing the cultural importance of places has mostly been left off, as they are promoting tourism that is commercially based rather than culturally important.

Tourism has always involved the consumption of culture. Since antiquity, people have travelled to learn more about other cultures and civilizations different from their own (Richards, 2013). However, du Cros (2002) argues that most of the tourists are travellers for leisure and only a few of them seek to learn new experiences when they travel. Nevertheless, it is common globally that massive waves of tourists tend to visit places that have cultural value. It becomes problematic when these heavily marketed common attractions appeal to more tourists than those that are poorly promoted. Visitors thereby misunderstand the concept of learning experiences by traveling solely to popular destinations, while secondary destinations are not prioritized well enough to create visitors' awareness of their cultural significance compared to primary destinations.

To distinguish travelling destinations in terms of a hierarchy, du Cros (2002) claimed that 'primary destinations' are considered as places that "will draw tourists to the destinations in their own right" (du Cros, 2002, p. 319). Similarly, Hudman and Jackson (2003) also stated that primary destinations serve as the fundamental reason to travel. On the other hand, secondary destinations are those destinations that are along route to primary destinations (du Cros, 2002; Hudman & Jackson, 2003).

Primary destinations certainly drive the tourism industry's economic stability; these attractions manifest more prestige and cultural richness that motivates tourists to visit the places. Several attractions on and off site are promoted commercially throughout the world, resulting in advantage to the nation's economy. However, an inclusion of secondary destinations into an account can benefit the tourism industry in both economy aspects and cultural interpretation.

Since primary and secondary destinations are likely to have common cultural heritage values, the means for promoting these places are almost identical. The challenging requirement for promoting these sites is interpretation of the place, identifying both 'push' and 'pull' factors (Hsu & Huang, 2008, p. 20). Therefore, if the tourism industry and the local community can cooperate to fulfill these requirements, there are more chances to increase tourist numbers to visit the place and increase the community's realization of the value of the area.

Referring to 'pull' factors, which concern destinations with their attributed attractions (Hsu & Huang, 2008, p. 21), those with multiple attractions can increase tourists' interest in visiting more than others that only provides a few. For instance, the Angkor Empire provides both primary and secondary destinations, which appeal to

large numbers of tourists to visit Angkor Wat and possibly other destinations within the Angkor ruins if they are interested or if time allows.

On the other hand, 'push' factors also plays an important role here. According to Hsu and Huang (2008), push factors are defined as a motivation that forces one to seek activities and which has a direct impact on tourists' considerations for travelling. One of the motivations that drive tourists to travel is to experience the cultural significance of a place, which can apply to both tangible and intangible aspects of the site. In terms of tangible aspects, this obviously refers to the form of physical components, which both primary and secondary destinations have. However, intangible values are far more complicated, since these will involve spiritual and symbolic meanings that attach to the place (Taylor, 2013, p. 50), challenging the tourism industry to interpret the value of destinations, effectively to improve visitors' numbers.

Therefore, it is important that both primary and secondary destinations are interpreted in a way whereby visitors can understand the values within these places. Also tourists' motivations that lie beyond the control of both tourism industry and community can become great 'push' factors that drive them to visit.

1.3 The Purpose of the Study

The overall goal of the present study is to come to some understanding of Central Charoen Krung's potential in the context of Bangkok tourism, albeit most likely as a secondary destination. It has been motivated by the observation of the area's very recent emergence of as a proto 'creative district,' in a city that is somewhat bereft of such focuses of creative activity. So there is an underlying thought to the study: might Central Charoen Krung come to take a place as a creative (artistic, avant-garde) precinct in the overall context of Bangkok tourism?

It is important, however, to realize that an artistic community focusing on Charoen Krung Road would be merely one element in a rich social ecology. The area emerged from an early expansion of the city, with each community that existed along this road having its own significance to the history of Bangkok. People should realize the significance of its diverse components but also of each component's role in a much larger whole. However, there are some communities that have been forgotten from the wider city and others, it seems, very recently emerging. This brings the question of what justifies the significance of this area compared to others, and what potential does this area have to become a significant destination in the future, also to assist this community's realization of its own cultural heritage. In order to understand the community thoroughly, various information must be obtained such as its history and existing aspects of this road, the communities along the road, the evolution of transportation systems in Bangkok, the history of local infrastructure, intangible aspects, and possibly ending with identifying the conceptual connection between historic and creativity. The scope of the area along the road would be from south of Sathorn intersection to the Khlong Padung Krung Kasem area, using various methods such as case studies from both successful and unsuccessful cases, in-depth site analysis, interviews and design recommendations. It is hoped that these studies and

recommendations would be useful as basis for further research and praxis in the near future.

1.4 Research Question

One of the major challenges arising from the discovery, that Central Charoen Krung rates relatively poorly for ‘location,’ is to turn this certain area of Charoen Krung road into a ‘primary destination,’ which in turn could benefit both the local community and tourism industry businesses. A research question implied in a consideration of this dilemma could be divided into three parts.

- What are the components of Central Charoen Krung Road that could be seen to constitute its ‘spirit of place’ and which make the place special?
- How this area is changing over time, and how are those changes likely to enhance its qualities as a place? Central to this question is its seeming emergence as a putative creative district.
- Why is this area neither presented (interpreted) nor marketed in an accomplished way and what could be recommended in order for it to be successful?

1.5 Aims and Objectives

- To review the historical context of Charoen Krung Road in relation to its surroundings and its significance
- To study the process of changes in Central Charoen Krung since its establishment until the present development
- To explore and identify Central Charoen Krung’s ‘spirit of place’ or ‘genius loci’
- To identify problems that have occurred in the area’s existing condition and creative development plans
- To outline the conceptual connection between genius loci and creative district
- To analyze any factors enabling successfulness of Central Charoen Krung in context of creative district

Any plans for this particular area along Charoen Krung Road will need to be cognizant of these aims and the broader issues that emerge from them; there will also be need for multi-disciplinary expertise for planning and for implementing the plans. Furthermore, for planning to be successful, a development project crucially needs to involve the community in each step of the planning process; hence an assumption of this study is the need to involve various stakeholders for any solution to be realistic and sustainable and to meet with modern expectations for successful management of an historical resource.

1.6 Scope of Study Area

Scope of Physical / Geographical Area

Since Charoen Krung Road is 8,575 meters in length, it is difficult to study the whole area in a limited time. The criteria for selecting an area of study were derived from observing popular tourist destinations such as Asiatique to the South and Yaowarat (China Town) to the North. Therefore, the study area is defined as follows:

CENTRAL CHAROEN KRUNG DISTRICT (CCKD) - “Charoen Krung Road running from Sathorn intersection to Khlong Padung Krung Kasem”



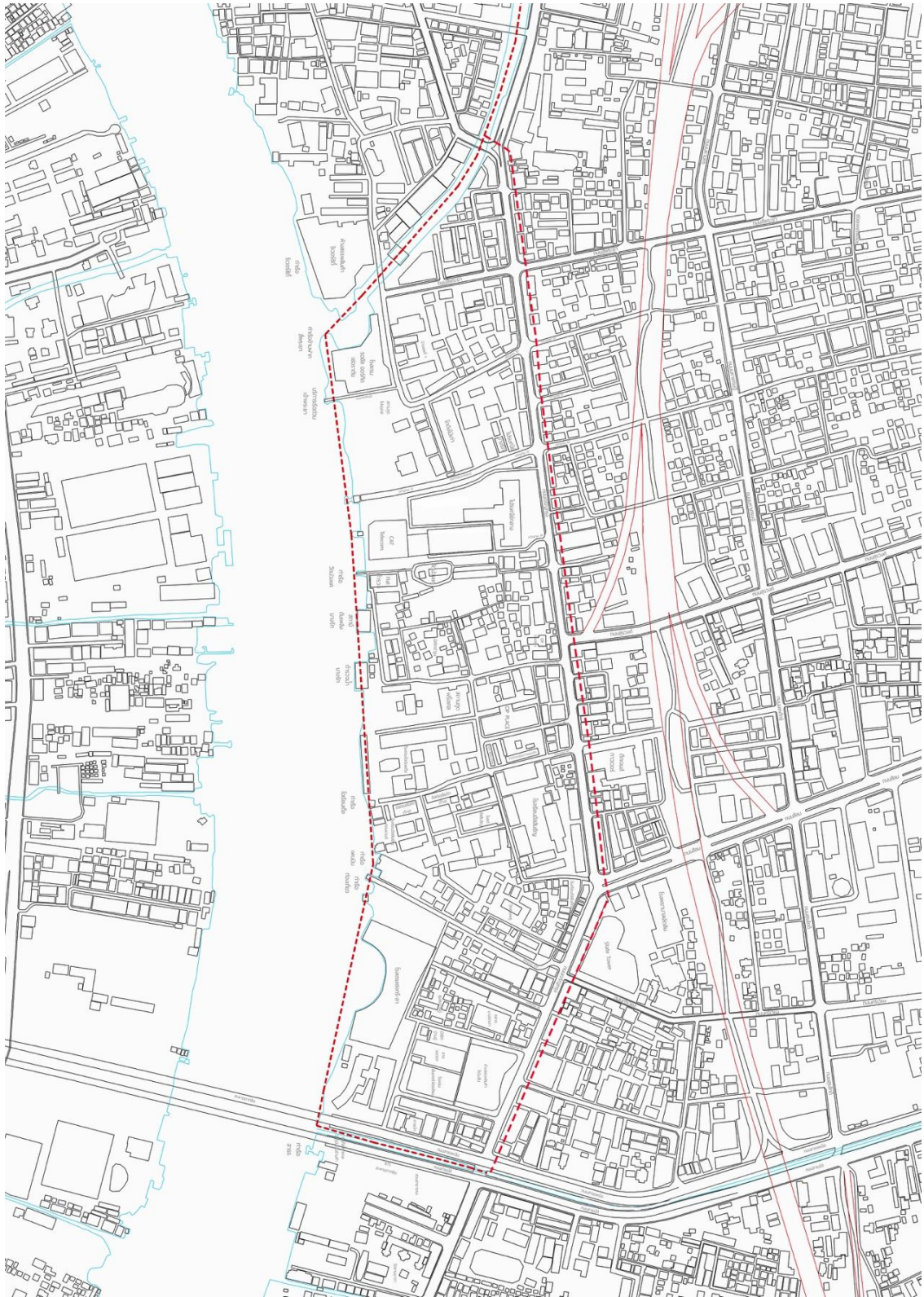


Figure 9 Scope of study area
Source: Shma Soen and TCDC Distribution

1.7 Research Methods and Process of Study

In pursuing the above objectives, the study approach will be variously historical and ethnographic, utilizing the techniques of both disciplinary approaches. Both quantitative and qualitative research method will be adopted. The research will focus on the area itself, also on the potential participation of people living in the surrounding community.

Data Collection

Required data will be accessed primary from two main sources.

Primary Sources

Primary data were collected by structured surveys to gather information, generally by the following methods:

- 1) **Observation Inventory:** This method requires physical surveying of architecture, infrastructure, traffic, and public utilities. This often involves working with official maps of the area, zoning regulations and traffic regulations. In this particular study, a survey on the main road is essential to understand its condition; furthermore, small alleyways or Soi will be explored throughout the survey area. Physical urban fabric of the community will be observing to analyse its pattern and architectural elements. Other than these tangible aspects, the way of life of the community and tourist behaviour will also be taken into an account as well.
- 2) **Questionnaire:** Both demographic data and opinion data can be sought, in part to observe community attitudes towards the existing conditions and possible future development.
- 3) **In-depth Interview:** This will be conducted by talking with the locals, tourists, local businesses including tour agencies, and irregular visitors, to gather suitable data for analysis.

Secondary Sources

Secondary data basically comprises information from books, journal, articles, Internet archives, and photos that are relevant to the study context. For instance, there are several texts regarding successful urban planning that are worth investigating, also, history books available for gathering facts from the past and, more importantly, international case studies available online.

Data Analysis

Data analysis will mainly be based on descriptive narrative methods. Data collected through texts and photos, descriptive and graphical analysis shall be used to corroborate information derived from direct observation and interview. Further,

statistical analysis also can be useful for data from questionnaires, interviews, and surveys.

Process of Study

The overall process for the study can be displayed graphically, as in Figure 10 below.

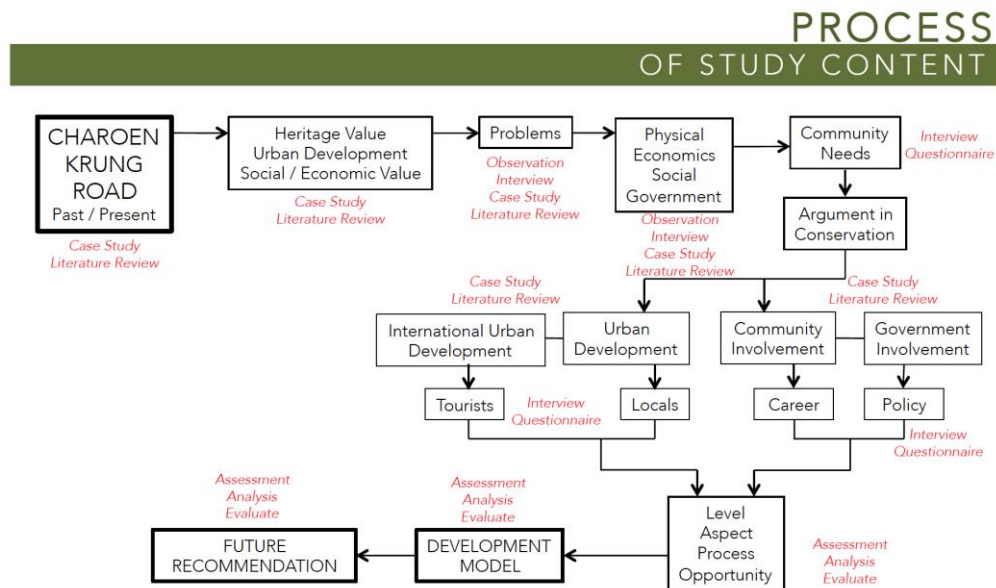


Figure 10 Process of Study Content with Methods
Source: Tanat Bha-aryaphain (2016)

1.8 Outline of the Dissertation

The present dissertation is in seven chapters of which the present introduction is the first. Chapter 2, following, is a wide-ranging review of the literature on ideas and theories relevant to the questions raised above – the questions of a place’s image and *genius loci* or spirit of the place, ideas of a creative class and creative city, heritage and conservation, and interpretation. Chapter 3 discusses methodological issues in pursuing these issues raised in Chapter 2 and describes the research tools or methods to be used.

These first three chapters constitute the first part of the dissertation and are mostly concerned with ‘setting the scene’ for the research. The research itself is reported in Chapters 4, 5 and 6. Chapter 4 sets the historical and geographical scene, specifically in relation to the evolution of the roads of the city and the special characteristics of the central section of Charoen Krung. Chapter 5 sets a more detailed analysis of the space, places and architecture of Central Charoen Krung – it is, in effect, the text’s principal ‘data’ chapter and summary of the research observations. The question of a creative district in the wider context of the area’s evolution, is then the focus of Chapter 6, which completes the second part of the dissertation.

Finally, there is a concluding Chapter 7, which returns to the questions and issues first introduced in Chapter 1.



CHAPTER 2

Literature Review

This chapter focuses on theories and research background relevant to the research question developed in Chapter 1. The chapter addresses key principles of urban context concerning relationships between humans and their environment as well as examining the notion of placemaking, revitalization, and gentrification relative to a creative city concept. Further, an exploration in urban conservation through the study of cultural landscape, key definitions and planning processes is investigated and, finally, questions of interpretation are examined especially in terms of digital media.

These issues were studied as they relate to the question of promoting lesser-known destinations to visitors. The chapter is in five sections, respectively covering the following:

- *Urban Perception: Relationship between human and environment*
- *Urban Revival: Placemaking, Revitalization, and Gentrification through Creative City*
- *Urban Conservation: Cultural Heritage perspectives*
- *Urban Conservation: Concepts and Approaches*
- *Heritage Interpretation and Digital Media*

There is then a final, sixth concluding section.

2.1 Urban Perception: Relationship between the human and the environment

Urban perception is a complex and multidimensional concept which involves physical, psychological and social aspects of environment and its relationship to humans. Significant is the notion of *genius loci* in phenomenology theory from Christian Norberg-Schulz (Norberg-Schulz, 1980) which incorporates ideas of urban perception from Kevin Lynch (Lynch, 1960) and Edward Relph (Relph, 1976). Also relevant are studies in urban form and urban perception from Christopher Alexander and Jan Gehl which can also be seen as relevant to the ways of designing cities.

Genius Loci: Cognitive and Perceptual Factors in Urban Theory

“the spaces where life occurs are places...A place is a space which has a distinct character. Since ancient times the genius loci, or spirit of place, has been recognized as the concrete reality man has to face and come to terms with in his daily life. Architecture means to visualize the genius loci and the task of the architect is to create meaningful places, whereby he helps man to dwell.” – Christian Norberg-Schulz (1980, p. 5)

“Genius Loci” or spirit of place is one of the concepts behind the creative district idea introduced in Chapter 1 and in part motivating the present study (Landry & Bianchini, 1998, pp. 32-38). The term *genius loci* originate from the Latin and refers to places that have their own ‘guardian spirit’ (Norberg-Schulz, 1980). The concept of

genius loci has, however, developed in transition to modern uses and applied to any landscape and any place, including urban places, whereas genius loci more properly describes the ‘atmosphere’ of a place and the quality of its ‘environment,’ in addition to its identity closely linked with ‘the past’ and with ideas of conservation (Jivén & Larkham, 2003, p. 68).

According to Christian Norberg-Schulz in *‘Genius Loci – Towards a Phenomenology of Architecture’*, genius loci is defined in more contemporary terms whereby it has a structure and embodies meanings under five themes: thing, order, character, light, and time. Norberg-Schulz was advocating for a phenomenology of architecture here, where phenomena refer to things or experiences as human beings experience them. In other word, any tangible and intangible elements that humans can interact with and experience are all included in his term.

The concept of genius loci described in Norberg-Schulz can be recognized in four thematic levels. So Norberg-Schulz describes (1) an environment of change, variety, and detail through what he defines as *‘romantic landscape’*; (2) an environment of monotony and massive expansion as *‘cosmic landscape’*; (3) an environment of balancing variety and continuity as *‘classical landscape’*; and (4) *‘complex landscape,’* the mixture of the first three which are generally never pure but mixed in their natural expression (Norberg-Schulz, 1980). They are understood as the condition of a place and are based on features in the topographical landscape that includes continual changes as in the annual cycle. However, these characteristics contrast with the (in)stability of physical form when we are changing our built environment, and genius loci is as a place in nature that we have to interpret (Jivén & Larkham, 2003, p. 71).

The factors which create sense of place are divided into two categories: cognitive and perceptual factors; and physical characteristics. Kevin Lynch, in his book “Image of the City” (1960), defines quality of the cognitive space and imageability of space which helps to identify places, so Lynch states:

“We must consider not just the city as a thing in itself, but the city being perceived by its inhabitants.” – Kevin Lynch (1960, p. 3)

In Kevin Lynch’s “Image of the City”, he formulates a new criterion of *‘imageability’* and shows its potential value as a guide for the building and rebuilding of cities. He states that, in an urban environment, people orient themselves by means of mental maps (Lynch, 1960, p. 46). A principal concept in his book is that of ‘legibility’ which means the extent to which the cityscape can be ‘read’. He claims, “In the process of way-finding, the strategic link is the environmental image, the generalization mental picture of the exterior physical world that is held by an individual. This image is the product both of immediate sensation and of the memory of past experience, and it is used to interpret information and to guide action” (Lynch, 1960, p. 4).

The concept of space cognition helps humans to identify places. Singularity, simplicity, continuity, dominance, clarity of joints, directional differentiation, visual scope and motion awareness, time series, names and meaning, are all included in Lynch’s urban cognitive concepts. These qualities may apply to each element when

designing an urban environment which is functional and easy to orientate in (Lynch, 1960). Lynch's imaginability in environmental quality, which protect the human against getting lost, includes shape, color or arrangement which facilitate the making of identification, and constitute useful mental images of the environment, and our cognition of a place depends on these physical and perceptual elements.

Another important author in this regard is Edward Relph and his book "Place or Placelessness" (Relph, 1976). His aim is to examine and to clarify human situations, events, meanings, and experiences as they are known in everyday life but typically unnoticed beneath the level of conscious awareness. Like Norberg-Schulz and Lynch, Relph contends that, to study the relationship and understanding of a place, it must be explored in terms of how people experience it (Seamon & Sowers, 2008).

In summary, genius loci is the basis for people's interpretation and it is in relation to nature that places and objects take on meaning. In contrary, while Norberg-Schulz explored the character of places on the ground and their meanings for people, Kevin Lynch ignored meanings and focused on structure and identity.

Urban Context: Reading the City and Designing Cities for People

In urban contexts, to understand the city's components and how people perceive the city, Lynch proposes mental maps that look at how people orient themselves in these cities, and which consist of five elements as follows:

- Paths

Paths are the routes along which people move throughout the city. These include streets, walkways, transit lines, canals, and railroads (Lynch, 1960, p. 47). He claims that paths are the predominant city elements, however, their importance varies according to the familiarity of the individual with the city.

Additionally, he states that people who are unfamiliar with the city tended to think of the city in a larger context such as topography, large regions, generalized characteristics, and broad directional relationships. On the other hand, subjects who knew the city better or knew the city best, had usually mastered part of the path structure and rely more upon small landmarks respectively (Lynch, 1960, p. 49). In a district such as Charoen Krung, the real character of the district (its 'genius loci') is to be understood not through Charoen Krung Road itself but through its labyrinthine network of 'minor' paths – its interlinking soi and trok.

Another key feature that Lynch has pointed out is special façade characteristics that take a part in path identity. He claims that the uniqueness of building façades is more distinctive than ordinary pavements (Lynch, 1960, p. 51).

- Edges

In term of edges, Lynch defines these as boundaries and breaks in continuity. He states that "Edges are the linear elements not considered as paths: they are usually, but

not quite always, the boundaries between two kinds of areas” (Lynch, 1960, p. 62). Edge elements include shores, railroad cuts, edges of development, and walls.

- *Districts*

Districts are the sections of the city. These are areas characterized by common characteristics of the large city areas, determined by thematic continuities. A district’s distinctiveness may consist of texture, space, form, detail, building types, uses, and topography. Basic clues in identifying district characteristics can be distinguished from homogeneities of façade, materials, ornaments, color, skyline, and infrastructures (Lynch, 1960, p. 68). Various kinds of boundary define a district, where some are hard and precise such as a river, and other may be soft or uncertain such as a shopping district and the office district. The question of districts will be taken up in Chapter 4 following where, however, a departure from the Lynch argument is called for: districts, it will be argued, are also to be defined in terms of the activities and communities that they are seen to support.

- *Nodes*

Nodes are the strategic focus points for orientation like squares and junctions which the observer can enter. Typically, a node is a ‘junction of paths’ or ‘concentration of some characteristic’ (Lynch, 1960, p. 72). For instance, Lynch claims that major railroad stations are always important city nodes.

- *Landmarks*

Landmarks are simply physical elements that vary in scale and that express points of reference to the observer (Lynch, 1960, p. 78). They are easier to identify when they have a clear form and contrast with their background. A landmark is one of the components that Kevin Lynch had pointed out, referring to a key detail of ‘triggering specific moves of the observer,’ where he claimed that this component is a standard way in which people travelled through the city, and also give a sense of ‘nearness’ to a final destination (Lynch, 1960, p. 83). The issue of landmarks will arise initially in Chapter 4, and consequently in following chapters.

These five elements in Kevin Lynch’s “Image of the City” provide a clear sense of what constitutes a mental map of the urban environment that is needed to counter the observer’s fear of disorientation in the city. It is a framework between city and observer in terms of communication and conceptual organization that helps the observer to recognize and organize urban elements into a coherent pattern.

Pattern language, the work from Christopher Alexander and co-workers, describes the design patterns that lead the conversion of spaces into meaningful places with high potential of quality. Their book comprises details of 253 patterns which serve as generic guiding principles for design which range in scale from regional planning to interior design, describing ways of designing cities, neighborhoods, homes, and ‘third place’ such as coffee shops, squares, and bus stops. Similar to Lynch’s theory, these

languages contribute to understanding the genius loci of places and help to develop mental relationships with them (Alexander et al., 1977).

In addition to Lynch's and Alexander's more conceptual urban theories, another relevant approach is from Jan Gehl's "Cities for People" (2010).

"To be a good architect you have to love people, because architecture is an applied art and deals with the frameworks for people's lives" - Erskine in Gehl's 'Cities for People' (2010, p. 241)

Many cities are facing an increasing number of modern urban development technologies to solve humans' complexities. During the last fifty years, the declining relationship between the human and the city has occurred in several major cities. Modernism and sociocultural transformation, especially new invention in transportation and communication systems, has caused urban developments to concentrate on making the city compromise with these new technologies rather than with the 'human' (Gehl, 2010, p. 6).

Gehl is an architect and urban designer whose practice is well known for its attention to promote public space with relation to the human. Behind his work is a critique of modern urban planning, whereby cities are designed to accommodate high traffic volumes and hard-edged design, and where the conditions of common space have deteriorated. He has mentioned that one of the major issues that occurred during this modernization is an increasing number of vehicles within the cities causing people who were using streets and sidewalks for moving from one place to another to be displaced by big roads (Gehl, 2010, p. 18). Lively, Safe, Sustainable, and Healthy city are four major elements that Gehl emphasized in his book. He aimed to raise stakeholders' awareness in urban planning, to develop a city based on human socialization.

'Lively city' in Gehl's point-of-view is to create an active environment for people in the streetscape of the city (Gehl, 2010, p. 75). Promoting people to use bicycles, and engaging in a city's spaces/squares are examples to capture the liveliness of the area. This gives opportunity for people to participate socially and to engage in cultural interpretation through activities that can create attractiveness in the area. Gehl believes that humans like to watch each other and to sit in proximity to one another, but with instinctive boundaries necessary for feelings of comfort and safety to convey the feeling of a safe city. Furthermore, an aspect that drives the city to become sustainable is 'green mobility' which embraces walking, cycling or public transportation. Gehl claimed that the safety of public transportation and infrastructure could promote people to use them, thereby to help the city's economy and reduce consumption of resource and pollution, which could result in a healthier life for humans.

In summary, Gehl took a look at how the architecture and spaces of a city affect its livability, examining how cities work at human speeds (i.e. walking speed) and at ground level. Livable cities are those in which much interaction happens in public spaces. Those things are influenced by what the spaces between buildings are like and whether people would actually want to stay there. Modernism emphasizes tall grand

buildings with sheer blank facades surrounded by vast open public spaces, which are designed to fit the building and look good from a helicopter level. These areas fail because of their cold sterile nature and are unused by people. More importantly, top priority given to motor traffic movements through cities has streamlined roads for fast car movement and stripped the livability out of streets and cities.

Central to Gehl's vision for successful public space and for the urban design that both promotes and sustains it is what he refers to as 'the human scale' that signifies the senses, instincts and responses by which humans instinctively negotiate their built environment and social world. Gehl's city would be designed as one in which people linger, gather and engage with each other and their built environment, verbally, physically, and kinetically.

To conclude, the key element from Lynch, Alexander and Gehl principle in urban design theory focuses on the intimate relationship between the human and the built environment. Lynch's theory reflects on how humans perceive and read the physical environment around them, while Alexander and Gehl illustrate the urban design principles that might be brought to bear on the task of designing and managing a humane environment.

2.2 Urban Revival: Placemaking, Revitalization and Gentrification through Creative City

The concept of urban revival applies to many cities facing problematic issues regarding lifeless and 'spiritless' place. This part the research examines the concept of placemaking, revitalization and gentrification in the urban context. In addition, the creative city concept is seen as a 'tool' that potentially helps revitalize the city.

Placemaking, Revitalization and Gentrification

The placemaking idea originated in the 1960s when writers like Jane Jacobs and William H. Whyte developed innovative ideas of cities that accommodated to people, not just to vehicles, concentrating on the importance of having healthy public space and lively neighborhoods. There are three basic thoughts in placemaking to make livable places, namely (1) The design of places, (2) The experience that these make possible, and (3) The consequences they have in our lives (Artibise, 2010). Therefore, place making is the process of planning quality public spaces that contribute to the well-being of the local community.

Like placemaking, revitalization implies rebirth, or giving life back, especially referring to the activity that was once lively and vibrant, but has since been lost. The idea of revitalizing a public space by bringing improvement that brings people together should not generate suspicion. However, examples of places that have seen the cost of living greatly increase after revitalization have highlighted contradictions which resulted from gentrification (Artibise, 2010).

The term gentrification was adopted in 1964 by the British sociologist Ruth Glass, to refer to a process that involves displacement of lower/working class people by middle class or rich/powerful people. It generally defines a process of the replacement or improvement of old buildings transformed by the rich, resulting in increasing rents and property values (Pokharatsiri, 2012).

It also refers to the social, cultural, and economic improvement of a neighborhood or, on a larger scale, an entire district. It is commonly occurring in urban areas where prior disinvestment in the urban infrastructure creates opportunities for profitable redevelopment, resulting in needs and concerns of business but also required policy for urban residents affected by work instability, unemployment, and decline (Slater, 2010, p. 573). It also occurs in those societies where a loss of manufacturing and an increase in service industries has led to expansion of middle-class professionals with a disposition towards central city living and a rejection of district in suburb. This is the result of the transition from an industrial to a post-industrial society, local responses to globalization and developing environmental and lifestyle trends attracting a certain type of urban professional.

Today, gentrification becomes challenging to the process of urban revitalization, when residents are displaced since they can no longer pay for house, utilities, school fees, and other aspects that are offered in the neighborhood due to the growing wealth of the area. Gentrification tends to stop any consideration of the opinions of those residents who were affected by higher income households moving into their living area. This must start from the local community that uses the space, but this process is limited by gentrification (Hamnett, 2003, p. 2424).

Although the phenomenon of gentrification is common in large cities, local development of needed community facilities should not be delayed due to excessive fear that they might result in gentrification. The process can advance without population displacement; however, the way projects are run is what determines the result. It is important to emphasize the creating of spaces for all inhabitants, connecting both communities and spaces together rather than dividing them, as local communities need to be identifiable and maintain their genuine quality to keep their history from being forgotten.

Creative City: The Concept

The idea of placemaking, revitalization and gentrification were fundamental aspects that transformed understanding of the city, and the idea of ‘creative city’ is among the tools of transformation. In recent years, the creative city concept has gained attention of academics where Richard Florida’s and Charles Landry’s work seems to affect the debate and political actions relevant to organization at both national and local levels (including UNESCO).

Historically, creativity has always been the essential aspect of cities. Cities have always needed creativity to work as markets, trading and production centers by their entrepreneurs, artists, students, academics, and communities (Landry & Bianchini,

1998, p. 11). They have often been the places where there are cultural diversities, where interaction creates new ideas, and allows people to live through ideas, needs, aspirations, projects, conflicts, memories and more. Landry and Bianchini's theory of the creative city is based on the idea of using culture as an element of urban revitalization, while Florida's idea of 'creative class' has a different theoretical approach. He claims that that economic advantages are no longer based on raw materials but rather creativity has replaced raw materials as the crucial source of economic growth, and that to be successful in this emerging creative age, regions must develop by attracting and retaining creative people who generate innovations and develop technologies (Florida, 2002, pp. 7-8).

In Florida's theory, successful areas are the ones that manage to attract the creative class which, in turn, will draw businesses and firms to the region. Florida states that cities should focus on attracting the creative class to stir economic development rather than providing business incentives and tax credits (Florida, 2002, p. 9). He also singles out that creative class people in an urban environment are looking for high-quality experiences, openness to diversity, and opportunity to validate their identities as creative people (Florida, 2002, p. 9). This statement raises controversial questions in urban planning and in academic debate. In 'Clashing theory with practice: Introduction' by Dobrosława Wiktor-Mach and Piotr Radwański, they claim that Florida's definition is too wide, raising questions such as Who belongs to the creative class? What is a creative job? How is the creative city agenda linked with urban governance? (Hutter, 2013, p. 5; Wiktor-Mach & Radwański, 2013, p. 2). They claimed that Florida's 'creative class' has placed new constraints on urban development strategies, and the impact of creative city projects has not been assessed for their effectiveness. Michael Hutter in "Controversies about and in Creative cities" has agreed with the Wiktor-Mach and Radwański statement, arguing that "Creativity must be organically developed", otherwise the city will remain as restricted enclaves (Hutter, 2013, p. 6).

Landry and Bianchini's creative city (1998) explores a guide for local decision-makers encouraging them to embrace an innovative approach to urban development. Here, the phase 'creative city' entailed the adoption of an approach to creative urban planning and public policy making, with a strong emphasis on supporting local cultural institutions and creative industries, in addition to considering the built environment to be based on development of a 'creative milieu' (Landry & Bianchini, 1998).

Creative milieu in creative city theory embraces the notion of culture and place. The idea conveys a positive meaning; as Dennis Rodwell suggests, "the Idea of Creative City [...] needs to be re-formulated as a truly inclusive rather than exclusive concept – both of people and of places" (Rodwell, 2013, p. 4).

To become a creative city, Landry and Bianchini identify two major aspects that need to be taken into an account; (1) removing obstacles to creativity, and (2) laying the foundations for a creative milieu (Landry & Bianchini, 1998, pp. 25-26). The obstacles refer to 'accountability, bureaucracy, and crisis management'. They stated that cities are run by public official who could slow down the pace of response to problems due to the 'urban machinery'. Issues are only addressed when they become

problems, therefore a flow of creative ideas is blocked. Secondly, the short-term logic which aims at obtaining quick and visible results prevents the laying of foundation for longer-term solutions. Thirdly, networks of patronage and long-established leaders reduce freedom of access to power and information. Lastly, the training base is too narrow to make creative connections.

In laying the foundations for a creative milieu, Landry and Bianchini emphasize culture aspects of the creative city, and this is where gentrification comes into context. Similar to Florida's theory of attracting and retaining creative people, Landry and Bianchini suggest that the contribution of immigrants helps cities looking at problems and different priorities in different ways (Landry & Bianchini, 1998, p. 28). While it is true that an arrival of immigrants and creative people could develop the creative city economically, the question arises, what about local people? Are they prepared to face the change of their neighborhood? The new generation of creative and innovative cities focuses on creating high quality of life benefits. Their purpose is to link economic investment with sustainability and social assistance to guide urban development but where the phenomenon of gentrification could cause population displacement, economic issues, and cultural erosion. As Doreen Jakob argues, "The creative city promises urban vitality, distinctiveness, centrality, wealth creation and above all conditions to 'ride the wave of change' for the benefit of the city. [...] Instead, the progressive potential of creative city development tends to be shrunk down, reinterpreted and enforced as ways to promote growth-driven urban entrepreneurialism for the benefit of the urban elite" (Jakob, 2010, p. 193).

Urban vitality and distinctiveness could be key fundamentals to establish a creative city. In this context, city refers to physical locations where populations choose to be to satisfy daily basis, such as employment, education, recreation, and access to multi-functional services (Rodwell, 2013, p. 12). Michael Rodwell's view is similar has similar to Jakob's opinion as he states that "For historic cities to be economically successful in today's highly competitive world, they need to take full advantage of their individual, distinguishing qualities. It is no longer sufficient to copy one's competitors; it is essential to stand out from them. Historic cities start with one enormous advantage: their unique inherited qualities. Lose those, and all it lost" (Rodwell, 2013, p. 18). Jakob and Rodwell conclude that creative city strategies lead to an unfair allocation of public resources which tends to benefit urban entrepreneurialism rather than taking advantage of urban vitality and distinctiveness.

Landry and Bianchini have developed an ideology of creative city through various measures to nobilise urban vitality and distinctiveness, when many creative people working in administrations, businesses, and organizations have tried and failed to change their cities. They have purposed solutions to urban problems highlighting place and people, including (1) reshaping the city, (2) urban cosmetics and theatrical illusions, (3) the marriage of old and new, (4) travelling hopefully and walkability, (5) beating the weather, (6) genius loci, and (7) greening the city (Landry & Bianchini, 1998, pp. 32-38).

From Landry and Bianchini's 'The creative city' (1998), it could be concluded that the importance of the creative city idea is in the association of urban culture, media, leisure activities, and education in the urban area. Furthermore, creative city needs to address the economic and social issues associated with creative practices, expressed in urban renewal programmes and experiences arising from the diversification and interaction traditionally offered by the city.

Creative cities are the innovative way to support the transition from stasis to evolution, drawing attention both to technology, infrastructure, productive sectors, as well as to culture, arts and education. Nevertheless, creative city revitalization strategies have been the cause that can lead to gentrification and exclusion in the urban environment. In spite of the controversies the concept has among economists and planners, the creative city's approach contributes significantly to the strategic development, redefines the role of the human resource and considers it as the starting point of the process, while people are important factors not only at the planning phase but most importantly during the evolution of urban life. Therefore, the levels and degree of participation in a place of urban expression will define the fulfillment of people's expectations and the progress of outcomes of a creative city.

"Just like all cities, creative cities are about people. This means that they cannot be planned from scratch. Creative places in the city are just like living beings: they are born, grow, decay and can rise again" – Jane Jacobs in Rodwell, (2013, p. 18)

2.3 Urban Conservation: Cultural Heritage Perspectives

To have a comprehensive understanding about concepts and significances of cultural heritage is essential to conservation practices, whereby cultural heritage is irreplaceable, and matters to individuals, ethnic groups, nations, and international communities. The term 'cultural heritage' can divide into two parts consisting of tangible and intangible heritage, and including several types of heritage such as built heritage and natural heritage. An integrated approach leads to the formation of historical landscapes, a complex protected area merging different types of heritage.

Historic Urban Landscape (HUL): Cultural Landscape Point-of-view

"Cultural landscapes are windows onto our past, our present and our future and our evolving relationship with the natural environment" - Taylor, St Clair, and Mitchell (2015)

In cultural landscapes, globalization has been critically damaging to both tangible and intangible aspects. As Patricia O'Donnell has mentioned, "Today, urban settlements are subject to pressures that diminish valued heritage and can lead to loss of identity and sense of place. These pressures include population losses and gains, unplanned development, environmental degradation, climate change, and global competitiveness" (O'Donnell, 2015, p. 165). Newer generations in the community will be pursuing a better opportunity for their life, and leaving behind their valuable assets

for the older generation to look after. The story that has been carried on for years from generation to generation has dissolved through time and will possibly lose its significance in the near future.

Similar to *genius loci*, an overall concept of “cultural landscape” embraces a story of an interrelationship between people, events and place through time, where the landscape was designed and created by man (Taylor, 2012, p. 31). Cultural landscape also involves the relationship between people with their values and place; as Taylor has mentioned, “their existence is significant as it reflects the broadening appreciation and understanding of the inextricable relationship between people with their tangible and spiritual values and places”.

Originally, the idea of cultural landscape was developed globally in the 1980s, where it was focusing on monuments, archeological sites, famous architectural and historical sites, and aimed to understand the cultural context that involved people, events and settings (Taylor, 2012, pp. 30-31). The concept of cultural landscape has developed since, adapting to merge with the current circumstance and has branched out in many sub-divisions and concepts.

“Historic Urban Landscape” is one of the cultural landscape concepts that has been introduced to enhance and guide conservation and management of all types of urban heritage (O’Donnell, 2015, p. 163). It has been brought into many conferences involving several organizations, including UNESCO’s *Recommendation on the Historic Urban Landscape (HUL)* that was adopted in November 2011.

The HUL standard-setting document was aimed to guide conservation and management of urban heritage, intended for all cities, towns, and villages (O’Donnell, 2015, p. 164). According to UNESCO 2011, HUL aims at “preserving the quality of the human environment, enhancing the productive and sustainable use of urban spaces, while recognizing their dynamic character, and promoting social and functional diversity” (UNESCO, 2011, para 11). Furthermore, its goal is to maintain the balance and sustainable relationship between the urban and natural environment with people and their stories through time.

These urban features were created by man and nature over time, resulting in the creation of urban characteristics including both tangible and intangible structures. For instance, a building’s mass, form, scale and details are physically presented, while spiritual worship, place of memory, and traditional skills are intangible features of the HUL.

Today, HUL is a driving force for the conservation field globally since urban settlements are the main subject of concern in the context of the diminishing value of cultural landscape that can cause loss of identity and of sense of place (O’Donnell, 2015, p. 165). It is crucial for the community to understand their own valuable assets and to maintain their significance for this legacy to be retained for future generations.

“HUL approach is to manage urban continuity and change to retain tangible and intangible heritage values while cities thrive. The historic urban landscape is one of the strongest communicators of the history and character of a village, town or city, expressing tangible heritage resources and serving as a vessel for intangible heritage” - O’Donnell (2015)

2.4 Urban Conservation: Context and Approaches

Urban conservation is a practice that aims to conserve values in arts and crafts, the historic city and architecture. Originally in Europe, architects, artists and historians encouraged urban conservation practice (see Appendix 1), aiming to bring the realization of a significant resource to society. Their interest initially focused on the health and pleasantness of the city, and preservation of historical buildings and landscapes. The result has led to the inclusion of this practice into “Modern Planning Systems” where they have included collection and analysis of information into conservation procedures to create conservation acts. For instance, the 1947 “Town and Country Planning Act” in England added social aspects, environment, and public participation into urban conservation, to control and guide stakeholders to an appropriate action. Furthermore, the aim of urban conservation is not merely to preserve history and culture; it is also to revive economic and social conditions.

According to Chuvit Sujachaya (Sujachaya, 2007, p. 3), conservation may be clarified in four keywords as follows:

- a) *Preservation* – Static maintenance of an object to keep it in an existing state.
- b) *Reconstruction* – To rebuild the object into its original state.
- c) *Restoration* – Revive the original concept or legibility of the object.
- d) *Conservation* – Embraces all acts taken to prolong the life of our architectural heritage.

Furthermore, Chuvit describes other keywords that are often used in urban conservation practice, as follows:

- 1) *Conservation/Preservation Areas* – An area that has valuable resources from history or cultural significance that are worth to conserve.
- 2) *Historic District* – An area that possess historical value from the past
- 3) *Transition Zone / Buffer Zone* – The invisible line that separate the old and the new zone within the city
- 4) *Listed Buildings* – Buildings that have been precisely surveyed and information collected for further conservation practice.
- 5) *Registered Buildings* – Buildings that have been surveyed, information collected, and evaluated for their significance for protection by certain organizations e.g. UNESCO
- 6) *Renovation* – Repair of existing building damage to achieve a better condition (in general)
- 7) *Rehabilitation* – Involves the renewal of deteriorating city areas so that they can once again be used in an efficient and effective manner.

- 8) *Restoration* – Revive the original concept or legibility of the object.
- 9) *Revitalization* – Bring the area to life in both tangible and intangible aspects, aiming to create amenity to the community. This notion is consonant with that of creative city.
- 10) *Urban Development* – Partially replacing un-functional elements of the building with new ones, but maintaining functional blend with the existing one.
- 11) *Urban Renewal* – Replacing original buildings with new buildings in the process of economic redevelopment or gentrification
- 12) *Gentrification* – Implies a process that involves displacement of lower/working class people by middle class or rich/powerful people
- 13) *Urban Identity* – Distinct characteristic of the city known to society. This concept is akin to *genius loci*, discussed above.

Yongthanit Pimonsathean's article in "Conservation of Historic Towns in Asia" (Pimonsathean, 2013) outlined four principles of urban conservation that have an impact on the practice, as follows:

Integrated Conservation – This needs to be planned in various practical ways. In order to be successful, conservation plans need to be included at every level of the master plan in terms of policy and economic and social dimensions.

Control of Change – There should be appropriate criteria for growth control, such as building control, traffic control, infrastructure, and size limitations.

Infill Design – Creating a balance between the principles of urban planning and aesthetic considerations should be based on systematic analysis, especially for urban fabric and function.

Administrative Action – Management should be based on dynamic political instruments rather than static or technical means alone. It should receive the consent of the local community and authorities or, in other words, "stakeholders."

Planning Process for Urban Conservation

There need to be continuing developments to keep the existing city intact for living. Whether development of the modern city is in response to new functions or improvement of the original, the planning process is essential to these developments. In general, the planning process comprises collection of information, analysis, improvement of plan / project, and implementation. Nevertheless, within the process, there needs to be expertise and involvement from citizens' participation to drive the plan in an appropriate direction.

Chuvit (Sujachaya, 2007, p. 11) has provide a diagram for the planning process for urban conservation as follows:

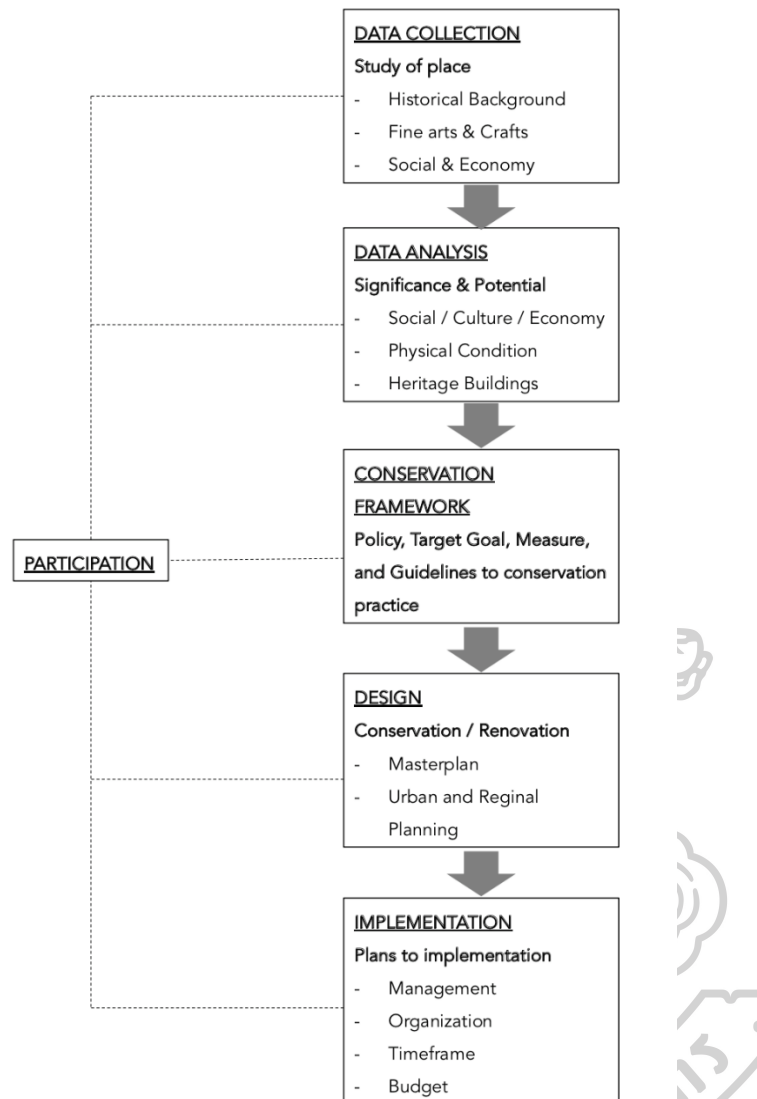


Figure 11 Planning Process for Urban Conservation
Source: Sujachaya (2007)

The Concept of Citizen's Participation

Community participation has a major role in urban conservation. The objective behind giving the local community a role to play in a project is to make them responsible and play an integral part in planning, inspecting, controlling and evaluating the project from beginning to end.

Chuvit Sujachaya (Sujachaya, 2007, p. 14) explains the context of the community's participation, divided into three distinctive parts as follows:

- *Concept / Principal*
 - o *Participative Democracy – All humans are equal*

- *Cultural / Traditional – Informal conversations such as in focus groups*
- *Law and Regulations – Human rights*

- *Level of Participation*

A Ladder of Citizen Participation can be divided into three levels:

- *No (or less) participation*
- *Degree of Tokenism*
- *Degree of Citizen Power*

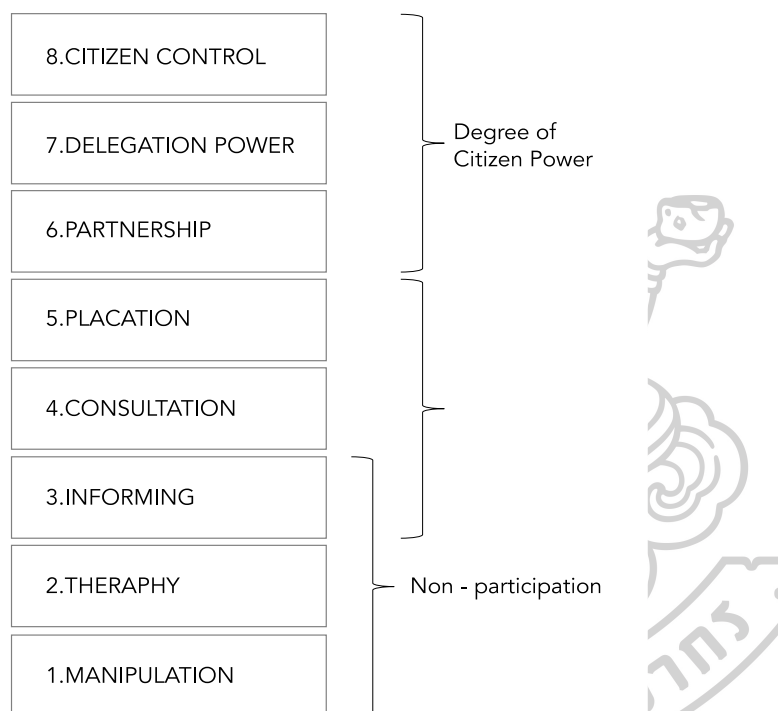


Figure 12 Ladder of Citizen Participation
 Source: Sujachaya (2007)

- *Method and Technique of Participation*

Including selection of stakeholders and participation groups. Also, method of participation including:

- *Awareness Methods*
- *Indirect Methods*
- *Group Interaction Methods*
- *Open-ended Methods*
- *Brain Storming Methods*

Regarding the above context of community participation, stakeholders will take part in every step of the development procedure, as in the following:

Step 1: Identifying goals and objectives

Step 2: Stating the problems in descending order of importance

Step 3: Specifying alternatives or plans

Step 4: Following the plan by determining appropriate strategies

Step 5: Understanding the project and encouraging improvements to it

According to these steps, it may be concluded that the community needs to understand the activity and participate in it with their complete consent. This begins with stating a problem, as well as planning, operating, controlling, and evaluating the activity in order to improve the community in the desired direction.

In terms of urban conservation, the present study of literature has shown how conservation practice has been applied in urban-related issues. Several scholars' studies have indicated theory in form of terms, principles, processes, and the role of participants relevant to conservation practices, albeit divorced from any context of actual cases. The present project attempts to partly fill that gap.

2.5 Heritage Interpretation and Digital Media

Heritage Interpretation: the definition

Several scholars describe "interpretation" in various ways, though most are interrelated. There are common factors, notably "*objects or sites*", "*content*" and "*visitors*". According to Tilden, heritage interpretation is "an educational activity which aims to reveal meanings and relationships through the use of original objects, by first-hand experience, and by illustrative media, rather than simply to communicate factual information" (Tilden, 1977, p. 8). This understanding would clarify that the *object* has a direct meaning, *content* is meanings and their relationships more deeply understood, while *visitors* refer to a first-hand experience and activity. Aplin's description of interpretation also agrees with Tilden, as he claimed that "Interpretation is taken here to include any form of presentation of factual material and interpreted meaning about a site or other heritage item" (Aplin, 2002, p. 30). He purposely expresses that an interpretation is a form of expression from communicators to receivers. Hall and McArthur's definition of interpretation is also based on Tilden's idea, but with an additional criterion on "enhancing the quality of visitors' experience" and to "increase people awareness" (C. M. Hall & McArthur, 1996). In other words, heritage interpretation is "two-way communication" rather than one-way communication. Here, the understanding of interpretation is developed from its tradition meaning to suit conservation practice, as there is an element of participation and involvement. In Staiff (2014), it is "an educational activity that communicates the heritage significance of places, sites, monuments and objects to the visitor in order to increase awareness, deepen appreciation and understanding of themselves and the world they live in" (Staiff, 2014b, p. 24). His claim supports heritage interpretation

definitions in a way that emphasizes the idea of two-way communication that is a part of conservation practice. A simple explanation of “Heritage Interpretation” is that it comprises a connection between objects, content, and visitors, which are interrelated in two-way communication that plays a role in conservation or, as Staiff emphasized in one of his notions of present-time interpretation, “The move away from passive reception of interpretation by visitors towards active interaction by visitors” (Staiff, 2013).

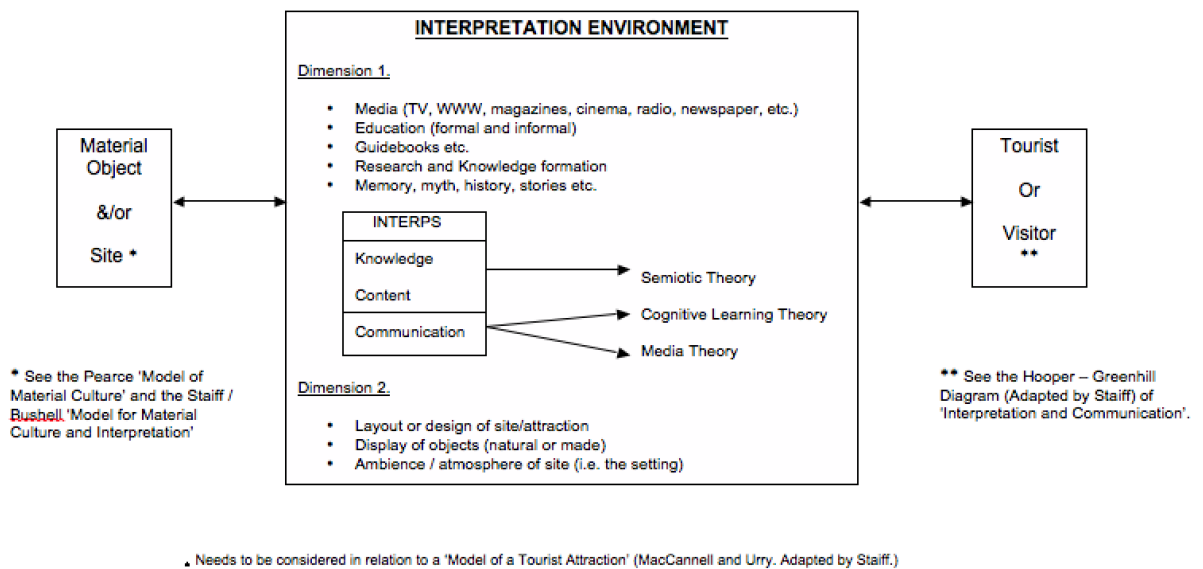


Figure 13 A Model of Interpretation
Source: Adapted from Staiff's Course Note (2014)

Digital Media: An Impact on Understanding Heritage Interpretation

In the 21st century, digital technology has grown exponentially and has an inestimable great impact in society today. In heritage interpretation, digital media has increasingly become a fundamental approach tied into heritage places, and offers a new way of experience for visitors themselves (Staiff, 2014b, p. 118). The world has invented smartphones, websites, and tablets that become major tools for people in the society to connect to information they seek, to see the world they never see without actually 'being there', to communicate with others and share information, knowledge, and much more.

Digital media has played a major role in widening an accessibility to information in several ways and it has been a great assistance to society; however, Staiff has identified a series of related issues that question the relationship between digital media and heritage interpretation (Staiff, 2014b, p. 8). To recall, a standard definition of heritage interpretation would emphasize 'education activity that communicates to

visitors' and would 'increase awareness, appreciation and understanding the context' (Aplin, 2002; C. M. Hall & McArthur, 1996; Staiff, 2013, 2014b). So has digital media changed the perspective for understanding heritage interpretation or not?

In a conference in India in 2013, Staiff raised seven major issues which are, content, visitor empowerment and participation, social experience, communication, stories, intangible heritage, and virtual repatriation (Staiff, 2013). These issues might usefully be inserted into a standard definition of heritage interpretation.

Content is an interesting issue that arises in the heritage interpretation understanding. Presumably, the delivery of content to visitors through digital media is somewhat an educational activity that communicates, but is the awareness and understanding of the context fulfilled by digital media? Probably partially. Staiff claims that there are several unauthorized content information sources scattering around in the digital world (including social media) that people can get access into (Staiff, 2013). These are usable if the information is truthful, but how can people who have no or little knowledge on certain places distinguish truths from fiction? This concerns the effectiveness of visitors' awareness and understandings of a heritage place, which could bring visitors misinformation or false understanding. This issue is also chained into visitors' curiosity: how could they get reliable information from the digital world? For instance, in the world today, people are relying on websites as their source of information; to seek information they need, most of them take an easy path, instead of surfing in an official website, they just type in keywords into Google or Wikipedia, and they get the information they need (Staiff, 2013).

Heritage and social experience are another problematic issue in the digital world (Staiff, 2013). "Enriching visitors' experience" and "assisting visitors to develop a keener awareness" (C. M. Hall & McArthur, 1996) are essential aspects that play an important role in heritage interpretation. In a Siena project of heritage interpretation, Staiff (2014) brought this issue into more practical focus which involved digital media interpretation and the author presented in an actual place (see Staiff, 2014). He indicates that "heritage is best understood as a verb rather than a noun" (Staiff, 2014b, p. 124), analyzed through the case study of Siena. What is interesting was the gathering information throughout both official and unofficial material from the digital world and the attempt to illustrate Siena into an interpretation system. The contributor collected interactive maps, virtual tour sites, video of peoples' activities and many more sources of valuable information, but what was missing? According to a heritage interpretation definition, an actual experience and engagement is missing here; for instance, you can find loads of information in digital interpretations, but physically you are not there, there is no participation, no involvement, no social interaction, nor spiritual experience that would describe as "intangible heritage" (Staiff, 2013) presented in the digital world. You can see the street and people of Siena on your iPad or computers, but you cannot feel them, you can see the great food of Siena but you cannot taste it, or even see flowers in the park of Siena but you cannot smell them, the somatic plays a huge role in interpretation (Staiff, 2012). So there is Staiff's declaration that, "heritage interpretation for visitors is dynamic, mobile and borderless..., never to be repeated," and heritage is as "life of their own" (Staiff, 2012).

However, in the Siena case study, there are upsides of digital interpretation that develop a great opportunity for people as well. This allows opening up accessibility for people who are unable to visit but are interested in the place, so that they can receive valuable information that they need. Also, graphic illustrations are universal language, understandable for every cultural background. Similar in Kos's (2008) case study of experiencing the city via both traditional and digital experiments, his findings emphasized visual representation of the city with suggestions on procedure. He suggested that "Presentation... should not attempt to convey the complexity of the reality of that time, because they could never reproduce it" (Kos, 2008). Information for interpretation must be accurate in terms of facts, and the puzzle of complexity should be solved according to historical information. Furthermore, his findings also responded not only to the idea of the truth that needs to be extracted for interpretation but also to the "epistemological and disciplinary schema involved" (Staiff, 2014b, p. 36).

Another "partially" upside opportunity for digital media interpretation is to address the language barrier, networking and mobility. The reason for mentioning "partially" is because there are also downsides on this issue as well. However, it is obvious that digital media will be able to interpret things in different ways and in a variety of languages which broaden information worldwide. Furthermore, it also enables accessibility for people to share and send content, express their ideas, and even contribute conversation about heritage sites from anywhere and anytime (Staiff, 2014b, p. 121). On the other hand, problematic aspects arise involving visitor "engagement" and also "unauthorized content". Staiff (2014) has stated that heritage interpretation is one way that mobile devices are being use by people in the developing world (Staiff, 2014b, p. 120), but a concern is the question of some people who are not capable to possess these devices: how can they gain access to heritage interpretation? In this point of view, it is difficult for people to catch up with recent but constantly evolving technology and its constantly increasing price. For instance, new technology that has been develop throughout the year can be expensive and only applicable on some devices, so the question is, how can people gain access to information once there is some limitation in both accessibility and price?

The understanding of heritage interpretation in a digital media world is still an open-ended question. The digital media has somewhat changed this understanding in the way that people approach information in a different way. Digital media and heritage interpretation do not neatly fit together.

2.6 Conclusion

This Chapter has examined several theories and background research relevant to the understanding of urban context, conservation practice, and heritage interpretation. In reflecting back to the brief introduction to Bangkok's Charoen Krung in Chapter 1, as well as to the reviews immediately above, a number of salient issues emerge: Does the idea of *genius loci* and linked theories of urban image help to throw light on the 'specialness' of the area? Does the literature on the creative class and

creative city suggest ways to look at the hypothesis of an emerging creative district in Charoen Krung?

In Chapter 3, the focus will turn to methodological issues that arise in pursuing the sorts of questions that emerge from the juxtaposition ideas from the present Chapter 2 with the concerns for Charoen Krung expressed in Chapter 1.



CHAPTER 3

Research Methodology

The investigation of Central Charoen Krung road and its emergence as a potential creative district has employed both qualitative and quantitative data collection and analysis methods, which involved community, tourists, and other stakeholders. Various methods and research instruments were used. In terms of research methodology, the project adopted both historiographic and ethnographic approaches.

The present chapter addresses these issues of methods and methodology; it is structured as follows:

- *Data sources*
- *Research instruments and data collections*
- *Data verification*
- *Data analysis and interpretation*

3.1 Data Sources

The data sources can be divided into two categories, primary and secondary. Primary data sources observations of the physical condition of the area and population that includes both local communities and tourists. Secondary data sources were derived from academic texts, printed materials, historical photographs, and related research studies that were relevant to research topic.

Primary Data

Physical condition data were gathered from observation and physical survey, while interviews and enquiries were directed to locals and tourists. However, due to the extensive area of the study, a sampling procedure was used to examine sample groups of buildings and infrastructure, to investigate their historical background and existing condition. Especially observed were:

- Buildings and compound located within the Central Charoen Krung district, together with relevant elements in its surrounding
- The area's infrastructure including mass transit
- Communities within the district
- Existing / on-going development of the area

Secondary Data Sources

Data were derived from academic texts, printed materials, and related research studies. These data collections are synthesized to obtain overall concepts, theoretical framework and case studies. Part of this material has supported the discussions in Chapter 2 above and, in turn, to complement the findings from primary data.

Additionally, community-linked document such as travellers' maps, historical archives, and geographical map of the area were obtained from government officers and community leaders. The secondary data were collected and analyzed as fundamental data to be verified and synchronized with primary data.

3.2 Research Instruments and Data Collections

This section reviews the methods uses in qualitative and quantitative data collection. The first phase of field work in Central Charoen Krung district was done under the questions of 'What to look for?' and 'Why this is important?', which had gradually developed throughout the investigation.

Early field work took the form of physical survey and observation with support from secondary data. The area maps retrieved from authorities and organizations were used throughout the investigation. The first few months of survey and observation allowed the researcher to collect data without any strongly systematic orientation, categorized under the following:

- *Function of the buildings:* With collaboration from Bangkok District Office authorities, the data under function of the buildings was sub-categorized into:
 - Residential, Commercial, Industrial, and Mix-use Buildings
 - Restaurants and Cafés
 - Accommodations
 - Market and Stores
 - Art and Galleries
 - Religious Compounds
 - School and Institutions
 - Historic Buildings
- *Transportation:* Survey on modes of transportation such as land and water

The initial stage survey and data collection was to get an overview of the physical condition and the area's communities. This was followed with participatory observation such as activities that the researcher conducted with community samples during festival, events, as well as with visiting tourists to become familiar with the places of interest in the district.

The interviews started almost at the same time as the physical survey of the district. Interviews were held with stakeholders within the community such as residents, entrepreneurs, academics, business owners, artists, employees, and members of organizations to better understand the importance of community and neighborhood in the development of the district. Due to the increasing interest in the creative district idea as the project progressed, this interest informed the questions posed to interviewees.

Key information emerging from these interviewees was that Central Charoen Krung district is rich in historical values and in the authenticity of the community and their way of life. Respondents were from Western and local business owners, students from Assumption College, residents, and Thailand Creative and Design Centre (TCDC) members. In general, the respondents' anonymity has been kept, except in some cases such as business owners. Therefore, quotes from interviews are included both with and without the names of respondents.

The interview questions sought to understand the thoughts of respondents towards the existing circumstance of the district and their ideas regarding the district's developments that were relevant to the research questions.

In addition to interviews, two sets of questionnaires were used, containing broad question that aimed to gather data from different target groups. The first was online based, distributed via social media to approximately one hundred individuals. In response, there were 89 individuals who responded (see Appendix 2). The purpose of this first set was to get a general idea of which place they had visited, their motivation of the visit, how to get to the place, and what would you change. The aim was to gather information on place, activity, motivation, transportation, and needs.

The second set of questionnaires required target samples who happened to be in the area. In this approach, the researcher had assistance from friends, co-workers, employees, and students to help in obtaining filled-information.

The questionnaire is divided into two distinct parts (see Appendix 3). The first part contains very broad questions to gather data from both local and international individuals in terms of their general information, and their daily behavior. A few questions towards the end asked about their knowledge of Charoen Krung Road to find out whether the area is interesting in their point-of-view or not. The second part of the questionnaires was to collect data from property owners or their representatives, academics, and tourists visiting the area. This collected data can be useful for further recommendations in developing the area.

This set of research tools is divided into three sections detailed as follows:

Section 1 – Contained personal information of the respondents, which included sex, age range, education background, occupation, current status in this country, and general information regarding the visit to the area and other places. There were total of eight checklist items. The section aimed to collect personal data of the respondents according to their background and general information on their daily activities.

Section 2 – Sought opinions from respondents regarding the area they visited. This included questions relevant to variety of activities, condition of the buildings, infrastructure, transportation, and tourism within the research area. These sets of data gave general opinions from respondents' perspectives towards the area that they experience during the visit. This raw information is collected in order to analyzed along with the information gathered from survey, to identify existing problems.

Section 3 – Respondents’ suggestions towards the development of the precinct were asked in this section. It was to get an idea from respondents for the development of the area from their perspective. The results of this section gave data on likely future priorities.

Apart from survey, interviews, and questionnaires as tools for research, the researchers had a chance to become a member of TCDC and Bangkok River organization. This was beneficial to gain information through seminars, conferences, focus groups, and workshops that had been organized frequently under the topic of developing Charoen Krung (see Appendix 4). Other than information gained from these events, the researcher had a chance to build connections among authorities, communities, business owners, and several stakeholders involved in developing the area.

3.3 Data Verification

Data were recorded and verified simultaneously. Physical surveys and observations in the area were documented in the form of maps and images. To verify the accuracy of information, these data were compared to historical evidence, case studies and collaboration from the community. Physical surveys and observation were verified through authorities’ map, archives, and interviews from the community. Interviews in form of opinions towards the area were used for verifying existing developments. Lastly, data from questionnaires were analyzed as statistical series and used mostly as a reference only.

3.4 Data Analysis and Interpretation

Data from interviews, physical survey, observation, and literature review were organized and classified to throw light on the phenomena within the area. The analyzed data were organized in terms of the district’s existing conditions, antiquities, diversity, changes, and issues as highlighted through the informants.

In addition to supportive data analysis, a number of both domestic and international research studies were consulted to understand the complexity of issues arising in the planning and development of such an area. The case studies consulted here related to urban design and development dimensions and to both tangible and intangible aspects of development and to the task of promoting lesser-known destinations.

3.5 Conclusion

This chapter has completed the introductory chapters to the dissertation, comprising an outline of the area and a discussion of the project’s motivating questions and its objectives (Chapter 1), the ideas and theories that would seem to throw light on the task of understanding the area and its potential in adding yet further to the life of

the city (Chapter 2), and now the research approach and methods to be employed in the study (the present Chapter 3).

In brief, the study is about the history of Charoen Krung (notably in Chapter 4 following) and in that sense the research approach is historiographic; it is also about the area's communities and their lives (mostly Chapter 5), and so its approach is also ethnographic. Accordingly its *methodology*, as distinct from its methods, is mixed – a hybrid of historiographic and ethnographic.



CHAPTER 4

Historical Background

Chapter 4 focuses on the history of roads in Bangkok in the context of the broader history of the city. It is in three parts with the first observing the broad history of transportation in Bangkok, with the turn to roads (from an aquatic focus), thereby illustrating the comparatively late impact of modernization in Thailand. The next two parts focus more specifically on Charoen Krung in that wider context, first with a more focused history of the road (in 4.2) then with the question of its essential character – its *genius loci*. A fourth section presents concluding remarks.

4.1 History of Roads in Bangkok

Bangkok, capital city of Thailand, is one of the most modernized cities in the Southeast Asia region. In the last two decades of the twentieth century, it became increasingly clear that the progress of globalization had become part of daily life. Choosing between domestic and foreign products, living with foreign neighbors or looking for a job abroad, facing a floating exchange rate and concerning ourselves with the global debt crisis, or operating business with foreigners, all reflect aspects of the globalization process (Lo & Yeung, 1996). The world economy has changed in fundamental ways, where the sociocultural transformations flowing from it have rapidly turned Bangkok into a “Modern City”.

One of the major sociocultural transformations is linked to the development of modern transportation. From an economic point of view, transportation and logistics are often crucial to the success of businesses. Getting humans around conveniently is also the key determinant of well-being in human lives. In Bangkok, this history is comparatively recent.

Historically, after King Rama I had relocated the nation’s capital from Ayutthaya to Bangkok or Krung Rattanakosin, he laid out the city’s plan according to that of the former capital city. He divided Rattanakosin Island into three major districts comprising inner Rattanakosin, outer Rattanakosin, and outside the city wall (see figure 14). The dominant means of communication was along moat canals. There were four major canals dug during this reign namely Klong Khu Mueang Doem, Klong Lot 1 & 2, Klong Rob Krung, and Klong Maha Nak. During the reign of Kings Rama II and III, there were several physical developments within the city, such as an expansion of the Grand Palace, and numbers of Temples were built.

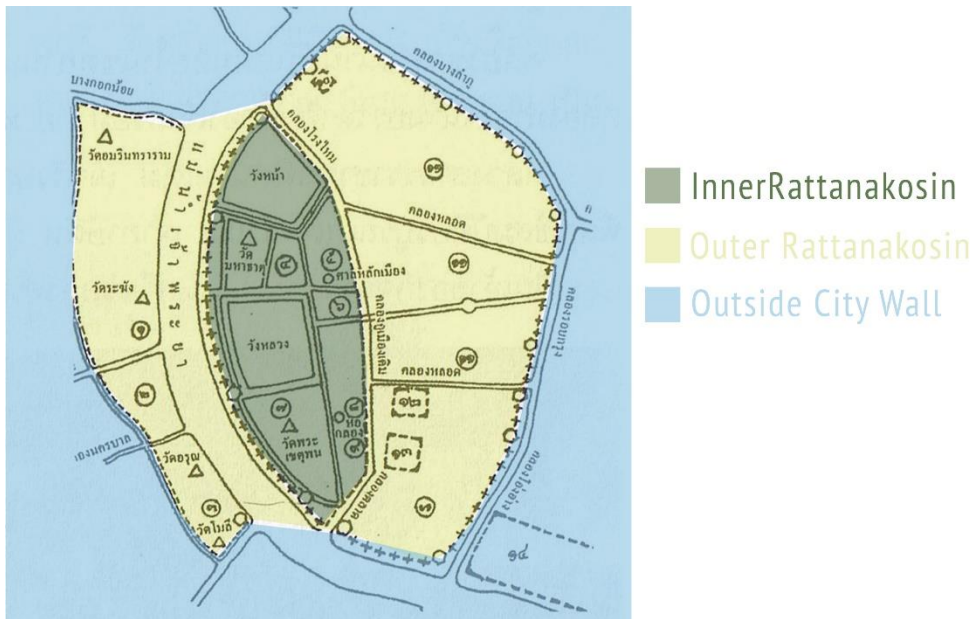


Figure 14 Early Rattanakosin Island map divided into districts.

Source: Adapted from <http://i192.photobucket.com/albums/z222/jenifaae/mapbig.jpg> [Accessed 20 Feb 2016]

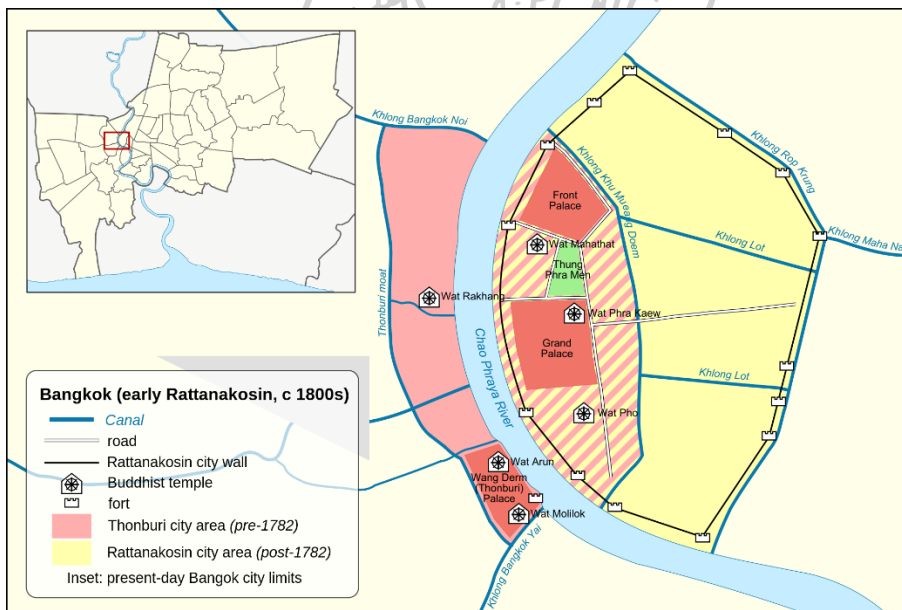


Figure 15 Early Rattanakosin Island map: Canals in Bangkok

Source: [https://upload.wikimedia.org/wikipedia/commons/thumb/b/b6/Bangkok_\(early_Rattanakosin\)_map.svg/2000px-Bangkok_\(early_Rattanakosin\)_map.svg.png](https://upload.wikimedia.org/wikipedia/commons/thumb/b/b6/Bangkok_(early_Rattanakosin)_map.svg/2000px-Bangkok_(early_Rattanakosin)_map.svg.png) [Accessed 20 Feb 2016]

Modern transportation in Bangkok began with Westernization during the reigns of Rama IV to Rama VII, whereby means of communication transformed from water to land based. Originally, Bangkok was named (by Europeans) the “Venice of the East” as there was a series of canals intentionally built to defend the city during the King Rama I period (Suksri et al., 2014, p. 167; Van Beek, 2008). However, King Rama IV

[r.1851-1868] had an intention to turn Bangkok into a modern city influenced by western countries. With growth in trading business, mostly with Europeans, the king initiated the establishment of roads for transportation. Westerners seeking a better way of life exercising with their horses and carriages in an open-air environment required roads rather than canals.

During the rule of King Rama IV or 'King Mongkut', the king established diplomatic relations with Britain, France and the United States and created a foreign policy that allowed Thailand to escape Western colonization. Furthermore, he opened the nation to free trade, instituted freedom of religion, reinvigorated the Buddhist monastic community and issued Thailand's first currency. His establishments caused the nation's rapid development into a modernized country, which reflected western influence and caused the population of Bangkok to increase rapidly during this time.

To lay the foundation for the city's future expansion to cope with an increasing population, trade became ever more important, and economic growth was inevitable. Mostly Europeans joined together to petition King Rama IV to establish roads for better transportation and trading routes. In 1861, the construction of roads occurred in the southern part of the city parallel to the Chao Phraya riverbanks replacing canals and the river, passing along commercial areas and the consulates of different countries. The first road to be established during this time was "Charoen Krung Road" of "New Road", which started from Chinatown and running parallel to the river for more than 8 km. Resulting from the road construction, several one- and two-storey buildings were built to serve both residential and commercial uses. Most of the buildings that were built during this time were constructed using European architectural styles, which illustrated the transformation from an old walled city into a western influenced city fabric. Furthermore, other important roads that were built following Charoen Krung Road were Silom, Bamrungmueng, Fuangnakhorn, and Trong (Rama IV Road), causing major settlement activity along these roads.



Figure 16 Charoen Krung Road in the past: European style architecture and streetscape

Source: http://www.oknation.net/blog/home/blog_data/95/95/images/6_2_54Charoenkrung150yr/Scan10688.JPG [Access on 20 February 2016]

Corresponding to King Rama IV's initiatives, King Rama V [r.1868-1910] continued developing Bangkok into a modern city by building new roads and repairing old ones. His ingenuity was to turn Bangkok into an imposing city when he established the outstanding "Ratchadamnoen Avenue". The avenue was opened in 1899, and was wider than any other road in Bangkok, built to connect the Grand Palace to Suan Dusit Palace. In addition, several other roads were built crossing and connecting with one another, similar to the road networks in European countries.



Figure 17 Ratchadamnoen Avenue in 1946

Source: <http://www.muangboranjournal.com/journal/mbj334/images/x01.jpg.pagespeed.ic.rykh-sIvsJ.jpg> [Access 20 February 2016]

Besides roads and canal expansions, railways played another significant role in these mean of communication during this reign. King Rama V established Bangkok Railway Station and initiated the construction of railway lines to the North, Northeast, and East of Thailand. A Belgian-Danish company constructed the first railway in Thailand in 1893, linking the capital with Paknam with a distance of 25 kilometers in length.

Bangkok's growth continued unabated and the city experimented with a variety of transportation options. During this period, Aage Westenholtz, a Danish gentleman, established a horse-drawn tram on Charoen Krung Road originally six kilometers in length. In 1893, the tram was electrified and by 1901, tramlines covered 20 kilometers throughout Bangkok. Unfortunately, ageing of infrastructure, failure to re-invest and mass investment in roads for cars eventually caused the tram system to discontinue in 1969 (King, 2011, p. 63).

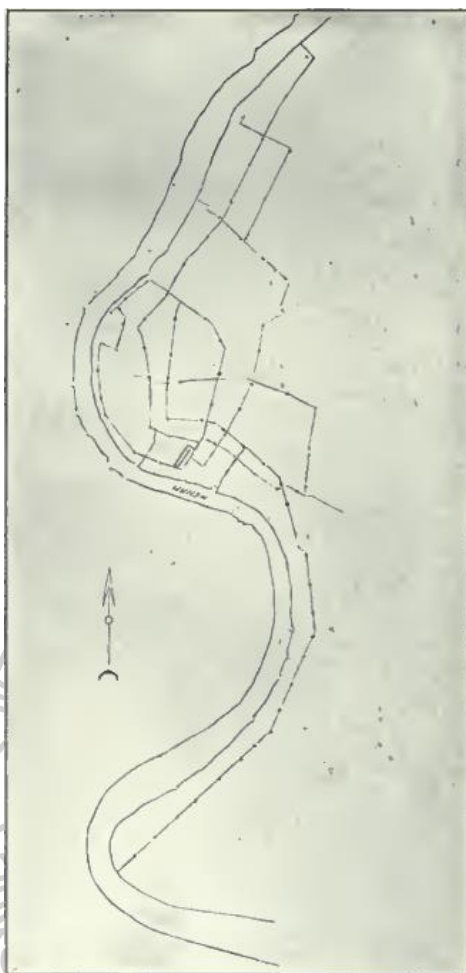


Figure 18 Routes of tramways in Bangkok

Source: <http://www.archive.org/details/twentiethcentury00wrigrich> [Access on 28 July 2014]



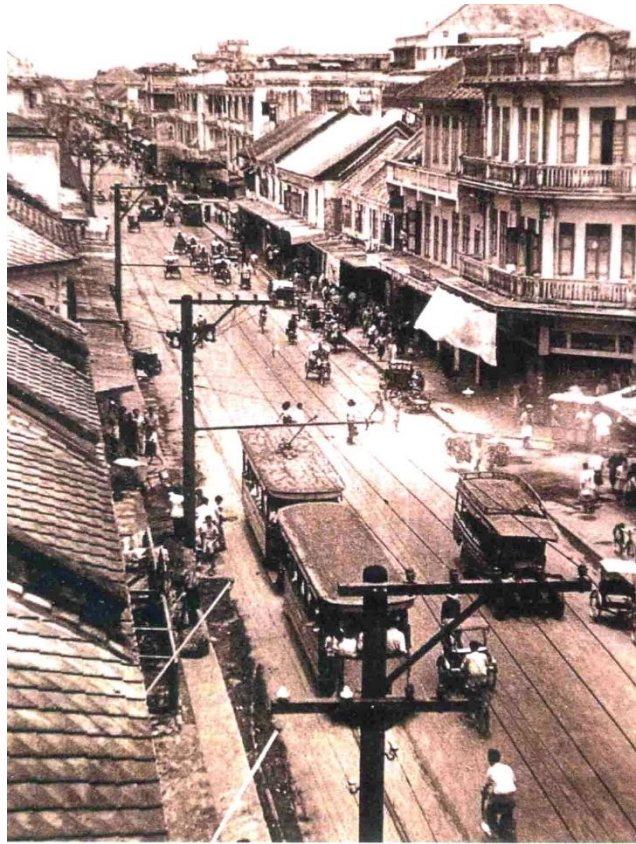


Figure 19 Trams in Bangkok

Source: <http://www.asa.or.th/th/node/100528> [Access 20 February 2016]

In these early years of Bangkok's growth and development, transportation and logistics changed radically. Many ideas and contributions were put forward or implemented while the significant transformation of the capital city also corresponded with changes linked to the industrial revolution in Europe, albeit a century and more previously. Bangkok was another city that underwent a crucial transformation at this time. Key means of communication had radically turned to the use of roads and railways. Furthermore, new construction materials such as cast iron and cement and new construction techniques had turned Bangkok towards a new era.

During the reign of King Rama VI [r.1910-1925], there was no significant expansion to the city. Resulting from the reformation of the State Administration in the reign of King Rama V, Bangkok was divided into several administrative districts, so that the expansion of the road system occurred in the inner district only. However, the King continued to construct several more roads and bridges. Rama VI Bridge was built as the first bridge that crosses the Chao Phraya River connecting the southern railway line with Bangkok Railway Station.



Figure 20 Rama VI Bridge built in 1921

Source: https://th.wikipedia.org/wiki/สะพานพระราม_6 [Access 20 February 2016]

In the reign of King Rama VII [r.1925-1935], prior to the political changes that took place in 1932, the population in the inner district increased especially in the south of the city. Such businesses as ports, sawmills, rice mills and docks expanded towards the south side of Bangkok resulting in a linear expansion of the city along the Chao Phraya River banks. Furthermore, growth of the outer skirt of Bangkok emerged with the construction of Pracharat Road along the Chao Phraya River towards the north.

One important development of Bangkok during this period was the construction of “Sukhumvit Road”. It was initiated by Phra Pisan Sukhumvit, a Director-General of the Department of Highways, who began a new century of road transportation changing the reliance from railways to cars and trucks. Perhaps Sukhumvit’s greatest achievement is the 400 kilometers road named after him. Starting near the present-day J.W. Marriot Hotel and ending near the Cambodian boarder, Sukhumvit road was only a country lane running between rice fields when it was established; surprisingly it has become one of the most substantial roads in Bangkok nowadays.

In 1932, a second bridge named the Phra Buddha Yot Fa Bridge was built across the Chao Phraya River on the occasion of the 150th anniversary of Bangkok and of the Chakri dynasty. There were plans to build main roads like Prachathipok, Isaraphap, Taksin, and Latya in Thonburi district, all extended from the western end of the bridge. On the eastern end, Song Wat Road was extended to connect with Bangkok Railway Station at Hua Lampong. These infrastructures helped develop an expansion of the

communities in Thonburi, whereas the growth still initially concentrated along canals and rivers.



*Figure 21 The Phra Buddha Yot Fa Bridge (Memorial Bridge)
Source: Photo by Tanat Bha-aryaphatn [24 February 2016]*

During the reigns of King Rama VIII [r.1935-1946] to King Rama IX [r.1946-2016], maps of the city development from 1936-1953 and 1958 show two major expansions of Bangkok: one spreading towards the east along Sukhumvit and Rama IV Roads, and one to the north along Rama V, Rama VI and Phahonyothin Roads.

In the 1970s, the size of population and city expansion increased by 100 percent. The government's policy to construct roads connecting the capital city with provincial and rural areas caused an instant incursion of people from other areas into the city of Bangkok. After World War II, a vital means of communication had turned to the use of automobiles. During the course of developing roads to serve the increase in numbers of automobiles, many canals were filled in and turned into modern roads and soi. By the 1990s, 90 percent of all registered vehicles were in the Bangkok area with traffic congestion truly a nightmare. Ironically, with high fuel prices and traffic congestion, the government had to resort to a new proposal to improve and increase the railway and river transportation systems to help reduce the use of automobiles.

In 1999, the BTS Skytrain began operation, with the MRT subway opening a few years later; these transit systems began to ease the congestion on the roads, proving to be a success and continuing to expand.

Today, Bangkok is on the list of world metropolises and has become the center for business in Thailand. Like other big cities, Bangkok is experiencing several problems such as traffic congestion, pollution and a high-density of population. The mass transit system is causing land prices along the routes to increase rapidly. The use of modern technology and construction materials has changed the character of buildings, with substantial consequent change in the way of life in Bangkok.

4.2 Charoen Krung Road: A Brief History

Every place has its stories and anecdotes. The older the place, the more interesting the stories it usually has. Legends enhance the value of places, bringing out their significance. Charoen Krung Road fits into this category, with richness in culture, society and way of life along it, reflecting more than 150 years of history.

During the reign of King Rama IV, there were several communications and trading businesses with the West resulting in increasing number of European diplomats settling in Bangkok. Early in this period, Bangkok consisted of a series of canals; local roads in the city were covered in mud and were not properly maintained. On the other hand, in western countries, Europeans were riding horses and carriages on proper roads for leisure and as means of communication. Once the Europeans experienced Bangkok's roads, they requested permission from the King to build a new road to facilitate their horse riding for leisure to get fresh air, which would make them healthy (King, 2011, p. 45). King Rama IV recognized these issues from the Europeans; additionally there were his initiating plans to turn Bangkok into a modern city. Therefore the King assigned Somdet Chao Phraya Borom Maha Sri Suriyawongse (Chuang Bunnag), chief of the armed forces department, to respond to the King's order.

Charoen Krung Road or New Road was constructed during the reign of King Rama IV (King Mongkut). The construction started on the 5th of February 1861, and was completed in 1864, with a length of 8,575 meters running from Sanam Chai Road to Dao Khanong. Originally, Charoen Krung road was divided into two sections: Inner Charoen Krung Road (Northern section) and Outer Charoen Krung Road (Southern section).

The southern section built in 1861 runs from Klong Rob Krung close to Sam Yod Gate, crossing Trong Road and Klong Padung Krung Kasem and ending at Dao Khanong at Thanon Tok. In the early period of its completion, this section of the road was too large to be put into full operation at that time, as there were just a small number of inhabitants in that part of Bangkok. Only one side of the road was used, which was enough since the only type of vehicle available was a rickshaw and most people would still walk barefoot. A year later, the northern section of the road was constructed in 1862 to run from Sanam Chai Road and ending at the General Post Office. It was originally planned to build it straight to the city wall; however, Deputy King Pin Klao, who was the younger brother of King Rama IV, protested that it would run counter to the strategic principle, since a straight road towards the Grand Palace would allow an enemy to easily invade the city wall. Therefore, a curve was made at Damrong Sathit Bridge to avoid this alleged threat.

After completion of the road in 1864, the King had not given a proper name to the road, so it was commonly called "New Road" while the Chinese called it "Sin Pa Lo", which also means new road, before King Rama IV bestowed on it the name of "Charoen Krung Road", which means the prosperity of the city.

4.3 Charoen Krung Road Today: A Journey along a Historical Road.

Granting the wishes of European merchants, the road was turned from dirt paths to become the first proper road in Bangkok, to illustrate its significance as symbol of the “Prosperous City” in many ways. The road can be divided into three distinct districts as follows. Each of these districts shelters quite distinctive communities with their local economies, cultural practices and their histories and myths. In terms of the ideas presented in Chapter 2, they exhibit clear distinctions in their imageability and *genius loci*. Indeed, it can help to see the following as framings for different *genii loci*, albeit with an initial focus on elements or images defining distinctions of imageability in a Lynchian sense (from Chapter 2). This narrow approach to *genius loci* will be opened up in subsequent chapters,

Phra Nakorn District

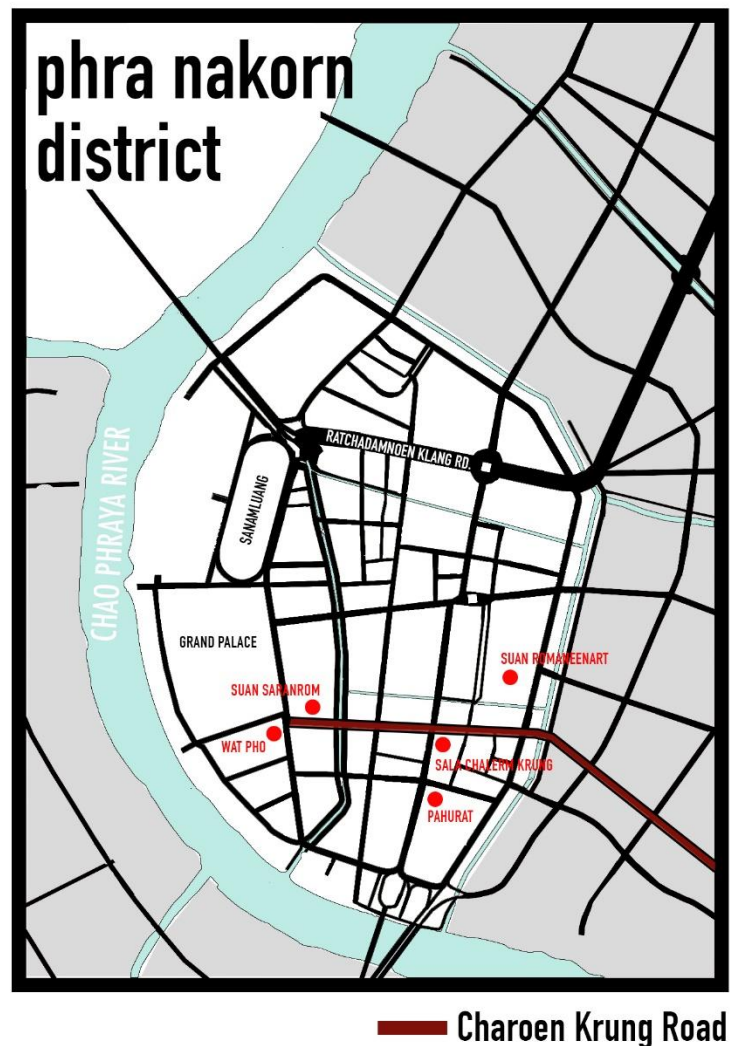


Figure 22 Phra Nakorn district map
Source: Tanat Bha-aryaphatn (2016)

This northernmost stretch of Charoen Krung is really part of Rattanakosin and is imbued with its genius loci of the intersection of the sacred and the royal, yet also here there is the inserting anomaly of Indian Pahurat. There is an aura of antiquity, yet also of a forgotten past of remnant traces of one-time palaces and attendant economic communities. There are also its distinctive Lynchian elements:

Wat Phra Chettuphon Wimon Mangkharam (Wat Pho) – The first-class royal temple of King Rama I's reign, was originally built in the Ayutthaya period, and the King restored the temple in 1789. During the reign of King Rama III, the King ordered the inscription of knowledge from old textbooks into marble plates, then placed them in the building to be source of knowledge for the public. These plates could be categorized into many disciplines; therefore, Wat Pho could be regarded as the first university of Thailand and listed in UNESCO in 2011.

Suan Saranrom – Once was the part of the palace in King Rama IV's reign. The park was built in 1874, in the tradition of a western botanical garden by an Englishman, Henry Alabaster. After the 1932 revolution, it was the location of the royal memorial of Her Majesty Sunandha Kumariratana, the Khana Rat Saranrom Club and the place to hold the early Miss Thailand pageant. Apart from the gates embellished with botanical patterns and a beautiful arch, there are foreign park compositions, such as the mirror pavilion, the hexagon pavilion, the iron fountain, etc. It also serves as exercise space in the morning and evening.

Sala Chalerm Krung – The Royal Theatre was ordered to build by King Rama VII to commemorate the 150th anniversary of Bangkok in 1932. It was a luxurious film theatre with modern design and air-conditioned at the time. Nowadays Sala Chalerm Krung stages a monthly music show in order to preserve the works of the country's best singers and songwriters as well as serving as a concert venue all year round. The theatre keeps its original architecture, despite being decades old.

Pahurat – Dedicated to Princess Pahurat Manimai, an issue of Rama V, who died in her youth. Pahurat is home to a small Indian community that preserves their way of life and this makes people call this quarter Thailand's 'Little India'. An important site in Pahurat is 'Wat Guruvarasri Gurusingh Sabha', which was the first Sikh temple in Thailand. Pahurat is also Bangkok's biggest textile market. Various sorts of textiles and clothing, including national dresses and stage costumes like saree, the Thai national dress, or costumes for Chinese opera are available here, as well as tailoring equipment, accessories, and fabric-linked chemicals.

Suan Romaneenart – The public park was built on the old prison ground from King Rama V's period. 'Suan Romaneenart' means 'the garden of the dependable lady', as it was constructed to be a public park and prison museum in 1992, on the 60th anniversary of Her Majesty Queen Sirikit. Inside, there is old architecture from the King Rama V period that has been conserved, for instance, the old wall and the arch. In 1999, 'the Correction Museum' was moved from Bang Kwang Central Prison to the park. The museum was awarded the Outstanding Conservation Award from The Association of

Siamese Architects under Royal Patronage in 1997, giving information about the history of punishment and imprisonment in Thailand.

Samphanthawong District

If genius loci, like values, is to be defined in terms of difference (as the present study would argue), then the character and spirit of Samphanthawong is to be seen as radically different from that part of Charoen Krung embedded in old Rattanakosin (above). At a somewhat reductionist level, Rattanakosin might be seen as quintessentially Thai; Sampheng is Chinese. The foods are different, as are the smells and the signs over the shops – indeed, a realm of the sacred and the royal gives way to one of commercial extravagance and display. Red and gold seem to dominate. Sampheng is wonderfully Thailand in its vibrancy and entrepreneurial vigour, yet it is also part of a much wider, Chinese Southeast Asia. There are traces here that might also evoke Kuala Lumpur, Singapore, Surabaya and elsewhere.

Its images are also distinctive, and decidedly different from the great temples and palaces that distinguish the Charoen Krung precinct within Rattanakosin. Its Lynchian elements of landmarks and elements are also distinctively different of those defining the Rattanakosin stretch of Charoen Krung.

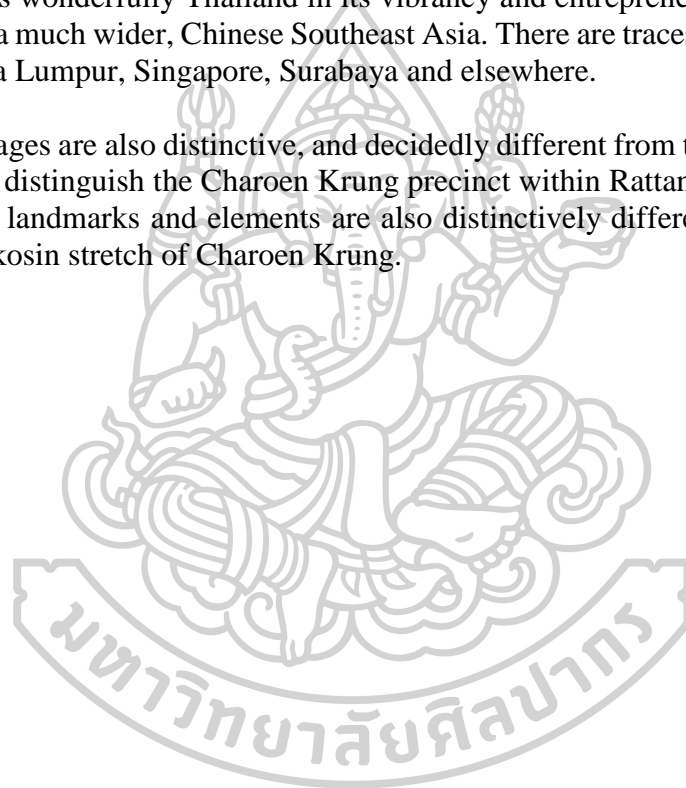




Figure 23 Samphanthawong district map
Source: Tanat Bha-aryaphatn (2016)

Yaowarat Road – ‘The Dragon Road’, built in 1891 in King Rama V’s reign, is a part of the famed Chinese-Thai community with a very long history. In the past, it was the main commercial avenue before Silom Road, as one can see evidence of its importance from the tall commercial buildings, which are regarded as the very first constructions of their kind in Thailand. There are two sides of Yaowarat, the old Chinese-Thai cultural community, and the center of wonderful dishes and great restaurants. The dazzling Chinese billboards on each side combined with the crowded atmosphere every night would impress visitors, especially in the Chinese New Year Festival, when the road would be filled with people from everywhere and shining with lights that never go out.

Odeon Circle – Also known as the ‘Dragon Head’, locates at the beginning of Yaowarat Road, and named after the Odeon Cinema. It was built in 1999 for the 72nd

anniversary of the King, and has now become the landmark of the area. The gate, which was the result of collaboration of Chinese-Thai people in the area, is the emblem of royalty and the great bond. It is a Chinese style gate with two dragons respecting the royal symbol on their heads, which make Odeon Circle unique.

Wat Trimitr Wittayaram – It is still uncertain when this temple was built. However, the original name Wat Sam Chine Tai came from a local legend that the temple was founded by the good faith of three Chinese comrades. The present name was given in 1939, and means ‘the Temple of the Golden Buddha,’ highlighting the main hall that was built with an exquisite blend of Thai and Western architectural style. This remarkable temple certainly stands out spiritually to the community around the area.

Talad Kao (Old Market) – The old market was built in King Rama V’s reign by the wealthiest entrepreneurs in the early Bangkok era. The old market has been the favorite market for people of Chinese descent for a long time. Seafood, dried food and Chinese delicacies are available throughout the market; it was previously open all day, but now it has turned to a morning market. Within the market, there is the century old Guan Yu Shrine where people often come to seek blessing for their authority and influence.

Bangrak District and others

This is the Charoen Krung district that is the focus of the present study. As environmental character or genius loci is to be defined in terms of difference, as asserted here, it is notable that this is a district carrying traces of the royal and the sacred (Rattanakosin) and of the Sino-Thai commercial compromise (Sampheng). However, it is also hybridized with a more intrusive, globalist, Western, colonizing economy and its attendant cultures, which are far less in evidence in the other two districts. It is an area muddled visually and spatially, but also in its communities and intersecting cultures – more so, it would seem, than elsewhere in Bangkok. Again, its elements are distinctive.

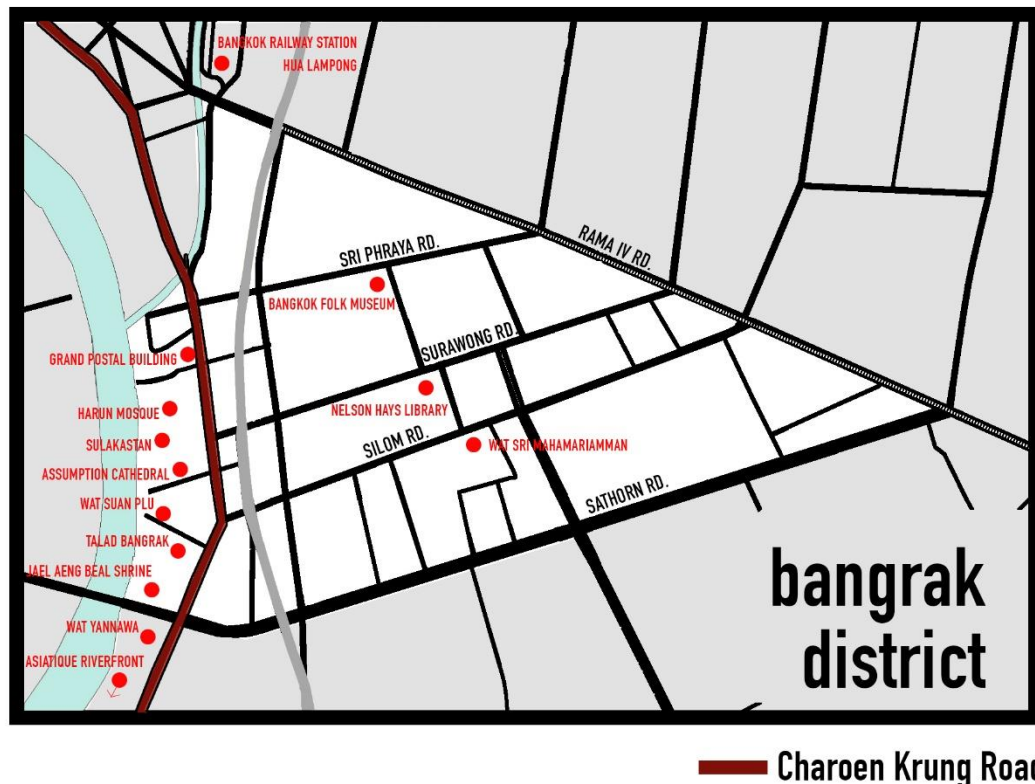


Figure 24 Bangrak district map
Source: Tanat Bha-aryaphatn (2016)

Grand Postal Building – The building was built in 1935 in a modern style, illustrating the rise in postal and telegraphic communication at the time. It is a T-shape four-storey building decorated with Garuda in the two frontal corners. In the front of the building, there is a statue of Field Marshall Prince Banurangsri Savangwongse, ‘the father of Thailand postal service’. After restoration in 2013, besides being a postal office, it also now functions as a convention place, also for events such as exhibitions and wedding ceremonies.

Haroon Mosque – Located in the Haroon Mosque community, once the city’s largest wooden mosque. The Mosque is more than two centuries old and it was the second mosque constructed in Thailand. It formerly consisted of a two-storey building, decorated with a small dome in the front, with main colors being green and red. Inside are located a graceful Minbar and Mihrab and other sacred expressions where it attracts the faithful from the community and outside to continuously visit and participate in sacred rituals.

Sulakastan (The Old Custom House) – It was designed using a Neo-Palladian architectural style by Italian architect Joachim Grassi. It is aged around 120 years, from the reign of King Rama V’s and functioned as a customhouse where imported goods needed to be registered. Nowadays, it has become the residence for fireman of Bangrak Station, while its remarkable architecture provides a frequent site for films and video shootings in Bangkok.

Assumption Cathedral – More than two-centuries old, the Italian-Renaissance styled cathedral was built by Thai-Portuguese Friar Pascal to be the center of the Catholic community in Thailand and to serve as the residence for the Bishop of the Mission to Siam. The Cathedral was designed by a French architect who applied local materials such as red brick with white mouldings externally, while interior decoration materials, its ornaments such as marble and stained glass were imported from Italy and France, with frescoes and bas-reliefs depicting scenes from the Testaments. The cathedral is often the site for famous couple’s wedding ceremonies, and notably Pope John Paul II is among the significant guests to visit the episcopal cathedral.

Wat Suan Phlu – The name came from its old site which was a piper beetle (Phlu) farm owned by Chinese farmers in the early Rattanakosin period. Although it is located on Chinese people’s land, Wat Suan Phlu is a temple in Thai tradition, although inside the library hall amidst the pond is housed the Bhodhisattva Guanyin Shrine which shows a combination of Thai and Chinese spiritual beliefs. As a small temple, Wat Suan Phlu is located among high buildings where it is known for the golden reclining Buddha, the spiritual shelter of the neighborhood, also the row of Gingerbread Style monk’s houses, which were once a religious school in the King Rama VII period. Today, the temple remains a religious place for the local community and also functions as a school.

Wat Yannawa – Originally called ‘Wat Khok Kwai’ and then renamed ‘Wat Yannawa’ which translated into the boat temple, is an old Buddhist temple from the Ayutthaya period. It has a unique junk-shaped (a Chinese sailing ship) pagoda and monastery built by the order of King Rama III. The idea behind the construction was that the Chinese junk was quickly disappearing through time and the pagoda shape should illustrate to further generations what the area and its ships looked like. The replica of a Chinese junk vessel contains two white pagodas where in the Bali room there are statues of Vessantara, Kanha, and Jali, which depict the story of Buddha’s past life.

4.4 Conclusion

Charoen Krung Road provides many glimpses into Bangkok’s past, possessing richness in culture, social, and aesthetic expression in both tangible and intangible aspects. It manifests the momentum that has carried the city forward. An excitement over how the tram service began running on Charoen Krung road in 1893 was reflected in a similar mood when the sky train first operated in 1999. For more than 150 years, Charoen Krung Road has driven Bangkok forward with its emblematic name of “Prosperity of the city”.

The Bangrak sector of the road, also termed Central Charoen Krung, is the focus of the present study. The interest is to understand the richness of the heritage of such a complex space of intersections, also the seeming emergence of the place as a putative creative district, and then its tourism potential, most likely as a *secondary* tourist destination (though perhaps, in some future, as more than merely secondary). At

another level, there is an interest in the place's distinctiveness, specialness, difference – in what sets it apart; stated otherwise, in its *genius loci*, its spirit of place. This has been hinted-at above, in its *difference* from other places. The following two chapters now take all these issues further.



CHAPTER 5

Physical Condition of Central Charoen Krung District

This Chapter mainly focuses on existing conditions of the area at an urban scale using survey, observation, and interview methods to gather information in forms of both digital and physical data, aiming to explore several aspects in the study area to identify key figures that have been significant in building up Central Charoen Krung district. Additionally, the research examines changes and developments that have occurred since the establishment of the district. The data are presented in forms of narrative, graphics, statistics and images.

The physical condition of Central Charoen Krung district is described in terms of the functions of the buildings and transportation.

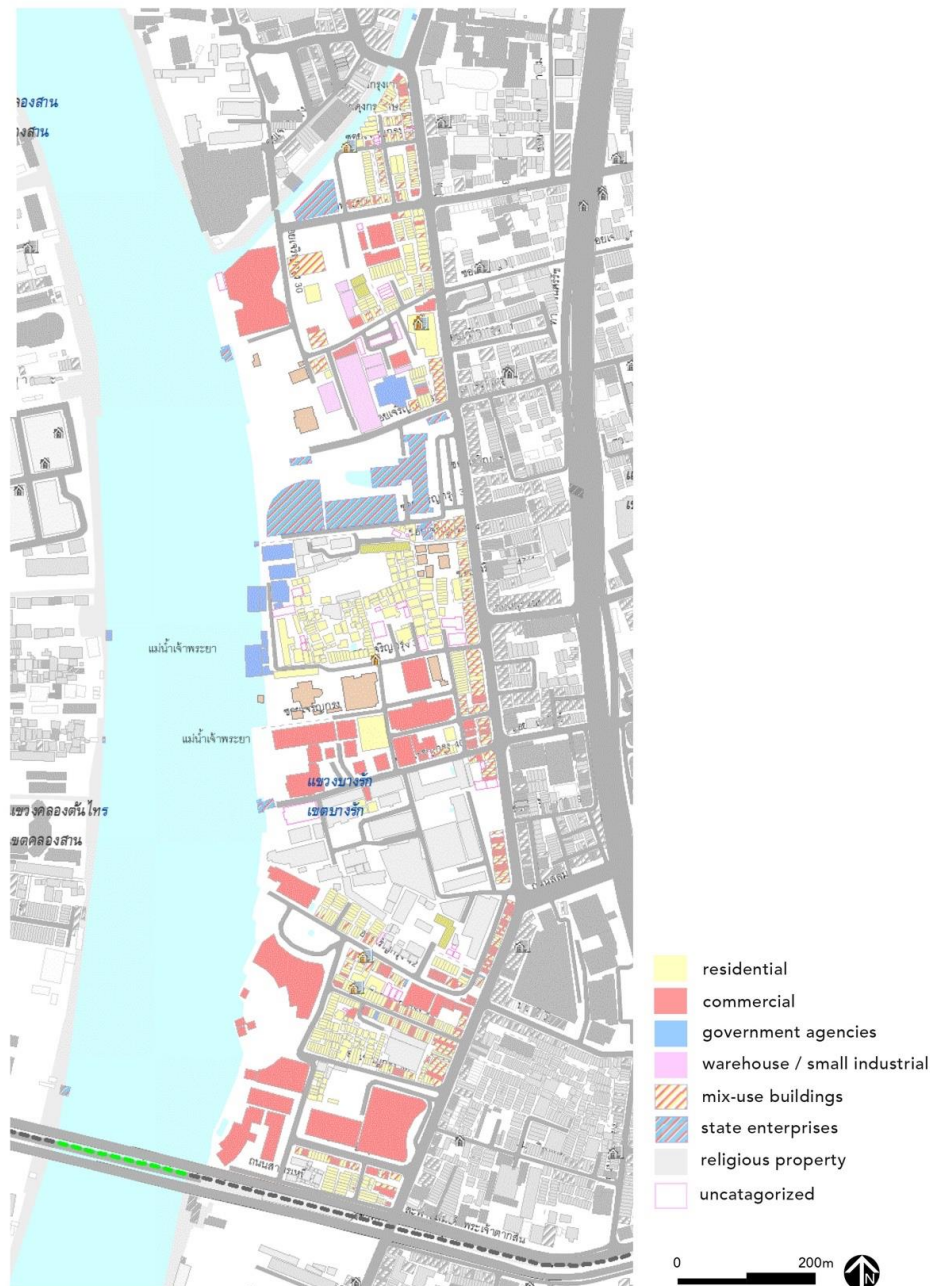
5.1 Functions of the Buildings

In this section the functions of the buildings are interrogated via data gathered by observation, interview, and physical survey on the actual sites. The result can be categorized as follow:

Residential, Commercial, Industrial, and Mix-use Buildings

In the past, Central Charoen Krung road was known as an expansion of the Rattanakosin Island southward to Yaowarat, Talad Noi, and then Central Charoen Krung. After the completion of the BTS Saphan Taksin station in 1999, the area has become gentrified in a way that new businesses have emerged, people have migrated to the area, and a diversity of job opportunities has become available.

From physical survey and data collection, Central Charoen Krung District is found to cover approximately 0.36 square kilometers, and to contain approximately 986 buildings that function as residential, commercial, industrial, and mixed-use.



*Figure 25 Land uses in Central Charoen Krung District
Source: Bangrak District Office [2017]*

According to figure 25, commercial buildings are based predominantly in the south of the district, and mixed-uses buildings are located mostly along Charoen Krung road. The largest religious compound is owned by a Catholic group including Assumption Cathedral, Assumption Schools and Catholic Mission of Bangkok buildings. On the north side of the area, Charoen Krung road connects to the upper part of Talad Noi, Yaowarat and all the way towards Rattanakosin Island.

No.	Building Type	Number of Unit	Percentile
1	Residential	559	57%
2	Commercial	132	13%
3	Government Agencies	7	1%
4	Warehouse / Small Industrial	7	1%
5	Mix-use Building	230	23%
6	State Enterprise	6	1%
7	Religious Property	7	1%
8	Uncatagorized	38	4%
	TOTAL	986	100%

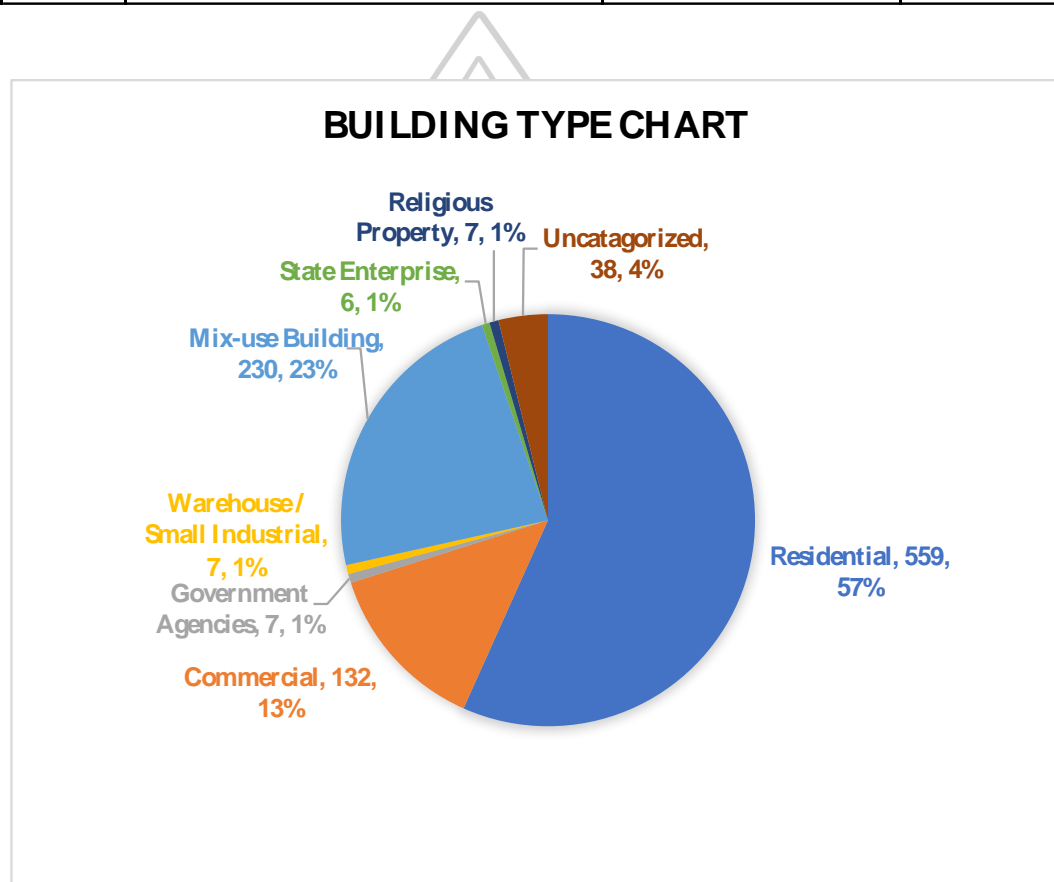


Table 1 Building Types in Study Area
Source: Tanat Bha-aryaphatn [2017]

Out of 986 sample buildings, there are 559 residential buildings which cover 57% of the area, 132 commercial buildings or 13% of the total area, 230 mixed-uses buildings or 23%, and 65 other building functions or 7% of the area.

From survey, the result shows that residential units dominate Central Charoen Krung area but, on the other hand, gentrification causes new businesses to start intermingling into the area, which could change the area drastically in the future.

Restaurants and Cafés

Along Charoen Krung road, there are several restaurants and cafés that have been investigated in the survey. From an historical Muslim restaurant to recently-operated restaurants, these show how society has shaped the fabric of the district. Following figures and table show information regarding sample restaurants located in Central Charoen Krung district.

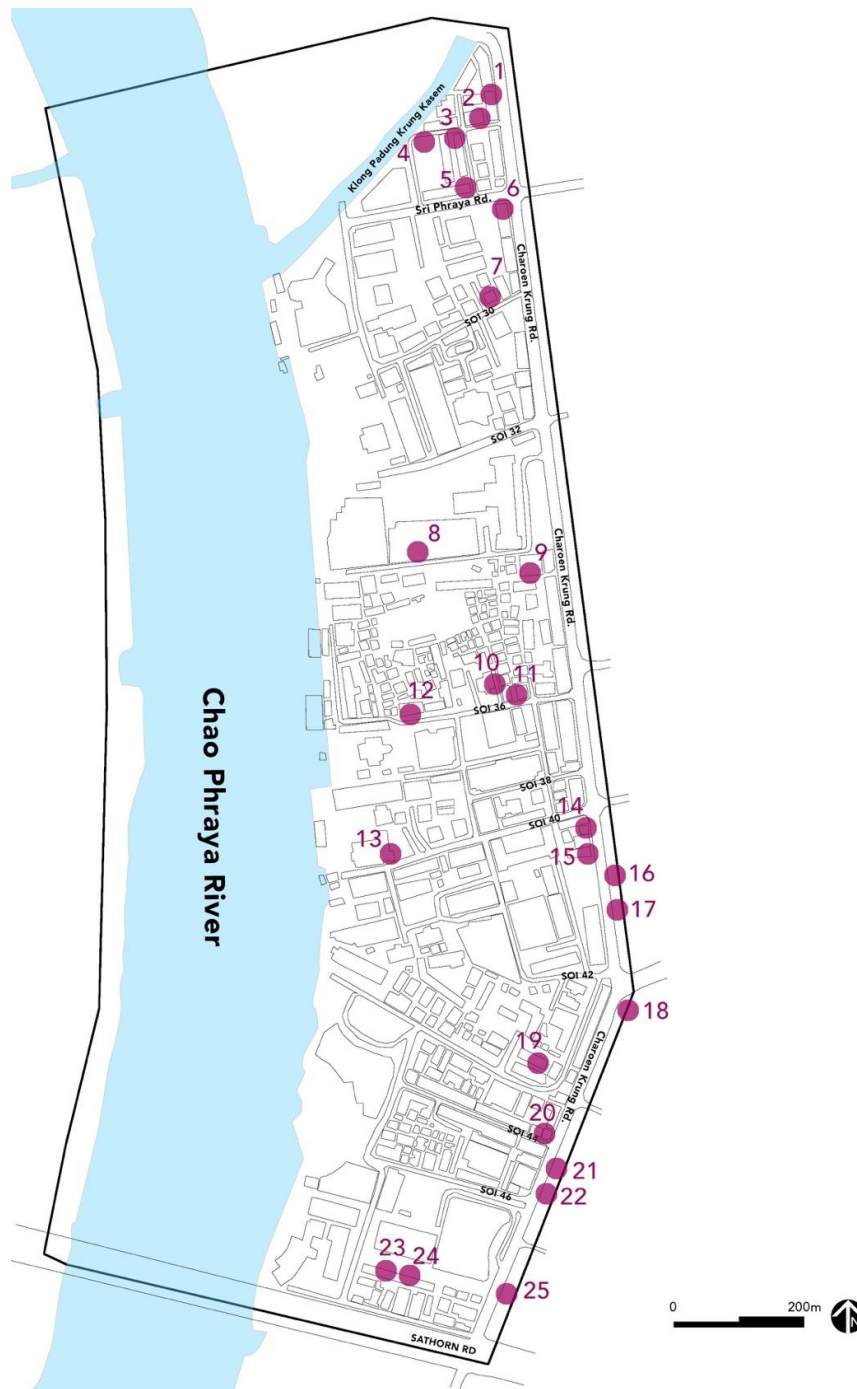


Figure 26 Map of Restaurants and Cafés
Source: Tanat Bha-aryaphatn [2017]

NO.	NAME	TYPE OF CUISINE	SCALE	PRICE	DESCRIPTION	YEAR OPERATE	OWNERSHIP RIGHTS
1	80/20	Contemporary Thai Fusion	M	\$\$\$\$\$	Thai-Canadian Chef From Toronto, Canada specialized in adapting local ingredients to create unique dishes	1.5 years	Lease
2	Little Market	American -Thai	S	\$\$\$\$	American Chef from famous KeDeTa opens his own shop collaborate with French entrepreneur selling special Hamburger	0.5 years	Lease
3	Local food (No name)	Thai	S	\$	Less than 10-seats small food shop runs by local lady who sell any menu for 40 baht	10+ years	Landlord
4	Jua Eatery	Japanese-American Fusion	M	\$\$\$\$	Same owner as Little Market opening a brand new fusion restaurant in May 2017	0.5 years	Lease
5	Reve Restaurant	Thai	S	\$\$\$	Local-owned restaurant open to serve tourists around the area, serving local food (Price cheaper for Thais)	1 year	Landlord
6	Intown Residence Café	Thai -International	M	\$\$\$	Café located in the guesthouse, mainly serve guest of their own	4 years	Lease
7	G Gallery Café	Thai - International	M	\$\$\$\$	Owens by Thai owner who owns Gallery next door. Serving high quality Thai and European food with quality coffee.	3 years	Landlord
8	Vatel	French - Thai	L	\$\$\$\$	Co-operate with Silpakorn International University allowing students to experience in F&B business . Serving mainly French dishes	10+ years	Lease
9	Harmonique	Thai - International	M	\$\$\$\$	Serving mainly Thai food for over 20 years, well-known to tourists.	20+ years	Landlord
10	Mango Tree	Thai	L	\$\$\$\$\$	Well-known restaurant with many branches both in Thailand and abroad	10+ years	Lease
11	Pacertique Café	Italian	S	\$\$\$\$	Italian Taste serving breakfast to dinner, specialize in bakery, smoothies, and wine	3 years	Lease
12	Home Cuisine	Indian - Islamic	M	\$\$\$	Indian and Islamic Restaurant runs by Indian-Thai owner	10+ years	Landlord
13	Le Normandie	French	L	\$\$\$\$\$	A 2-Michelin Stars located in Mandarin Oriental Hotel serving full-service authentic French dishes	40+ years	Lease
14	Hobbyist Café	International	S	\$\$\$\$	Coffee shop that serve finger food and snacks	2 years	Lease
15	Muslim Restaurant	Muslim	M	\$\$\$	Historical Halal restaurant that has been open for over 70 years	70+ years	Landlord
16	Lerdsin Pork Knuckle	Chinese	S	\$\$	One of the Thailand's top pork knuckle food shop located in a small alleyway	30+ years	Landlord
17	Osha Ros	Thai -Chinese	S	\$\$	Close call to street food serving variety of Thai-Chinese menu	10+ years	Landlord
18	Starbucks Coffee	American -International	L	\$\$\$\$\$	Legendary Coffee hop from United States located in State Tower	5 years	Lease
19	Mazzaro	Italian - Thai	M	\$\$\$\$\$	Fusion restaurant owns by Thai chef from Le Cordon Bleu. Popular among visitors from Shangri-la Hotel	3 years	Landlord
20	Jao Long Fish Ball Noodle	Chinese	S	\$\$	Best Fish Ball Noodle soup food shop in the area	40+ years	Landlord
21	Prince Congee	Chinese	S	\$\$	Small food stall serving congee to local for more than 50 years	50+ years	Landlord
22	Prajak Roast Duck	Chinese	S	\$\$\$	Nation's famous roast duck restaurant serving Chinese dishes	50+ years	Landlord
23	Thip Hoy Tod	Chinese	S	\$\$	Serving oyster and mussel fried with egg. Been here for more than 44 years	40+ years	Landlord
24	Glur Café	International	S	\$\$\$\$	Small café located in Glur Hostel serving their guest predominantly	2 years	Lease
25	Heng Yod Pak	Chinese	S	\$\$	Original branch for famous "Rad Nar" and "Pad Sec Eaw" that has been operate for more than 40 years	40+ years	Landlord

** Collected data in 2017**

Table 2 Information from 25 sampled restaurants on Central Charoen Krung road
Source: Tanat Bha-aryaphatn [2017]

There are more than ten restaurants that have been operating for more than 20 years. Food traditions have been passed along from generation to generation, from traditional recipes to preparation methods. Among those restaurants, a number of recently-opened food stores and cafés define how this area has been developing recently.



Figure 27 Muslim restaurant that has operated for more than 70 years
 Source: Tanat Bha-aryaphatn [2017]

On the other hand, there is a variety of food genres such as Chinese, Thai, European, Muslim, Indian, and mixtures of international food menus available in the area for local and tourist selection, reflecting the area's cultural diversity.

Price range is also varying from very low to five-star high-priced restaurants. This has a direct link to the economy of the area, in that land values and incomes of the community are increasing. Lower-price restaurants are mostly owned by landlords themselves, while leased properties are selling food at a higher price.

Restaurants and café businesses in Central Charoen Krung area are growing rapidly. Investors and entrepreneurs have migrated from outer parts of the city to start their businesses in the district. Moreover, there are several foreign store owners who operate their businesses there as well.

From an interview with Thomas Menard, French entrepreneur who has been living in Charoen Krung area for more than 4 years, it was stated that "The area has high cultural value, and its vibe of real Bangkok still remains authentic, making this area become a great art and food destination". On the other hand, he wishes that this area could be promoted and interpreted more so that people will know how great the area really is. Thomas Menard is now operating two hybrid restaurants and a café / gallery called "Little Market" and "Speed Grandma", and he is a member of the Co-Create Charoen Krung and Bangkok River organization.



Figure 28 Little Market owned by Thomas Menard and Chet Atkins serving specialty hamburgers

Source: Tanat Bha-aryaphatn [2017]

Chef Joe, Thai-Canadian chef from “80/20”, also supported Thomas Menard’s opinion regarding the area and defines the area as “Local Taste of Bangkok”. His vision is to make this area one of Bangkok’s finest food destinations by using local ingredients that he could find in the area, and is planning to create a signature dish for the Bangrak community. He is now planning to open another restaurant called “Saleng” which will serve an authentic Thai street food menu.



*Figure 29 Chef Joe's 80/20 Restaurant located in Oldtown Hostel
Source: Trip Advisor [2017]*

Chef Pin, a Cordon Bleu graduate and owner of Mazzaro Boutique Restaurant, stated that Charoen Krung area welcomes a lot of tourists, and he wants to open a restaurant that serves food that makes the tourists feel like home but has some taste of Thailand combined into his dishes. His restaurant was originally a tailor shop but now is divided partly into a restaurant space.



*Figure 30 Mazzaro Boutique Restaurant located close to Shangri-la Hotel on Charoen Krung Road
Source: Tanat Bha-aryaphatn [2017]*

The survey around the area shows that in restaurant and café businesses there is diversity in style and genre of products offered to locals and tourists. From a seventy

years old restaurant to modern cafés, there is displayed the value of businesses and cultural appearances that mark the area to become a destination of food and drink.

Accommodations

In 2017, Bangkok ranked as second most popular tourist destination in the world. The tourism business has grown consistently over the last decade including hotels and hospitality businesses. According to Jones Lang LaSalle (2017) information from research on Bangkok's Hotel and Hospitality, the Bangkok hotel market achieves a solid performance most of the year with an average occupancy rate staying around 75% across all segments. Data from the Tourism Authority of Thailand show the number of international visitors to the capital city reached 20.8 million in 2016, which represented annual growth of around 7.5%, and likely to rise further (Jones Lang LaSalle, 2017).

In Central Charoen Krung district, there are nineteen accommodations registered on Online Travel Agent (OTA) where the room rate ranges from 200 Baht per night to 20,000 Baht per night. The variety in this price range identifies that there is tourist diversity in the study area. According to survey, accommodations can be split into three types, which are hotel, guesthouse, and hostel. There are eight hotels, eight guesthouses, and three hostels, which are located on every block of the area on Charoen Krung road.

The first hotel that opened in Thailand was the Mandarin Oriental Hotel which was officially opened in 1876 on this particular part of Charoen Krung Road. Other hotels were established during the 1980s, namely the Royal Orchid Sheraton (1984) and Shangri-La Hotel (1986). These three five-star hotels have dominated the hospitality business in the area for more than 30 years until the rise of budget hotels and guesthouses came into the business. During the 1990s, two more hotels opened as three-stars budget accommodations to target a lower segment of tourists that travel to the capital and these have been running businesses in the different market segment for more than 20 years. Between 2000 to 2010, two more budget hotels have been established to supply the demand of lower-budget tourists visiting the area.

There has also been an upsurge of five-star hotels on the opposite, Thonburi bank of the Chao Phraya river, most notably the Peninsula, the Millennium Hilton, Sofitel, also premium condominium complexes. These provide competition for the Charoen Krung establishments; however, they also provide potential consumers of the services offered by the diverse Charoen Krung community. The Thonburi hotels provide their own cross-river ferries, appropriately themed, delivering their clients to the Charoen Krung side with its commercial diversity and richness of offerings.

After 2013, there has been a significant rise of accommodation businesses in the Central Charoen Krung area itself, with twelve more accommodations established covering all segments and including new segments, namely 'guesthouse' and 'hostel'. Ten of twelve accommodations that have been opened since 2013 are guesthouses and hostels which identify that the area has become more of a budget-oriented tourist destination. Each year, there has been at least one new accommodation opened; specifically, four new guesthouses opened in 2017.

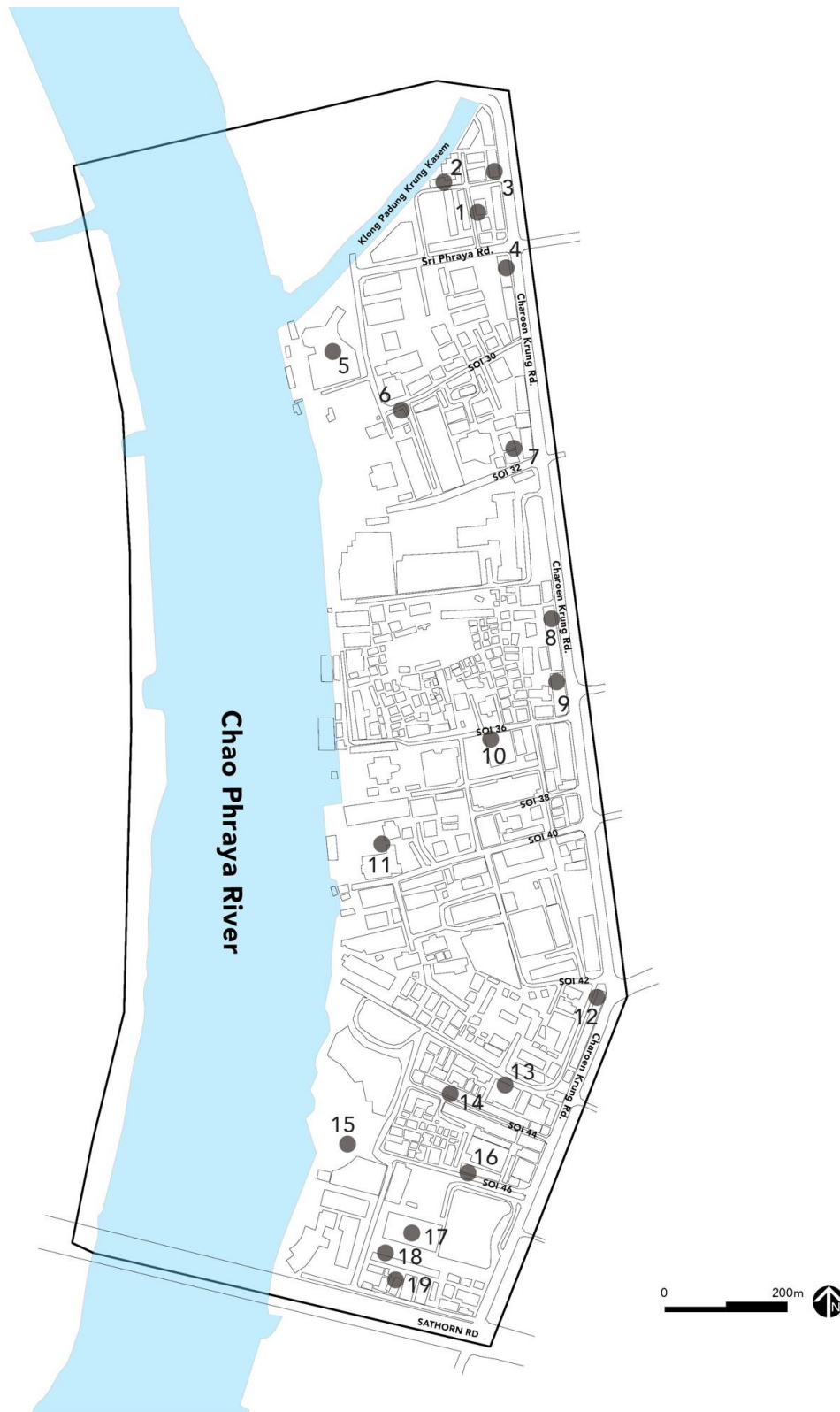


Figure 31 Map of accommodations in study area
Source: Tanat Bha-aryaphatn [2017]

No.	Accommodation	Type	Year open	Price	Ownership
1	Green Box	Guesthouse	2017	\$	Local
2	BC Guesthouse	Guesthouse	2017	\$	Local
3	Oldtown Hostel	Hostel	2014	\$	Local
4	Intown Residence	Guesthouse	2013	\$\$	International
5	Royal Orchid Sheraton	Hotel	1984	\$\$\$\$	International
6	P&R Residence	Hotel	2005	\$\$\$	Local
7	Woodland Inn	Hotel	1995	\$	Local
8	Oriental Heritage Residence	Hotel	2016	\$\$\$	Local
9	New Road Guesthouse	Guesthouse	2013	\$\$\$	International
10	Swan Hotel	Hotel	2011	\$\$\$	Local
11	Mandarin Oreintal Hotel	Hotel	1876	\$\$\$\$	International
12	Charoen Krung Habitat	Guesthouse	2017	\$\$\$	Local
13	Bossotel Hotel	Hotel	2010	\$\$\$	Local
14	Bangkok Check Inn	Guesthouse	2015	\$	Local
15	Shangri-La Hotel	Hotel	1986	\$\$\$\$	International
16	Upside Space	Guesthouse	2017	\$\$	Local
17	Centre Point Silom Hotel	Hotel	1993	\$\$\$\$	Local
18	Glur Bangkok Hostel	Hostel	2013	\$\$	Local
19	Baan Gaysorn @Bangrak	Hostel	2016	\$\$	Local



Table 3 Number of Accommodations in the Study Area

Source: Tanat Bha-aryaphatn [2017]

The number of accommodations in the study area reflects the growing number of hotels, guesthouses and hostels, also the number of tourists entering the area. The trend of hospitality businesses is on the incline.

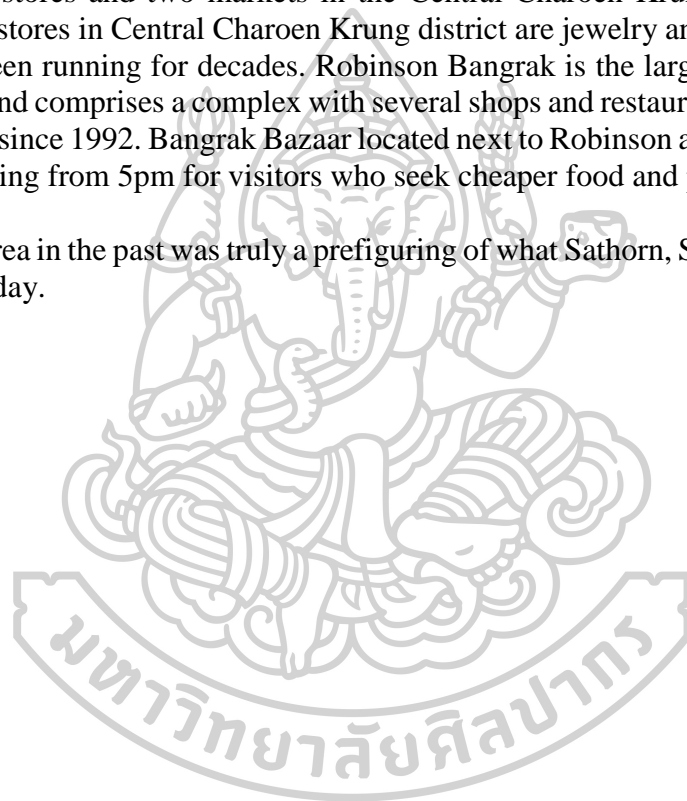
Market and Stores

During the early Rattanakosin era, trading activities were operating in the form of fresh markets both on land and as floating markets. Floating markets such as on Bangkok Noi canal, and Tha Tien market were established during that period.

In the study area, during the reign of King Rama V, when Western merchants arrived for trading, Central Charoen Krung road became one of the significant trading posts due to its significance as the home of several ports. One of the best known business enterprises, Chirathivat family, opened their very first small shop on the corner of Captain Bush Lane (Soi 30) selling international papers and magazines before it grew into the largest retail empire in Thailand. Gemstones, silver relics, silverwares, and antique shops are in several locations throughout the area, where those shops have continued their business since the rise of this particular district. Additionally, O.P. Place, one of the very first stand-alone stores locating on Soi 38 was opened in 1908.

Apart from small commercial stores, and the iconic O.P. Place, there are other department stores and two markets in the Central Charoen Krung district area. The majority of stores in Central Charoen Krung district are jewelry and textiles businesses that have been running for decades. Robinson Bangrak is the largest department store in the area and comprises a complex with several shops and restaurants serving the local community since 1992. Bangrak Bazaar located next to Robinson also opens seven days a week starting from 5pm for visitors who seek cheaper food and products.

The area in the past was truly a prefiguring of what Sathorn, Silom and Sukhumvit areas are today.



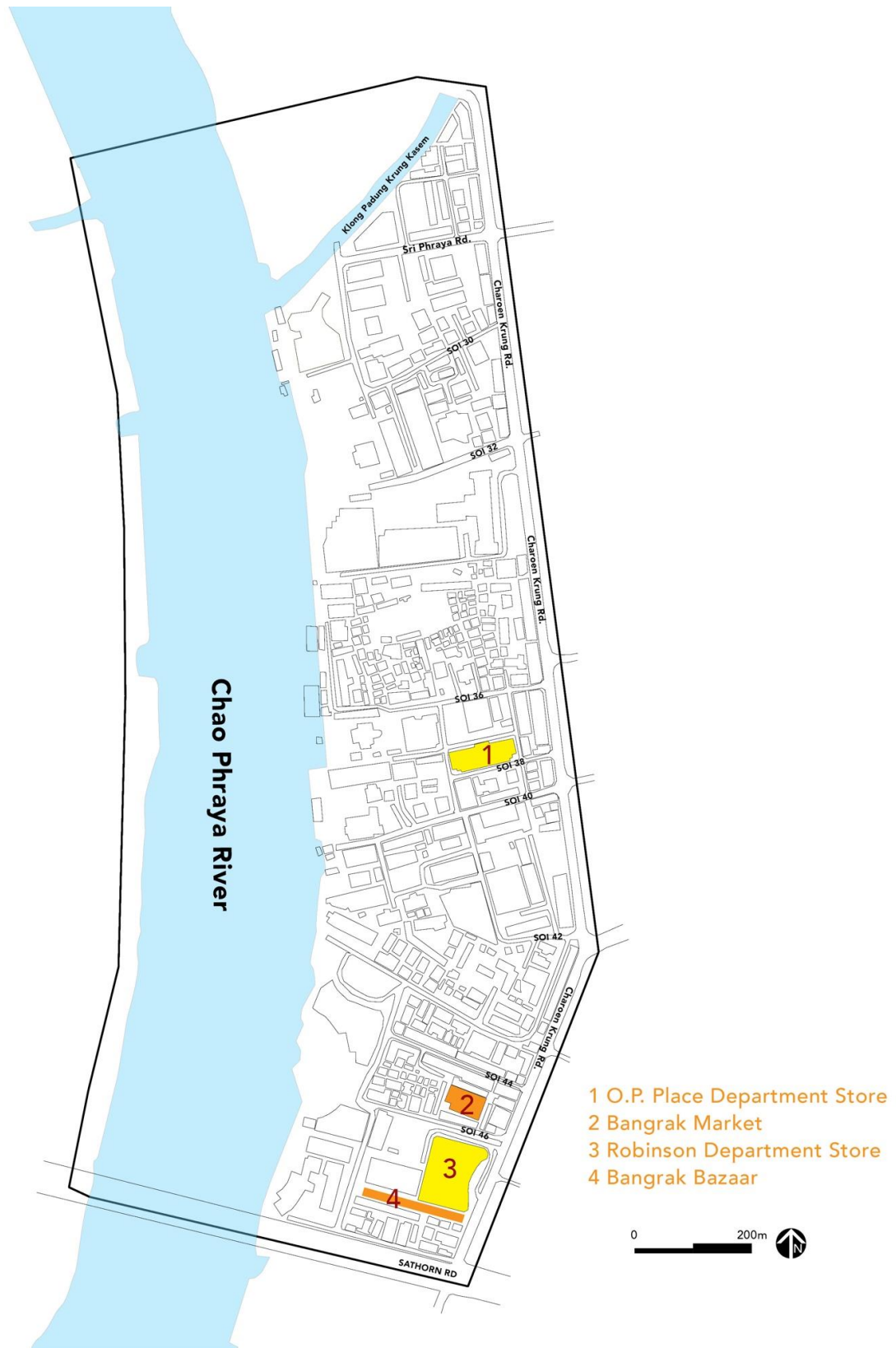


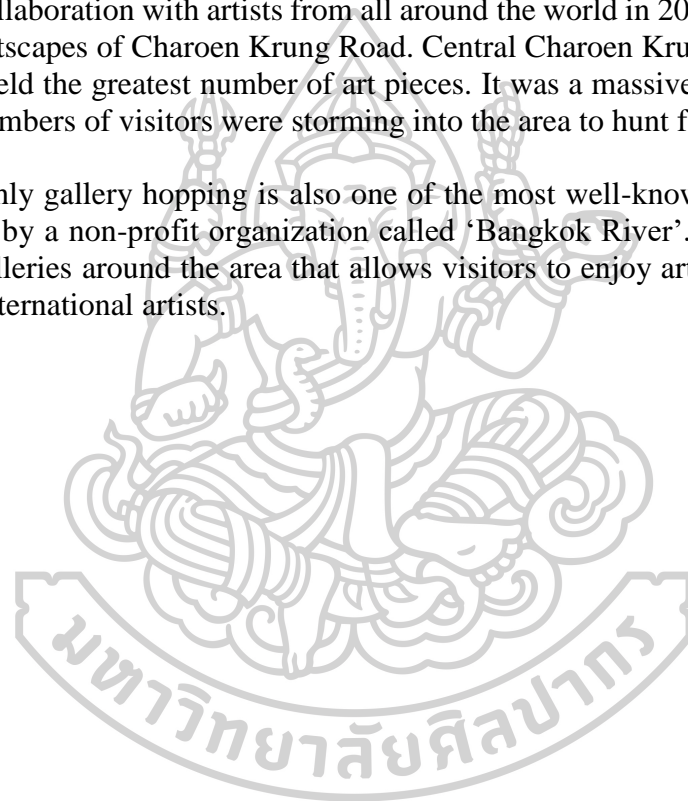
Figure 32 Markets and Stores map
Source: Tanat Bha-aryaphatn [2017]

Art and Galleries

As Thailand Creative and Design Center (TCDC) has intended to promote the area to be a ‘Creative District’, Central Charoen Krung road presents as the most concentrated and compact area of art and galleries in the capital. From the TCDC headquarters to art venues, to street art and pop-up exhibitions, the area has become a creative arts destination for visitors.

Initially, there were nine art galleries in the district operated by private artists and collectors. In 2016, BUKRUK urban arts festival turned Central Charoen Krung district into a destination of ‘Street Art’ where visitors can hunt the art in the urban area around Charoen Krung road and its alleyways. BUKRUK urban arts festival held an urban street art collaboration with artists from all around the world in 2016 to create street art on the streetscapes of Charoen Krung Road. Central Charoen Krung road is one of the areas that held the greatest number of art pieces. It was a massive success for the area whereby numbers of visitors were storming into the area to hunt for the art works.

Monthly gallery hopping is also one of the most well-known creative activities that is held by a non-profit organization called ‘Bangkok River’. It is a collaboration between galleries around the area that allows visitors to enjoy art pieces from several local and international artists.



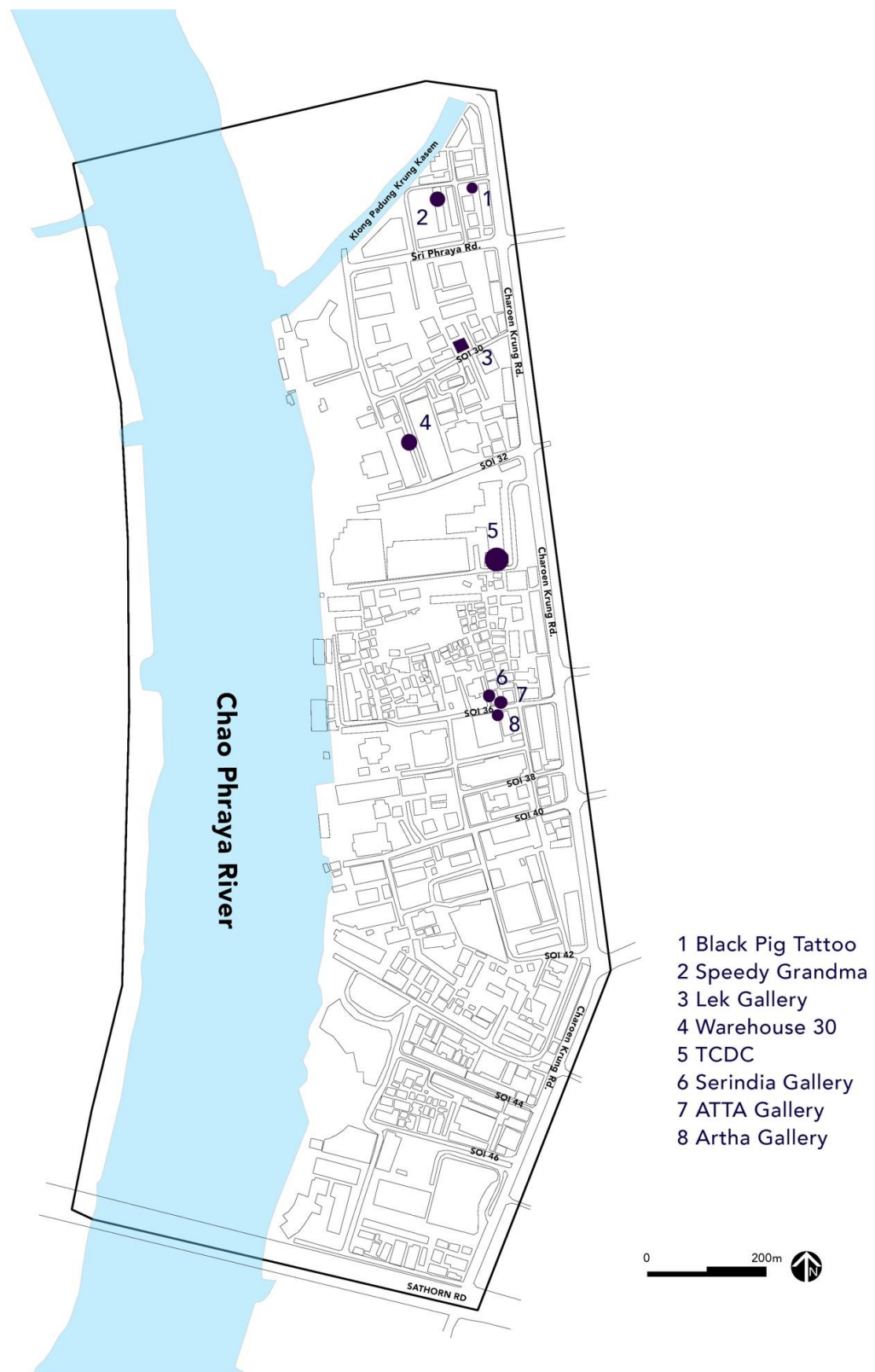


Figure 33 Art and creative spaces in study area
 Source: Tanat Bha-aryaphatn [2017]

Religious Compounds

Buddhism in Thailand is considered the official religion of the country, as it covers up to 94% of the country's population. However, even though Thailand is predominantly Buddhist, religious freedom is fully accepted without any major conflict between different religions. Walking around Bangkok's streets, one might encounter a Thai Buddhist temple and probably within 500 meters there is a Chinese Taoist temple, a Catholic Cathedral or a Muslim Mosque nearby.

In Central Charoen Krung district, religious, cultural and historical backgrounds have shaped the area into amazing contrasts forming a diversity in the area as a whole. The religious arts of Thailand's Buddhist, Chinese Taoist, Muslim, and Christian groups reflect the area's rich heritage and blend into the society peacefully together.

There are two Buddhism temples in the study area that define the surrounding religious community; these are Wat Muang Kae in soi 34 and Wat Suan Phlu in soi 42. This area is also significant to the Muslim community where Baan Oou and Harun Mosque are located. These mosques are the first two registered mosques in the history of Siam, from the reign of King Rama VI. Assumption Cathedral, the Roman Catholic cathedral, opened in 1821 to centralize the Christian community from around the capital. And lastly, the Chinese Shrine of Jael Aeng Beal provides a spiritual place for Chinese descendants that have continued their tradition there for more than a hundred years.

Despite their fundamentally different religious backgrounds, Central Charoen Krung District reveals a diversity in cultural identities that unify the community peacefully. Visitors can experience cultural diversity in this one particular area of the capital.



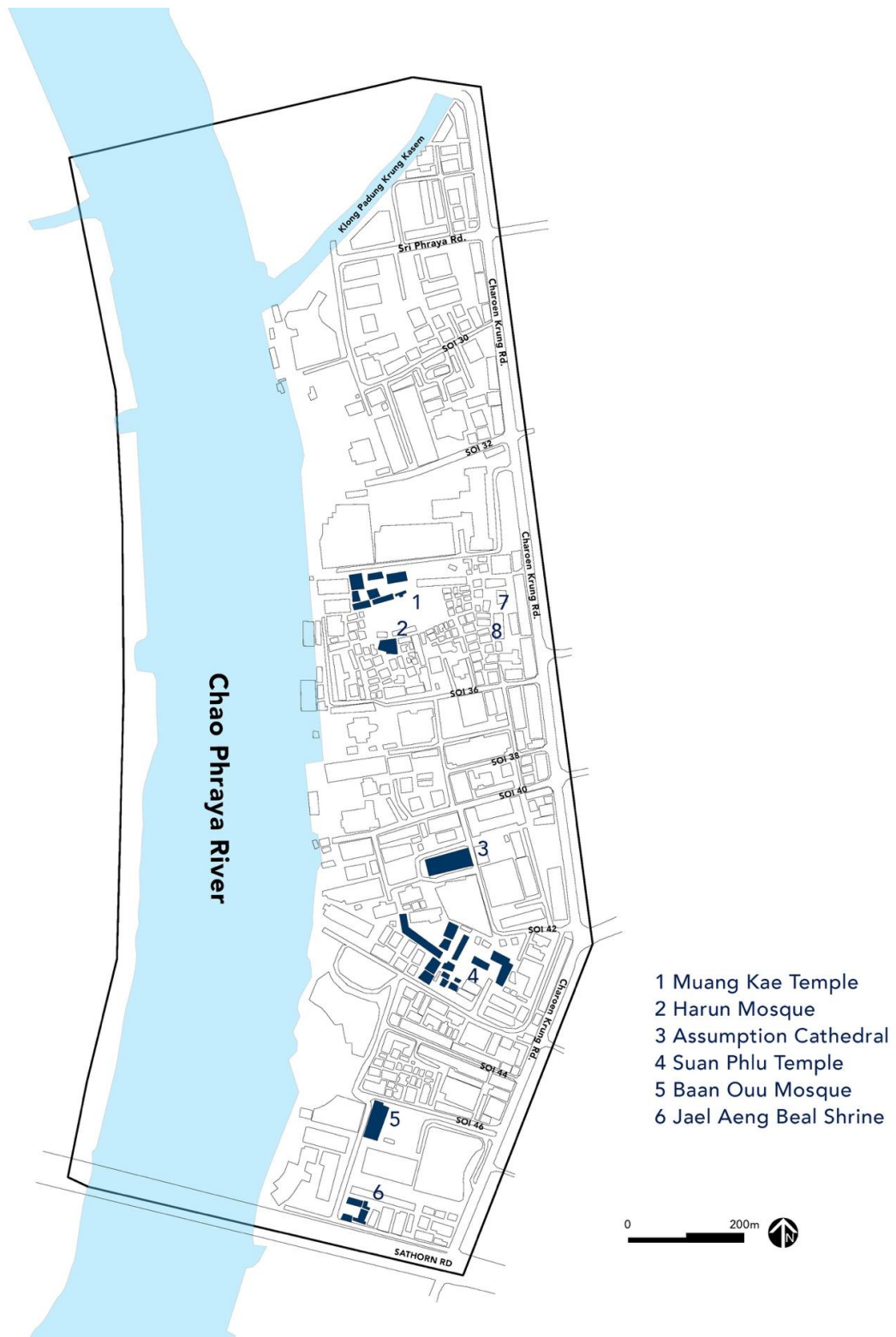


Figure 34 Map of Religious Compounds in the study area
 Source: Tanat Bha-aryaphatn [2017]



Figure 35 Wat Muang Kae
Source: Tanat Bha-aryaphatn [2017]



Figure 36 Haroon Mosque
Source: Tanat Bha-aryaphatn [2017]



Figure 37 Assumption Cathedral
Source: Tanat Bha-aryaphatn [2017]



Figure 38 Wat Suan Phlu
Source: Tanat Bha-aryaphatn [2017]



Figure 39 Baan Oou Mosque
Source: Tanat Bha-aryaphatn [2017]



Figure 40 Jeal Aeng Beal Shrine
Source: Tanat Bha-aryaphatn [2017]

Schools and Educational Institutions

Schools are important elements of public infrastructure in cities. The quality of cities depends on the quality of schools, yet quality of schools depends on the quality of cities (Vincent, 2006, p. 433), and schools are also affected by structural factors associated with cultural and social communities. In Thailand in the past, formal education was usually taking place in the temple and taught by monks since historical times, where this is commonly known as Rong Rean Wat or temple school. Likewise, among other schools in the country, specifically Bangkok, Catholic schools were the very first private schools, established by priests from western countries. As the city developed, public and private schools tended to become a stand-alone type but the relationship between religion and education can be seen in most of schools in Bangkok.

In Central Charoen Krung district, there are four schools and one institution that reflect the significance of education in the area. Two of those are Buddhist schools located in the temple compounds namely Suan Phlu temple and Muang Kae temple, both of which are believed to have been established since the early Rattanakosin period, during the 18th century.

The other two schools existing in the study area are Catholic-related schools known as Assumption College and Assumption Convent school. The all-boys Assumption College was founded by a French priest, Father Emile August Colombet in 1895. Nine years later, Father Colombet established an all-girls school named Assumption Convent in 1904. Both of these schools emphasized using foreign languages especially English, French, and Portuguese as well as the Thai language. This reflects the relationship and connection between the east and the west that developed in the area during that time.

Among the schools, an institution called “Vatel” run by Silpakorn International University operates inside the Grand Postal Office compound, offering hospitality courses specializing in foods and beverages.

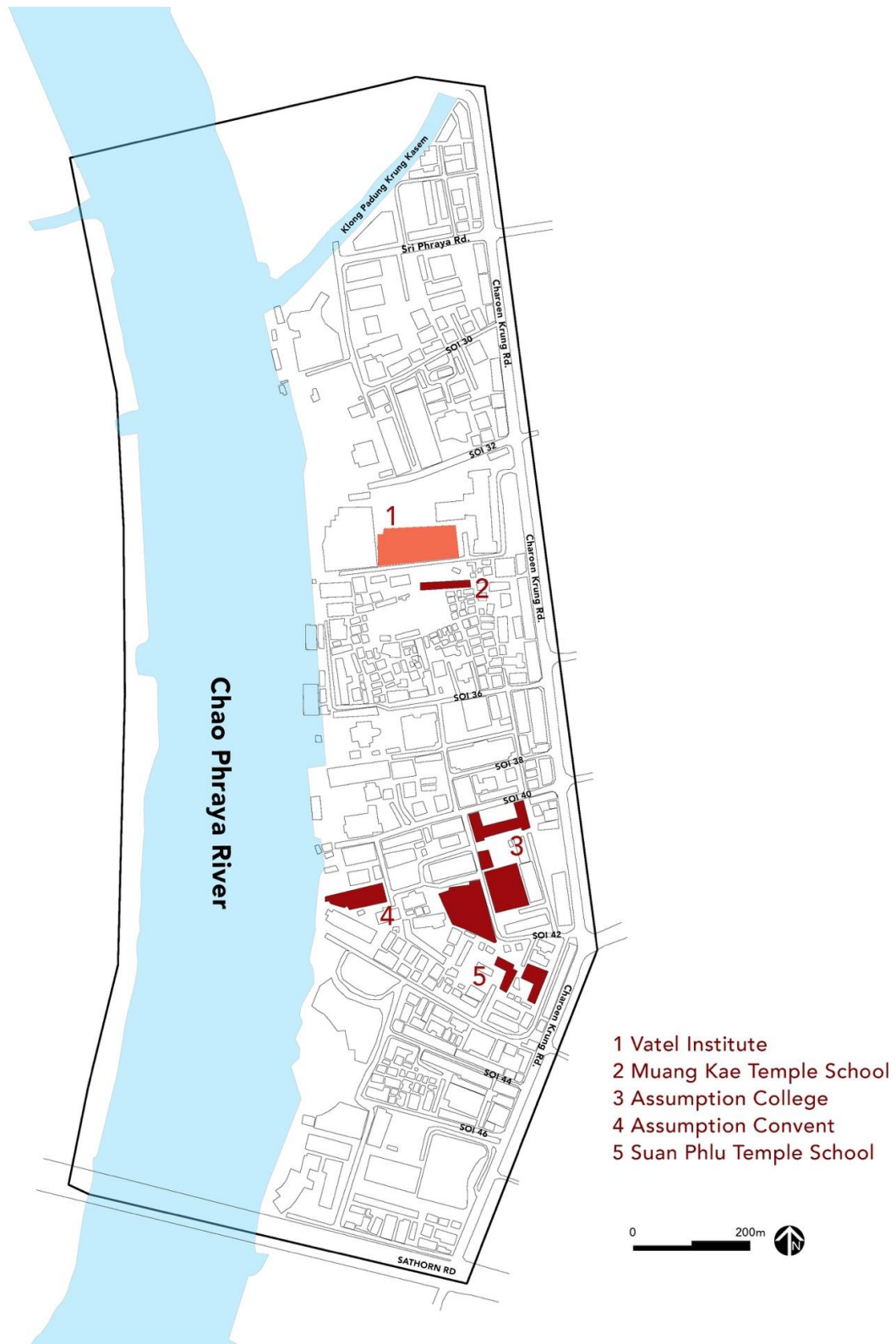
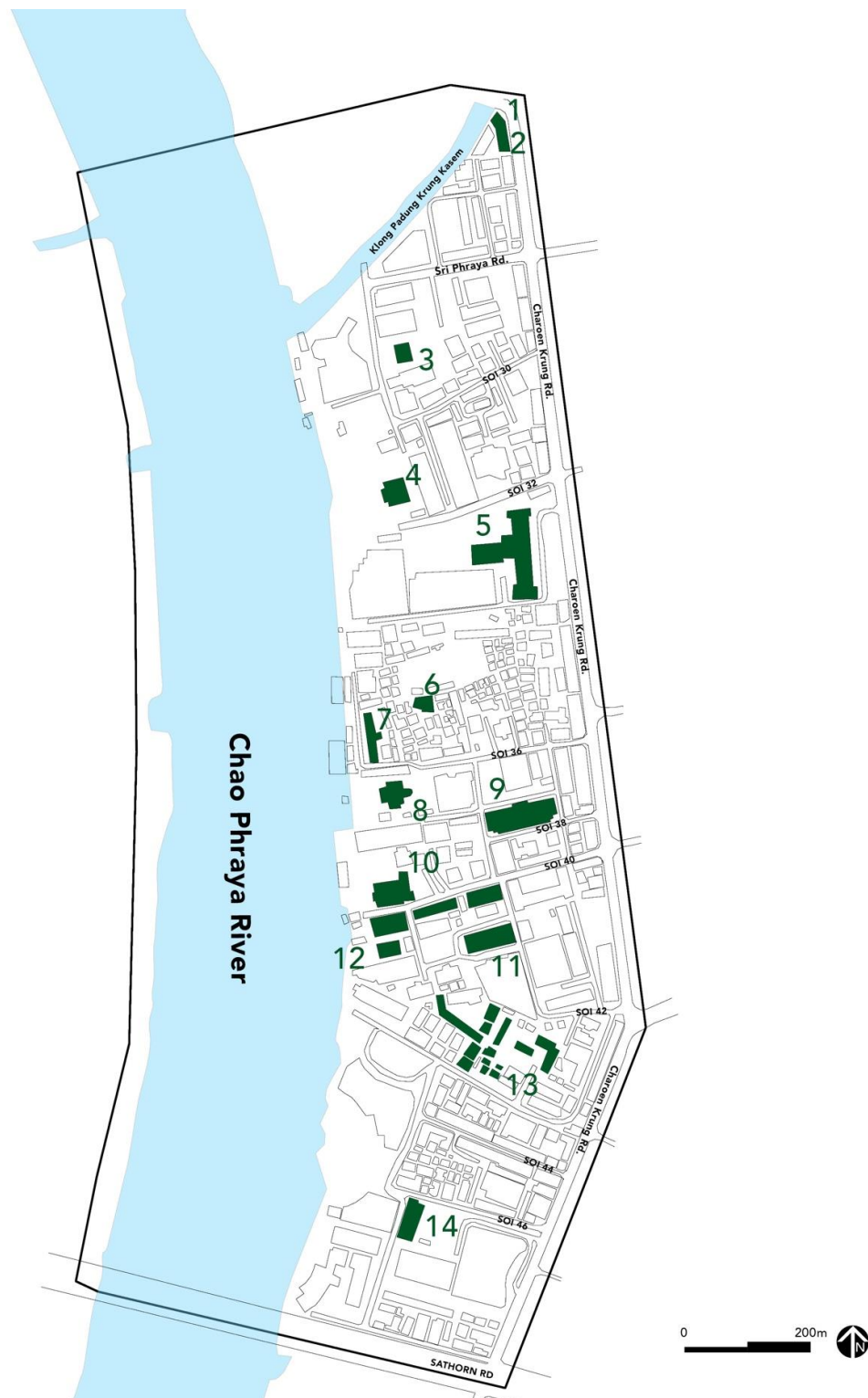


Figure 41 Map of schools and institution in study area
 Source: Tanat Bha-aryaphatn [2017]

Historical Buildings



*Figure 42 Historical buildings map in the study area
Source: Tanat Bha-aryaphatn [2017]*

The following paragraphs refer to these various elements of the Charoen Krung district.

(1) Phitthaya Sathian Bridge

The bridge was built during the reign of King Rama IV to cross Klong Padung Krung Kasem. Originally it was built as a steel bridge with wheels underneath to open the bridge to both sides of the canal. During the King Rama VI, the bridge was reconstructed using reinforce concrete in a European architectural style, with an arch support and eight decorative lamp-posts on the bridge; Phitthaya Sathian Bridge is registered as a national treasure due to its historical significance.



Figure 43 Phitthaya Sathian Bridge
 Source: Tanat Bha-aryaphatn [2017]

(2) Nai Lert Building & Oldtown Hostel

The seven-storey edifice was once the tallest building in Bangkok, established by Phraya Phakdee Noraseth (Lert Sethabutr) in 1894. He was a successful entrepreneur during the reign of King Rama V, when he built this building for his ice business and early accommodation service. Unfortunately, this building is abandoned in the present time.

Located next to Nai Lert Building is Oldtown Hostel, where the building is believed to have been built during the same period. A three-storey Neo-Classic style shop-house built along Charoen Krung Road runs from the Sri Phraya intersection and

ends at the Nai Lert Building. Today, part of the building has been demolished to construct a Soi that is connected to other Soi behind the building. Oldtown hostel building used to be 'Rare Stone Museum' but the museum faced a financial crisis and left the building abandoned for 3 years before Oldtown Hostel took it over in 2015.



Figure 44 Oldtown Hostel and Nai Lert Building in the past and present
Source: www.oldtownhostelbkk.com and Tanat Bha-aryaphatn [2017]



*Figure 45 Oldtown Hostel and Nai Lert Building in the past and present.
Source: www.oldtownhostelbkk.com and Tanat Bha-aryaphatn [2017]*

(3) House Number One

This was built in the early 1900s, illustrating the rise of Westerners during that period of time. House Number One was once an office named ‘Societe Francaise des Distilleries de l’Indochine’, for a distillery company during the colonization period. However, after the colonization period had ended, the building was left abandoned until 2016.

House Number One was designed in a Neo-Classical architecture style, evident from its façade’s front pediment. The two-storey structure was constructed with masonry and supported by load-bearing walls with yellow paint finishing, combined with diamond-shape hip roof tiles indicative of the (local Thai) style of its time.

After four years of renovation by the Crown Property Bureau, House Number One re-opened as an event space for public use and its beauty has been revitalized. Furthermore, the building has been listed by the Fine Arts Department as an ancient monument to keep its legacy and value to the area.



Figure 46 House Number One before renovation

Source: <http://www.reurnthai.com/index.php?topic=5389.0> [Access 13 January 2017]



Figure 47 House Number One after renovation completed in 2016

Source: Tanat Bha-aryaphatn [2017]

(4) Portuguese Embassy

Portugal was the first European country to have contact with Siam during the Ayutthaya period. The embassy was first constructed as a residence for Portuguese diplomats during the reign of King Rama II in 1820. The main building at that time was constructed with bamboo along with a warehouse to store goods imported from Portugal. Later, in 1860, the main building was re-built with construction materials originally to be imported from Portugal, but unfortunately the shipment never made it to the shore.

The embassy was built in a Portuguese Colonial style, with a symmetrical façade, and arch openings with decorative details combined with hip roof and wooden shutters manifesting its aesthetic characteristics descended from European architecture. The building remains in good condition and operates as the embassy in the present day.

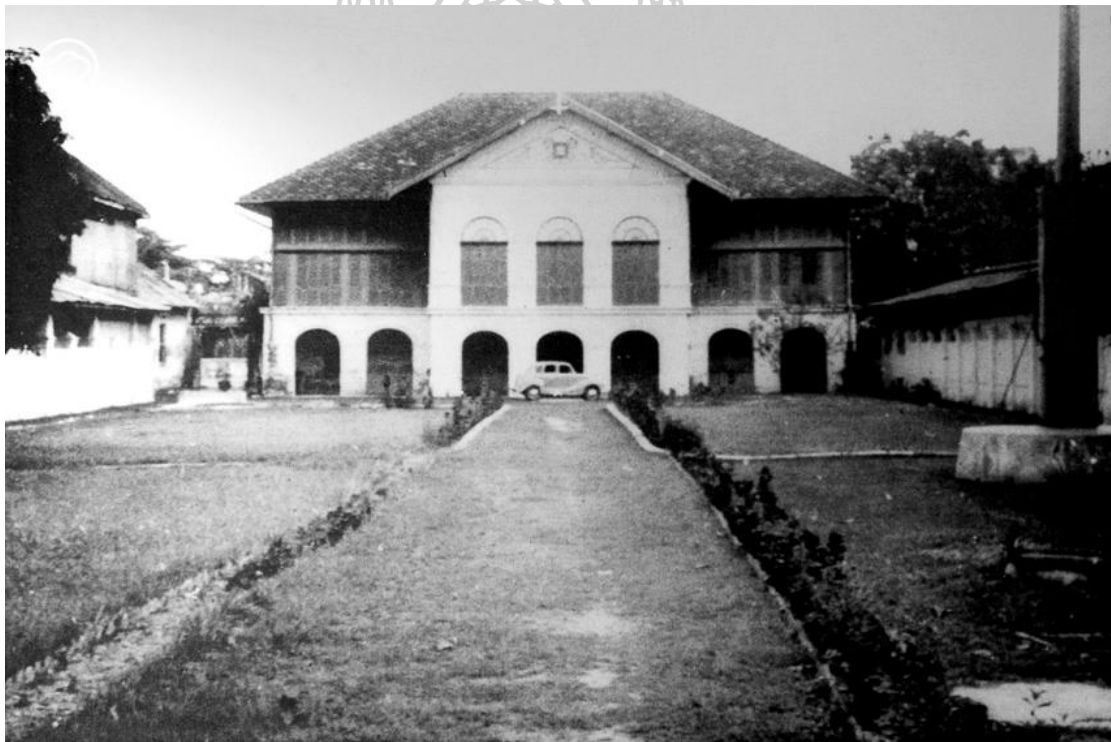


Figure 48 The Embassy of Portugal in the past (date unknown)

Source: <https://readthecloud.co/embassy-4/> [Access 13 January 2018]



Figure 49 The Embassy of Portugal in the past (date unknown)

Source: <https://readthecloud.co/embassy-4/> [Access 13 January 2018]

(5) The Grand Postal Office Building

The Grand Postal Office building was built during the 1940's, replacing a British consulate that was moved to another location. The building was designed by architects Jittasen Aphaiwong and Sarot Sukkayang in a brutalist style influenced by German and Italian architects (Citrinot, 2017). Built in a somewhat exaggerated – indeed brutalist – form of Art Deco, the building comprises a mixture of fascist style architecture portraying the supreme power of the nationalist state. When the People's Party led by General Phibunsongkhram became the country's government, they had an ideology to create a new society to replace old Siam's system. In an architectural perspective, the building has turned away from both a Thai vernacular and European style, towards a nationalistic style.

The building illustrates political symbols in many ways; one of them is the six-columns flanking the two wings of the central building. Those impose the People's Party ideology of six principles as the supreme power of the Thai people, national security, economic welfare, the equality of Thai people, the protection of people's rights and liberties, and public education for all citizens. Also, two Garuda sculptures located over the central façade impose a reinterpretation of the rooster, a signature of General Phibunsongkhram (Citrinot, 2017).

Today, the building is the new home to the Thailand Creative and Design Center (TCDC), thus situated in the center of the 'Creative District' of Charoen Krung road where several of creative events have been held occasionally.



Figure 50 The Grand Postal Office Building
Source: Tanat Bha-aryaphatn [2017]

(6) Haroon Mosque

Haroon Mosque is one of Bangkok's most significant mosques, with historical richness that illustrates the migration of Muslims in the 1800's. In Central Charoen Krung district, there has been an active Muslim community for centuries in the neighborhood of Soi 36. At first, the mosque was the largest wooden structure, designed in a mixture of Ayutthaya – Java style by an Indonesian-Arab trader Haroon Bafadel (Bangkok River Partners, 2017). In 1934, Haroon's son Muhammad Yusef decided to redevelop the mosque in brick and lime as of today. Some of the wooden elements harvested from the old building were used in the construction of a second story consisting of its beautiful arch windows with delicately carved ventilators. In 1947, Haroon Mosque was registered as number 2 under the Royal Act of Islamic Mosques.

Haroon community remains faithful for residents through their lifestyle and religious practices, portraying a Muslim way of life and their unique culture. Every Friday at congregational prayer, vendors will fill the alleyways from early morning till early afternoon, offering rich Muslim food.



Figure 51 Haroon Mosque
Source: Tanat Bha-aryaphatn [2017]



Figure 52 Haroon Mosque's cemetery and its surroundings
Source: Tanat Bha-aryaphatn [2017]

(7) Sulakastan (Old Customs House)

The Old Customs House was established in order to collect import taxes following the agreement on the Bowring Treaty between the Kingdom of Siam and the United Kingdom in 1855, when the foreign trade with the Western countries was liberalized. It was once symbolized as a gateway to Siam when the King Rama V moved the Customs house from Pak Khlong Talad to Bangrak in 1888. As time passed, the customs sector moved to Khlong Toei district in 1949, whereupon the building was used as the Bangrak Fire Station.

The building was designed by Austrian-Italian architect Joachim Grassi in Neo-classical style inspired by a beautiful Palladian Villa in Northern Italy. It was constructed as an I-shaped compound connected by wooden walkways where the three-storey main building is located in the center with two-storey buildings on both flanks oriented along the Chao Phraya River. Brick and mortar are the main structure materials used for all buildings along with a hip-shape tiled roof. A symmetrical building foot-print was well-designed with plenty of arch windows and doors along the building's façade.

In the present time, the Old Customs House has fallen into a state of decay, with its collapsing roof and decrepit walls causing the place to become abandoned. However, due to its vast historical old structure, the building compound became a well-known place for fashion, commercial and place photo shooting.



Figure 53 The Old Customs House main three-storey building
 Source: Tanat Bha-aryaphatn [2017]



Figure 54 The Old Customs House two-storey building with wooden connecting walkway

Source: Tanat Bha-aryaphatn [2017]

(8) French Embassy

Historically speaking, France was the earliest nation that had relations with Siam, dating back more than 300 years and continuing until today. The site of the present building used to operate as a customs office by the Siamese government during the reign of King Rama IV, until a trading treaty was established between Siam and the French government. In 1857, King Rama IV allowed French officers to use this building as their office (Ambassade de France à Bangkok, 2015).

The French Embassy was built by an Italian contractor in a European colonial style with its orientation facing the riverbank reflecting the historically significant access from the water in the past. The present building consists of three floors where the first and second floors were used for welcoming diplomatic guests and as work space for the ambassador, while third floor was the living space.

An expansion of the embassy offices was commissioned in 2011. The project required demolition and reconstruction of the then current French embassy building, while a new six-storey building was built in the heart of the land parcel.

The French embassy truly illustrates the bonded relationship between France and Thailand over many centuries, from exploration to trading, and to diplomatic activities.

Its presence in Central Charoen Krung district evidences that the area has important background of relationships with western countries.



Figure 55 French Embassy original building
Source: <http://www.bangkokriver.com/th/place/embassy-of-france-bangkok/> [Access 13 January 2017]



Figure 56 French Embassy new building
Source: Tanat Bha-aryaphatn [2017]

(9) O.P. Place Department Store

O.P. Place or Oriental Place, one of Bangkok's first department stores, was late in the reign of King Rama V. It was named "Falck & Beidek Store", also known as "Sing Toh Department Store". It is a European neoclassical building which is almost unchanged since it was first built initially in 1878 and completed in 1908. Once, O.P place was the center for trade in the early twentieth century, where its location was close to the old East Asiatic Company, and Old Customs House.

The building's architecture and decoration are wonderful, reflecting Western influence. A white concrete structure with arch windows and symmetrical footprint illustrates one of many classical buildings that were built during that time. Internally, a double staircase that curves around the first installed elevator in Thailand, polished marble floors, and wooden paneling, show its antiquity through historical time.

In 1982, O.P. Place was awarded, by the Association of Siamese Architects, an Architectural Conservation Award for retaining its authenticity. Today, the complex hosts many high-end antiques and collectibles shops and other outlets for artifacts, handcrafts, home decoration items, and jewelry for visitors to shop around. There is also a small gallery wall presenting old photographs of Bangkok for visitors to imagine what Bangkok was like in the past.



Figure 57 O.P. Place in the past

Source: <http://www.bangkok.com/magazine/op-place.htm> [Access 13 January 2013]



*Figure 58 O.P. Place façade design
Source: Tanat Bha-aryaphatn [2017]*

(10) Mandarin Oriental Hotel

Despite abundant world class hotels in Thailand, there is no place to compare with the Oriental Hotel with a long-standing and luxurious background. Originally, the hotel was built during the reign of King Rama IV, when Siam opened to foreign trade after the signing of the Bowring Treaty. The purpose of its establishment was to accommodate sailors who manned the ships for trade on land. Unfortunately, the building was burnt down in 1865.

Re-built in 1876, the Oriental hostel was the first luxury hotel in the Kingdom of Siam established by Hans Niels Andersen, the founder of East Asiatic Company. He appointed Italian architects, Messrs Cardu and Rossi, to design the building and complete the hotel in 1887.

The hotel original building consisted 40 rooms and a 50-seat bar with luxurious decoration which became one of the proudest landmarks of Bangkok, even until today. In 1958, the ten-storey Garden Wing was added, and another 350-room River wing was added in 1972.

The construction of the River wing was financed by Mandarin International Hotels Limited in 1974 and who acquired a 45 percent stake in the Oriental. As a result,

the company combined the hotel's properties and changed its name to Mandarin Oriental Bangkok.



Figure 59 French Embassy (left) and Mandarin Oriental hotel (right)
 Source: Tanat Bha-aryaphatn [2017]

(11) Assumption Cathedral

Assumption Cathedral was established by Friar Pascal, the Portuguese pastor in 1803 and it was rebuilt in 1903 by a French architect. The purpose of building this particular cathedral was to dedicate it to Mother Mary and to provide a place for the Catholic community to gather for their religious activities.

The Catholic cathedral's design was inspired by Italian Renaissance architecture combined with Classical Roman and Gothic construction details. With a symmetrical building footprint flanked by two 32 meters tower on both sides of the main entrance, it illustrated Renaissance architectural characteristics during that period. A majority of building's materials were imported from France and Italy such as marbles and stained glass.

Today, Assumption Cathedral is often use for wedding ceremonies, among other regular religious activities. Its tangible and intangible values reflect Catholic religion that has continued its traditions until the present day.



Figure 60 Assumption Cathedral
Source: Tanat Bha-aryaphatn [2017]



Figure 61 Arch windows on the side of Assumption Cathedral with Renaissance architectural style
Source: Tanat Bha-aryaphatn [2017]

(12) The East Asiatic Company

The building built in 1901 in a Venetian Renaissance architectural style, is located on the Chao Phraya River bank. The building symbolizes the rise of international relations between Siam and Denmark, ranging from diplomacy to trading organizations. In the early 1900's, there were several of Danish diplomats and merchants entering Siam for business purposes and one of those was Hans Niels Anderson. After Anderson worked with the Siamese navy, he diversified into becoming a business man and established 'The East Asiatic Company' in Copenhagen, the capital city of Denmark. The company was established for shipping purposes, where Siam was one of their main streams for goods and merchandise trade. Teak and rubber woods were the main products exported from Siam to Western countries during that time period.

The East Asiatic Company complex comprises two buildings connected with an elevated bridge. It was designed in a Venetian architectural style with the interior of the building predominantly built using teak wood. The building façade was designed with a series of arches with white paint finishing.

Presently, the building is abandoned but has been purchased by a Thai businessman and awaits future development. However, its architectural aesthetic still remains, where visitors often come to take a photo of the compound.



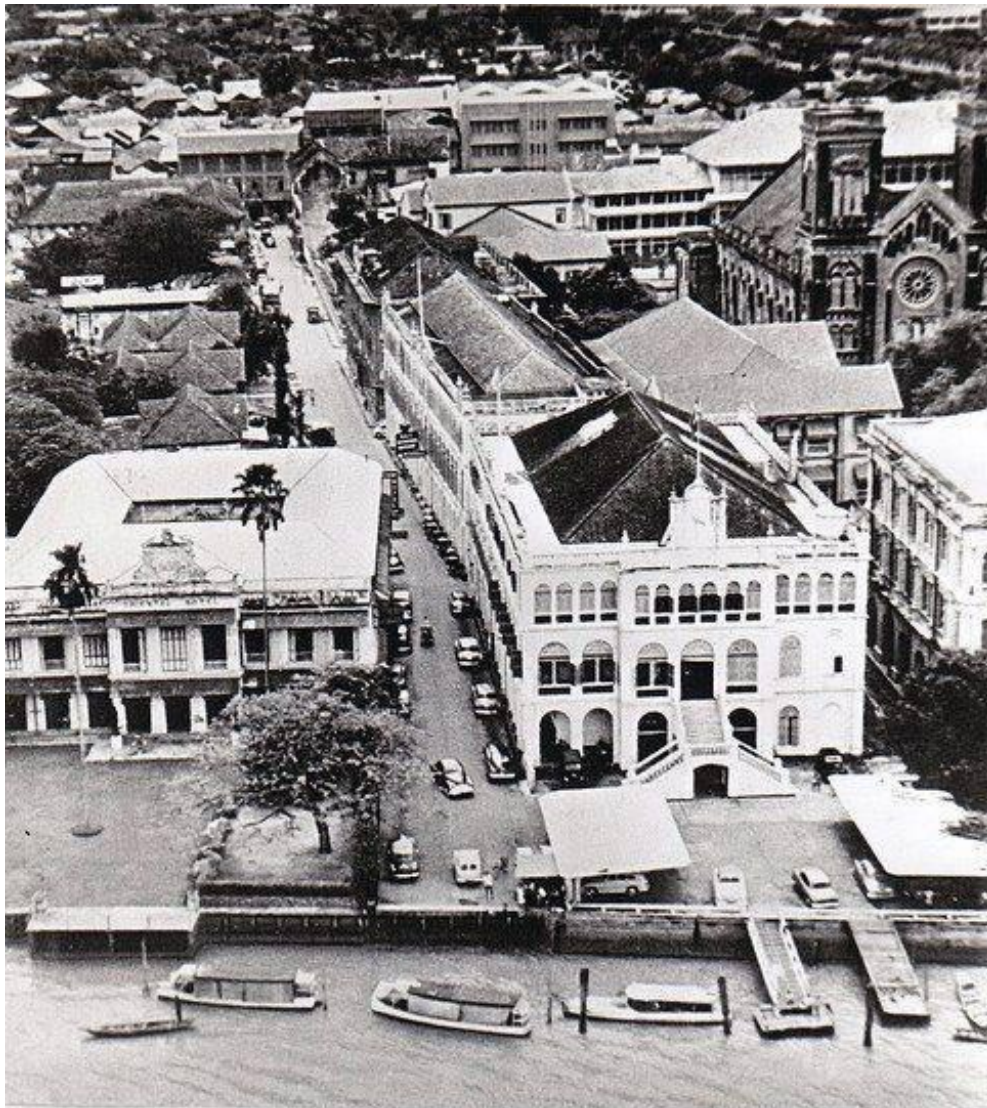


Figure 62 The Oriental (left) and East Asiatic Company building (right)
Source: Bangkok then and now (2008)



Figure 63 East Asiatic building today
Source: Tanat Bha-aryapham [2017]

(13) Wat Suan Phlu

This is an old religious temple that was built in the early Rattanakosin period, where the community often comes to pray for luck and safety in their life. Wat Suan Phlu possesses a great architectural diversity, where the Chinese Bhodhisattva Guanyin Shrine is located in a teak wooden Thai house. Another distinctive building in this temple is a ‘Ginger Bread’ style house whose design was influenced by Victorian houses in England, with its characteristic decorative wood carving, and eaves to filter sunlight.

Wat Suan Phlu is a good example illustrating diversity of architecture, history and beliefs that present variously as expressions of Thai, Chinese and Western culture.



Figure 64 Victorian Style Ginger Bread house in Wat Suan Phlu
Source: Tanat Bha-aryaphatn [2017]



Figure 65 Guanyin Shrine in Wat Suan Phlu
Source: Tanat Bha-aryaphatn [2017]

(14) Baan Ouu Mosque / Community

This historical mosque's community is located in Charoen Krung Soi 46 and comprises 2 Rai 22.75 Sq.wah (3,400 sq.m.), worth around 300 million baht in terms of land value. It is surrounded by Robinson department store, several high-rise hotels, and local houses.

Baan Ouu Mosque was built over one hundred years ago; it functions as a spiritual house and gathering place for the Muslim community in the area. Surrounded by the Muslim Baan Ouu community, the mosque illustrates a great relationship between Buddhism and the Islamic religion that have been bonded historically.

The history of this community dates back to the reign of King Rama V, when the King removed the community from Pattani province to Bangkok and they formed 'Baan Ouu' community in the area. In 1912 during the reign of King Rama VI, the King dedicated the land to the community to build the mosque and cemetery for Muslim people; the mosque was registered in 1948, as the first mosque to have been registered.

The community of Baan Ouu are spiritually attached to Baan Ouu mosque, which they conserve and protect as their spiritual home, keeping it in a good condition. Furthermore, there are several historical cutlery wares and storm lanterns that were given by King Rama V during his reign. Therefore, Baan Ouu mosque and community retains great historical value from generation to generation.



Figure 66 Baan Ouu Mosque
Source: Tanat Bha-aryaphatn [2017]



Figure 67 Baan Oou Mosque
Source: Tanat Bha-aryaphatn [2017]

An interim conclusion

This very long (though still only summary) account of the building stock of Charoen Krung and its functions has hopefully illustrated something of the diversity of the district, especially in its history. The present effect of that diversity, however, calls for some reflection. The increasing variety of its foods and their culinary outlets, also their aromas, also the range of its accommodations – five-star to backpacker – and of its religious establishments, combine to create an aura of extraordinary hybridity and richness. It is here that we find the distinctiveness – the *genius loci* – of Charoen Krung. The narrowness of its soi is another contributing factor, giving the area an aura of spatial complexity and intimacy.

The diversity of religious expressions and establishments – Buddhist, Chinese, Muslim, Christian – calls for quite a different reflection. These extraordinary juxtapositions are mirrored in many locations of Bangkok (though most assuredly in cross-river Thonburi), and reflect the cultural tolerance that seems to have historically permeated Siamese/Thai society; it is a tolerance that would seem exceptional in a wider global historical context. While such a level of acceptance of difference and otherness might be taken for granted, despite its exceptionality, its genealogy is problematic. Certainly the Ayutthaya regime was marked by its tolerance and acceptance of diversity, however, this value extended into the Rattanakosin era; it

would seem that much credit is to go to the Chakri monarchs, most notably the polymath Rama IV, but also others.

Central Charoen Krung’s seemingly emergent artistic community, however, is surely novel rather than historical. In the past, Bangkok has not been notable for communities of visual artists, although craft communities have certainly thrived, both independently and with links to the royal palaces. This is a development that will be discussed further, following.

5.2 Modes of Transportation

Land Transportation

Bus Stops / Public Buses

Bus services were first introduced in 1907 to serve commuters in the form of horse-drawn carriages and, by 1933, bus services were available virtually throughout major areas of the capital. In 1976, the “Bangkok Mass Transit Authority (BMTA)” was established, beginning operations to provide bus service to commuters in six provinces including Bangkok. In 2015, BMTA owned 3,008 buses on 115 routes serving approximately one million commuters using bus services daily, and using both air-conditioned buses and normal buses.

Other ownership rights on bus services are held by concession to a private company and include private joint buses, mini buses, shuttles in soi, and vans. Additional to BMTA’s buses which run on the main streets of Bangkok, these transportation services serve commuters in small alleys or soi and penetrate into the communities. The company owns 12,484 vehicles serving 348 routes throughout the capital.



Figure 68 Type of buses in Bangkok

Source: <http://www.bangkokbusclub.com/cms/> [Access 17 May 2017]

TYPE OF SERVICE	No. of Vehicles	Percentage	Routes	Percentage
BMTA Buses	3,008	19.42	115	24.84
Private Joint Buses	3,809	24.59	95	20.52
Mini Buses	1,014	6.55	42*	-
Shuttle in Soi	2,215	14.30	104	22.46
Vans	5,312	34.29	142	30.67
Airport Vans	134	0.86	7	1.51
TOTAL	15,492	100	463	100

* routes shared with regular vehicles in normal traffic, without counting authorized routes

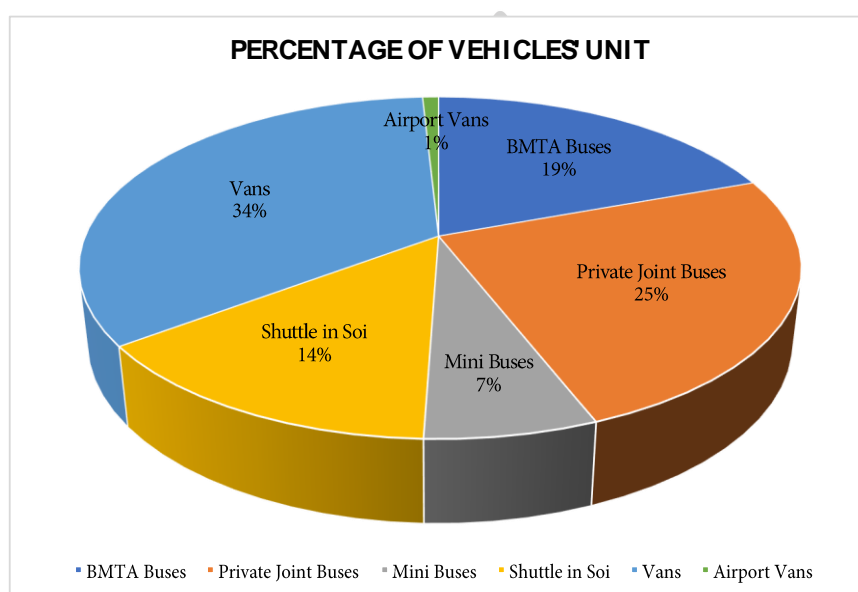


Table 4 Number of Buses and Routes in 2015

Source: BMTA

YEAR	2011	2012	2013	2014	2015	2016
No. of Passengers (unit: 1,000)	373,030	365,246	351,139	323,982	332,528	324,564
Average per day	1,022,000	1,001,000	962,000	888,000	911,000	889,000

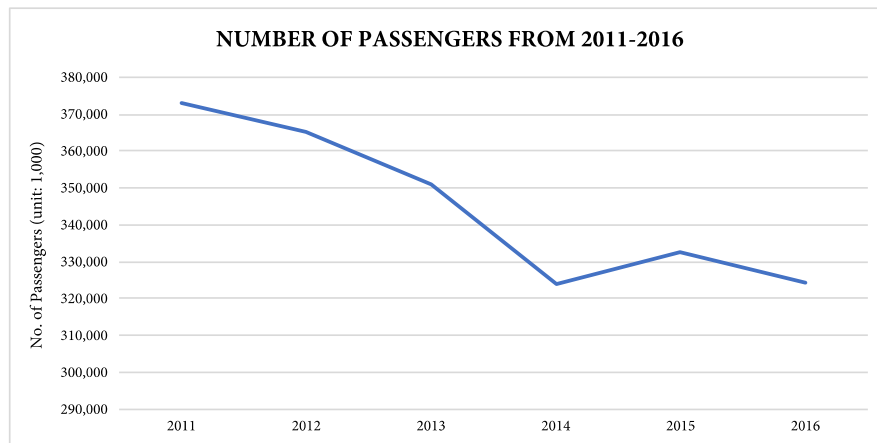


Table 5 Number of Passengers using Bus Service from 2011-2016
Source: BMTA

The Data from table 4 show the number of vehicles serving commuters in the Bangkok area where, surprisingly, buses were not the highest value. The greatest numbers of vehicles in the Bangkok area are van services, and the reason behind that is that vans serve from one point to another where passengers can get off anywhere close to their destination without using a public bus stop, which they therefore feel are more convenient than normal buses. Vans also serve more routes and technically are faster than travelling by buses.

In addition, the number of passengers in table 5 shows the decline in the last 6 years, with approximately 2.4 percent decrease between years 2015 and 2016, and 13 percent decrease from 2011, showing that between those years commuters had diverted their mode of transportation to another. In contrast, according to the Department of Land Transport, the number of private vehicles increased 5.87 percent between 2015 to 2016 which shows that commuters prefer travelling in their own vehicle.

In the Central Charoen Krung area, there are twelve bus stops and sixteen bus routes available for locals and visitors for travel on a daily basis. Directions that buses present in the area are predominantly from the North, East and South of the study area, where the busiest bus stop is located in front of Robinson department store, followed by the one on Sri Phraya road. The reason behind these two busiest stops is the connection they offer with other modes of transportation that take people to other destinations.

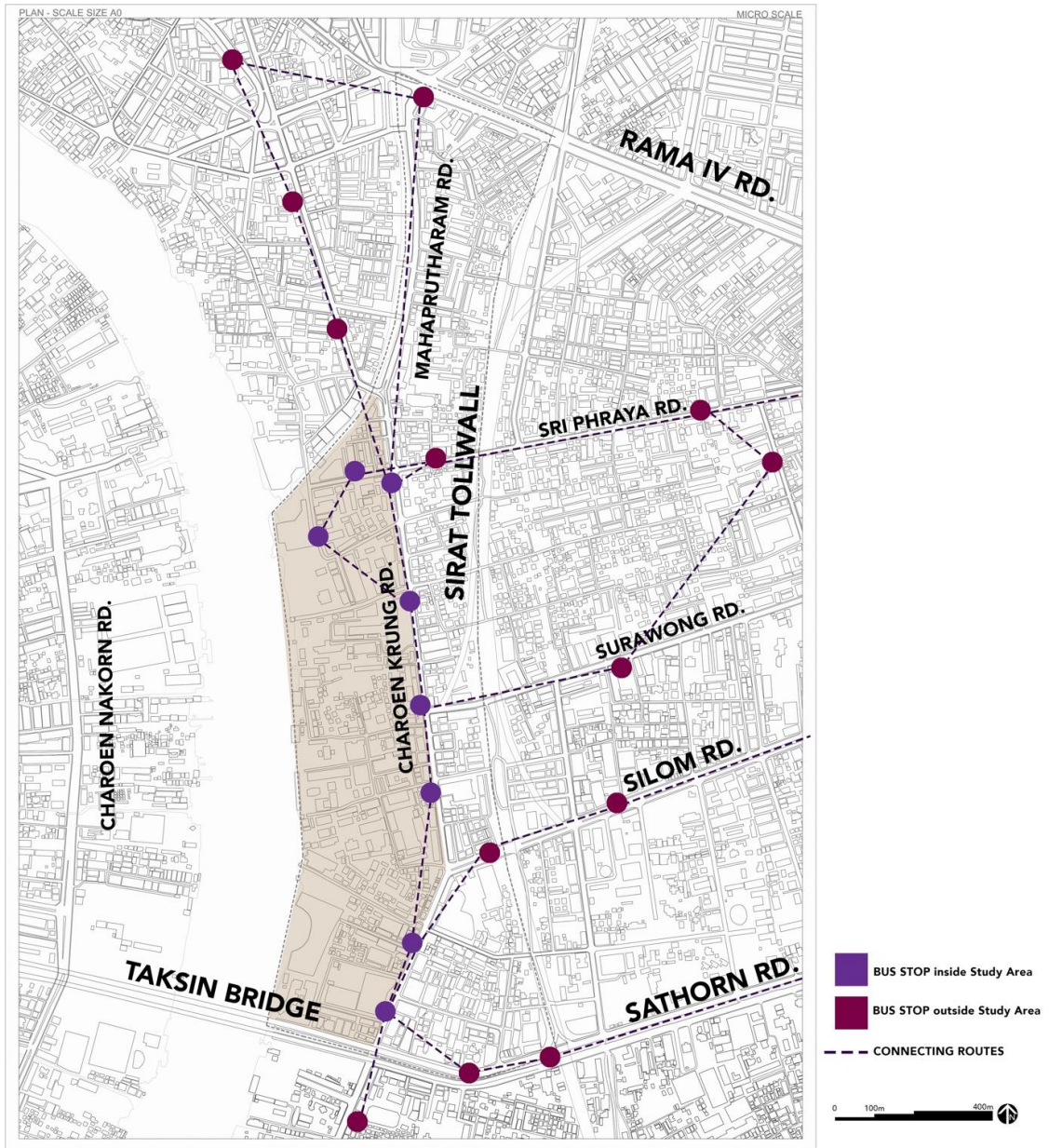


Figure 69 Map of bus stops in relation to scope of study area
 Source: Tanat Bha-aryaphatn [2017]

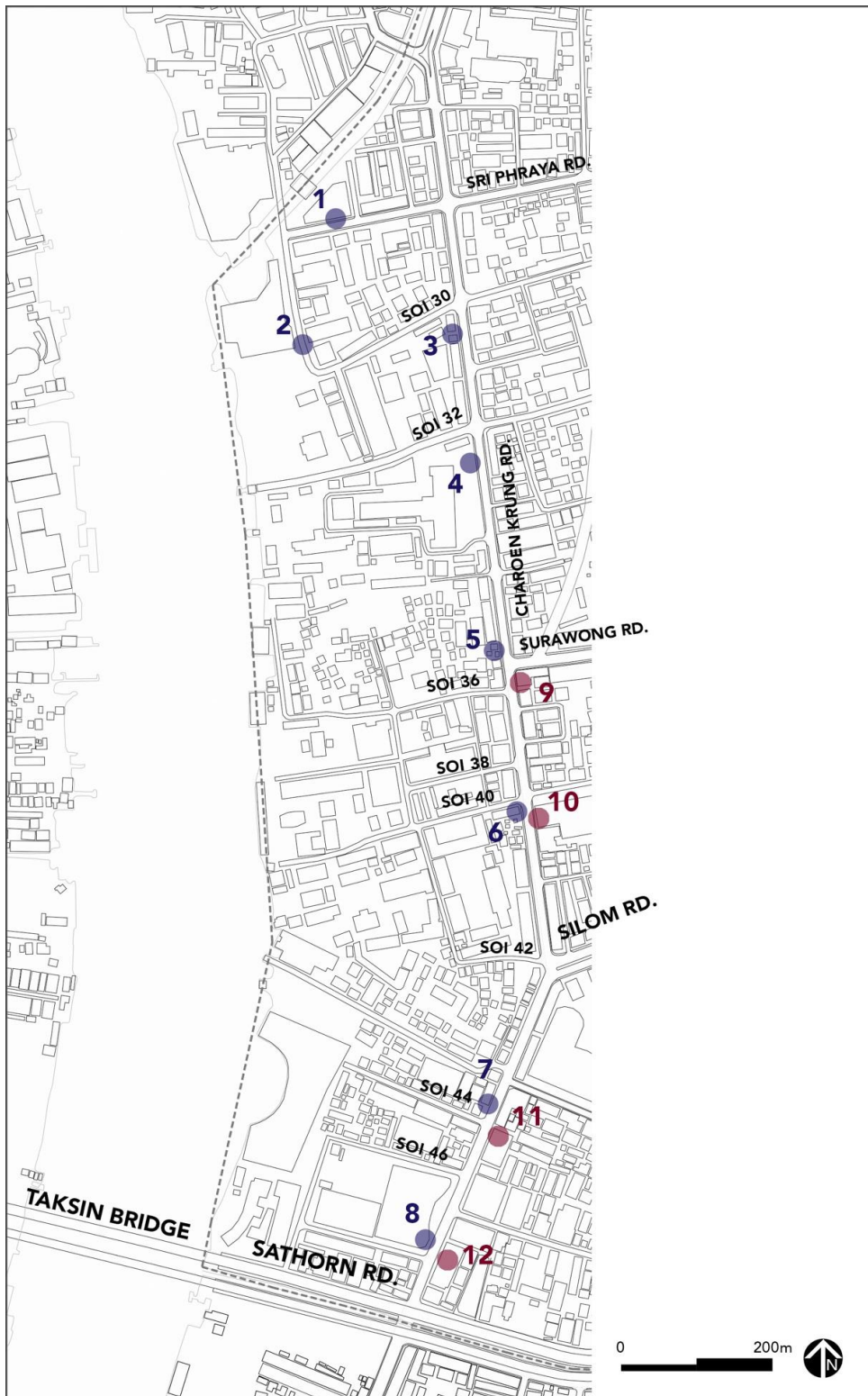


Figure 70 Bus stops map in study area
 Source: Tanat Bha-aryaphatn [2017]

BUS NO.	DESCRIPTION	BUS STOP												SEQUENCE		
		West Stop						East Stop								
		1	2	3	4	5	6	7	8	9	10	11	12			
1	Thanon Tok - Tha Tien															every 15 mins
15	BRT Ratchapruk - Banglamphu															every 15 mins
35	Phra Pradeng - Sai Tai Mai (Southern Bus Terminal)															every 15 mins
36	Huaykwang - Sri Phraya															every 15 mins
45	Samrong - Sri Phraya Pier															every 15 mins
75	Bhudhabucha - Hua Lampong															every 15 mins
77	Central Rama III - Mo Chit 2															every 15 mins
93	Moo Bann Nakkila - Sri Phraya															every 15 mins
113	Min Buri - Hua Lampong															every 15 mins
115	Suan Siam - Sathorn															every 15 mins
163	Phutthamonthon Sai 4 - Rama IV Rd.															every 15 mins
187	Rangsit Khlong 3 - Sri Phraya															every 15 mins
504	Rangsit - Bangkok Bridge															every 15 mins
514	Min Buri - Silom															every 15 mins
544	Bang Khun Thien - Nam Deang															every 15 mins
547	Salaya - Lumpini Park															every 15 mins

Table 6 Bus Information Table
Source: Tanat Bha-aryaphatn [2017]

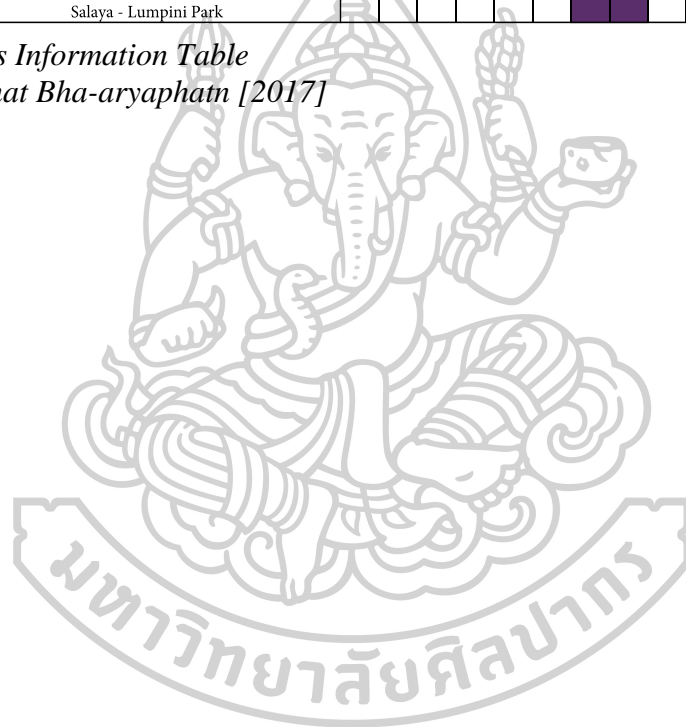




Figure 71 Bus service hub in the study area
 Source: Tanat Bha-aryaphatn [2017]

From the physical survey, all bus stops are in a bad condition. Lack of information interpreting the direction and route of the buses results in confusion to visitors who are

not familiar with the area. Some of the stops' signage is heavily damaged and the stops are themselves visually difficult to find. Interestingly, bus stops between Soi 46 and Soi 50 are invisible, but people can get on and off from these stops.



Figure 72 Example of damaged bus stop
Source: Tanat Bha-aryaphatn [2017]

Another issue found in the survey is that users tend to get on and off the bus from anywhere in the road, causing congestion for other approaching vehicles. Furthermore, some of the buses stopped in the middle of the lane which endangers both passengers and other vehicles.



Figure 73 Bus stops in the middle of the traffic
Source: Tanat Bha-aryaphatn [2017]

An overview of bus use by commuters in terms of transportation is that it is somewhat on the decline due to several factors such as an increasing number of private vehicles, and other modes of transportation that are more convenient. Furthermore, with the serious problem of traffic congestion in the capital, bus services struggle to pass through massive numbers of vehicles on city's streets; although bus lanes are provided on some major roads, they cannot survive in the chaos of other traffics. This issue contributes to unreliable commuting times, waste of energy, air pollution, and mental exhaustion of the commuters.

Private Vehicles / Parking Areas

In Thailand, there are 68.7 million in population and, for those, there are 14.9 million vehicles throughout the country, giving a ratio of approximately 4 persons per vehicle. In Bangkok, the capital's population is 8.2 million and the number of personal vehicles registered in Bangkok in 2016 was 5.49 million, which is 1.5 people to 1 vehicle.

In 2017, according to a study by US-based transportation analytic firm, INRIX Inc., Bangkok was ranked the world's worst for traffic jams. The study claimed that

Bangkok drivers spent an average of 64.1 hours stuck in congested traffic in 2016. The reason behind this terrifying result is the increase of vehicle numbers, where the development and expansion of roads are not enough to serve all vehicles. Aside from the volume of vehicles, accidents, floods and the driving habit of the Thais are also main reasons causing traffic congestion.

YEAR	THAILAND	diff.	%	BANGKOK	diff.	%
2006	7,881,836			3,002,936		
2007	8,313,336	431,500	5.47	3,112,712	109,776	3.66
2008	8,740,576	427,240	5.14	3,214,370	101,658	3.27
2009	9,159,128	418,552	4.79	3,343,706	129,336	4.02
2010	9,783,837	624,709	6.82	3,564,261	220,555	6.60
2011	10,542,327	758,490	7.75	3,823,842	259,581	7.28
2012	11,711,971	1,169,644	11.09	4,270,101	446,259	11.67
2013	12,901,052	1,189,081	10.15	4,726,891	456,790	10.70
2014	13,671,613	770,561	5.97	5,010,202	283,311	5.99
2015	14,306,408	634,795	4.64	5,255,720	245,518	4.90
2016	14,896,760	590,352	4.13	5,494,260	238,540	4.54

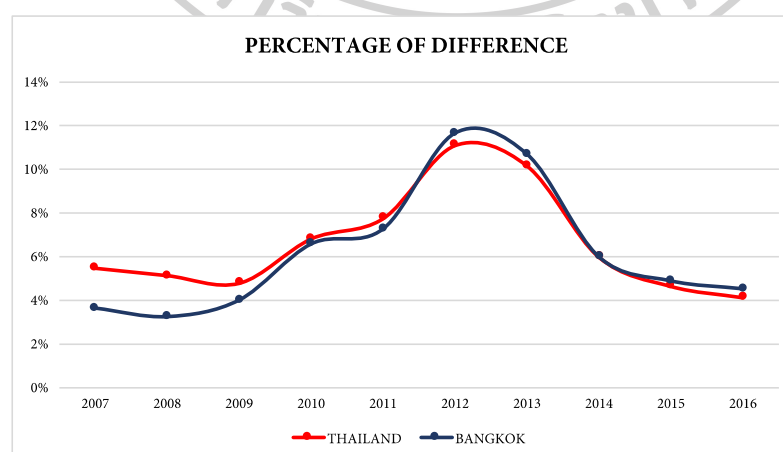
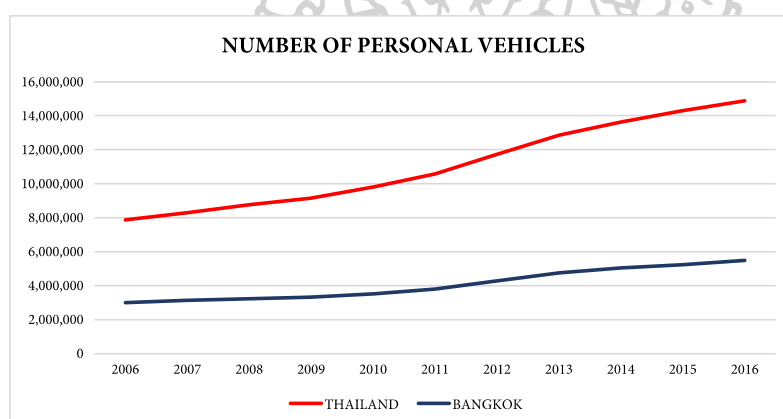


Table 7 Numbers of vehicles registered in Thailand and Bangkok from 2006 - 2016
Source: Transport Statistics Sub-Division, Planning Division

The statistics show that the numbers of vehicles in both Thailand and Bangkok are increasing every year. Personal vehicle numbers in the country almost doubled from 8.3 million to 14.8 million in the last decade, and also in the capital. Between 2011 to 2012, the percentage increase was the highest relative to other years because of the introduction of tax breaks for first-time buyers by the government.

There are five major roads that connect with Charoen Krung road in the study area, which are Mahaprutharam road, Sri Phraya road, Surawong road, Silom road, and Sathorn road. Three of these are one-way traffic arteries that bring vehicles inbound and outbound from the area, while Silom road and Sathorn road are two-way traffic.

All five roads play an important role in terms of land transportation in Central Charoen Krung area, where each of them connects to other major routes that people use on a daily basis. Public land transportation is an essential mode of transportation in this area, since people could transfer from one transportation to another. For instance, the area at the intersection between Sathorn road and Charoen Krung road provides five kinds of transportation selections which are sky train, river taxi, red minibus, motorbike taxi, and bus. These various modes and their routes are commonly used by the community for several purposes.

- *Mahaprutharam road* runs inbound from Hua Lampong main train station on Rama IV road to Phittayasathein Bridge, where the road intersects with Charoen Krung road.
- *Sri Phraya road* runs outbound from Charoen Krung road to Rama IV road where MRT Samyan and Samyan Market are located. The road continues as Phayathai Road, all the way to Victory Monument.
- *Surawong road* starts from Rama IV road and runs inbound to a Charoen Krung intersection around Soi 36. This road also connects to an entrance to Sirat Expressway that goes all the way to Suvarnabhumi International Airport.
- *Silom road* is a two-way traffic line that runs from MRT Silom and BTS Saladeang on Rama IV road to Charoen Krung Soi 42. It also serves as an exit way from the Sirat Expressway.
- *Sathorn road*, the largest road in the area, is a two-way, ten-lane road, which runs from Rama IV road to Saphan Taksin Bridge and then continues to Thonburi District on the other side of the Chao Phraya River.

The geography of the Central Charoen Krung area locates it between the Chao Phraya river on the west and Charoen Krung road on the east, where most land transportation runs in the east, north, and south directions from the area.

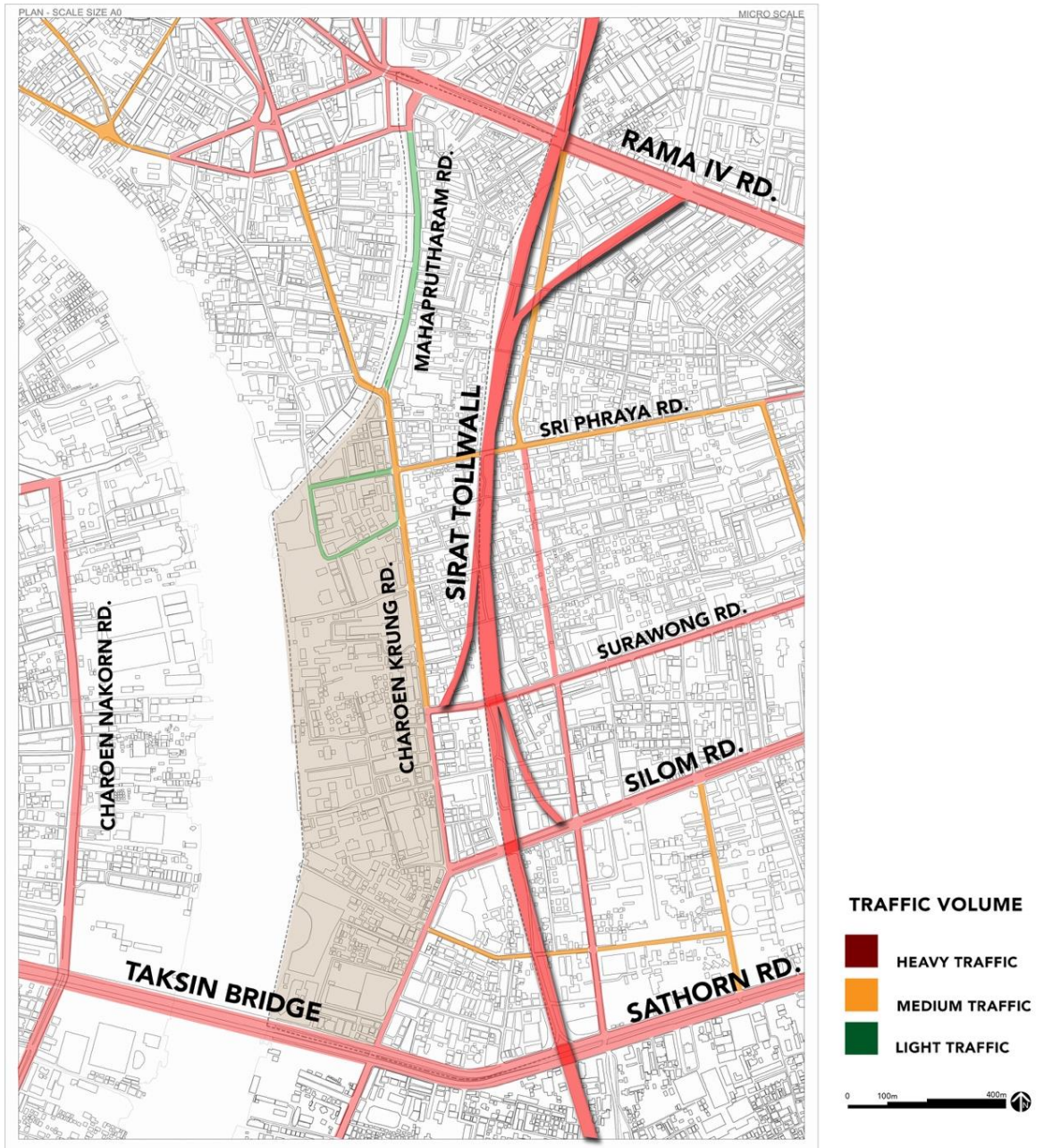


Figure 74 Traffic Volume Map measured at 15.00pm – 18.00pm
 Source: Tanat Bha-aryaphatn [2017]

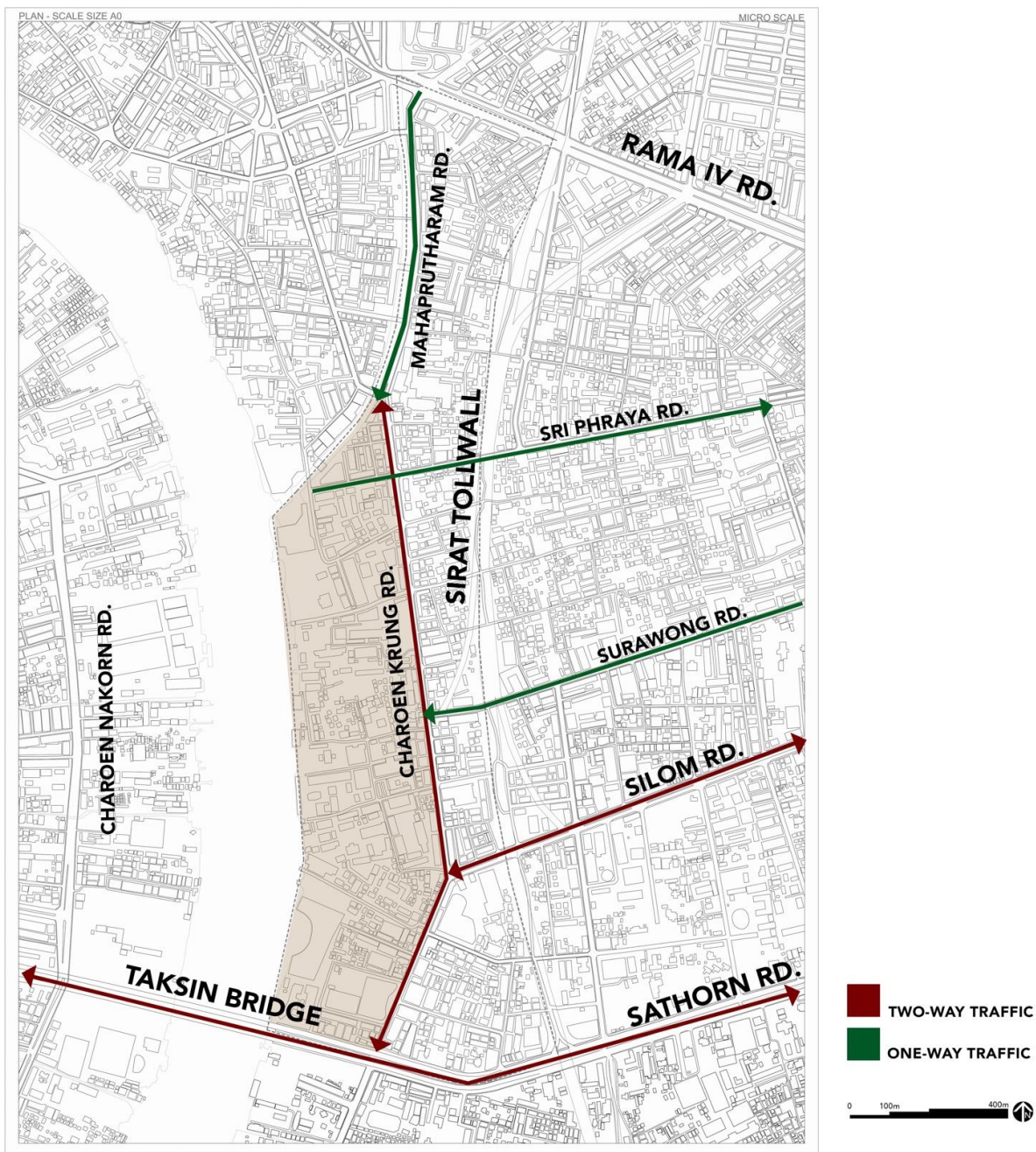


Figure 75 Traffic direction map in relation to scope of study area
 Source: Tanat Bha-aryaphatn [2017]

ROAD NAME	LENGTH	TYPE	NO. of LANES	START	ENDS	MAJOR NODE(s)
Mahaprutharam	0.7 km	one-way	3	Rama IV / Rong Mueng Road	Charoen Krung Soi 26	Hua Lampong Station / MRT Hua Lampong
Sri Phraya	1.6 km	one-way	4	Charoen Krung Road	Rama IV / Phayathai Road	Sri Phraya River Pier / MRT Samyan
Surawong	2.0 km	one-way	4	Rama IV / Henri Dunant Road	Charoen Krung Soi 36	Oriental River Pier
Silom	2.3 km	two-way	6	Rama IV / Rachadamri Road	Charoen Krung Soi 42	Oriental River Pier / BTS Saladeang / MRT Silom
Sathorn	3.5 km	two-way	10	Rama IV / Wireless Road	Saphan Taksin Bridge / Krung Thonburi Road	Saphan Taksin River Pier / BTS Saphan Taksin / BTS Surasak / MRT Lumpini

Table 8 Five Major Roads Description
 Source: Tanat Bha-aryaphatn [2017]

Central Charoen Krung area also comprises twelve soi, which run from Soi 26 to Soi 50 at the Sathorn Road intersection. Each of these has its own characteristics that define both the local community and places of interest. These soi were built in part to relieve the congestion from the main road but mostly to connect destinations within the inner area to Charoen Krung road. They occur in both one and two-way traffic directions.

However, these soi are not used as main transportation routes for vehicles due to lack of connection between different soi and the limitation of lanes and traffic directions. Most of the soi are occupied by local uses such as road side parking and street vendors, resulting in transportation difficulty which has turned the mode of transportation from large vehicles to small-scale vehicles or to traveling by foot.



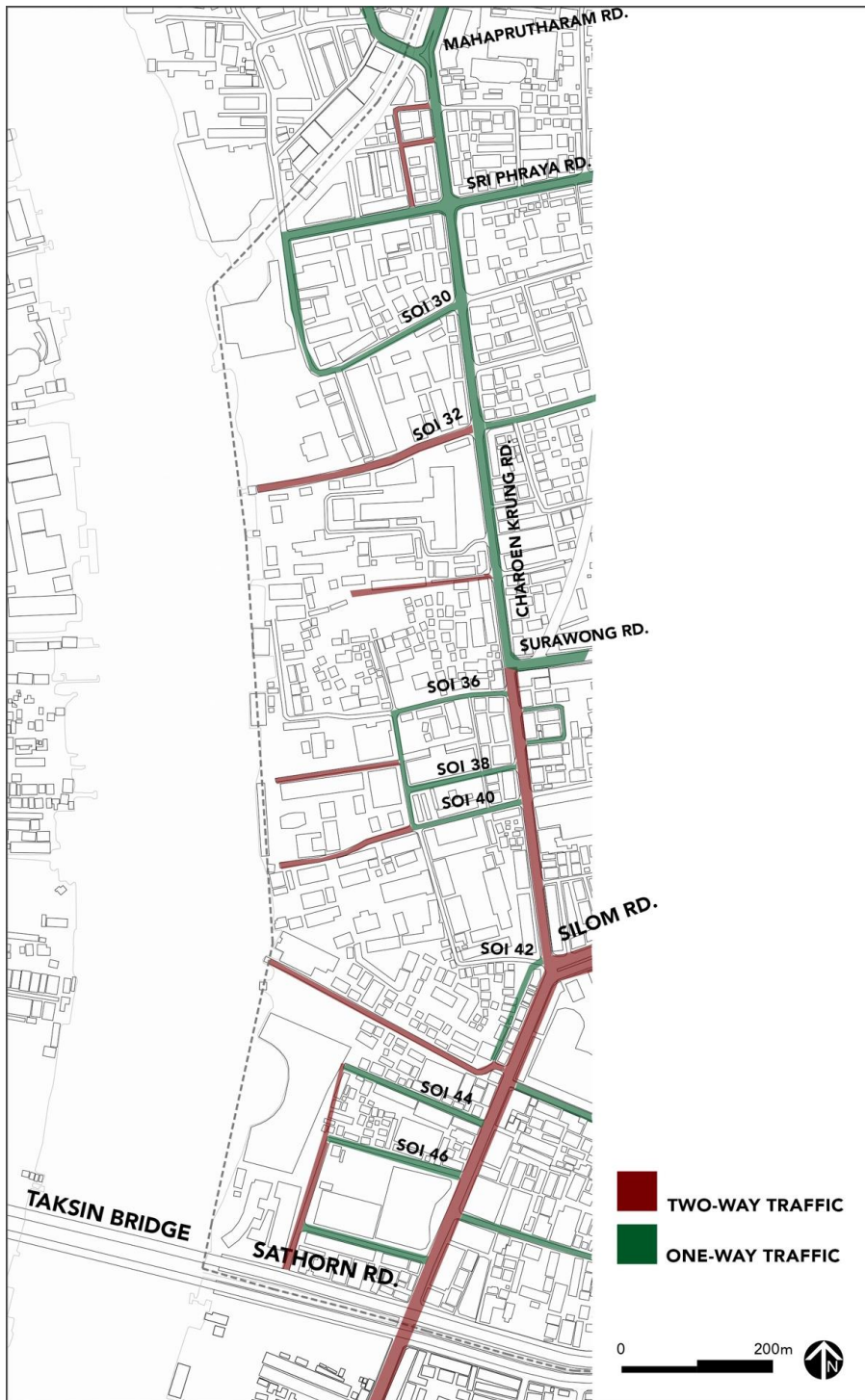


Figure 76 Map of traffic direction of soi in study area
 Source: Tanat Bha-aryaphatn [2017]

SOI NO.	LENGTH	TYPE	NO. of LANES	CONNECTION	MAJOR NODE(s)
26	0.04 km	two-way	1	Soi 28 / Sri Phraya Road	80/20 Restaurant
28	0.08 km	two-way	1	Soi 26 / Sri Phraya Road	Oldtown Hostel
30	0.35 km	one-way	1	Sri Phraya Road	Sheraton Hotel / Sri Phraya River Pier / Portuguese Embassy / House Number One
32	0.2 km	two-way	2	-	Grand Postel Office
34	0.2 km	two-way	1	-	Wat Muang Kae
36	0.35 km	one-way	2	Soi 38 / Soi 40	Haroon Mosque / Old Custom House / French Embassy
38	0.2 km	one-way	2	Soi 36 / Soi 40	OP Place / Mandarin Oriental Hotel
40	0.3 km	one-way	2	Soi 36 / Soi 38	Oriental River Pier / Catholic Mission of Bangkok / Assumption Cathedral
42	0.45 km	two-way	2	Soi 44 / Soi 46	Assumption School / Wat Suan Plu
44	0.25 km	one-way	1	Soi 42 / Soi 46	Shangri-La Hotel
46	0.25 km	one-way	1	Soi 42 / Soi 44 / Soi 50	Shangri-La Hotel / Baan Oou Mosque
50	0.2 km	one-way	2	Soi 42 / Soi 44 / Sathorn Road	Robinson Department Store / Shangri-La Hotel / Centerpoint Hotel

Table 9 Soi Description and Information

Source: Tanat Bha-aryaphatn [2017]

Essential to private vehicles passing by or entering Central Charoen Krung district are parking areas, especially for merchants, residents, and visitors who commute to the area. There are two types of parking in this area, namely parking buildings/lots and roadside. The majority of parking buildings/lots in this area are owned by the private sector, whereby personal vehicle owners have to pay for parking that is available for both daily and monthly service. On the other hand, roadside parking is available to both commuters and locals, where most park their personal vehicles in small soi by taking up one lane to be parking spots. In the study area, wherever soi have more than two lanes, the soi has turned into roadside parking, which is common to people in the area. However, roadside parking causes several issues including the blockage of private buildings, parking disorder, goods loading causing congestion, and using personal blockage to reserve parking for one's own use.





Figure 77 Unorganized parking of vehicles
Source: Tanat Bha-aryaphatn [2017]

Parking spots in the study area are high value assets, whereby private sector agents who own the parking area can collect high parking fees due to the high land value. Therefore, private vehicles tend instead to find parking on the road side causing traffic disorder in both soi, and main road.

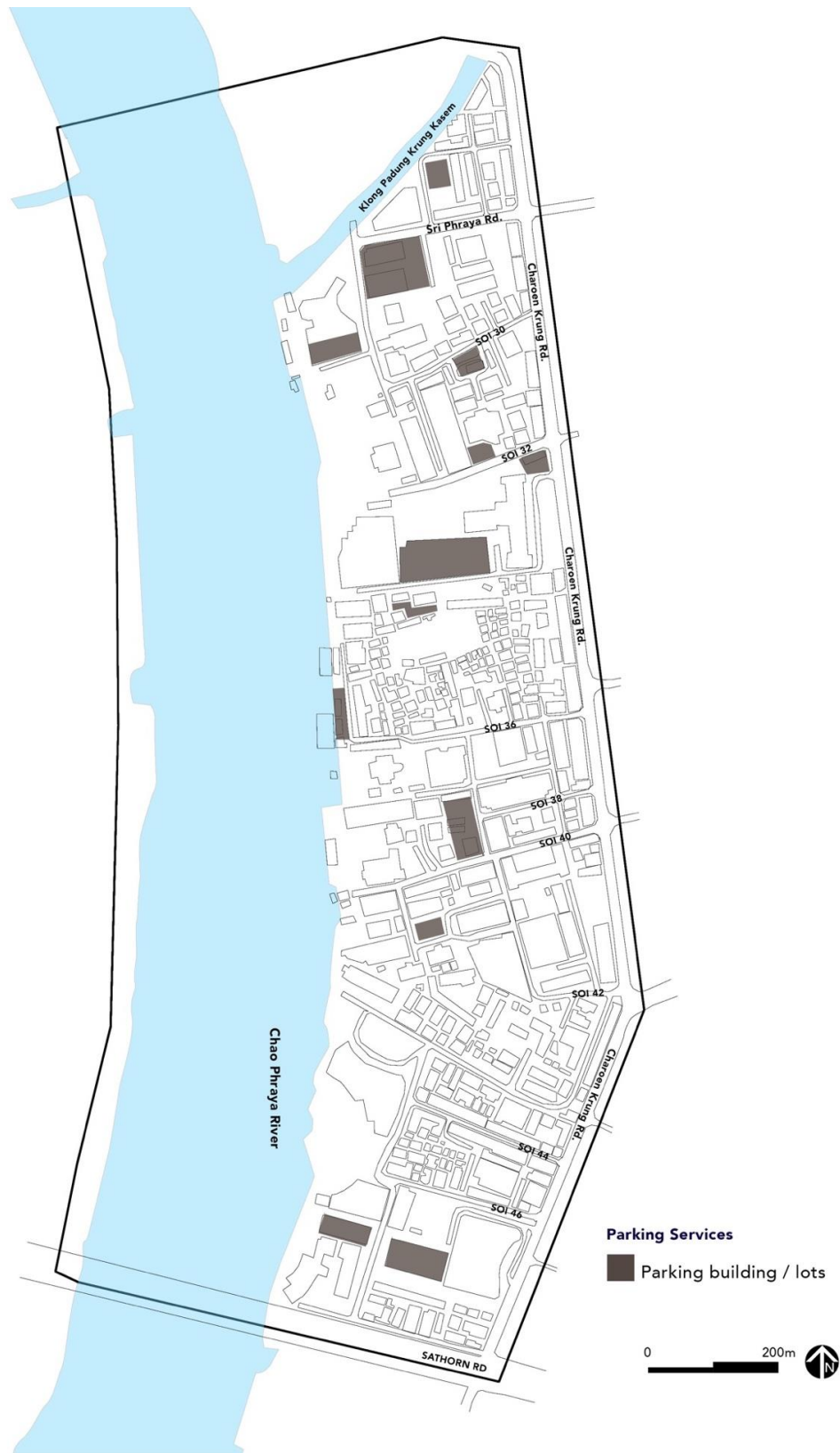


Figure 78 Parking buildings and lots in the study area
Source: Tanat Bha-aryaphatn [2017]

Bangkok Mass Transit System (BTS skytrain) and Metropolitan Rapid Transit (MRT)

One of the most advanced mass transit projects in Bangkok is the Bangkok Transit System Corporation (BTSC) metro rail “BTS skytrain” system which officially began operation in December 1999. Initially the project was a 24 kilometers electrified train system comprising 23 elevated stations with north-south and east-west intersecting lines running over two of the most highly congested roads in the city, Silom and Sukhumvit Roads. In 2011, the system expanded 5.25 kilometers on the Sukhumvit line and 6.5 kilometers on the Silom line, and the project has been expanding further since. Today, the BTS skytrain covers 38.7 kilometers comprising 35 elevated stations serving more than 600,000 commuters per day.



Figure 79 Average daily ridership from year 2000 – 2016

Source: http://bts.listedcompany.com/bts_ridership.html [Access 17 May 2017]



Remark: The following shows historical data for ridership on the BTS Core Network

	Total Ridership	% Change (YoY)	Total weekday ridership	Average daily ridership	Average weekday ridership
Jun-17	20,541,021	+1.74%	16,418,790	684,701	746,309
May-17	19,303,645	+4.51%	13,483,047	622,698	709,634
Apr-17	18,197,128	+2.18%	11,607,451	606,571	725,466
Mar-17	21,469,176	+3.51%	17,352,281	692,554	754,447
Feb-17	18,906,338	-0.22%	14,382,652	675,226	756,982
Jan-17	19,685,157	+1.56%	14,493,152	635,005	724,658
Dec-16	19,882,850	+1.97%	14,338,318	641,382	716,916
Nov-16	20,016,026	+0.93%	15,949,932	667,201	724,997
Oct-16	19,889,669	+0.72%	14,572,276	641,602	728,614
Sep-16	20,269,768	+6.31%	16,202,686	675,659	736,486
Aug-16	21,240,458	+10.35%	16,605,234	685,176	754,783
Jul-16	20,206,492	+0.10%	13,596,550	651,822	755,364

Figure 80 Graph and table illustrating number of passengers using BTS per month
Source: http://bts.listedcompany.com/bts_ridership.html [Access 17 May 2017]

According to figures from BTSC, between April and May 2010, the number of riders dropped drastically due to the political violence of the United Front for Democracy against Dictatorship (UDD) protesting against the government at the time. The number of passengers dropped from 420,235 riders in March to 214,578 riders in May when some of the BTS stations had been damaged by unknown attackers causing anxiety to commuters.

Nevertheless, the number of passengers has increased every year resulting from an expansion of transit routes and the connection with other modes of transportation. Furthermore, there are two further routes that are under construction and expected to operate from 2019 and 2020 respectively.

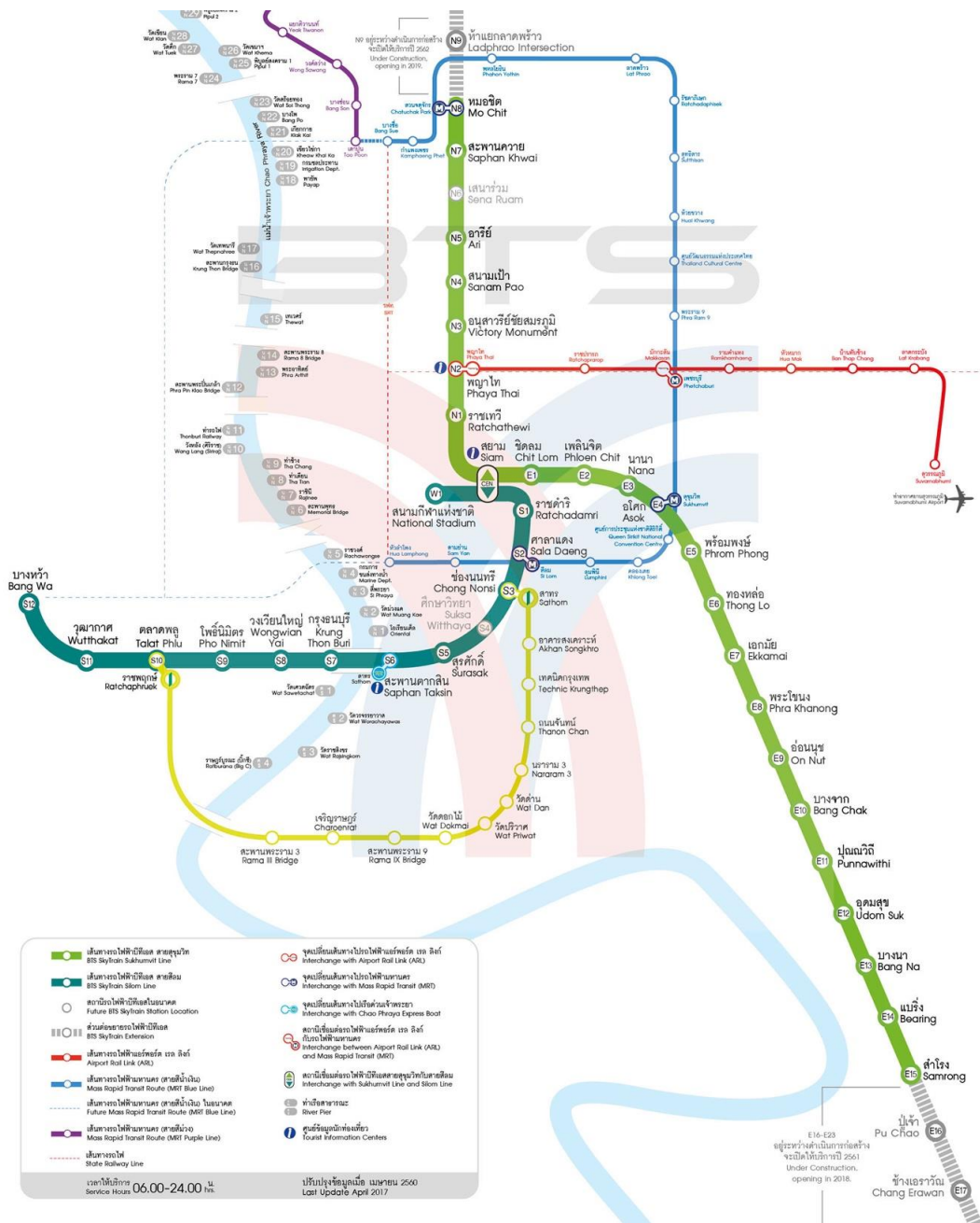


Figure 81 BTS skytrain route map
Source: <https://www.bts.co.th> [Access 17 May 2017]

Another mass transit system in the capital is the “Metropolitan Rapid Transit” or MRT. The system was first operated in 2004 with its first section, the blue line, from Hua Lampong to Bang Sue station and, in 2016, the purple line began as an expansion from Tao Poon to Khlong Bang Phai. The MRT blue line, covering 21 kilometers, comprises 19 underground stations where four of those stations are interconnected with the BTS skytrain and MRT purple line. The MRT purple line is on elevated tracks covering 23 kilometers with 16 elevated stations, running north-south on the outskirts of Bangkok.

Today, the MRT system is expanding two blue line routes which are:

- *Hua Lampong – Lak Song*: 14 kilometers underground tracks consisting of 10 stations, planned to operate in 2019.
- *Bang Sue – Tha Phra*: 13 kilometers elevated tracks consisting of 8 stations planning to operate in 2020.

แผนที่เส้นทางรถไฟฟ้า MRT สายสีน้ำเงินและสายสีม่วง
Route Map of MRT Blue Line and MRT Purple Line

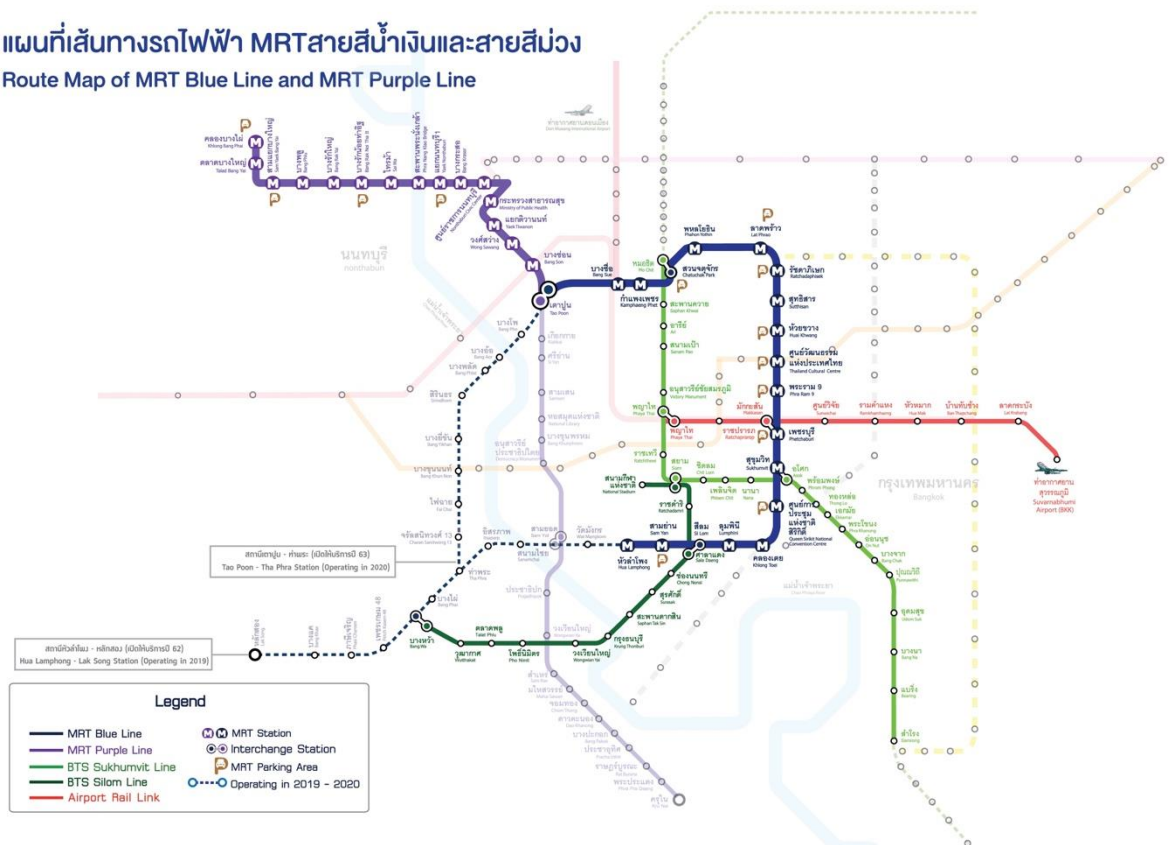


Figure 82 Route map of MRT Blue Line and MRT Purple Line
Source: <https://www.bangkokmetro.co.th> [Access 17 May 2017]

Similar to the BTS skytrain, the MRT is popular among commuters using this type of service for travelling from one place to another. The ridership is increasing annually, where in the fiscal year 2016, the total number of passengers was 98.57 million or an average of 269,000 passengers per day.

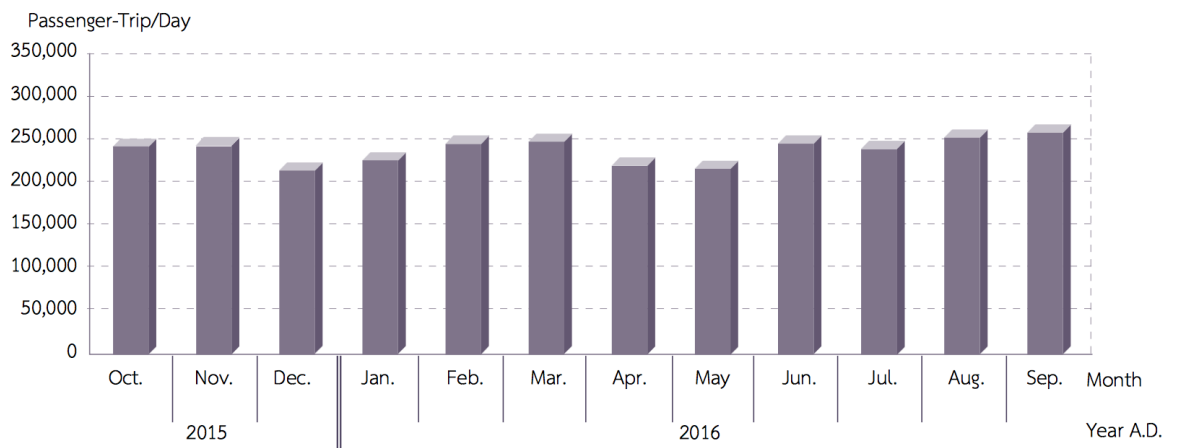


Figure 83 Average Ridership Statistics from October 2015 – September 2016

Source: <https://www.mrta.co.th> [Access 17 May 2017]

In the study area, there is one direct BTS service, and another two services that have an indirect relation to Central Charoen Krung district. Saphan Taksin BTS station is located next to the Chao Phraya river close to Charoen Krung soi 46, where commuters are able to transfer from Skytrain to Chao Phraya Express boat, shuttles in the soi, or buses to other destinations.

The traffic congestion in the Bangkok Metropolitan Area has intensified with the city's growth. These mass rapid transit systems were proposed and implemented as needed to resolve the travel and traffic issue in Bangkok. The statistics show that numbers of commuters using these services are increasing in each fiscal year, hoping to decrease road traffic in the future. An expansion of the services could further relieve the capital's traffic issues.

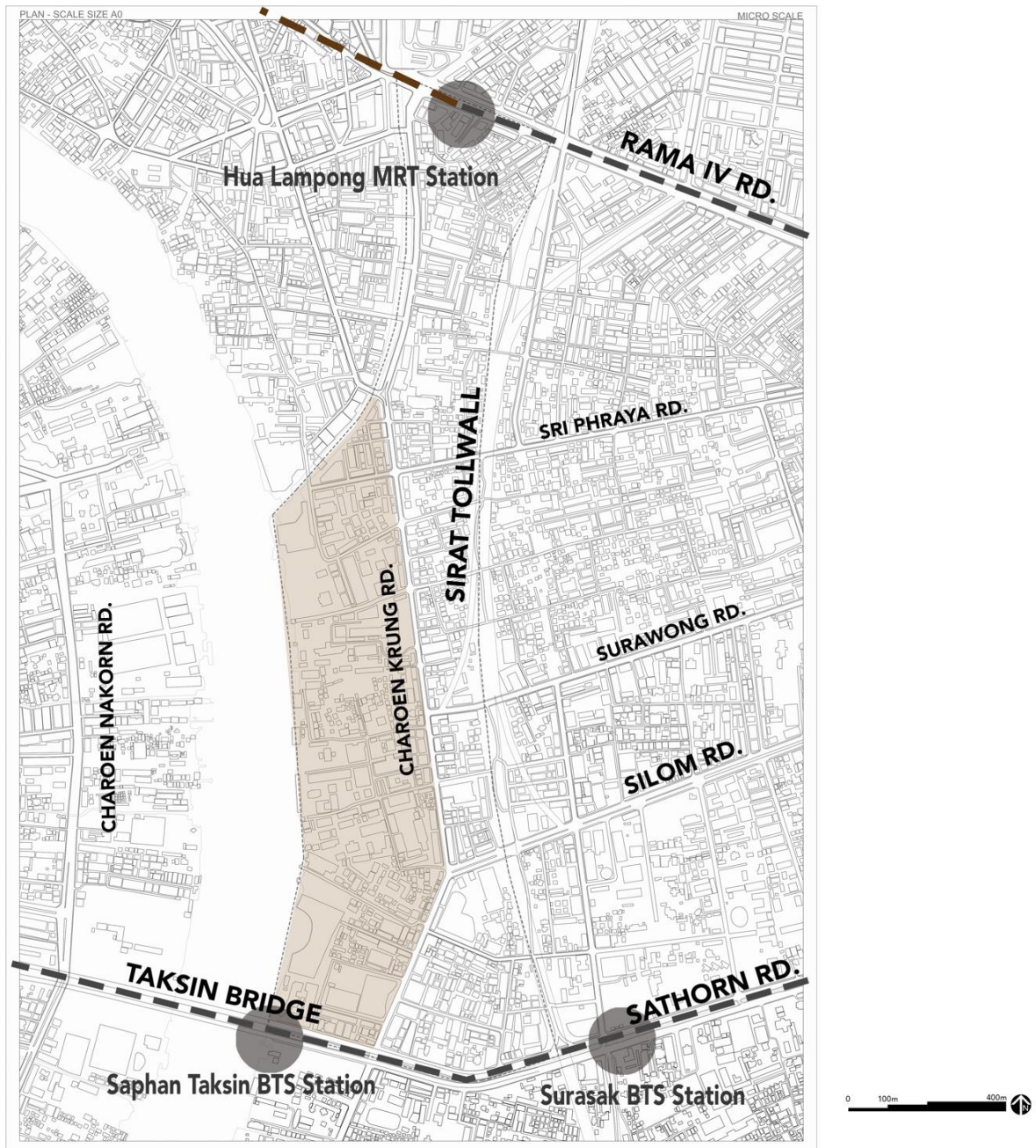


Figure 84 BTS and MRT stations in Central Charoen Krung Road context
 Source: Tanat Bha-aryaphatn [2017]

Taxi and Other Service Transportation

Apart from mass transportation in Bangkok, there are taxi and other transport services available in the study area. According to Department of Land Transport (2016), there are approximately 95,899 registered taxis, 9,354 Motortricycle or Tuk Tuk, and 101,141 Public motorcycle taxis throughout the Capital.

Due to the vast number of taxis and other service transport, these vehicles storm into each area of Bangkok causing unorganized traffic and parking. This problem is

also prevalent in the study area where these vehicles stop in the middle of the traffic and park on the public road causing congestion to other transportation.



Figure 85 Taxi and Tuk Tuk parking on the public road and soi
Source: Tanat Bha-aryaphatn [2017]

Bicycle

In the study area, there are some commuters using bicycle for their transportation from one place to another, especially where places lack parking space, and are hard to reach. On the other hand, there are some events that involve bicycle riders' participation, and this area has been included in the bicycle routes. One of the main event that involved riding bicycle was "Bike for Dad" in 2015, where the route covered approximately 29 km. with 100,000 riders throughout the capital. Furthermore, not only did Bangkok participate in this particular event, but this also happened in other provinces and internationally as well.



Figure 86 “Bike for Dad” bicycle routes
 Source: https://files.bikefordad2015.com/images/img_map_history.jpg [Access 20 July 2017]

Apart from private bicycle use by the community, there is a private bicycle tour company called “Co Van Kessel” which has pioneered bicycle tours in Bangkok for more than 30 years. It provides tourists with a singularly unique travel experience in Thailand. All tours use extensive topographical knowledge of the greater Bangkok area as well as the company being keen to take the tourists where nobody else can or will. It provides both bicycle and boat experience within the Bangkok precinct, whereby this company has been successful in bringing tourists to other levels of experience of Bangkok.



Figure 87 Co Van Kessel, private bicycle tour
 Source: <https://www.covankessel.com/galerij/> [Access 20 July 2017]

In Central Charoen Krung district, bicycle is one of the most convenient modes of transportation for traveling around the area. Since there are small soi and alleyways that vehicles cannot reach, so that bicycles are the best in accessing those destinations. However, there are essential reasons why commuters are not intent to use bicycles for their transportation due to the condition of the roads and safety from other vehicles.

Water Transportation

Water transportation is one of the essential modes of transportations in the study area, where there are many communal uses of this mode to move across the city, while tourists travel using boats for sightseeing and to get to their destination, and river cruises are popular for leisure purposes.

Central Charoen Krung district provides three different kinds of water transportation, Chao Phraya Express boat, Cross river ferry, and private company boat/cruise, for which there are in total nine piers that serve these services.

Chao Phraya Express Boat (CPEX)

The most common boat service is owned by Chao Phraya Express Company limited (CPEX) which was established in 1971. A concession right was granted to CPEX to provide river transportation services by the Marine Department. Currently the

operation runs between Nonthaburi and Ratburana, covering a distance of 21 km, carrying approximately 35,000 to 40,000 passengers each day or 13.6 million passengers per year. There is a total of 38 piers for embarking and disembarking, providing five different services for passengers.

Services are divided into five routes:

- *Local Line Boat (No Flag)* runs from 6.20am – 8.20am, and 15.00pm – 17.30pm providing round trip services from Nonthaburi pier to Wat Rajsingkorn Pier stopping at 34 piers.
- *Express Boat (Orange Flag)* runs from 5.00am – 19.00pm providing round trip services from Nonthaburi Pier to Wat Rajsingkorn Pier stopping at 24 piers.
- *Express Boat (Green Flag)* runs from 6.15am – 8.05am, and 16.05pm – 18.05 pm providing round trip from Pakkret Pier to Saphan Taksin Pier stopping at 17 piers.
- *Express Boat (Yellow Flag)* runs from 6.15am – 8.35am, and 15.30pm – 20.00pm providing round trip services from Nonthaburi Pier to Saphan Taksin Pier stopping at 10 piers
- *Chao Phraya Tourist Boat (Blue Flag)* runs from 9.30am – 16.00pm providing round trip from Tha Phra Arthit Pier to Saphan Taksin Pier stopping at 9 piers.



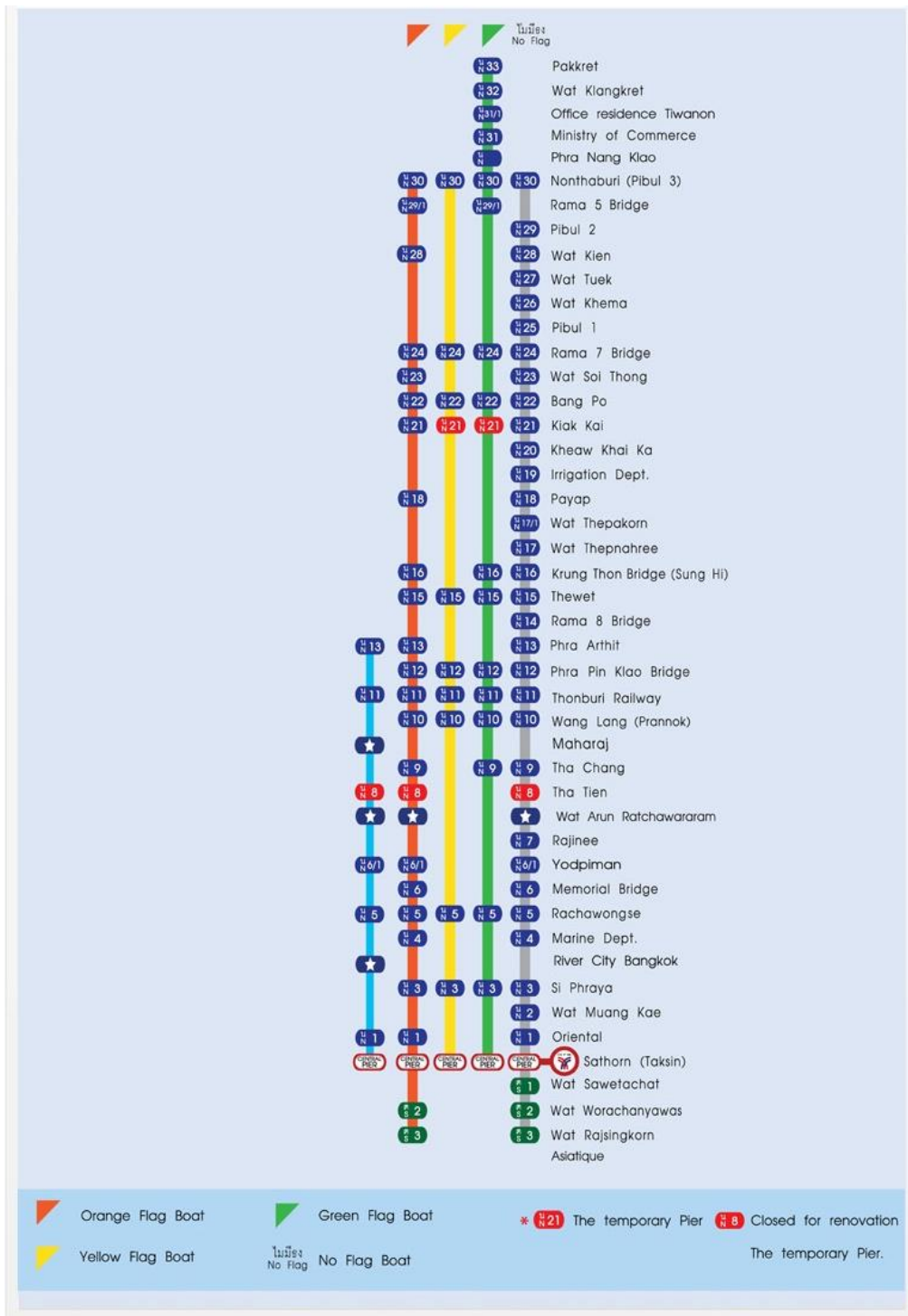


Figure 88 Chao Phraya Express route map

Source: <http://www.chaophrayaexpressboat.com/en/services/index.aspx#timetable>
 [Access 13 May 2017]











<p>No Flag Route : Nonthaburi - Wat Rajsinkorn</p>	 10 Baht Nonthaburi-Wat Rajsinkorn	 12 Baht Nonthaburi-Wat Rajsinkorn	 14 Baht Nonthaburi-Wat Rajsinkorn
<p>Orange Flag Route : Nonthaburi - Wat Rajsinkorn</p>	 15 Baht Nonthaburi-Wat Rajsinkorn		
<p>Yellow Flag Route : Nonthaburi - Wat Rajsinkorn and Rajburana-Nonthaburi</p>	 20 Baht Nonthaburi - Sathorn	 20 Baht Rajburana-Rajchawangse	 29 Baht Rajburana-Nonthaburi
<p>Green Flag Route : Pakkret - Sathorn</p>	 13 Baht Pakkret - Nonthaburi	 20 Baht Nonthaburi - Sathorn	 32 Baht Pakkret - Sathorn
<p>Blue Flag Chaophraya Tourist Boat (CTB) Route : Phra Arthit - Sathorn</p>	One Way Ticket 40 Baht Sale on the boat	One Way Ticket 40 Baht Sale on the Pire	

Figure 89 Chao Phraya Express fare chart

Source: <http://www.chaophrayaexpressboat.com/en/services/index.aspx#timetable>
[Access 13 May 2017]

YEAR	AVERAGE NO. OF PASSENGERS			PER YEAR
	PER DAY			
	Downstream	Upstream	TOTAL	
2007	17,592	14,856	32,448	11,811,093
2008	18,305	15,657	33,962	12,362,355
2009	18,281	15,792	34,073	12,402,838
2010	18,944	16,642	35,586	12,953,394
2011	19,182	16,898	36,080	13,132,909
2012	18,204	15,700	33,904	12,340,846
2013	20,097	17,936	38,033	13,843,816
2014	18,548	15,989	34,537	12,571,675
2015	19,058	17,220	36,278	13,205,340
2016	19,748	17,703	37,451	13,632,247

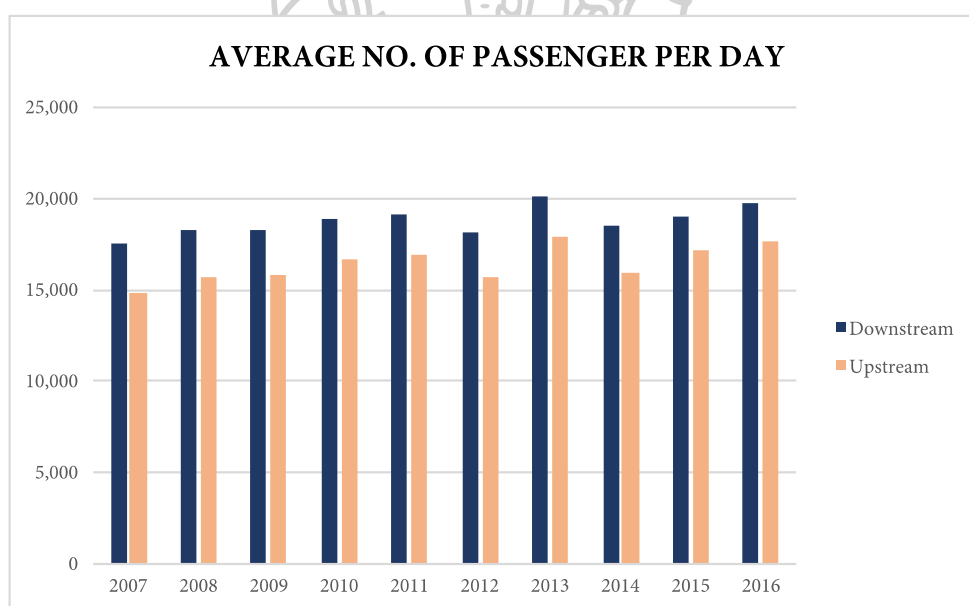


Table 10 Average Number of Passengers using Chao Phraya Express Boat from 2007-2016

Source: Marine Department (2016)

Data from the Marine department show that from 2007 to 2016, the average number of passengers has increased from 11.8 million to 13.6 million per year, where the number of passengers travelling downstream to the city center is higher than those travelling upstream.

In the study area, there are four piers between Sri Phraya road and Sathorn road. These piers are transportation nodes that can provide interchanges to other modes of transportation, such as bus, minibus, and BTS sky train, and are also accessible to the area's landmarks and tourist destinations.

NO.	PIER NAME	BUS	VAN	RED MINIBUS	MOTOBIKE TAXI	BTS Sky Train	CROSS RIVER FERRY	POINT OF INTEREST
C	Saphan Taksin Pier	1, 15, 35, 75, 77, 113, 115, 116, 163, 504, 544, 547		●	●	●	●	Shangri-La Hotel / Robison Department Store / Jael Aeng Beal Shrine / Baan Oou Mosque
N1	Oriental Pier	1, 35, 75			●		●	Assumption Cathedral / Wat Suan Plu / Assumption School / French Embassy / Mandarin Oriental Hotel
N2	Muang Kae Pier	1, 35, 36, 45, 75, 93, 187	●		●			Wat Muang Kae / Grand Postal Office / Haroon Mosque / Old Custom House
N3	Sri Phraya Pier	1, 36, 45, 93, 187	●		●		●	House Number One / Portuguese Embassy / Sheraton Hotel

Table 11 Chao Phraya Express Piers in Relation to other Transportations and Places
Source: Tanat Bha-aryaphatn [2017]

NO.	PIER	NUMBER OF PASSENGERS PER YEAR						
		2010	2011	2012	2013	2014	2015	2016
c	Saphan Taksin Pier	4,083,725	4,213,370	3,817,459	4,806,735	4,089,006	4,666,384	4,966,450
N1	Oriental Pier	529,320	180,966	430,949	493,137	337,673	409,869	447,591
N2	Wat Muang Kae Pier	1,499	8,344	525	-	105	104	-
N3	Sri Phraya Pier	927,839	976,423	862,053	950,509	882,684	904,683	742,133

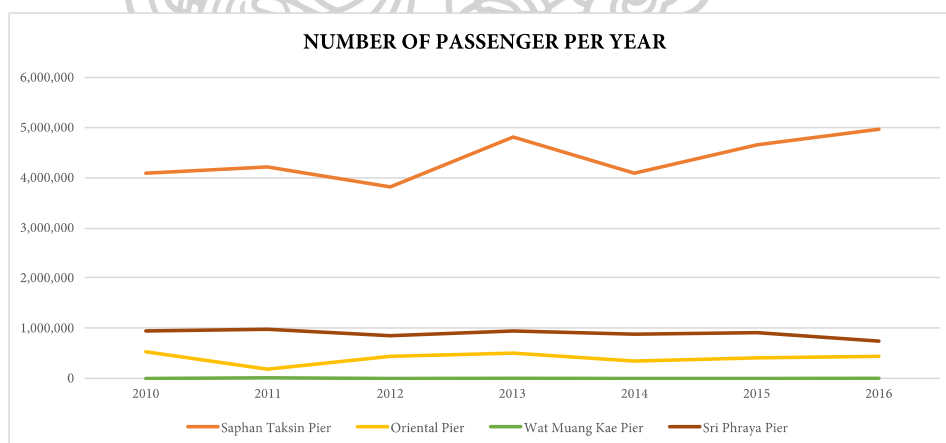


Table 12 Number of Passengers per year in the study area from 2010-2016
Source: Marine Department (2016)

Data show that Saphan Taksin pier has the highest number of passengers resulting from the inter-connection to other mode of transportations such as minibus, BTS, ferry and buses. Second ranked in the study area is Sri Phraya pier where there is also an inter-connecting node to buses, vans, and ferry. However, the number of passenger in Sri Phraya pier decreased because it closed for renovation works in 2016 by the Marine Department. Wat Muang Kae pier has the lowest passengers because of private

ownership of the pier which allows only one line of Chao Phraya Express boat to park, and the pier recently closed for renovation work.



Figure 90 Sri Phraya Pier's existing condition
 Source: Tanat Bha-aryaphatn [2017]

Cross River Ferry

Cross river ferry is another mode of transportation that is operated by the Marine Department. In Bangkok and suburban areas, there are 25 cross river ferry services

serving an average of 104,414 passengers and providing 2,335 trips per day according to data from 2016.

YEAR	NO. OF PASSENGERS		NUMBER OF TRIPS	
	PER DAY	PER YEAR	PER DAY	PER YEAR
2007	171,299	62,352,888	3,261	1,187,102
2008	160,936	58,580,642	3,126	1,137,900
2009	148,810	54,166,787	3,109	1,131,780
2010	136,927	49,841,291	3,000	1,091,891
2011	134,947	49,120,943	2,982	1,085,371
2012	126,399	46,009,282	2,607	949,044
2013	122,384	44,548,104	2,590	942,729
2014	114,044	41,512,016	2,591	943,292
2015	113,259	41,226,460	2,378	865,485
2016	104,414	37,881,949	2,335	843,297

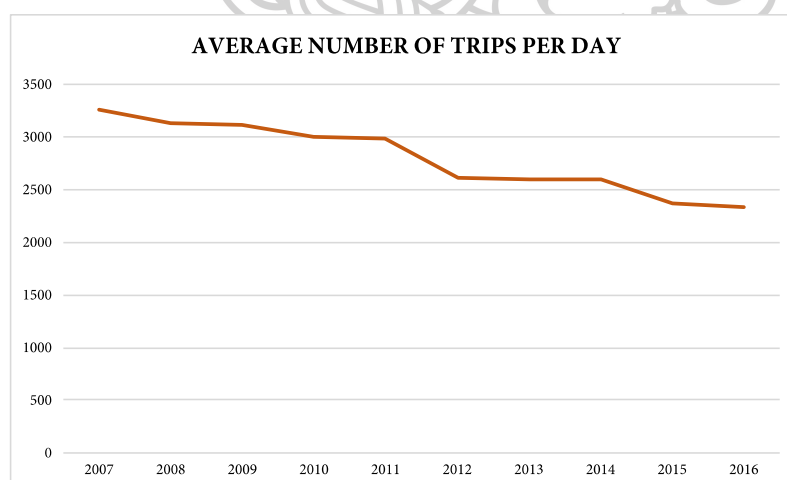
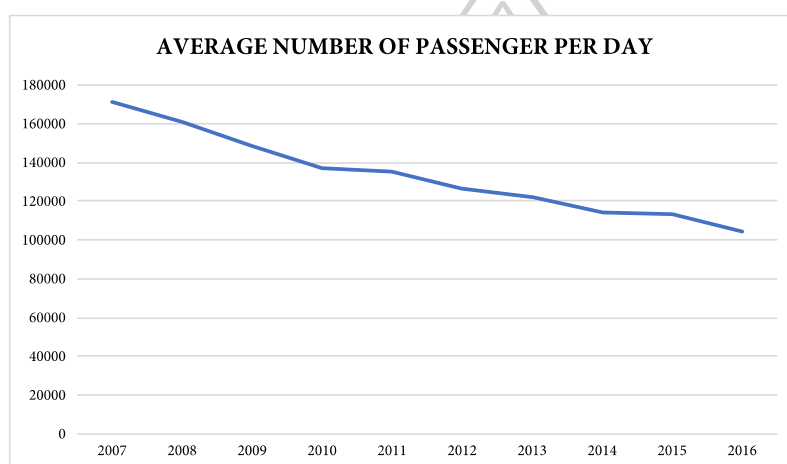


Table 13 Number of Passengers and Trips by Cross River Ferry from 2007-2016
Source: Marine Department (2016)

Unlike the Chao Phraya Express boat, the overall number of passengers and trips by the cross-river ferry has decreased in the last decades. This could have resulted from other choices of transportation which provide better services or more convenient routes to destinations.

TIME PERIOD	05.00-05.59	06.00-06.59	07.00-07.59	08.00-08.59	09.00-09.59	10.00-10.59	11.00-11.59	12.00-12.59	13.00-13.59	14.00-14.59	15.00-15.59	16.00-16.59	17.00-17.59	18.00-18.59	19.00-19.59	20.00-20.59	21.00-21.59	22.00-22.59	23.00-23.59
NO. OF PASSENGERS	2,156	7,762	11,891	7,760	5,138	4,715	4,947	5,178	5,178	5,195	6,486	8,813	10,635	8,845	5,282	2,952	1,290	223	35

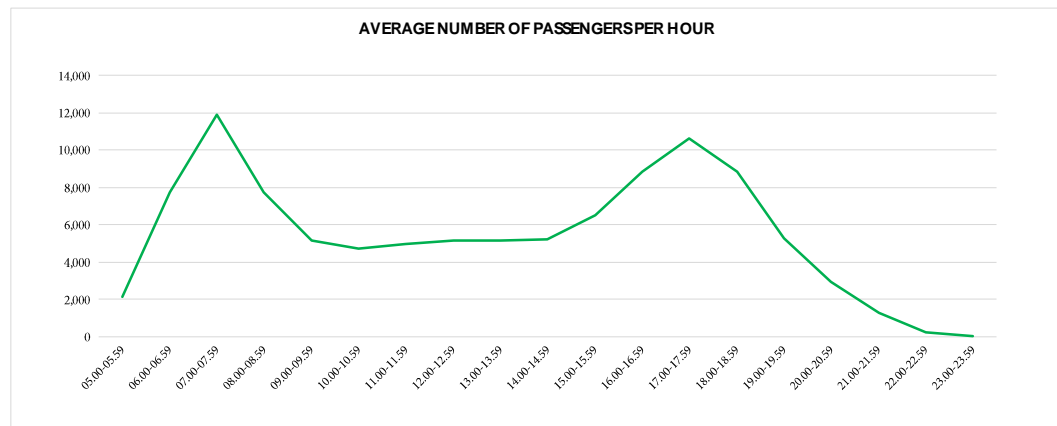


Table 14 Average Number of Passengers per Hour, collected data from 23 May – 12 June 2016

Source: Marine Department (2016)

According to data from the Marine Department, average number of passengers using cross river ferry is highest during 07.00-07.59 am which is the time when people commute for work and the beginning of the school period, followed by 17.00-17.59 pm when work and school are finished.

In the study area, there are four piers providing services of which three of these piers are inter-connected with the Chao Phraya Express service and other modes of transportation allowing passengers to transfer from one to another.

PIER	NO. OF PASSENGERS				Diff. 2015-2016
	2013	2014	2015	2016	
Sathorn - Taksin Pier	4,674	4,194	4,268	4,081	-4.38
Suan Plu - Dumex Pier	-	-	-	-	-
Oriental - Wat Suwan Pier	4,266	3,658	3,478	3,257	-6.35
Sri Phraya - Klongsan Pier	9,551	8,921	8,932	8,236	-7.79

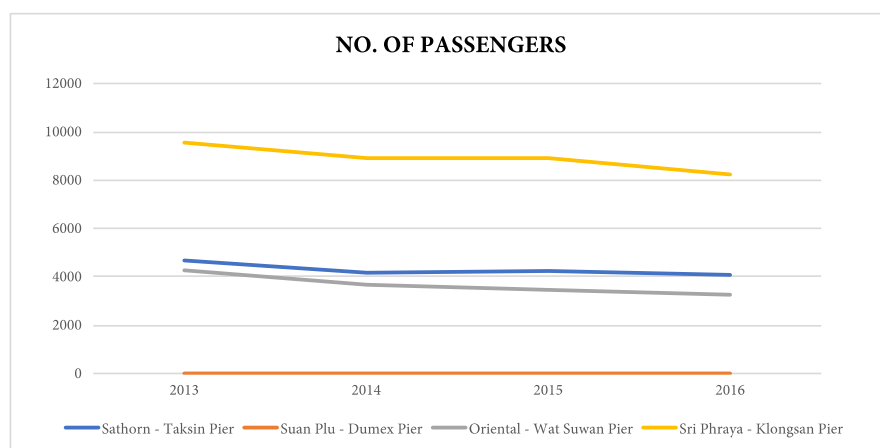


Table 15 Number of Passengers using Cross River Boat in the Study Area from 2013 - 2016

Source: Marine Department (2016)

PIER	NO. OF TRIPS				Diff. 2015-2016
	2013	2014	2015	2016	
Sathorn - Taksin Pier	93	86	80	79	-1.25
Suan Plu - Dumex Pier	-	-	-	-	-
Oriental - Wat Suwan Pier	151	140	138	129	-6.52
Sri Phraya - Klongsan Pier	185	210	208	195	-6.25

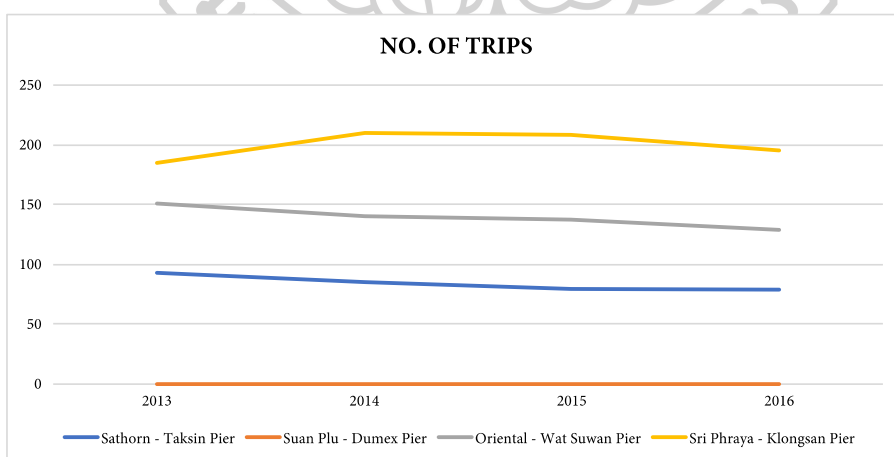


Table 16 Number of Cross River Boat Trips in the Study Area from 2013 - 2016

Source: Marine Department (2016)

According to overall statistics from the Marine Department, these piers in the study area have also decreased in numbers of users. The data show that Sri Phraya pier

has the highest use followed by Oriental pier and Sathorn pier respectively, whereas Suan plu pier is temporarily closed. In contrast with the Chao Phraya express, among active piers Sathorn came last because there are several modes of transportation for people to choose from, especially when the BTS station on the Thonburi side opened in 2009. On the other hand, Sri Phraya and Oriental pier have a similar model, where both of the piers are inter connected with other transportation and there is no other direct crossing element in the area.

Private Company Boat

In the study area, there are predominantly two piers that offer private boat service for tourism purposes. One of them is Asiatique the Riverfront boat offering free service that is available at Sathorn Pier carrying passenger to Asiatique shopping bazaar to the South of Charoen Krung road, with the service available from 16.00 – 23.30pm daily.

River Cruise cuisine is one of the most popular activities for both tourists and locals to experience in the area. There are several of private companies offering different experiences of cuisine and live shows on the cruise. There are approximately nine cruise companies offering upstream and downstream trip experiences along the Chao Phraya river, which are available at River City Shopping complex close to Sri Phraya road.

Among those tourist services, several of the five-star hotels offer tourists a dining experience along the river and cross river ferry service as well.



Figure 91 Asiatique shuttle boat service

Source: <http://www.asiatiquethailand.com> [Access 13 May 2017]



Figure 92 Chao Phraya River Cuisine

Source: <https://chaophrayacruise.com/en/> [Access 13 May 2017]



Figure 93 Mandarin Oriental Hotel cross river ferry service

Source: <https://www.mandarinoriental.com/bangkok/> [Access 13 May 2017]



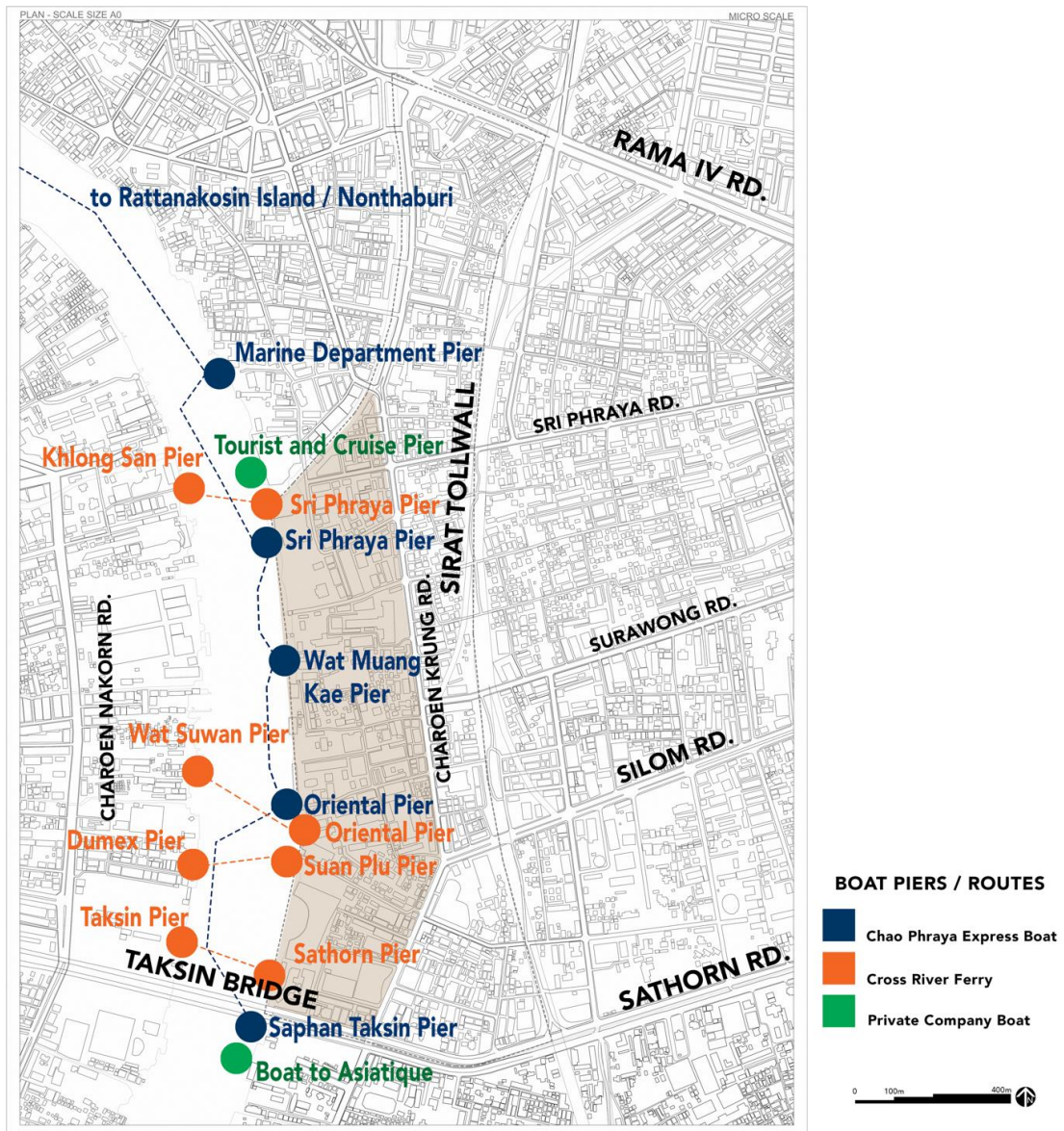


Figure 94 Location of piers relative to the study area
Source: Tanat Bha-aryaphatn [2017]

Boats are the oldest mode of transportation in Bangkok. They project a picture of the old capital that still remains for a present generation to experience. Even though transportation development has long been shifting from water to land, commuters and visitors still enjoy the great view on the river banks, and water transportation remains an essential mode for people. Even more, it is essential to the aura – the genius loci – of both the Charoen Krung district and the wider city. In large measure, it defines the city.

It is also worth noting that it is the water transport that most strongly links Charoen Krung into the flows of people, ideas and desires that come with global tourism. The challenge for central Charoen Krung is to seize the benefit of those flows

– in effect, to permit the flows and the new patterns of demand and consumption that they bring to enable new commerce, new galleries and restaurants, new entertainment.

5.3 Conclusion

Chapter 5 has focused mainly on the physical aspects of Central Charoen Krung district, categorizing them according to the functions of the buildings and transportations. From physical survey, observation, and interview, Central Charoen Krung district presents essential elements that illustrate richness in the history of this particular part of the capital. The development and redevelopment of the area is continuous and transforming even though some key elements have been left abandoned and unrealized. On the other hand, cultural juxtapositions have continued since historical time, as different religions, communities, and their traditions have existed side by side from generation to generation without major conflict. Development of restaurants, cafés, arts, and hospitality businesses have driven the economy of the district while trading businesses still continue their operations since the King Rama V era. Furthermore, with a modernization of transportation, the district is no less significant compared to other parts of the city.

This urban scale research provides data that need to be taken onto account in examining the sense of place, changes of place, and identify issues that need to develop and which will be described in detail in the following Chapter 6.



CHAPTER 6

Significance Assessment and Challenges

Following on from the physical aspects of Central Charoen Krung district examined in Chapter 5, this chapter turns to an assessment of data extracted from the findings in the previous chapter. In part, the chapter seeks to identify aspects of the area that can be mobilized in pursuit of a plan for promoting the Charoen Krung area as a ‘lesser-known’ destination to visitors. The present task is to assess the significance of the area in order to understand what value the area possesses, for example in accordance with the Burra Charter, and to examine challenges in regard to both tangible and intangible aspects of the area’s heritage.

The chapter is in two sections. The first, immediately following, is an assessment of what the district would seem to present. The second addresses challenges that seem to lie ahead of any plan for the progress of Charoen Krung.

6.1 Central Charoen Krung District: Cultural Significance Assessment

To understand how cultural heritage is important to the cultural setting of Central Charoen Krung district, it is necessary to explore the cultural significance of the place and its setting. According to the Burra Charter (2013), cultural significance means aesthetic, historic, scientific, social, spiritual value for the past, present, and future. Thus, this part will assess the significance of the cultural heritage setting in both tangible and intangible aspects.

6.1.1 Evidence of Early Western Diplomats’ Relations to the Siamese

In the Central Charoen Krung district, one of the significant values of the area was its being known to be the early hub of Western activities. After the signing of the Bowring treaty during the King Rama IV era, the number of trading businesses from foreign countries had increased from the establishment of ports, customs houses, and shops. Resulting from the business inclination, diplomatic relations ran parallel with trading activities to ensure the successive establishment in business for both Thai and foreigners.

According to King’s “Reading Bangkok”, the very first European nation that had connected with Siam was the Portuguese. They had a huge impact during the Ayutthaya era in forms of traders, diplomats, and army (assisting in the Siam-Burmese wars); the Dutch came in 1604 and then the formal arrival of the French in 1662 (King, 2011, pp. 2-3). The connection between Siam and Western nations has continued since.

One of the historical buildings that illustrates antiquity from the King Rama IV period is the French Embassy. It evidences the connection between Siam and Westerners during the rise of trading between the East and the West. The French Embassy was built during the 1850’s as a residence for French diplomats who came to Siam as officials for trading and political purposes. It is situated on Charoen Krung 36,

next to the Chao Phraya river, and originally was rented by the French officials in 1857, however, King Rama V contributed this land to the French government to operate as an embassy in 1875, and it has been operating thus for more than 150 years until now (Ambassade de France à Bangkok, 2015).

The Portuguese Embassy is representative of another European country that has had a long relationship with Siam, since 16th century. The embassy is located on Charoen Krung Soi 30, on land given to Portuguese officials since the reign of King Rama I, but the embassy building was first opened in 1875. Its architecture portraying a Neo-Palladian influence was built on a rectangular floor plan with hipped roof that has a central porch and gable projecting from it. The building has undergone multiple changes, renovations and restorations, however, most of the key materials remain intact and it had received the ASA Architectural Conservation Award in 1984. The Ambassador's residence can be seen from the river bank and illustrates the history of the place where the oldest diplomatic residence in Bangkok has happened.

Additional to French and Portuguese diplomats that had established their consulates in Central Charoen Krung area, British, American, Italian, and German consulates were located in the area before later being relocated to others. These all show how the district was a strategic location that served the connection activities between the Westerners and locals.

6.1.2 Transition of Modernizing Central Charoen Krung: Influence of Western Technologies through Architecture and Urban Design

Apart from diplomatic relations, Central Charoen Krung district also possesses numbers of valuable asset that reveal the historic value of district's development through the transitions of modernization.

Dating back to the King Rama IV era, the Siamese government had recruited Western experts to government office for consultancy in urban and architectural development of the country. Due to the rapid expansion of the capital, much infrastructure and buildings were built to cope with the increasing population, resulting in an introduction of new construction technologies from the west that had a huge impact on construction industries in Bangkok.

The most significant construction technology was establishment of the first three roads including Charoen Krung road. This construction was supervised by Sir Henry Alabaster who had introduced appropriate construction techniques to complete the task. Compared to Trong (Rama IV) road which was solely circulation based, Charoen Krung road was built together with the construction of shophouses on both sides which made it the first on-land commercial strip in the capital. Apart from the expertise of establishing the road, Bangkok tramways was another example of Western technology initiated by Aage Westenholz. Despite the discontinuation in 1968 due to the aging of infrastructure and the failure to re-invest in the development, Central Charoen Krung district holds memories of the tramways that were once passing through, illustrating the

meaning of Western economic and technological colonization of Siam from the past (King, 2011, p. 63).

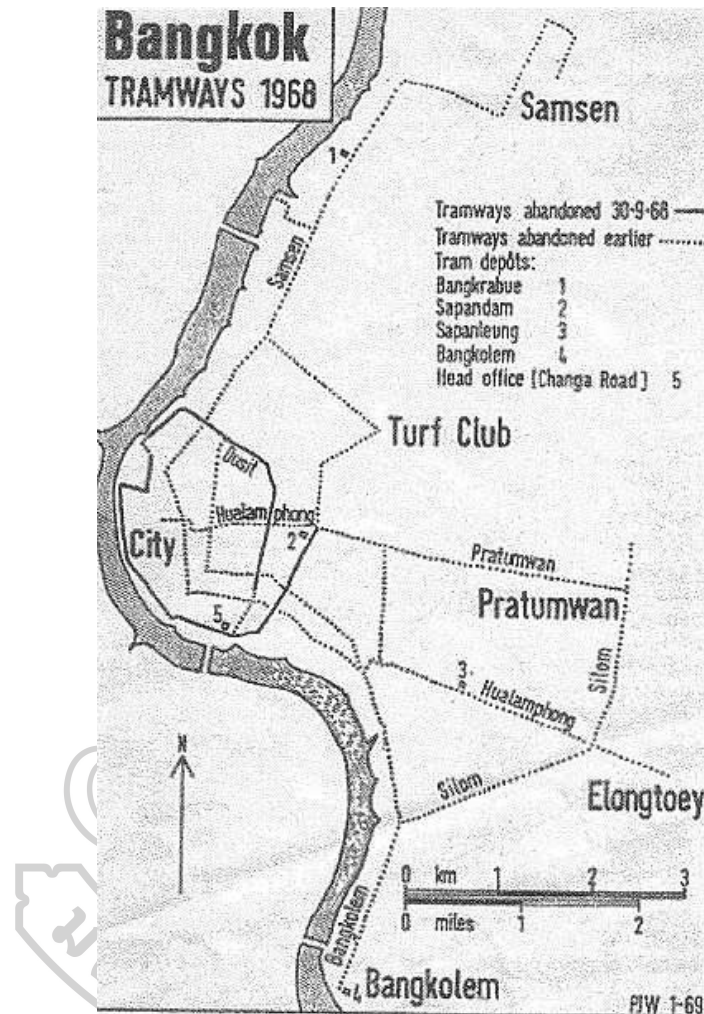


Figure 95 Bangkok tramways map in 1968

Source: <http://2bangkok.com/2bangkok-Tram-map2.shtml> [Access 16 June 2018]

In terms of Western architecture technologies, Central Charoen Krung district possesses numbers of buildings that show how construction has evolved through time. Building between 1860s-1920s was mostly in form of two-storey shophouses. Brick and plaster wall-bearing construction displayed decorative elements found on pilasters, transoms, buttresses, pediments, and columns resembling the European Neo-Renaissance construction style during that time. These building types continued through time until the introduction of new advances in construction such as steel and reinforced concrete from the West. The new technologies then allowed buildings to have more floors and different designs, and shortened the construction time resulting in rapid expansion of the city. In Central Charoen Krung district, there are several outstanding European-inspired buildings scattered around the area. These building can be categorized into (1) *Stand-alone buildings*, which are mostly presented in the form of offices, government, and religious buildings such as French and Portuguese

embassies, East Asiatic Company and Assumption Cathedral, and (2) *Series of Shophouses*, which functioned as small retail shops and residential buildings.

The architecture and urban design of the capital carried a layer of European modernity. Other than government buildings, the European modernization influences the design and planning of private buildings, roads, railways, bridges, and infrastructure. The technologies and interventions that were introduced into the capital during these periods were significant aspects that modernized Bangkok. New construction materials allowed buildings to be completed faster, helping the convenience of communities, and new transportation allowed accessibility around the city. Central Charoen Krung district evidences Western technological influences in the area's streetscape reflecting the history of the European district and its architecture, turning the district into the city's first modern district.

6.1.3 Collections of Architectural Building Styles

In relation to European-influence associations with vernacular architecture in Thai's society since the reign of King Rama IV, Central Charoen Krung district holds several significant values that illustrate the diversity in architectural styles juxtaposed within the area. In addition, the collections of architectural building styles have reflected the transition of streetscapes from past to present.

From the research in chapter 5, the architectural styles presented in Charoen Krung can be based on the period of time of the buildings' establishment. This section is thus divided into three periods as follows:

- a) Early-period: from the reign of King Rama IV to King Rama VII (1851-1935)
- b) Late-period (20th Century Architecture): from the reign of King Rama VIII to King Rama X (1935 – present)
- c) Late-Modern architecture period: buildings that were recently built.

a) The Early Period

These buildings were developed after the improvement of Charoen Krung Road in the King Rama V period, mostly in the form of shop-houses. The buildings are mostly 2-3 stories, built with brick and plaster wall-bearing structures, although after advances in construction technology steel and reinforced concrete were used in the construction. The plaster stuccos were popular decorative elements found on the casements, columns, buttresses, and pediments resembling European Renaissance, Neo-Classical, and Palladian styles. Moreover, there are a few Victorian style houses, and traditional Thai houses found in the area as well.

- Eclectic style Shophouses

Historically, these shop-houses were built as commercial buildings during the rise of trading in the King Rama V period. The area's development resulted from an

expansion of the city from Rattanakosin Island, whereby the styles of the buildings were similar to those in the inner city.

Eclectic style shophouses are commonly presented along Charoen Krung road dating from the reigns of Kings Rama IV and V. The buildings are presented predominantly in the form of Western influenced architecture, especially in the design of the façade. A symmetrically shaped façade with its proportionally structured bays combines with projecting cornice, frieze, and architrave dividing the floors to make the series of shop-house stand consistently with its surrounding. Furthermore, the mixture between English, Italian, French, Portuguese, and Dutch colonial styles is presented throughout the urban fabric of the district.



Figure 96 Eclectic architecture style buildings on Charoen Krung Road
Source: Tanat Bha-aryaphatn [2017]

- Gingerbread Detached House

The Gingerbread architectural style historically originated from Victorian architecture in England. The general characteristic of this style is the use of decorative wood carving patterns of vent, eaves, and railing of the balcony. The material that is commonly used for building a Gingerbread style house is timber, notably by laying out the pattern of wood planks horizontally similarly to a ginger bread house.

This style was brought into Siam during the reign of King Rama IV by Europeans who built their own houses according to the style of their country of origin. The style had widespread use by wealthy local merchants and company governors for their houses around Rattanakosin Island and along Charoen Krung Road.



Figure 97 Example of Gingerbread House Style in Utah, United States
 Source: <https://heritage.utah.gov/history/victorian-building-style> [Access 6 March 2017]



Figure 98 Gingerbread House in Suan Phlu Temple
 Source: Tanat Bha-aryaphatn [2017]

- Traditional Thai House (Vernacular House)

Most of Charoen Krung's streetscape was influenced by Western architecture throughout the district. However, in small alleyways within the area, several houses illustrate traditional Thai housing units, which were built around the King Rama V period.

Unfortunately, most of the traditional Thai house characteristics have faded away from deterioration through time and have partially been replaced by modern construction materials and technologies.



Figure 99 Thai architecture houses found in the small community
 Source: Tanat Bha-aryaphatn [2017]

As shown on figure 99, the typical traditional Thai house was built elevated to prevent flooding; however, those houses' basements have more recently been filled with concrete structures to utilize all spaces on the house's plot.

b) Twentieth Century Architectural Style Buildings

Modern architecture looks quite different from early architecture. Whereas many older architectural styles were focused on being as decorative as possible, modern architecture is based more on simplicity and functionality. Moreover, it has been dominated by the use of new technologies, building techniques and construction materials. Dated back to the early 20th century, this style was widely popular among architecture schools such as the Bauhaus and movements from famous architects such

as Frank Lloyd Wright, Walter Gropius, Le Corbusier, and others. As the world was changing and growing rapidly through modernization and globalization, architectural styles also changed.

Many buildings on Charoen Krung were developed to convey new construction technologies and designs according to ideas of famous architects. For instance, Le Corbusier, the famous Swiss-born architect, developed his work mostly through his “five points of architecture”, where most of his buildings were constructed using concrete as a dominant material. Le Corbusier’s “Unite d’ Habitation” (1952) in Marseille, France, a large residential complex that would interpret a materialistic age, in rough-cast concrete on its façade, presented a technique and design strategy that inspired later architects.



Figure 100 Comparison between Unité d’ Habitation in Marseille, France (left) and Assumption College on Charoen Krung Road (right)

Source: <http://www.archdaily.com/85971/ad-classics-unite-d-habitation-le-corbusier/553f94cee58ece50290000b9-ad-classics-unite-d-habitation-le-corbusier-photo> [Access 16 March 2017] and Photo by Tanat Bha-aryaphatn [2017]



Figure 101 Examples of Buildings along Charoen Krung Road
 Source: Tanat Bha-aryaphatn [2017]

When modernism took over Bangkok after World War II, buildings in Central Charoen Krung district were also affected by ideas of modern architecture that were essentially Western. Moreover, gentrification and globalization also emerged to shape the fabric of the district in other ways.

c) Modern / Late-Modern Architecture (and recently built buildings)

Resulting from modernization, globalization and gentrification, several old buildings have been abandoned and demolished and replaced by brand new post-modern or late-modern architecture. The rapid growth in economy and population within this area resulted in development of high-rise and modern-shaped building which reshape the overall fabric of the area.



Figure 102 Examples of modern and late - modern buildings on Charoen Krung Road

Source: Tanat Bha-aryaphatn [2017]

In summary, architectural styles in each period of time have their own distinct characteristics, uses of construction materials, and detailed elements and ornaments. This could be defined as in the following table:

PERIOD / STYLE	CHARACTERISTIC	STRUCTURE / MATERIAL	ORNAMENTS / ELEMENTS
Early Period Style	<ul style="list-style-type: none"> - Influenced by European - Neo-Classical, Palladian, Renaissance, and Victorian Style - Mostly 2-3 Stories Shop-houses - Decorative Colorful Wall - Front porch decorated with arch and stucco - Timber window frame - Tile Kite roof finishing - Pitched roofing or deck with balustrades - Plaster buttress - Balcony on 2nd and 3rd floor - Stuccos on walls or air vents 	<ul style="list-style-type: none"> - Wall-bearing structure systems - Post-column structure systems - Brick and Plaster as a major material - Reinforced concrete - Floor finishing with European decorative tiles - Timber for doors and window - Timber Natural air ventilation 	<ul style="list-style-type: none"> - Neo-Classical ornaments - Chinese decorative pattern - Highly decorative ornament on pilaster - Decorative balustrades - Geometrical design on doors and windows
Twentieth Century Architectural Style Building	<ul style="list-style-type: none"> - Inspired by European and American famous architect - 3 to 6 stories shop-house building - High-rise building as accommodations and residences - Symmetrical Design - Grid system floor plans - Simplicity architectural detail - Reinforced concrete roof slab - Plain and Regid façade design 	<ul style="list-style-type: none"> - Reinforced concrete structure - Post and Column system - Concrete, Steel, and Glass as a major material 	<ul style="list-style-type: none"> - Thin plate simple concrete fin at façade - Geometrical pattern - Few decorative elements and ornaments
Late-Modern Architecture (Recent Built Buildings)	<ul style="list-style-type: none"> - Mixture of low-rise and high-rise buildings - Asymmetrical and Symmetrical shape building - Partially influence by historical buildings - Low decorative, but complex in design - Simple shape façade - Mostly renovated from old building 	<ul style="list-style-type: none"> - Reinforced concrete, steel, glass, aluminium as a major material - Metal sheet roof system - Concrete and steel structure 	<ul style="list-style-type: none"> - Less decorative ornaments - Simplified from original ornament - Geometrical and rigid design decorative items

Table 17 Period of Time: Buildings Features in Summary
 Source: Tanat Bha-aryaphatn [2017]



Figure 103 Map of buildings in each period on section 1
 Source: Tanat Bha-aryaphatn [2017]



Figure 104 Map of buildings in each period on section 2
 Source: Tanat Bha-aryaphatn [2017]

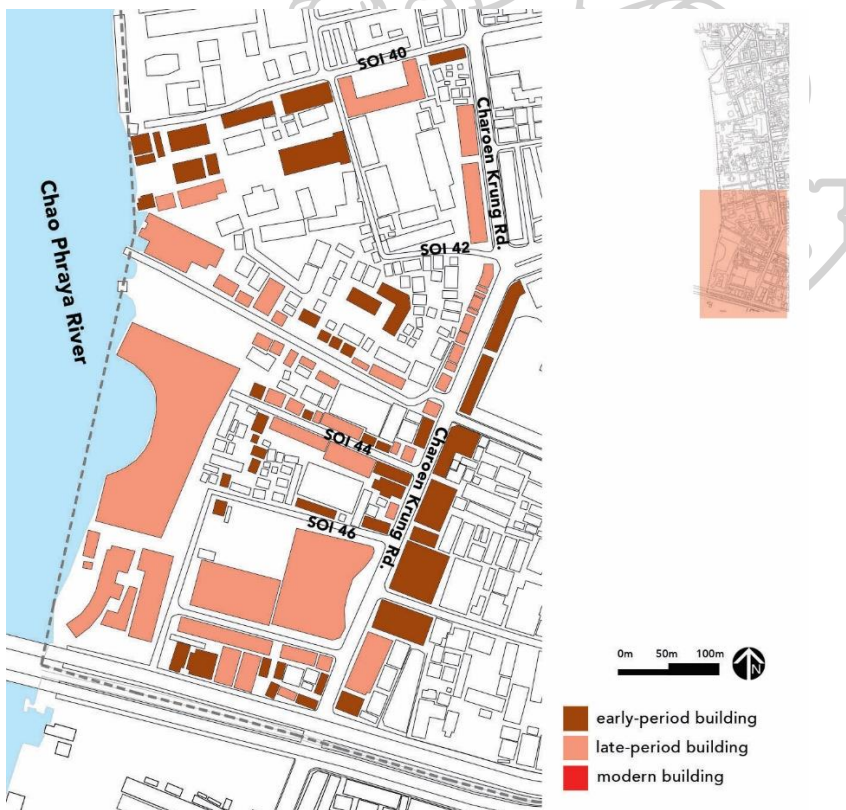


Figure 105 Map of buildings in each period on section 3
 Source: Tanat Bha-aryaphatn [2017]

Among these sites, there are only three that have been registered as national monuments by the Fine Arts Department, namely:

- 1) *Pitthaya Sathian Bridge (registration no.44), registered in 2005*
- 2) *Chaloem Phan 53 Bridge (registration no.50), registered in 2005*
- 3) *Old Custom House (registration no.178), registered in 2001*

Besides these registered sites, there are a few sites that are on the list and potentially can become registered national monuments (Fine Arts Department, 2011). Those sites are:

- 1) *Grand Postal Office*
- 2) *House Number One*
- 3) *Assumption Cathedral*
- 4) *Assumption Convent School*
- 5) *Muang Kae Temple*
- 6) *Suan Phlu Temple*
- 7) *Oriental Hotel*

To conclude, the architectural collection in Central Charoen Krung district could be seen as an evidence of significance that the area has been developed through layers of time, while the cultural juxtapositions there display the district's architectural diversity.

6.1.4 Genius Loci: Spirit of Place

The genius loci of Central Charoen Krung district presents unique attributes as already commented on in chapters 4 and 5. Norberg-Schulz has argued that such attributes will relate to (1) *natural environment*, and (2) *man-made environment*.

Natural environment does not have a significant influence in Central Charoen Krung district, except in the dominating presence of the Chao Phraya river. In most of the sites, waterscape is like the background to the man-made structures Central Charoen Krung district has the Chao Phraya river as the main bloodline for trading activities which could evidently be seen from buildings along the river, and its memories and ambience permeate the spirit of community accordingly. Today, waterscape activities maintain its continuity with the transits of its history.

Man-made environment, on the other hand, has its own structure and meanings, produced by the real situation and the natural environment to which it is related. The basic task of man-made environment is to concretely and positively link with the natural phenomena. In Central Charoen Krung district, these man-made environment elements link with the natural place in three ways, namely visualization, complementation and symbolization, which give people identity and orientation.

From Norberg-Schulz, man-made environment always has a close connection with people. A comfortable and familiar environment can promote people's awareness

of their belongingness, such as through architecture, paths, nodes, signage, vegetation, walkways, and streetscape patterns.

6.1.5 Cultural Juxtaposition

According to ideas on architectural diversity, buildings were shaped by the culture of the inhabitants who lived in the area. In Central Charoen Krung district, the variety of architecture characteristics shows that the community in the area has developed as a mixture of ethnic, social, and religious groups.

The key quality of Central Charoen Krung district is that it is part of the local life of its own area, but also has linkages to other place and people since historical times. From the present research, the area shows its juxtapositions in many ways in both tangible and intangible aspects.

The importance of juxtapositions lies in their role in explaining the dynamic and the hybridity of the relationships between inhabitants, place and traditions (S. Hall, 2012). Central Charoen Krung district occupies the peculiar urban geography of Charoen Krung road, a place signified by the symbolic prominence of religious diversity, culture, art, and economic landmarks like Assumption Cathedral, the Haroon community, Thailand Creative and Design Center (TCDC), and Robinson Bangrak Department store.

In addition to these and other more prominent landmarks, there are powerful symbolic relationships peculiar to the area particularly in a religion and cultural perspective. Especially this is the case in the southern part of Charoen Krung district, where it presently shows juxtapositions and relationships between Jeal Aeng Beal (the Chinese Shrine), Baan Ouu Mosque and its community, Suan Phlu temple, and Assumption Cathedral. Although they are different in culture and traditions, a direct physical connection and encompassing community show no sign of significant boundaries that separate them; instead, the community is bonded as a large community.

From the physical survey, another interesting finding in Central Charoen Krung district is the mixture of communities that have different ethnic backgrounds and are distinctively defined by what they do for a living. For instance, small offices, street food stalls and antique shops are mostly run by Thai and Thai-Chinese; galleries, accommodations, and fine-dining restaurants and bars are owned by the Westerners; and jewelry stores and textiles outlets are operated by Thai-Indians.

Siam's juxtapositions are presented in the mixture of communities and their characteristics, and diversity of cultural identities since the early Rattanakosin era (King, 2011, p. 20). Similarly, in Central Charoen Krung district, the diversification of ethnic, social, and religious groups is presently illustrating the history of this particular area from a cultural viewpoint which has shaped the character of the area.

6.1.6 Symbolic Value through the Architecture of Central Charoen Krung

Cultural property provides awareness of and pride in cultural identity. Among the cultural juxtaposition, Central Charoen Krung streetscape holds symbolic values that illustrate cultural significance through architecture.

The essential meaning of craft in architecture is the connection of building or space in relation to its own parts internally, and to its surroundings externally, whereby these connections can be an integration of the physical, temporal, and spiritual. There are many examples presented in Central Charoen Krung district in the form of symbolic elements that illustrate the history and events of the place.

A building such as Assumption Cathedral signifies the symbolic meaning of Catholic religion by its architectural characteristics and ornaments. The Cathedral's design was inspired by Romanesque architecture combined with Classical orders and Gothic construction technique. Its craftsmanship and construction technique illustrate its Western architecture influence in several ways, such as the reinforcement of the structure using 'Quoins' style, the stretchers of limestone bricks as layering, and the 'Low Pitch' pediment which are all derived from Classical art. The Roman order holding semicircular-arches with shrubs ornaments decorated on top reveal the predominantly neo-Romanesque architecture of the Cathedral. This profusion of references has the effect of reflecting the antiquity and continuity of Catholic tradition.

Another example of distinctive symbolic meanings in term of architectural craft could be identified through the display of Western arts and crafts on the Charoen Krung streetscape. During the late 1890's to early 1970's, major developments and architectural works were initiated by Thai ministers, who were related to the monarchy, and assisted by Italian, German, and British architects, engineers, sculptors, and artists who collaborated on a large-scale project. A place like the Oriental hotel (1876) designed by Mario Tamagno and Annibale Rigotti could be seen as a symbol of Western craftsmanship that is related to their other works in the capital such as The Siam Commercial Bank (1908) and Abhisek Dusit Throne Hall in the Dusit Palace (1912).

The Grand Postal office could be another symbolic element that portrayed political power of 'Khana Ratsadorn' during the era of General Phibunsongkhram, prime minister and virtual military dictator from 1938 to 1944 and again from 1948 to 1957. The building is an example of brutalist architecture designed by Jitrasen Aphaiwong and Phrasarot Ratnanimman, with influence from German and Italian architects. Its architectural characteristics reflected the revival of nationalist values with its structure similar to several buildings in fascist Italy and Germany.

In term of symbolic value through architecture, these various buildings illustrated religion, arts and crafts, and political power and its symbols respectively. Nevertheless, there are several more remnants in Central Charoen Krung district that are related to cultural significance and that make this area laden with meanings and their evocation.

6.1.7 Culture defines Food, Food gathers Community

Apart from the urban and architectural significance of the area, another relevant value that could be seen in Central Charoen Krung district is the relationship between community and food. From the research in Chapter 5, Central Charoen Krung district offers food that could be seen as a social and spiritual value of cultural significance. The variation of food throughout the area, ranging in genre, price, decoration styles, and service type illustrates a diversity of social values, presented in a way whereby visitors can experience the district variously as vision, taste, smell, touch, and sound.

Food genres can be defined by the cultural groups that the area possesses; for instance, the Chinese community provides Chinese food, as Muslims, Thais, and Westerners provide their own kinds of food as well. In Central Charoen Krung district there had been cultural diversity since historical times, persisting in choices of food genre, ranging from fine-dine restaurants to street food stalls.

In the Central Charoen Krung area, food businesses are consistently increasing in numbers and sales every year, an indication that the economy of the area is on the rise. Most of the restaurants in the area have succeeded by maintaining a great standard for visitors and many of those became regular customers.

One of the distinctive events that create social value within the area is when a group of restaurant owners collaborate in order to promote the craftsmanship in food products. Several food-related events have been held in the area, especially, around soi 28, where there are restaurants and bars in collaboration for an event called ‘Block Party’. Restaurants such as 80/20, Jua, Little Market and Mahaset closed down the entire soi 28 to invite visitors to enjoy their testing menu prepared by chefs from all over the world for the participants, and it has been very successful. In addition, the connection between restaurants and local community is regularly bonded through workshops, purchasing local ingredients from local markets, assisting on a business model, and providing their restaurants as a learning center.

From an interview with Chef Joe of 80/20 restaurants, he stated that “our restaurant not only serves fine dishes to costumers, but we are open to local people who have passion in this form of art into our kitchen”. His enthusiasm is in welcoming passionate individuals to have a chance in his kitchen so they could learn and teach others in their community. Furthermore, his main goal is to help revitalize the area and promote the area to other communities, on which he gave an interesting thought: “Bangkok is the food destination for tourists from all over the globe, but I want to make this area, as a chef, a destination for chefs from all over the world,” said Chef Joe.

The art of food can be similar to that elsewhere in Bangkok, in Sukhumvit for example, or in several of department stores. However, the distinction of food in this area is how food can gather a community and give opportunity for local participation rather than merely for observation.

6.1.8 Cultural Significance Assessment Summary

The following assessment of cultural significance of Central Charoen Krung district draws on findings from previous chapters observed in accordance with the ideas of the Burra Charter (2013). Each analytical part illustrates the cultural significance of the area in an urban context, which can be summarized as follows:

SIGNIFICANCE ASSESSMENT	BURRA CHARTER (2013): Assessing Cultural Significance					ASPECT	
	AESTHETIC	HISTORIC	SCIENTIFIC	SOCIAL	SPIRITUAL	Tangible	Intangible
1. Evidence of Early Western Diplomats' Relations to Siamese	✓	✓		✓		✓	✓
2. Transition of Modernizing Central Charoen Krung: Influence of Western Technologies through Architecture and Urban Design	✓	✓	✓	✓	✓	✓	
3. Collections of Architectural Building Styles	✓	✓	✓			✓	
4. Genius Loci: Spirit of Place	✓	✓	✓	✓	✓	✓	✓
5. Cultural Juxtaposition	✓	✓		✓	✓	✓	✓
6. Symbolic Value through Architecture of Central Charoen Krung	✓	✓	✓	✓	✓	✓	✓
7. Culture defines Food, Food gathers Community				✓	✓	✓	✓

Table 18 Cultural Significance Assessment Summary
Source: Tanat Bha-aryaphatn [2017]

According to Table 18, in summary, Central Charoen Krung district presents historical, cultural, and architectural significance. For the historical significance of the district, the existing buildings are the evidence of the city's expansion and building relevant to society through the various layers of time. Cultural significance is revealed in the buildings and settings imbued with the art and culture of society from the early reign of King Rama IV to the revolutionary period of Western influence on the Thai which has affected to the taste of locals relative to Western art and ideas. Further, architectural significance demonstrates the evolution of the city with various of styles and construction techniques.

Above all, linking cultural heritage and tourism development requires further exploration of other means of assessments including identifying existing tourism plans and challenges that occur in the current situation.

6.2 Challenges

6.2.1 Existing 'Creative District' Plan: Background

In recent years, Central Charoen Krung district has continued to evolved. Thai architect Duangrit Bunnag and Thailand Creative and Design Center (TCDC) have a vision to promote this particular area as a 'creative district'. "The area has the hardware,

we need to input the software into it,” said Thomas Menard, the owner of Speedy Grandma gallery that has operated since 2012.

On May 5th 2017, TCDC acquired most of the space in the Grand Postal Office to be their new headquarters after moving from the Emporium on Sukhumvit road, with one major objective, namely to turn Bangrak into a creative district. Having a well-known creative organization migrating to the area, a number of artists, innovative entities, and entrepreneurs started to move into the area for their work.

One of the achievements of TCDC prior to their arrival to the area was a campaign called “Co-Create Charoen Krung Project” which is a collaboration project between Thai Health Promotion Foundation and TCDC with support from Shma SoEn (Shma Social and Environment). The project ran from December 2015 to June 2016 aiming to develop the district to become a prototype of creative business prosperity fulfilling both physical and psychological needs. Furthermore, their objective was to foster economic and society demands, using service design (the activity of planning and organizing people, infrastructure, communication and material components of a service) in identifying the problem and then creating a solution that accords with the community through four types of activities, as follows:

- *Gathering community opinions activity*
- *Community’s creativity stimulation activity*
- *Creative Charoen Krung activity*
- *Public communication activity*

This project has resulted in five development concepts as follows:

- **Riverfront public area development project:** reviving old riverfront architecture to become a new landmark of the district and connecting transportation routes to the riverfront
- **Abandoned building renovation and development project:** turning the area to its highest capacity as a new meeting space for hosting creative activities
- **Small green space development project:** developing underused space to create small green spaces for public leisure and meeting
- **Alleys connection project:** connecting transportation routes for accessibility to stimulate economy in the alleys
- **Signage for a walkable district project:** providing information of travelling spots, restaurants, and point of interest using signboards reflecting the identity of the area

Other than the Co-Create Charoen Krung project initiated by TCDC, the non-profit organization called “Bangkok River” led by David Robinson had a vision for this particular area as well. Bangkok River is a collaborative project aiming to promote the Chao Phraya river as a world-class destination for business and leisure. Their method of promoting the district is predominately by using social media and online tools to engage societies; on the other hand, events such as Gallery Hopping and BUKRUK (Urban art festival) are partially organized by them as well.

Central Charoen Krung road in terms of becoming a ‘Creative District’ is developing in a good direction with support from local residents, entrepreneurs, and several organizations. Its slowly emerging identity will strengthen further when the Bangkok authorities start to see its progress and are willing to promote the area on an international scale as ‘Asia’s Creative Hub’ in the near future.

The arrival of TCDC with an intention to transform Central Charoen Krung district into a creative district, and to promote an area which has been largely forgotten by revitalizing the area through arts and design, came across several challenges that needed to be identified and for which proper implementation plans needed to be found.

The problems that gives difficulty in promoting the area can be distinguished into two significance aspects: hardware and software or, stated otherwise, tangible things and intangible aspects. Moreover, tracing back to the origins of consequences that cause the challenges is also to be examined.

6.2.2 Silom and Sathorn Road Transformation and Global Consequences: Central Charoen Krung District goes Sideways

Before exploring the current condition of Central Charoen Krung district and its challenges, it is important to note that its surroundings had a significance impact on the district’s development, causing it to goes sideways.

Central Charoen Krung district was at its peak of modernization during the reigns of King Rama IV to early King Rama VI, then the area slowly settled and continued to developed sideways. Apart from the busy road of Charoen Krung, Silom road was established around the same time in form of a canal with bridge that connected Charoen Krung with Rama V road. In its early period, Silom road was built for agriculture purposes, however, similar to Charoen Krung road, Westerners requested a proper road for transportation, and Silom road was developed. By 1887, three main roads, Sri Phraya, Surawong, and Sathorn road were established to connect with Silom road allowing communities to expand and developed. Sathorn Road was established in 1888, named from the royal title of ‘Chao Sua Yom’ who saw a way to allocate land as a residential area by digging a canal from the Chao Phraya River to Rama IV, using the soil as the pavement of the road, resulting in accessibility to large-scale empty lands.

Despite the development of business opportunities in Central Charoen Krung district, high-density buildings and population spread into large, less-dense lands of Silom and Sathorn. With developed paved roads, accessibility into the business district was much easier; in addition, the connectivity to Rama IV road had a huge impact in the form of urban design, where these roads had access to the east and the west. The consequences allowed several new businesses to emerge within these areas resulting in economic activity shifting to the Silom and Sathorn area.

Apart from the Silom and Sathorn impact as Central Charoen Krung district developed sideways, global issue had direct repercussions on the area as well. During

the King Rama VI period, World War I (1914 - 1918) had spread across European countries, directly affecting the global economy. Central Charoen Krung road as a European district was significantly affected by the economic slow-down, as investment from the west had halted, and communities were subject to precautions even though Thailand did not take a direct part in this war. Following World War I was the Great Depression that effectively destroyed the reign of Rama VII and ended the era of absolute monarchy. Then came World War II (1939 - 1945), during the King Rama VIII era, which also had an impact globally.

After the war, most countries entered a restoration period after the great impact from World War II. In the Central Charoen Krung's context, there were significant changes as Westerners shifted their activities to other districts or even discontinued to operate in Thailand. Most of the embassies and consulates moved to other parts of the capital, such as the British consulate to Ploenchit (where it was more peaceful and quieter than the Charoen Krung area). In addition, large-scale companies such as HSBC, East Asiatic Company, and Old Customs house (Sulakastan), and several other western businesses relocated to other newly developed areas such as Rama IV, Silom, Sathorn, and Sukhumvit roads. Especially from the 1970s to the 1990s, Silom transformed drastically when the business focus shifted from Charoen Krung to Silom and Sathorn (King, 2011, p. 58).

Another consequential change was discontinuity of the tramways in 1968, when larger roads were built for automobiles throughout the capital and the tramways companies failed to reinvest for improvements. One of the reasons behind the demolition of the tramways was the rise of automobiles including personal cars and public vehicles that had been the fast-developing technology in the capital after the war. City planning was concentrated on developing roads for larger vehicles, more roads, more soi, and highways, overwhelming the canals, smaller roads and lands. Central Charoen Krung district (and other districts such as Yaowarat and Sampeng) was designed with shophouses on both sides of the road, and it was impossible to expand the road by expropriating from those who occupied the buildings. Removing trams and expansion of other roads were one of the solutions to compromise with the growth of automobiles.

The introduction of mass-transit in the capital such as the BTS and MRT had a direct impact on Central Charoen Krung district, just as the number of vehicles has skyrocketed during the past 20 years. When these mass-transit systems were established in Bangkok, the city's expansion tended to follow the BTS and MRT lines, especially along Sathorn and Sukhumvit roads. These developments could be seen in the growth of condominiums, offices and department stores along these mass-transit lines.

Central Charoen Krung district certainly experienced impacts from both external and internal factors causing development to slow down. The rise of Silom and Sathorn roads expanded the city significantly, causing economic shifts while global issues affected western businesses following the war, with relocation of large corporations and the discontinued tramways.

6.2.3 Contradictions of gentrification, creative module, genius loci, and traditions:

Case Study of Soi 28

The contradiction between gentrification linked to the creative module and the area's genius loci and traditions could be seen in the following case from the evolution of Charoen Krung soi 28.,

After Speedy Grandma gallery had been established in 2012 by Thomas Menard and his business local partner Lee Anantawat, Charoen Krung soi 28 was changed into one of the most 'hip' alleys in the Charoen Krung area. In 2014, Oldtown hostel had opened their business on the corner of soi 28, taking over ten colonial-style shophouses and turning them into a budget-oriented accommodation service. Tammanoon Wisitsak, one of the five owners of the hostel, mentioned that he and his partners have dealt with this building since 2013 from Dr. Panwaropas Savetrun, the owner of the property and of the bloodline from the King Rama IV. He said that the building was abandoned for more than three years after Rare Stone museum went bankrupt, and no one was willing to take the risk on a high-rent, large scale property like this one. The surroundings of soi 28 were terrible, there was a lot of burglars, and young students used the property to be their hideaway for using banned substances, according to Tammanoon. Khun Lek, from a suit tailor factory that has been operating there for more than 30 years, said that "you cannot walk in this soi alone after 8pm, you will get robbed!" he added.

After Oldtown hostel became fully operating, soi 28 has changed totally. The soi has become safer for visitors to walk around, hanging out at night, and the crime rate has dropped to almost zero. This is indeed not only gentrification but there is also revitalization that makes the area become lively once again. In 2015, 80/20, a recently Michelin-recommended restaurant was opened by Chef Joe, a Thai-Canadian chef who had experience in the food business for more than 5 years. The restaurant is located in Oldtown hostel space, offering fine dining services to customers, with an average 2,800 baht per course meal. One of the big question marks on his business model is, at this price, who is his target group? The local food stall just next to it sells for only 40 baht per menu. "We want this place to be a destination," said Chef Joe. "Food ingredients that we prepared, we will make sure that this is value for money paid by customers." He was right, as the restaurant has become a big hit for both locals and foreigner guests and reached the top-ten with a promising Thai chef and as a recommended restaurant dating from the announcement by the Michelin Restaurant Guide in 2017.

After the arrival of Oldtown hostel and 80/20 restaurant, soi 28 has defined a new characteristic of the surrounding area.

Another major change causing gentrification in the area is the arrival of foreign entrepreneurs. After the words 'Creative' and 'Hip' arose from promoting the creative district, Western entrepreneurs have seen an opportunity for business

and started to migrate into the area because rent of the property is way cheaper than in the Thonglor or Silom areas. According to Chet Atkins, the American owner of Little Market and Jua Restaurant in soi 28, he started his business in this area just because of the local atmosphere and its traditional characteristic compare to Sukhumvit and Sathorn. He mentioned that before taking over Jua, the building was secretly running illegal gambling by the locals and causing trouble to the neighborhood, and hence there was an opportunity to turn this place into something more valuable. Also, Japanese-American Luke Satoru, the owner of “Black Pig” tattoo shop in this alley added: “If you want to do something unique, you don’t want to get lost in the noise;” also recently opened “Tropic City”, a rum bar operated by Sebastian De la Cruz and his partner Philip Stefanescu; they define this area as ‘calm Bangkok’. They share a space in a red brick house which was abandoned for many years.

In soi 28, apart from the new developments and businesses, its traditional community and practices continue. Auntie Nee, a food stall owner who has been operating for more than ten years serving locals and visitors who pass by has expressed some concern over the arrival of high-end restaurants. However, she was very happy that her sales have grown like never before. “After restaurants came, their staff came to order food every day, because everything is 40 baht, who wouldn’t like it?” Auntie Nee added, “I have also added English menu for hostel guests as well.” Her food stall is full of customers every day at lunch time from the staff of the restaurants, hostel, and also guests from the hostel who seek a cheap-price food menu. Similarly the tailor suit factory that has been operating for more than thirty years: “thank you for making this area become lively again,” said Khun Lek the owner of the factory.

Since 2012, soi 28 has acquired a total of seven food and beverage businesses, a gallery, a laundry shop, a suit factory, two accommodation services, a tattoo shop, and a convenience store. In addition, most of the shop-houses in the alley still function as residential units.

The Soi 28 case is one of an area undergoing revitalization, gentrification, and a placemaking process, when the old meets the new. In terms of bringing back the liveliness of the neighborhood, this is definitely a hit, while traditionally it was only a quiet residential area where locals lived peacefully. It is difficult to judge such an area that had been long forgotten by the wider society, where neither local people nor visitors would visit other than to be seen as an ‘alien invasion’. There is no right or wrong answer to the questions posed by this present invasion. Certainly, the land price and the rental rate has increased substantially, but new developments have improved the soi’s society, economy, and the well-being of the local community. From no visitors to intense traffic in the area, this has made this alleyway lose some part of its historical memory. However, it should not be forgotten that the Charoen Krung area was once a trading post for foreign merchants; it used to be the center of business of the capital from the King Rama IV period before shifting to Sathorn, Sukhumvit and Silom. Therefore, diversity of businesses, nationalities, and society of this soi, as a case study, is somehow bringing back memories of the rise of Charoen Krung road in the past.

6.2.4 Hardware

Central Charoen Krung district is facing similar issues to other districts in Bangkok such as traffic congestion, intrusive infrastructure, public safety, and more. In 2017, the present researcher had attended a focus group held in TCDC under the topic of identifying problems in the district, which involved stakeholders from the area and other communities. The majority of stakeholders pin-pointed three significant issues as follows.

Walkway, Streetscape, and Infrastructure

These three identified issues are presently a problem all over the capital and not only in this particular district. Information from stakeholders in the focus group and physical survey show that Central Charoen Krung district's challenge is to understand these problems thoroughly. These elements had a direct effect on the 'walking experience' of visitors due to the limitation of public transportation in the area.

Successful creative districts are based on the walking experience of the visitor, of which there are two aspects: firstly, the experience of physical health, safety and peace, and secondly, the experience of creative activities. From interviews with stakeholders in the focus group, most participants walk from one point to another, and surprisingly no one walks for leisure. The reason, of course, is that the hardware of the district is not in a proper condition to attract the walking experience for people in the community. The problem can be summarized as follows:

- a) Food stalls on the walkway blocking the path
- b) Cleanliness of the walkway, as there are no garbage bins
- c) Uneven path
- d) Obstruction on the path from infrastructure
- e) Signage
- f) Unavailability of public toilets
- g) Lack of lights in the alley raising concern for safety of the community
- h) Pollution from traffic
- i) Climate and weather
- j) Historical buildings are left abandoned and in bad condition

These common problems have had a direct impact on the walking experience for both community and visitors, resulting in the difficulty of using the public walkway as their main mode of travel. In Central Charoen Krung, food stalls have been problematic to the user experience for a long time, especially in the area close to Saphan Taksin BTS station, when numbers of food stalls occupy most of the walkway in front of Robinson department store. Not only are there those who have already set up, there are additionally vendors pushing carts on the walkway, congesting the path of pedestrians and, even worst, some carts are on the road because of these congestions.



Figure 106 Street vendors on walkway
Source: Tanat Bha-aryaphatn [2017]

The impact of food stalls not only affects the pedestrian, but also results in garbage that has been thrown away mostly from these street stalls and residential buildings. Additionally, once that garbage is disposed of, visitors tend to use these spots for throwing away their own garbage as well. One of the main reasons behind this issue is there are no proper garbage bins, nor spots for community and visitors to use.



Figure 107 Garbage on sidewalks
Source: Tanat Bha-aryaphatn [2017]

Garbage from the stalls, community and visitors can be categorized in two types, liquid and solid. Solid garbage is not difficult to handle by the authorities, as they tend to grab it and remove it by garbage truck. However, liquid garbage is troublesome, not only for unpleasant odors, but also for effects on other street infrastructure. For instance, grease and left-over pieces from food stalls are thrown into street sewage systems causing blockage of the waste water flow resulting in flood, or else penetrating into the walkway and causing structural decay over time, thence causing the walkway to become uneven, impacting on the walking experience of users. This cause and effect are commonly found throughout Central Charoen Krung district.

Apart from food stalls, garbage, and uneven walkways that have an impact on the walking experience, an obstruction from public infrastructure also has a direct impact on the user experience. According to Bangrak district authority, the electrical lines in Central Charoen Krung road cannot be undergrounded due to the width of the road. However, from physical survey and first-hand walking experience, there are a number of obstacles that cause unpleasant walking along the road. Obstacles that are

commonly found on the streetscape of Central Charoen Krung such as electricity posts, inappropriate placement of signage, personal belongings from shophouses and vehicles all appear to be problematic in this area.



Figure 108 Obstacles along the walkway of Charoen Krung Road
Source: Tanat Bha-aryaphatn [2017]

Another problematic issue that community and visitors experience in Central Charoen Krung district is signage, both way-finding and buildings' signage. The majority of signs in the area are heavily damaged, causing visual pollution and dysfunction.

Way-finding signage such as at bus stops, directional signs and tourist information signs in the area are all in a critical state. Both the community and visitors have difficulty to identify and extract information from them. The problems such as

language restriction, text scale, and clarity of information are commonly found in these signs. Additionally, some of these signs' placements are inappropriate; for example, to read Assumption College's signage, one needs to stand on the road while the Sri Phraya pier directional sign blocks another directional sign. On the other hand, building signage has caused visual pollution to the streetscape of Central Charoen Krung area with variations of fonts, color, size and design. Furthermore, some of these signs block out the façade of a building that has historical value.

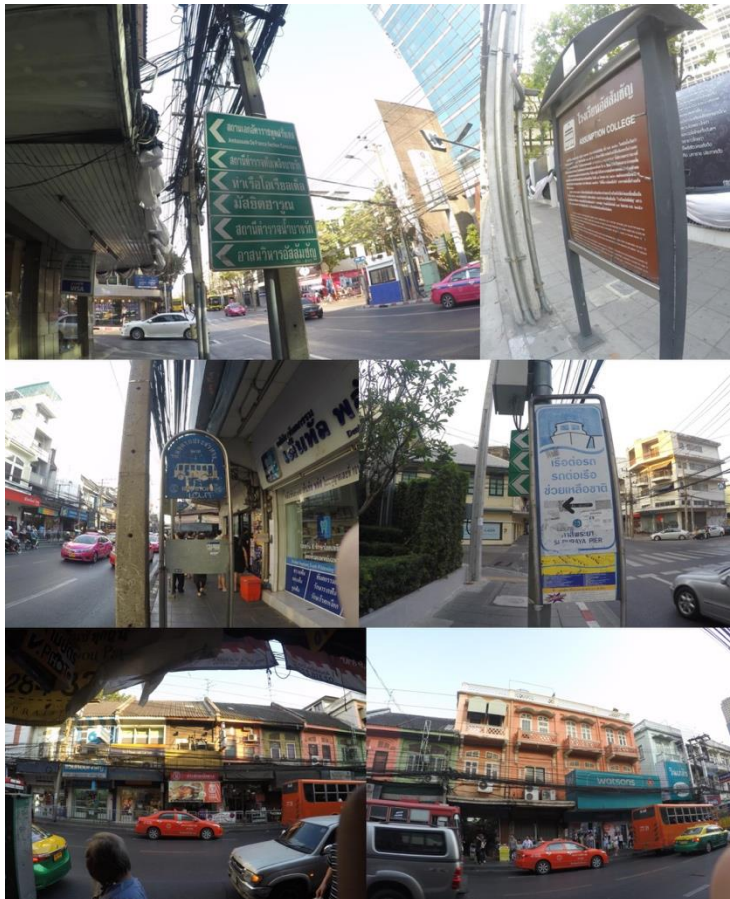


Figure 109 Example of signage along the road
Source: Tanat Bha-aryaphatn [2017]

Availability of public toilets is also a concern for visitors' walking experience, causing them to use toilets in buildings or shops rather than stand-alone public ones. However, cleanliness of toilets is not their main concern. Physical survey and interviews have indicated that in small alleys, where visitors and community gain access from one point to another, lights are lacking. Especially inside the small soi of the district, some community members and visitors are facing crime and insecurity from the unavailability of street lights.



Figure 110 Public toilet in the area
Source: Tanat Bha-aryaphatn [2017]

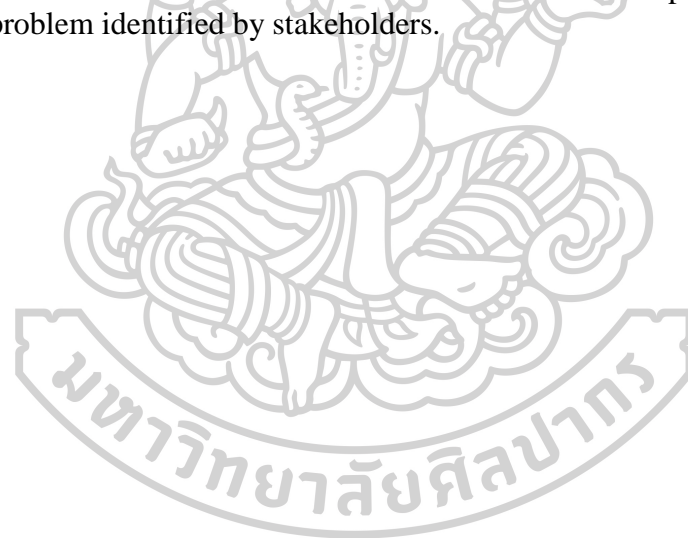


Figure 111 Small alleyway without street lights
Source: Tanat Bha-aryaphatn [2017]

In Central Charoen Krung district there is both air and noise pollution. The heavy traffic issues of the capital cause pollution throughout the district especially around the locations where the density of vehicles is very high. However, low density traffic does not mean that there is no pollution, as light traffic results in speeding from vehicles which produces loud noise that can cause pollution as well as damage to buildings, roads, events, and the tourist experience.

From physical survey, the researcher found that the southern part of the district has high pollution due to the pollutants released from cars, motorcycles, and buses. Air pollution affects people's health such as through carbon monoxide which is exhausted from vehicles in the form of toxic gas causing lung disease and possibly cancer; it can also be of harm to the structure of buildings as well through pollutants such as Sulphur dioxide and sulphates, nitrogen oxides and nitrates, chlorides, carbon dioxide and ozone, and the materials that are most sensitive to pollutants are stones and metals. Most of the buildings in Central Charoen Krung district were built from these particular materials and certainly damage can be observed from pollutants including losses of mass, porosity changes, discoloration, and embrittlement (Butlin, 2011).

Apart from pollution damaging health and structures, it is also having a direct effect on global climate and weather. Thailand is a tropical climate country in which the weather is predominantly a summer and a rainy season. In addition to heavy pollution, global temperatures have increased every year. In Central Charoen Krung context, climate and weather directly affect the walking experience of the community and visitors, while the forest of concrete and other masonry building produce even more heat. It is difficult to find green space and shading during the walk which causes an uncomfortable walk even for a short distance. Shelter from unpredictable weather is part of the problem identified by stakeholders.



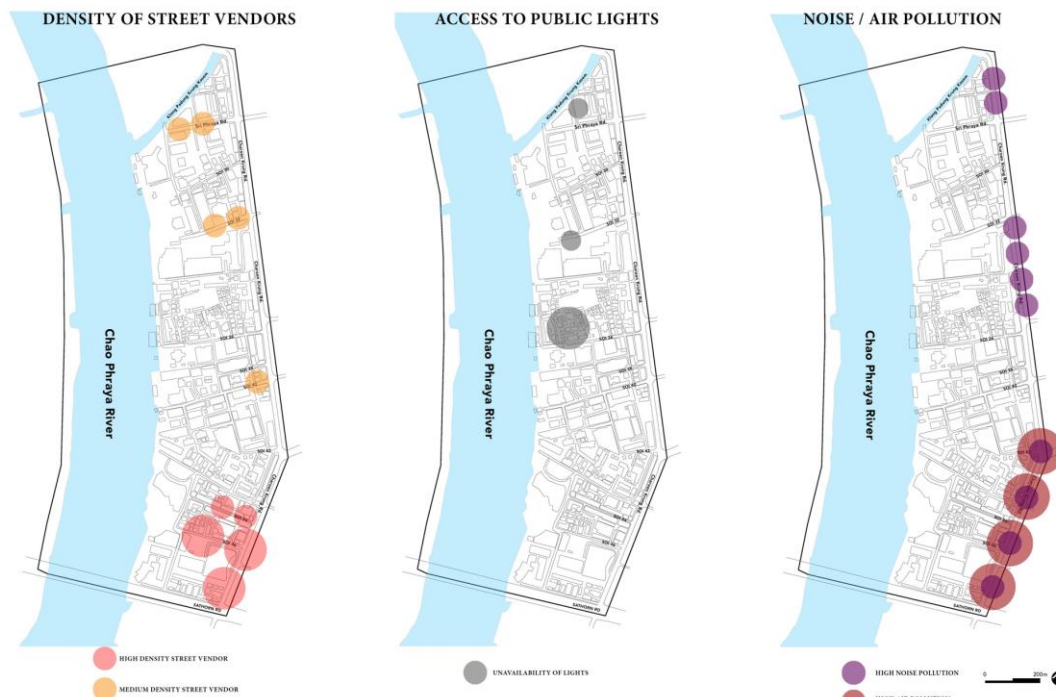


Figure 112 Maps of findings relevant to vendors, public lights, and noise/air pollution

Source: Tanat Bha-aryaphatn [2017]

As mentioned in chapter 5, Central Charoen Krung district is home to several historic buildings that have survived since the reign of King Rama V. Unfortunately, most of them were left in a depreciated state and have not been taken care of. Building such as Old Customs House and East Asiatic Company were truly landmarks of the area that have been abandoned for a long time, and are now in critical stages of decay.

In term of the walking experience, it is certainly pleasant to see these beautiful buildings from an earlier time, where taking photos and checking into social media are common activities for visitors who come into the area. However, these activities are mostly part of one-time visits and tend to have no repetition since there is nothing else to attract them. This leads to the need for a creative walking experience. The purpose of a creative experience implies an active input from the visitor towards places or events, where that place and event should be interesting enough to attract these visitors.

Similar findings arise from both field research and focus groups, suggesting that these buildings certainly need implementation in forms of conservation and renovation to revitalize the life of the buildings for stakeholders. Otherwise, these buildings could become refuges for homeless people, places for crime, and unauthorized activities that could cause more damage to these significant buildings.



Figure 113 Examples of historic buildings in bad condition
 Source: Tanat Bha-aryaphatn [2017]

Accessibility and Connectivity

Central Charoen Krung district can be identified as part of Bangkok’s downtown area. Its strategic location, surrounded by mass-transit such as BTS, MRT, railways, and boat piers, defines its. Apart from those transportation modes, buses, motorcycle taxis, and mini vans are available for the community’s use.

Along the main road of Charoen Krung, it is easy to travel from one point to another by walking, by vehicle, or by boat (parallel to the road). One of the problems of Central Charoen Krung district is that the area is surrounded by several tourist and business destinations. With Talad Noi, Yaowarat, and Rattanakosin Island to the north, Asiatique riverfront to the south, and Silom and Sathorn to the east, the area has become a transitional district for both community and visitors. For instance, despite several five-star accommodations known to tourists, the area only serves hospitality services for them, and they are left to other tourist destinations rather than to explore nearby attractions.

Most of Central Charoen Krung's landmarks and significant places are located in the small alleyways, but from the convenience of road access along Charoen Krung, most visitors use them as a passage to other destinations so that these attractions are unnoticed. The historical landmarks map from Chapter 5 has suggested that these buildings are situated along the river banks, and there is no chance for visitors to encounter them unless using boat as transportation or walking through these sois.

From physical survey both by walking and by car, the best way to access small alleyways is by walking. An observation of pedestrians moving through the area suggests that most walk towards transportation nodes and only a few walk for other purposes. Accessibility from one transportation node to another is fairly convenient by walking or by motorcycle taxi as there is clear connectivity between them.

On the other hand, when the researcher walks for different purposes such as visiting the area's landmarks, there are few difficulties to be encountered. Inside the small alleyways, there are six major dead ends that have no connectivity to other soi, so that to move from one position to another, moving back to the main road is the only choice. Furthermore, some accesses from one soi to another belong to private property, which also places restrictions on using these access ways.

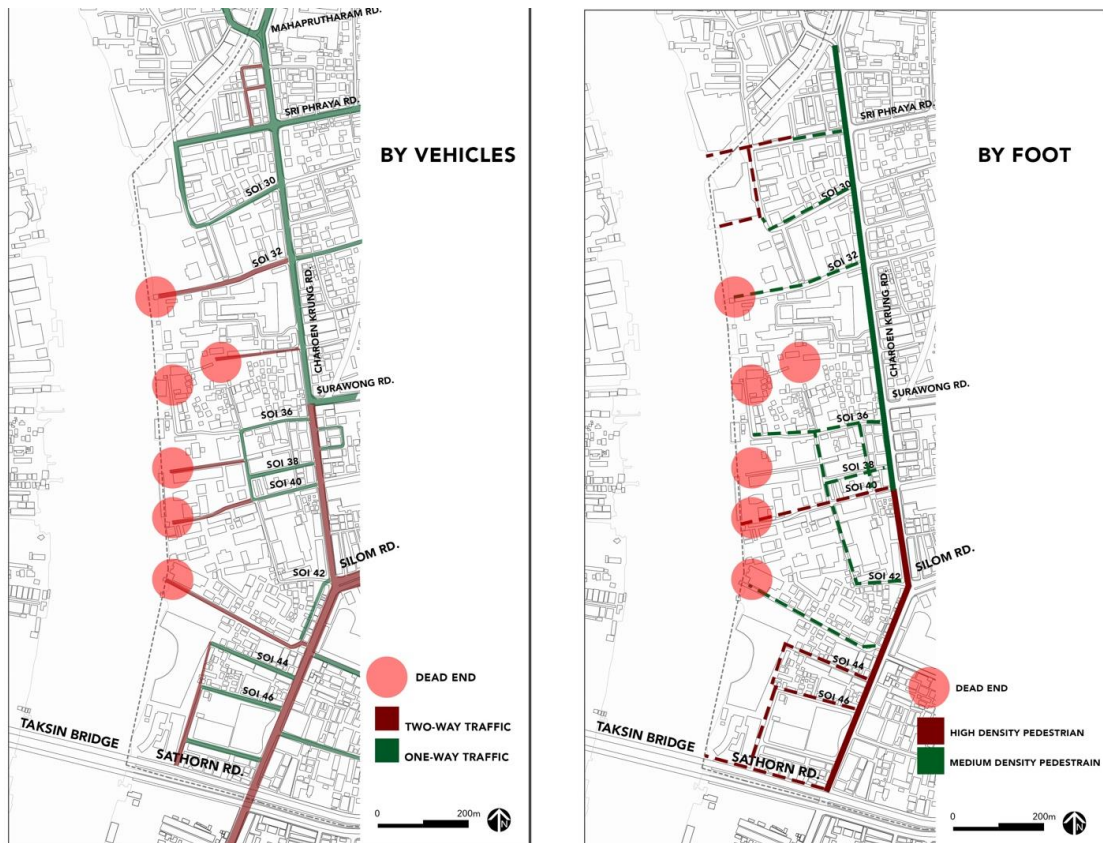


Figure 114 Diagram of road connectivity and dead ends
Source: Tanat Bha-aryaphatn [2017]

From the figure shown above, there are discontinuities in accessibility and connection within the precinct. In order to access these places, most visitors tend to have planned a visit rather than merely roaming. Having restricted connectivity, accessibility and dead ends, the district is facing multiple problems which include:

- Development of the area has been overlooked
- Micro-economy inside the alleyways becomes challenging
- Quality of life to both communities and visitors is problematic
- Safety and security of the community is a concern

From the research and from the focus group on the potential of becoming a creative district, there are several of hardware elements that Central Charoen Krung district needs to address. Obviously, these problems could not be solved in one or two weeks, by small groups of community and stakeholders; rather, this would require participation from authorities and government to support the project's progress.

6.2.5 Software

Software in the context of Central Charoen Krung district can be identified as, firstly, an 'interpretation' of how the area has been promoted as a tourist destination (or creative district) to other communities and visitors, what has been done to promote the

area, and secondly, what are other applications and functions that support the area to become a destination for tourists.

Interpretation

According to Freeman Tilden's definition of interpretation, it is to be seen as an educational activity which aims to reveal meanings and relationships through the use of original objects, by first-hand experience, and by illustrative media (including online in the present time), rather than simply to communicate factual information (Tilden, 1977). Referring to a model of interpretation (Staiff, 2014a), it consists of four inter-related parts which can be relevant to Central Charoen Krung as follows:

a) The object and/or site

This refers to the material object or site that is being visited and viewed where, in this case, the district has several potential places of destination for visitors to experience.

b) The interpretation environment

This part includes two dimensions: (1) the socio-cultural context of interpretation and (2) the specific visual context within which an object or site is viewed or experienced by the visitors. In Central Charoen Krung district, the first dimension encompasses all those parts of society that generate the 'spirit of place' and include the media, online websites, education, guidebooks, research, and knowledge formation. However, the second dimension is what challenges the district's circumstance today. This dimension encompasses the visual environment within which the visitor or tourist experiences the object or site which includes the layout or the design of the attraction, and the ambience, atmosphere, and aesthetic aspects of a site. In Central Charoen Krung district, some of the significant landmarks are unable to be accessed and interacted with, and are insecure to visit. There is also the cost of getting to tourist destinations which could be difficult for those who want to visit with financial restriction, or issues of physical access for visitors and tourists who travel with the old, young, or people with disabilities.

c) Interpretation

As a distinct activity, interpretation for tourists and visitors comprises two indivisible parts: (1) Knowledge or content, which refers to 'what' is to be communicated and (2) Communication referring to how the content is being transmitted to the tourists and visitors. The communication of the district can be found through websites, guidebooks and social media, which somehow look to complete the task of interpretation. However, what is that content and how the content is to be interpreted to visitors and tourists is in the form of 'one-way communication' rather than 'two-way communication' which is the proper way of communication. Despite communication issues, there are language barriers, access to content, accuracy of information, and unauthorized content that are problematic in Central Charoen Krung district's communication task.

d) The visitor and the tourist

To complete all parts of an interpretation model and to successfully fulfill all means of communication, the visitor or tourist must be in the loop because they are the ones who look at the object and experience the sites. Central Charoen Krung district has numbers of visitors and tourists, but they seem to miss out on the district's destinations.

From a synthesis of existing interpretations of the area, in accordance with (a) the object or site, the problem could be seen in (b) the interpretation environment and (c) interpretation itself. A model of interpretation is an overview of a district's communications, and to judge the subject area as failing in communication seems to be unfair to the district, where its communication development is progressing, principally by TCDC through the 'Creative District' project.

Central Charoen Krung as a creative district can be seen as progressing through various of events organized by several organizations, such as Nylon x Levi's Music Hopping, BUKRUK Urban Art Festival, TEDx Charoen Krung, and Bangkok Design Week (see Appendix 5). These events could be part of the interpretation tools that sit between the site and the visitors or tourists.

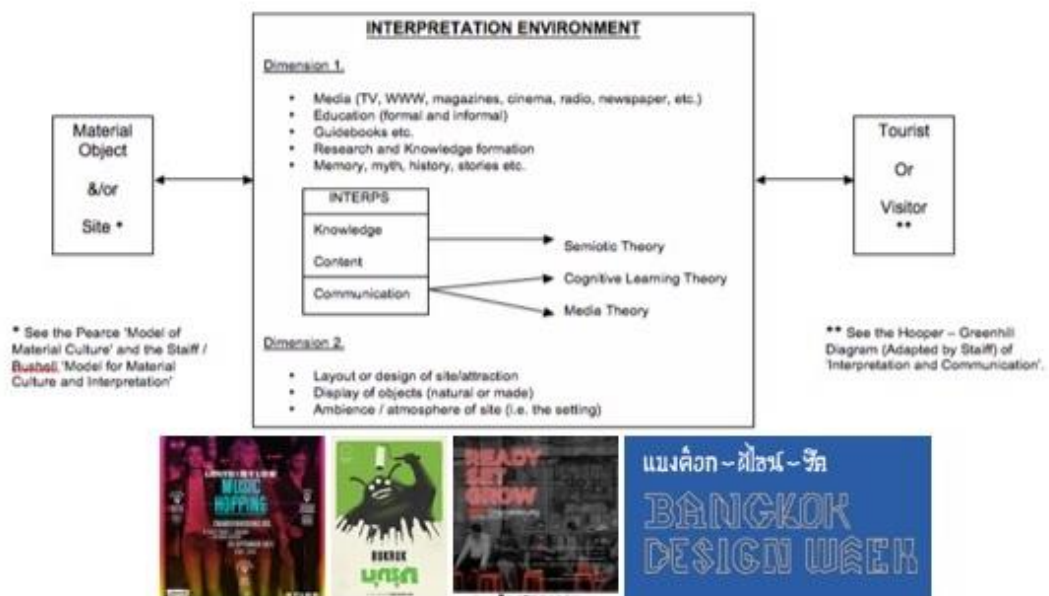


Figure 115 Diagram of a model of interpretation
Source: Staiff (2014), adapted by Tanat Bha-aryaphatn [2017]

According to a model of interpretation diagram (Staiff, 2014a), all these events were set up in Central Charoen Krung district using existing sites as their venues which comply with site and interpretation environment dimensions. In an interpretation perspective, these events were supported by reliable partners such as European Union

(EU), Bangkok Metropolitan Administration (BMA), Thai Health Organization, Thailand Creative and Design Center (TCDC), and many more. Furthermore, events were broadly organized and supported by large and well-known corporations such as AIS, DTAC, BK magazine, Wallpapers, and several more.

A model of interpretation in Central Charoen Krung district predominantly using events as a communication tool to visitors and tourists, in a short term, could attract many visitors into the area, but only at certain periods of time. This could, however, be part of the solution. In a long-term perspective, interpreting the district as a whole without using events could be more sustainable in terms of promoting the destination.

Supportive Application and Function

To recall ‘Push’ and ‘Pull’ factors (Hsu & Huang, 2008, pp. 20-21) in the tourism industry, push factors are defined as motivation to travel, while pull factor concern destinations with their attractions. Central Charoen Krung district has assets that could potentially fulfill both push and pull factors for visitors and tourists. Promoting the area as a creative district to attract visitors was a smart move, but still there are other aspects that need to be considered for the project to be sustained in the market.

The creative district project (as of now) has survived through multiple events, seminars and conferences, as software. The implication is that there are loopholes in the application of software into the district’s hardware, and this is where a sub-project “Co-Create Charoen Krung” has come into play.

Co-Create Charoen Krung comprises five projects to revitalize the area: (1) Riverfront public area development, (2) Abandoned building renovation and development, (3) Small green space development, (4) Alley connection project, and (5) Signage for a walkable district. These developments address the problems that the district has encountered for a long time, and the plan somewhat interests the wider local community who want to see the area’s improvements.

Despite the great plans for the putative creative district, to achieve certain milestones of the development plan is one thing, on the other hand, however, understanding the nature of the emerging creative district needs to be examined. According to a statement from Jane Jacobs in Rodwell (2013:18), creative cities are about people and cannot be planned from scratch, where her statement could be seen as a dilemma for Central Charoen Krung district.

As mentioned earlier, the Central Charoen Krung district project is driven by several organizations, local people and authorities. However, these development plans are implemented as ‘injecting functions’ into the area rather than organically developed. In contrast, the Silicon Valley ‘Startup’ district in California, as an example, serves as the global center for ‘high technology, venture capital, innovation, and social media, home to thousands of startup companies and the world’s largest high-tech corporations. These functions and business corporations, in addition to research centers and

educational facilities, have organically emerged through time, to become Silicon Valley today.

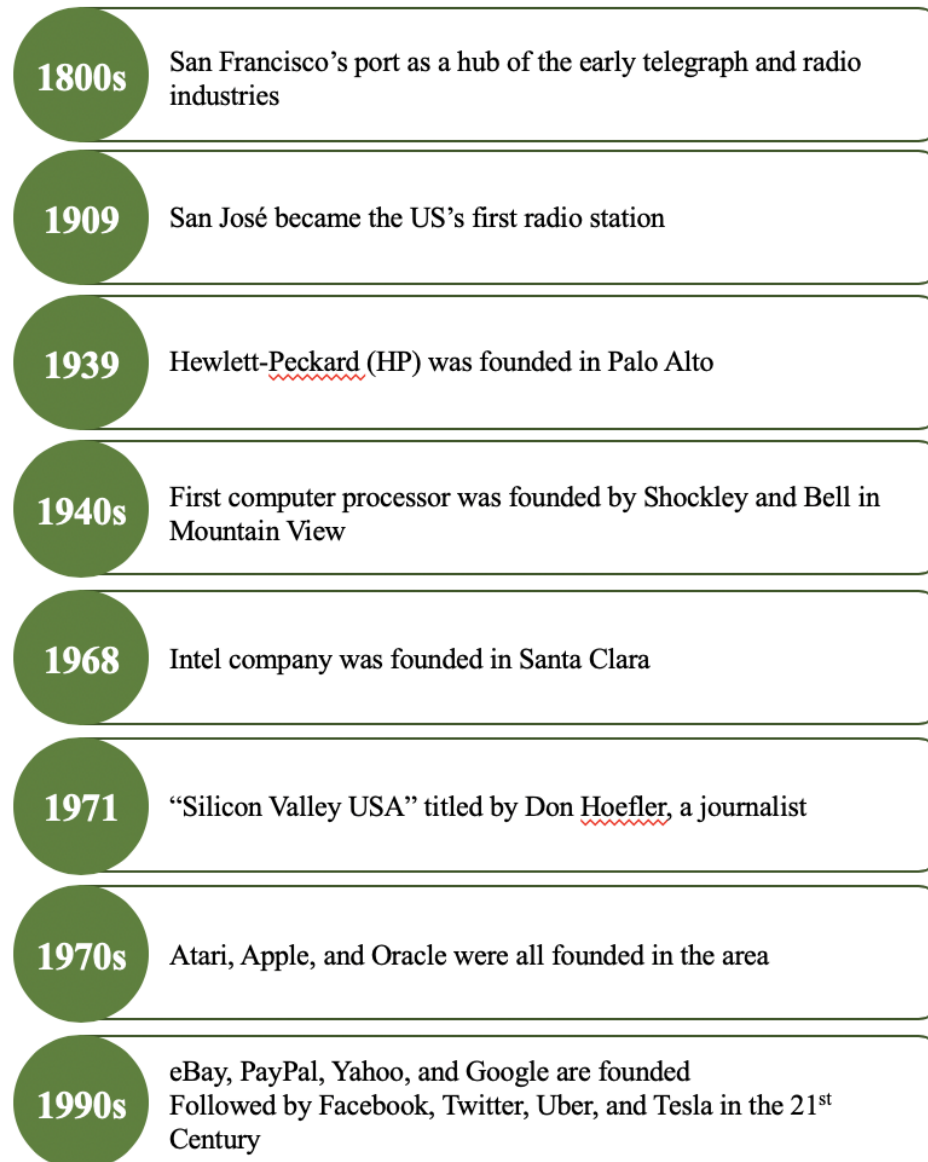


Figure 116 "Silicon Valley" brief Historical Timeline

Source: Tanat Bha-aryaphatn [2018] adapted from

<https://www.businessinsider.com/silicon-valley-history-technology-industry-animated-timeline-video-2017-5> [Access 3 August 2018]

In this comparison, it is to be noted that Silicon Valley develops through variations of companies relevant to techs, innovations and startup that are interrelated with society and economy, while Central Charoen Krung district as a creative district has not acquired resources from the district's history and its foundation to develop, but has attempted to input the creative function into the area.

Seoul, South Korea's capital city is in the position of becoming a 'Creative City' at a much larger scale than Central Charoen Krung district, and has been progressing positively. One of the city's fundamental elements driving the plan forward is supportive applications and the function of the city itself. These elements can be seen through impressions of the city from the visitor, The trains, buses, and other modes of transportation are punctual, there is accessible internet available everywhere, and streets are safe at any hour. In addition, Seoul's creativity is to be seen as an extension to Seoul's quality education structure, a fundamental element to development of a creative city. What about Central Charoen Krung district? Can it provide such elements to visitors or tourists?

These briefly examined cases from Silicon Valley and Seoul give an idea of how the area/district can be developed into something that emerges organically. Fundamentally, both cases had their distinctive foundations that led to their 'known' functions that led them becoming creative hubs. Central Charoen Krung needs to lay out the district's foundation in a way that could let it develop into a creative district organically.

6.3 Conclusion

Chapter 6 has outlined an assessment in terms of aesthetic, historic, scientific, social, and spiritual aspects of the area's cultural heritage. An examination of existing planning suggests the possibility of a creative district for further investigation and a possible implementation plan. Nevertheless, a number of challenges existing in the district are briefly outlined including hardware, which relates to the existing condition of the place, and software that indicates difficulties of interpretation and supportive functions. In this context, the idea of a creative district is raised as the core idea for advancing the zone in the wider context of planning the advancement of Bangkok more widely as a global city of creativity. Broader conclusions from the study will be drawn in the next Chapter.

CHAPTER 7

Conclusion and Recommendations

This final chapter of the dissertation will return attention to the research questions presented in chapter 1, to consider how the preceding narrative has brought them to some resolution. These questions were as follows:

Question 1: What are the components of Central Charoen Krung Road that could be seen to constitute its ‘spirit of place’ and which make the place special?

Question 2: How is this area changing over time, and how are these changes likely to enhance its qualities as a place? Central to this question is its seeming emergence as a putative creative district.

Question 3: Why is this area neither presented (interpreted) nor marketed in an accomplished way and what could be recommended in order for it to be successful?

Addressing the first of these questions, Central Charoen Krung district has undergone various changes from the past, as a ‘place’ that clearly illustrates a richness in history and extraordinary phenomena worthy of exploration, yet it has mostly been bypassed as a ‘destination’ for both general and cultural tourists.

So, wherein lies its ‘spirit of place’ and its specialness that might be relevant to Central Charoen Krung’s identity and that could help people realize its significance in Thailand’s history. The answer to this question, mostly elaborated in Chapter 4, relates to its historical ambience. Reflecting from Norberg-Schulz theory of *genius loci*, the natural environment of Central Charoen Krung effectively reeks of the memory, imaginings of the past – it is in the decaying teak of old, traditional houses, the blackening mosses on old white-washed walls, the smell of street foods, the sudden glimpses down a constricting soi to the magical expanse of the Chao Phraya river, the extraordinary inter-relations between faiths and beliefs – Buddhist, Islam, Catholic – a dream-world of tolerance and multiplicity in wider global society of its opposite.

Despite a richness in the historical timeline of Central Charoen Krung from port to European District and thence to creative district, the area has not been recognizing its identity when compared to other adjacent districts (Samphanthawong as a Chinese community or Phra Nakorn as a collection of palaces). The district’s ‘specialness’ has been dissolved through time by the rise of other distinct areas, while Central Charoen Krung has most recently attempted to define itself as a creative hub.

In 2015, an attempt to revitalize Central Charoen Krung district through the injection of a ‘creative’ module has been championed by several organizations, which seem to have the potential to be brought together in the community’s self-realization. However, according to their development concepts (as stated in chapter 6), these plans were mostly focused on physical appearances and activities/functions that are fairly irrelevant to the district’s real traditions.

In the final analysis, the real nature of this spirit of place is indefinable. Yet it presents as something invaluable, that is to be guarded against the inroads of both economic modernization and cultural modernism.

This is the 'global' role of Central Charoen Krung – to present a model of tolerance and of the accommodation of difference.

The second of the research questions relates to the area's changes and how these are likely to enhance its qualities as a place. Non-controversially, the area of Central Charoen Krung is changing through the economic development and cultural diversification that currently transforms Thai society more widely – the tourist hordes, new public transportation, 5-star hotels. The second part of the question relates to how these shifts might enhance the area's qualities as a place. The answer here is ambivalent: transformation inevitably enhances local economies and broadens local visions and horizons, yet also destroys old memories, customs and cultures.

Then there is the question of the 'creative district' idea. With its emphasis on creating and promoting a creative district, Central Charoen Krung district has had a crucial influence on the transformation of the area into a consumption-oriented creative district rather than on one that is focused on creativity itself. Its original cultural heritage assets and its genius loci have been over-looked by the new improvement of the public realm as a means of fostering private real-estate investments, private business sectors, and newcomers.

This idea of a creative district would have to be described as putative, at best. It is at present merely a few galleries exhibiting indifferent art, an underutilized artist workspace, some street art and some managed events. It is certainly not yet a Paris Left Bank nor a Bloomsbury nor a New York SoHo. Yet, in the context of Thailand, it is certainly an innovation.

An introduction of a creative district in Central Charoen Krung illustrates a rapid functional injection into the Charoen Krung bloodline which the district has never encountered before. The massive waves of information and promotion that stormed through communities in the district could definitely affect their way of life and, worse, dissolve their own memories of their place over time and, of course, lead to gentrification.

In Jane Jacobs' view, the success or failure of urban interaction depends upon neither beautiful architecture nor urban design or 'creative' input, but is a result of the ownership and occupation of spaces by people and their daily interaction and differences. The built environment plays a part in this interaction, where in return people feel passionate about their districts and strongly identify with places as nurturing their traditions.

The creative district idea raises the difficult issue of modernization against the retention of tradition. If the creative district idea thrives, it would seem to catalyze the

forms of reinvestment and upgrading normally identified with gentrification, thereby with the erosion of traditional societies and economies. At a conceptual level, it is a question of a dialectic of gentrification and tradition.

The final research question is why the area is neither presented (interpreted) nor marketed in an accomplished way and how might this be addressed? This is ultimately a question for public policy. The term ‘accomplished’ might be dismissed as pejorative, critical variously of the Tourism Authority of Thailand, the BMA and the community itself. However, the present research has highlighted a neglect that might also be identified in the promotion of many areas in Thailand. It might be seen as a lack of sophistication in the interpretation and presentation of Thailand’s ‘ordinary’ cultural richness, away from the more heavily promoted Grand Palaces and monuments.

The second part of the question turns the mind back to the dialectic identified in response to Question 2, above. Successful marketing might best be focused on the interweaving (intersecting) of forms of modernization with the imagining and practices of tradition. It is these intersections that account for the present excitement of the area – in its artistic production, display, discourse, cuisine – and which are therefore to be focus of any advocacy program.

So, how could such marketing be advanced – the last part of the question? Again, the issue comes back to the idea of ‘creative district’. Can that idea interrogate the real culture of Central Charoen Krung rather than just the vanity of mostly second-rate artists advancing their own self-centered interests? Can the artists (painters, sculptors, performers, chefs, film-makers) interrogate these questions of modernity’s intersections with tradition and history?

From this research, when adding value as a transformation value in an old town area by creative projects help to create a new environment. However, these creative projects have not related following its past, this idea will not merely added-value to igniting power of place but helps transform experience into the substance of tangible heritage and create revitalization of forgotten place that helps promote neighborhood’s economy and draws visiting. Therefore, in terms of gentrification of old town, the push and pull idea in manipulating area is as a ‘tool’ for the secondary tourist destination for measured values to alter physical characteristic of neighborhood’s identity to begin telling a new contemporary story of heritage place and help to create other projects in the future to develop depression area in old town to come to life again.

As mentioned, creative module cannot be successfully developed by communities nor organizations. These two factors are driven force to promote ‘creative’ module in the district, but driven force without support, it becomes more challenging in developing creative project. In order to develop successfully, unification of stakeholders is important aspect to potential creative district.

Unification can distinctively divide into two-participation mode, which consists of driving force and support. The driven force responses majority on promoting,

motivation, implementing, and monitoring while, supportive mode will also monitor and support driving force to achieve its targets in a suitable approach.

Each and every stakeholder responsible for preceding this creative plan has different force to drive this project to its goal. The ‘connector’ of the project is Bangkok Metropolitan Authorities (BMA) who is responsible for networking all stakeholders together, while the project also requires motivator such as organization (in this case TCDC) to support community with government’s support in monitoring and assisting all parties.

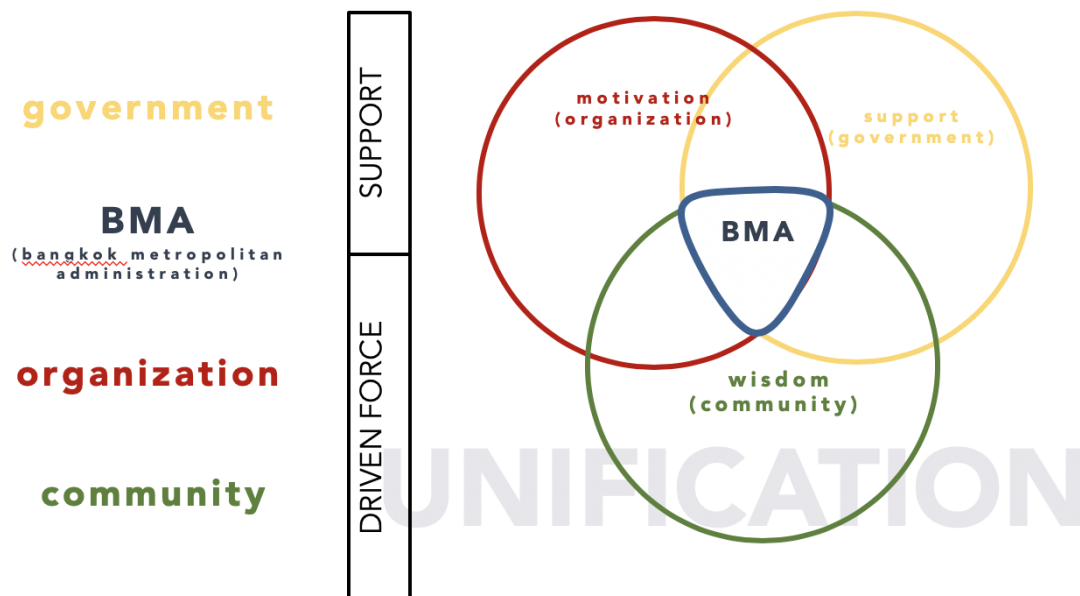


Figure 117 Unification of stakeholders relationship chart
Source: Tanat Bha-aryaphatn (2019)

According to figure, BMA stands in the center of three circles, which responsible as a representative in both driving force and support. However, its inter-relationship between all stakeholders required wise participation (community), motivation (TCDC), and support (government) in order to develop the project efficiently and ensure that the plan stay on an appropriate path and potentially develop into a larger scale in the future developments (see Appendix 6).

Conclusion

It is suggested above that gentrification and tradition are in something of dialectical relationship. This is to say, first, that the tradition is only definable when it comes under threat from change, of which gentrification is one form; second, change is really only to be defined as gentrification if it is in the form of threat to the traditions of existing communities – otherwise it is merely ‘development’. In other words, tradition and gentrification are to be defined in relation to each other, somewhat like polar opposites.

The dialectical method, a method of thinking in terms of opposites (notably from early 19th century German philosopher G.W.F. Hegel), can be described, albeit simplistically as the proposing of an idea (thesis, or hypothesis), to be considered against its dialectical opposite (antithesis), thence to find some tentative resolution or accommodation between the two (in synthesis) which will then enter into yet a further dialectical relationship – a new opposite (the thesis, antithesis, synthesis – a ‘triadic structure’). The method does not really apply in any pure way in the present case of the tensions in Central Charoen Krung, yet it does suggest a further question and certainly a method: in this tension between gentrification and tradition, is some accommodating pathway (synthesis) to be sought through the idea of a creative community?

There might be two answers to this question. The first, suggested in the answer to the third research question above, is that a role of art is always to address the dilemmas of the era – perhaps in the present case to interpret the transformations of Central Charoen Krung variously to the artists themselves, to the community, and more widely. However, the present research has found very little evidence of any such endeavor. It seems that the art of Central Charoen Krung is merely self-indulgent, notably, an attempt to inject a creative module into the community for the sake of the putative artists themselves. The second answer to the question would invoke the criticisms that have been leveled against Florida’s argument of ‘the creative class’, that any such class is always alienating – in the present instance, they might be seen as a somewhat egregious sub-set of the gentrifiers. So the creative community idea might be seen as offering some sort of synthesis between modernization and tradition, but that it then sets up a new tension with social groups for whom these new social practices and ideas are alien.

So is the next synthesis to be sought in actions to bring local communities to participate in new cultural movements – for example, through programs in the schools (local schools, not just Assumption College) or through interpretation of the community’s traditions through creative processes? This might suggest a topic to further research.

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APPENDIX

APPENDIX 1

Conservation Viewpoint

Modern Conservation Practice: Influential thoughts from early 19th century to present

Nowadays, conservation practice has been promoted internationally, intended to raise an awareness of the significance of places that need to have guidelines in conducting their management in a suitable direction. To accumulate principles and recommendations into an appropriate document requires the expertise of multi-disciplinary specialists to produce such a proposal in conservation practice. This field of study is not a new innovation of mankind, but has been adopted since ancient times and modern conservation practice has had a long history of development throughout the times. It is important to recognize the background of conservation practice by investigating the ideas behind modern conservation that have developed through time, in order to understand influential thoughts from notable philosophers, architects and critics from the early 19th century to the 20th century, as ‘forerunners’ of modern conservation practice, thereby possibly to help improve the practice in the future.

The ideology of conservation in recorded history is believed to have begun in the 1300s, for instance with such an architect as Filippo Brunelleschi (1377-1446), the father of Renaissance architecture who built the famous “Dome” of Santa Maria del Fiore in Florence. He was one of the early architects who raised an awareness of cultural values during the Renaissance period. His methodology of discovery was to measure all important buildings’ characteristics, excavated to understand their proportion; he studied their details, and made drawings so that others can imagine ancient Roman buildings when they were intact (Jokilehto, 1986, p. 12). This methodology has been an ongoing process from time to time, which several famous architects applied for recording art and architectural pieces. However, the process of conservation had not been properly formed into a theory until the 19th century.



Figure 1 Dome of Santa Maria del Fiore in Florence, Italy
www.nationalgeographic.com [Access on 05 June 2015]

Source:

During this period, French architect Eugène Emmanuel Viollet-le-Duc (1814-1879), a restoration practitioner, developed the method of “stylistic restoration”, designed to recover the medieval style (Jokilehto, 1986, p. 213). An intervention under his theory of historic preservation would focus on the dualism of the preservation of the status quo versus a restoration that produces something that never existed in the past. Viollet le-Duc published his ten-volume “Dictionnaire raisonné de l’architecture française du XIe au XVIe siècle” in 1854, which expressed his theories on restoration and preservation. According to his theory of stylistic restoration, he stressed the importance of structure, materials, and usefulness, while he believed that architects should pay attention to the structure of the building because the equilibrium or structural stability of a building must remain intact no matter what role that part had ever played in any history of the building. In addition, replaced materials should be better than the original to ensure that the material will last longer than inferior materials. The statement that Viollet le-Duc is most known for, regarding the restoration context, is that

restoration is a means to reestablish a building to a finished state, which may never have actually existed at any given time and, optimistically, to stabilize historical buildings for a long future ahead. Controversially, his statement raised an argument with other art and architecture critics, notably John Ruskin and William Morris, who saw conservation theory otherwise.

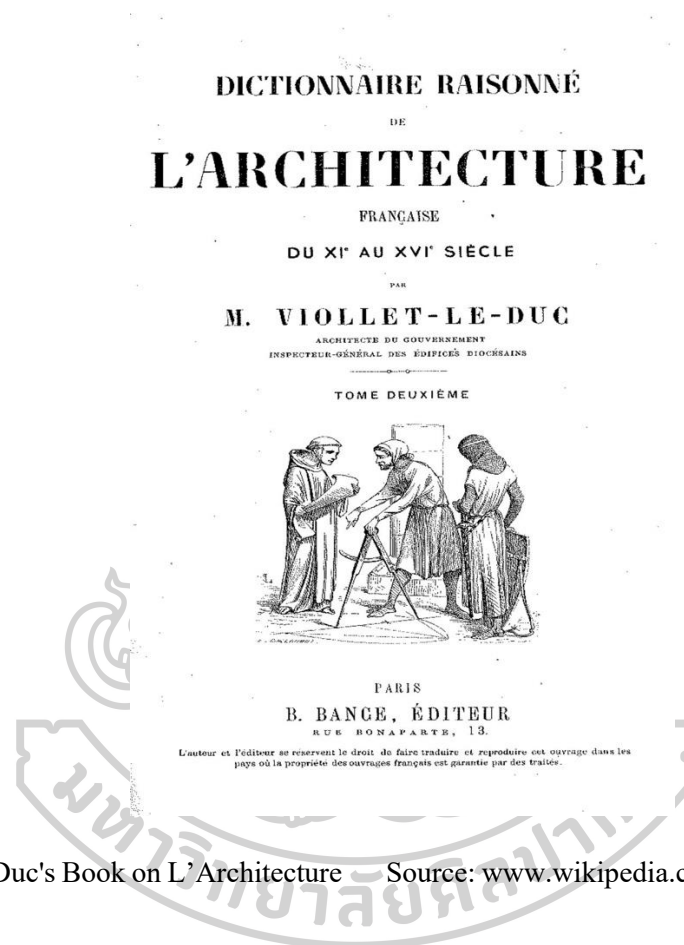


Figure 2 le-Duc's Book on L'Architecture Source: www.wikipedia.com [Access on 05 June 2015]

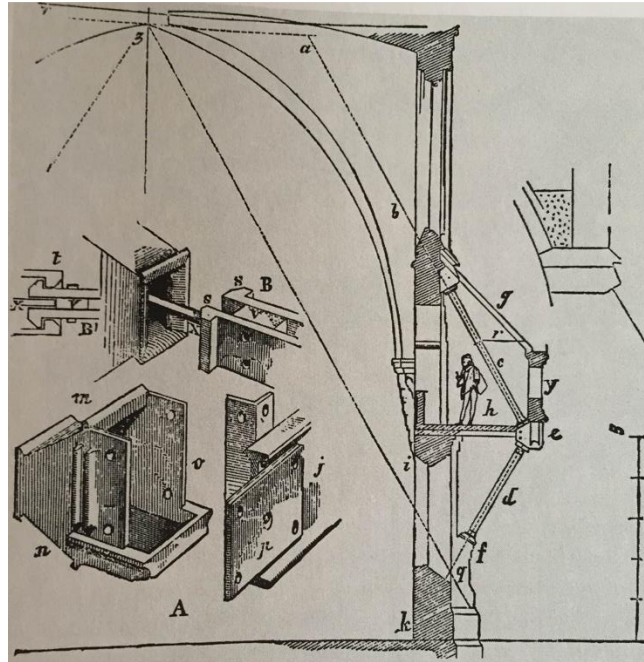


Figure 3 le Duc's "Stylistic Restoration"

Source: Cole E. (2002)

Meanwhile in England, the Gothic Revival was the principal architectural style, where many architects designed buildings in the Gothic Style. Augustus Welby Northmore Pugin (1812-1852) was an English architect, designer, artist and critic, who had a pioneering role in the Gothic Revival style; his famous work was in the interior design for the Palace of Westminster, in which he collaborated with Sir Charles Barry. He also raised a critical issue along with architect George Gilbert Scott (1811-1878) in the debate between anti-restorationists and conservators, in which John Ruskin played an important role in this cultural context.



Figure 4 Palace of Westminster Source: www.wikipedia.com [Access on 05 June 2015]

John Ruskin (1819-1900), a contemporary art and architecture critic, was born on 8th February 1819 to a wealthy family of wine importers in London, United Kingdom. He went to King's College and Oxford University for his education, which gave him an opportunity to meet William Turner, a Romantic Painter, who influenced him in literature, art and architecture. During his youth, Ruskin had travelled with his father around Europe, particularly in France and Italy, where in Italy his visits to, Milan, Rome and Venice, had opened up his ideology of art and architecture inspirations. In 1840, Ruskin along with his idol, William Turner, began working on his first book "Modern Painters", which was successful and Ruskin became an influential art critic. Ruskin went back to Tuscany, Italy, in 1845 where he learned of the Italian fine arts and specifically, the Romanesque style. After he had experienced many art and architecture figures, he returned to England and published his book "Seven Lamps of Architecture" and "Stones of Venice" in 1849. These books influenced generations of architects and artists and solidified Ruskin's role as a leading art and architecture critic.

In his book the "Seven Lamps of Architecture", Ruskin examined the beginning of materialism and determined that the resulting decrease in morality has had a negative impact on architecture. His aim was to preserve the core principles of architecture before the materialism of the modern age destroyed them. In architectural conservation aspects, Ruskin claimed against Viollet le-Duc's theory that restoration is the worst of destruction, accompanied with false description of the thing destroyed. However, he did not suggest a philosophy and theory of aesthetics but he was more concerned with

a feeling towards aesthetic experience and its relationship with the moral experience, between society and the arts. The seven lamps of architecture, according to Ruskin, were the lamps of sacrifice, truth, power, beauty, life, memory and obedience, which indicated an early 'Theory of Architecture' in Ruskin's point of view, from which many architects have learned from time to time. On the other hand, the introduction to his book signified an introduction of the concept of integrated conservation where it is important to preserve the character and the style of architecture and the conservation of buildings.

When Ruskin mentioned lamps, he expected the architect and the builder to best sacrifice their work for the sake of architecture in order for each to please the other (the lamp of sacrifice). He demanded that they make a 'true' and 'honest' use of the material used (the lamp of truth); for instance, he would not accept wood painted on a brick wall. Furthermore, he was truly against industrial methods of production, instead expecting traditional craftsmanship to be used so that the method would not distract the architect and the builder from the liveliness of their work (the lamp of life). In contrast with Viollet le-Duc, Ruskin was keen to bring these characteristics to the architect's and builder's attention, by rejecting restoration, which could result in lack of 'life', 'truthfulness' and 'sacrifice' to the original work (Roth, 1993, p. 441).

The lamp of beauty was truly essential to Ruskin's philosophy on the theory of architecture. He believed that ideal beauty in architectural forms should derive from nature, consisting of curved lines, expressing happiness and the energy of life. On the other hand, not only does the form of architecture represent beauty but Ruskin indicated the 'age in itself' also contributed to beauty as well (Jokilehto, 1986, p. 309). Ruskin emphasized the ways that sculpture and ornamentation had been conceived as an integral but subordinate part of the architectural whole (Cole, 2002, p. 135). Here, the ideas of Ruskin and Viollet le-Duc on beauty raised the conflict between their theories. It is certainly problematic to identify 'beauty' according to some definition. Viollet le-Duc may see that new structure added to the building can create such a beauty and others might agree, while Ruskin's originality content could aesthetically pleasure others. The question of beauty or aesthetics is still a controversial aspect in society

today, where people from different backgrounds have conceived and judged ‘beauty’ in different perspectives, and there is no right or wrong answer to the question.

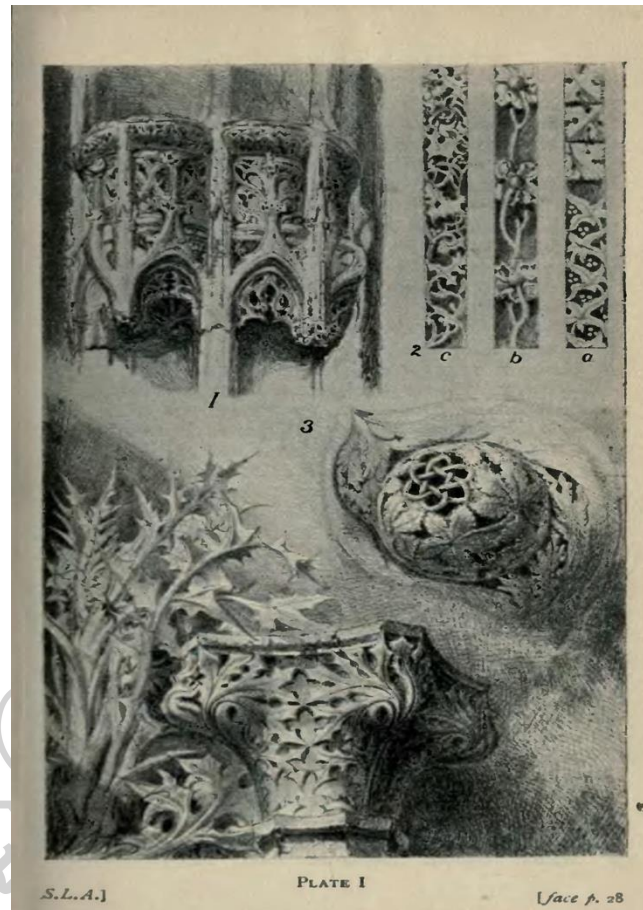


Figure 5 Image from "Seven Lamps of Architecture" illustrating ornament derived from nature
Source: www.wikipedia.com [Accessed on 05 June 2015]

Ruskin also mentioned ‘historical values’ in his book in the form of the ‘lamp of memory’ where his thought was on an idea of the relationship between architecture and its national significance and its role in the history of society. He pointed out that, in the future, if ‘we were to learn anything from the past’ and derive ‘any pleasure in remembering’, we need memory and something that attached to our memory so this could be passed on from generations to generations (Jokilehto, 1986, p. 310). To maintain his idea, Ruskin has two basic principles according to this lamp. First of all, people (architect, artist and builder) have a duty to create architecture with such a

quality that it could become historical, and secondly, to preserve the precious inheritances from the past. Ruskin's idea of memory possibly laid out the foundational principle in modern conservation today. For instance, UNESCO's recommendation on the Historic Urban Landscape (HUL) aims to maintain the balance and sustainable relationship between the urban and natural environment with people and their story through time, which is similar to the principle expressed in Ruskin's theory.

In Ruskin's last lamp, the "lamp of obedience", he was concerned with respectfulness towards ancient art, while especially interested in Gothic architecture and the Romanesque, recommending that architects and builders apply these arts wisely. Ruskin suggested that architects must keep the history of the buildings as a precious heritage and introduced the concept of integrated conservation where it is important to preserve the character and the style of the architecture and to emphasize the status of the conservation. He had also introduced the idea of the 'picturesque', which means for him 'an ability to imitate nature'. The idea of the picturesque from Ruskin was later developed to his following book, "The Stones of Venice" in 1851, in which he introduces the notion of "Romanticism" and "Venetian Gothic" and where he developed his theories of classical architecture.

Ruskin's "Seven Lamps of Architecture" is a very important book through which to analyze the significance of early architectural conservation. He claimed that society must preserve the architecture to delay the moment of the end as long as possible and also develop the crucial maintenance principles that prolong the life of the building until its destruction. Later, his social interests and ideas on the preservation of architecture are interesting in relationship to his collaboration with William Morris, who later developed an early organization concerned with conservation practices.

A case that highlights these differences of thought between Viollet le-Duc, and Ruskin, is the hotel and railway station called "Midland Grand Hotel" and "Saint Pancras Station" in London, United Kingdom. In 1865, the Midland Railway Company held a design competition for a hotel to be built next to the under-construction railway station. It was Sir George Albert Scott (designer of the parliament building) who won the competition and the hotel opened in 1873. It is a long 'J' shaped building fitted to its irregular site, providing facilities to accommodate travelers. Its skyline is among the

most picturesque of any building in London, with a variety of clock towers, chimneys, and miscellaneous projections designed in 'High Victorian Gothic' style, which was in favor following Ruskin's theories on architecture. The colorful character of the building is enriched by the multiple colors of the materials, and especially in its exterior expression of internal functions through varied building masses, and the expressive material uses in their natural colors, imitations from nature in ornamentation, derived from the writing of Ruskin's "Seven Lamps of Architecture" and "Stones of Venice". The hotel itself is a truly significant architectural work that illustrates John Ruskin's theory of architecture.



Figure 6 "Midland Grand Hotel" or "St. Pancras Renaissance Hotel"
www.stpancras.com [Access on 05 June 2015]

Source:

On the other hand, the railway station itself was design by engineers W.H. Barlow and R.M. Ordish who had been involved in designing the 'Crystal Palace'

(1851-1936). They produced a completely extraordinary structure attached to the Midland Hotel. The railway canopy was the largest single-span metal structure at that time. With little building mass, a structure to contrast with the massive masonry of Gothic construction, the greatest possible work was done by the least amount of material. The totally new material that had been introduced to the building was absolutely against the principles from Ruskin, but certainly shifted on to Viollet le-Duc's idea. However, in actuality, the canopy was built first and the hotel built afterward, so it would be difficult to judge this juxtaposition of dissimilar elements (Roth, 1993, p. 439).

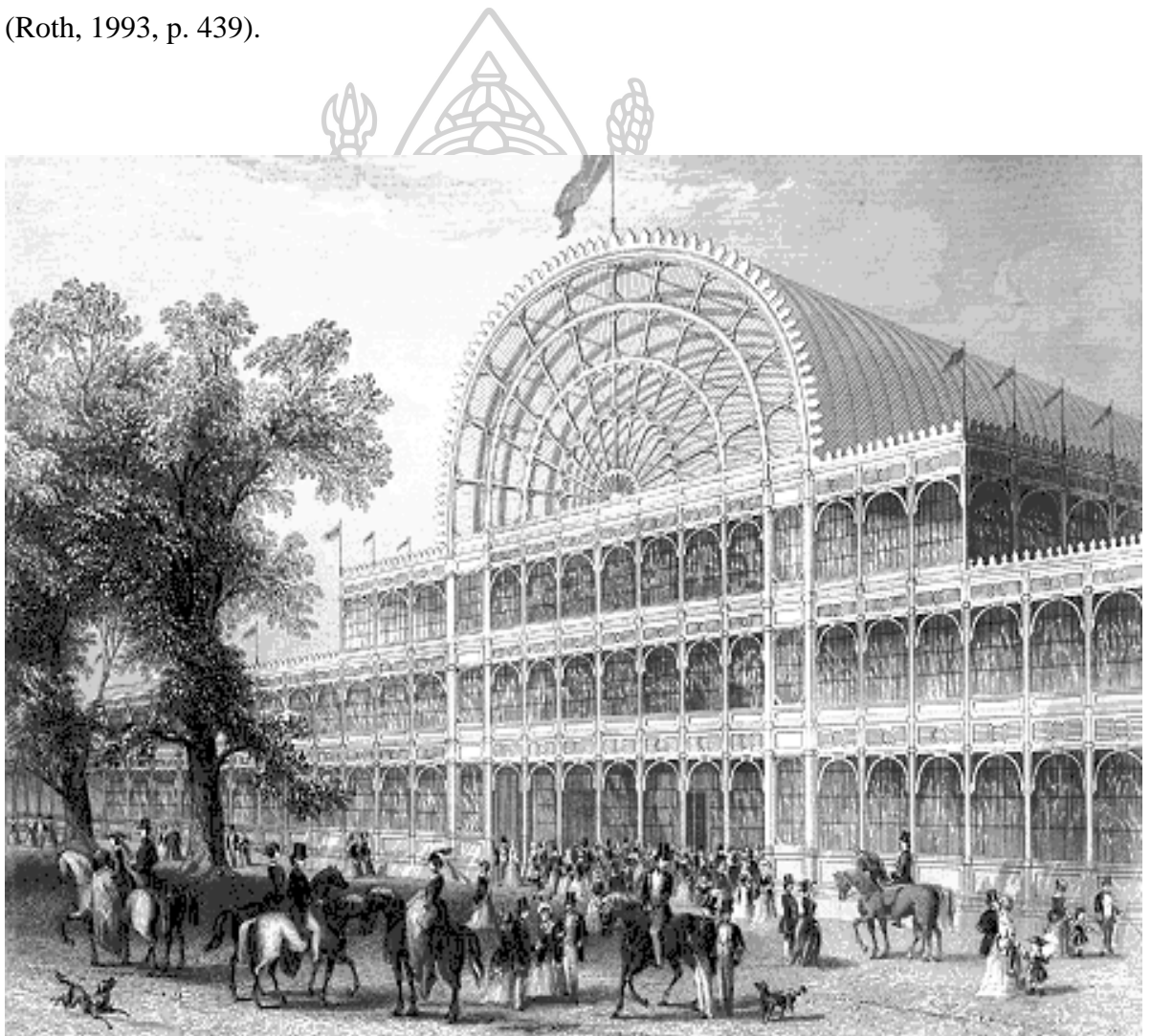


Figure 7 Crystal Palace Source: www.wikipedia.com [Access on 05 June 2015]

Reactions to this particular case were controversial for many critics, in the face of the contrast between ‘hotel’ and ‘railway station’ buildings in design and construction. Especially Ruskin and Morris believed that the Saint Pancras construction was an exhibition of ‘mechanized industry’, which will cause the loss of traditional craftsmanship that Ruskin’s wrote of in his ‘life’ lamp. Also, their tendency on Gothic architecture had been dismissed in the railway station and replaced by a new form of structure. Opposed to Ruskin’s principle, a steel arch was very modernized for that time. Traditionally a long span canopy was built with stone, a concrete arch, or wooden trusses, but these materials deteriorate through time; therefore, using durable materials for construction could help Viollet le-Duc’s aim to ‘maintain the building intact’ from generations to generations.

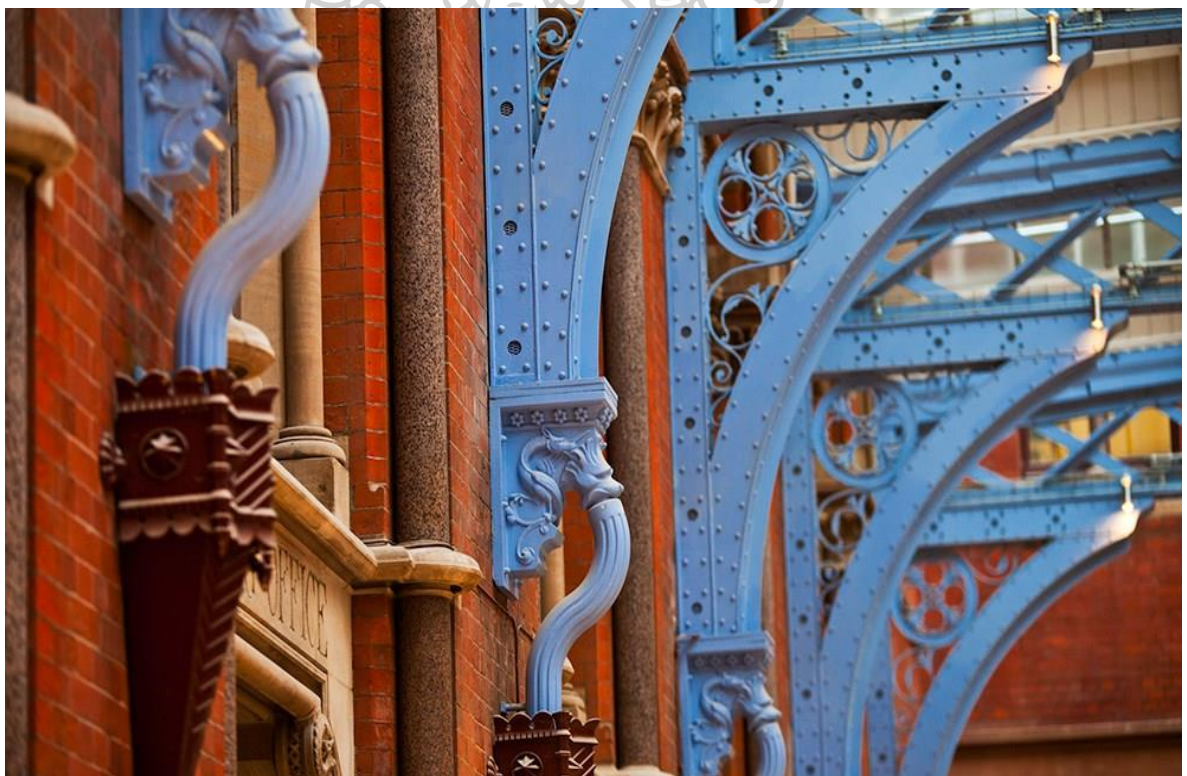


Figure 8 Steel Structure integrated to original structure Source: www.stpancras.com [Access on 05 June 2015]

There is no right or wrong answer to the “Saint Pancras Station” and “The Midland Hotel” case, whether Ruskin’s or Viollet le-Duc’s theories are applicable to how the building should be formed. However, this example illustrated the diverse idea in early conservation practice and architecture that both of them had attempted to express in reality, and which can possibly provide a starting point in considering modern conservation recommendations.

Back in 1877, William Morris (1834-96) established a “Society for the Protection of Ancient Buildings” or “SPAB”, aiming to unite the forces against destructive restoration, and promoting maintenance and conservation treatment for listed protected buildings (Jokilehto, 1986, p. 317). In 1878, Morris wrote the famous ‘Manifesto’ that was inspired by John Ruskin’s book *Seven Lamps of Architecture*, which informed the characteristics of the buildings that were worth protecting. SPAB had two main objectives. First of all, a very simple statement was to ‘guard the life and soul of ancient monuments’, aiming to inform the public, architects, and property owners of the importance of preserving ancient buildings by teaching them that their artistic and historical value depends upon ‘maintaining’ their ‘genuine condition’ (Jokilehto, 1986, pp. 319-320). Secondly, providing information on the proper way to preserve buildings was an essential strategy to curb the practice of restoration, as was also the recording and documentation of preserving historical buildings to facilitate and aid other preservation societies in both England and other European nations.

SPAB’s principles were beginning to sway a wider foreign community, by establishing communications with archeological societies in Germany, Belgium, Holland, France, and Italy with the purpose of evaluating the status of each nation’s ancient buildings and translating SPAB’s manifesto, thereby hoping to create a corresponding society in each nation. Especially in Italy, Morris noted that there were more buildings of artistic and historical value than anywhere else in the world and believed that the continued practice of restoration was destroying these important buildings. Therefore, SPAB continued preventing restoration in Italy by explaining the SPABs principles in the hope of gathering more support for preservation of Italy’s historic buildings.

The collaboration between two famous critics and SPAB were in accordance with the rigorous discipline of the restoration movement, as they focused interest on ethical, political, social, moral, and cultural reasons, giving more emphasis on the stability of the values of the work and not purely subjective aesthetic assessment.

In the meantime, Camillo Boito (1836-1914), an Italian art critic, historian, and novelist, agreed with both Ruskin's and Morris' principles of preservation, although some of his theories also corresponded with Viollet le-Duc's principles as well. To put this in a simple aspect, the Ruskin and Morris preservation method is based on a 'don't touch' theory, while Viollet le-Duc's restoration is an 'additional' method. For Boito's, it was something in between these two, whether not to touch or to add something new into the building, and should depend on the condition and circumstance. In order to create an appropriate restoration practice, he introduced his eight principles that later became "Italy's Conservation Restoration" in 1902. Boito's principles of restoration had two distinctive bases, firstly, replacing materials or parts must be distinguishable and one must avoid reproduction at all costs, while original parts should be clearly exhibited in the site. Secondly, he emphasized documenting all the processes of the restoration method which should possibly be published to stakeholders or illustrated in the monument.

The development of 'preservation' and 'restoration' practices has adapted to different circumstances through time, but the core principles of these theories have been influenced by these notable individuals. Their principles appeared in 'Charters' that have been adopted for conservation practice through time, and have been a starting point in the documented conservation principles or recommendations.

There were two 'Charters' adopted in an early conservation practice that involved some ideas and theories from Viollet le-Duc, John Ruskin, William Morris' SPAB, and Camillo Boito. One of the two is "The Athens Charter for the Restoration of Historic Monuments", published in 1931 and aiming to manifest recommendations for 'restoration' of historical buildings. At the congress in Athens, there were seven main resolutions called "Carta del Restauro" or restoration charter, where one of the objectives was to raise an awareness of restoration to an international level by all means to prevent mistakes which could cause loss of character and historical values to the

structure. This aspect reflected directly back to Ruskin's 'lamp of memory', by which he claimed that society must preserve its precious inheritances from the past, where the Athens Charter claimed that "it recommends that the historic and artistic work of the past should be respected, without excluding the style of any given period" and also "ensure the continuity of their life, should be maintained...used for a purpose which respects their historic or artistic character" (Athens Charter, I). This statement was completely against the Viollet le-Duc principles of 'stylistic restoration', but on the other hand his general idea of restoration influenced the Athens charter in terms of "modern techniques and materials may be used in restoration work". Principles from the Athens charter clearly showed that both 'preservation' (Ruskin, Morris, and Boito) and 'restoration (Viollet le-Duc) are stated as recommendations for conservation practice with one common objective, which is 'maintaining the genuineness' of important buildings as 'assets of mankind'. Furthermore, the Athens charter emphasized the value of 'documentation' (Athens Charter, VII c), which was crucial for conservation similar to the principle from Boito, where the conference had expressed the wish that 'each country should record, and publish' an inventory to the public for stakeholders to utilize the information to its best.

Another conservation charter that has been essential to modern conservation practice today is called "International Charter for the Conservation and Restoration of Monuments and Sites" or "The Venice Charter", which were adopted in 1964 in Venice, Italy. This charter was one of the most influential documents in conservation practice used among many architects and builders. Its intention in conserving and restoring monuments was to perceive monuments as works of art that represent the height of civilization (The Venice Charter, Article 3). Similar to the Athens Charter, most of the principles have been adapted in accordance with theories from Viollet le-Duc, Ruskin, Morris, Boito, and SPAB. The distinctive development in the Athens charter was an inclusion of urban and rural setting rather than a single architectural work alone (The Venice Charter, Article 1). The charter comprised 16 Articles divided into 6 sections, which are: definition, conservation, restoration, historical sites, excavation, and publication to acknowledge that such structures embrace the evidence of a particular civilization or cultural event (Taylor, 2004, p. 424). The content in The Venice Charter

was very interesting in terms of primary principles from different sources, which appeared to be used in the document in many ways, while some were conflicted against each other. For instance, Ruskin and Morris' principle of preservation was based on maintaining the monument intact, while replacing the missing parts of the monument under certain circumstance would be an idea from Viollet le-Duc and Boito. It does not matter whose idea is right or wrong, but The Venice Charter set out guidelines on restoration and the extent to which conservation works may extend, and certainly involved other documents concerning conserving the past for the present and future (Taylor, 2004, p. 424).

Following the Venice Charter in 1964, approaches have been adapted and improved through time. Several of charters and conferences adopted appropriate management strategies for certain groups of places. There were some elaborate developments that have played a significant role in developing conservation practice and its transfer from a European context to an Asian context.

Today, a number of countries have developed their own charters or principles to strengthen the conservation and management of their own cultural heritage resources appropriately. Especially in the Asia-Pacific region, there has been significant growth in conservation practice that has been developed with distinctive additions to their own approaches. Taylor has claimed that "The growth in popular heritage consciousness relates to the values people put on knowing about the history of events, places, and people through time, and not just distant history but the present" (Taylor, 2004, p. 420). He believed that in all charters that have been adopted in the context of the Asian-Pacific region, the notion of significance has embraced both tangible and intangible aspects in their practices. Compared to the earlier European context, for example the Venice Charter, where the guidelines of conservation were based on tangible practice and significance, in the Asian-Pacific context the focus had included 'events' and 'people through time', which concerned intangible significance in the conservation practice. For instance, in the ASEAN Declaration on Cultural Heritage held in Bangkok in July 2000, it is stated in the definition section that intangibly significant elements including literature, traditional art and craft, performing arts, and many more aspects should be included in the conservation recommendations no less than tangible aspects

such as art and architecture (Association of South East Asian Nations, 2000: 2). Moreover, in sections 2 and 3 in the ASEAN Declaration on Cultural Heritage, there is the notion of protection of national treasure and sustaining living traditions, which illustrates the idea of safeguarding both tangible and intangible value in conservation practice. A significant distinction in the ASEAN declaration that has been developed through time from the Venice Charter, is the content in which the Venice Charter emphasized the process of implementation and recommendation on what should be done and what should be avoided. In the ASEAN declaration, the content included a general idea on safeguarding the significance of tangible and intangible values.

The fundamental role of charters is to offer principles and guidelines or recommendations for the conservation and management of places that have cultural significance, where this is seen as a professional, ethical role in conducting cultural heritage practice in a suitable direction. An investigation on how modern conservation practice has been adapted through time would certainly illustrate the significance of several important critics' points of view during the 19th to 20th century. Collections of principles from Viollet le-Duc, John Ruskin, William Morris, SPAB, and Camillo Boito are only a few examples of a larger development in conservation practice, but their theories on both preservation and restoration have significantly influenced conservation practice and charters that have been developed from the past to the present and possibly into the future, including both European and Asia-Pacific contexts. Although the concepts of each of these individuals came from different directions, and the content within the charters takes different approaches, the visions on conservation practice have shared a common outcome which is "to maintain the integrity and genuine[ness] of historical places". Therefore, it is important to recognize the concepts behind modern conservation practices that have been developed through time in order to understand the direction from notable theorists that were influential in the development of conservation practice today.

To review the basic theory of conservation practice in the global scale allows the research to gather information in form of a big picture. The history and its timeline in developing conservation practices are examined to proceed into an urban-scale

conservation that influenced the theoretical approach and applied into an in-depth research to comprised with aims and objectives of the study.

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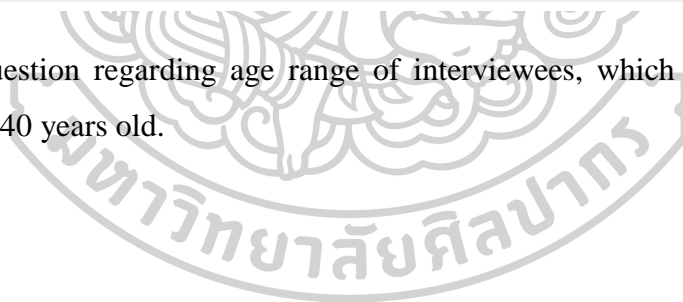
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APPENDIX 2

The first set of questionnaires contain broad question regarding the knowledge of Charoen Krung area in comparison to other popular area in Bangkok as well as, their motivation for visiting. The collective of 89 individuals were gathered through online application “Survey Monkey” which resulted as follows:

ANSWER CHOICES	RESPONSES	
Female: age below 21 (เพศหญิง อายุต่ำกว่า 21)	6.74%	6
Female: age 21-30 (เพศหญิง อายุระหว่าง 21-30)	16.85%	15
Female: age 31-40 (เพศหญิง อายุระหว่าง 31-40)	37.08%	33
Female: age over 40 (เพศหญิง อายุมากกว่า 40)	10.11%	9
Male: age below 21 (เพศชาย อายุต่ำกว่า 21)	3.37%	3
Male: age 21-30 (เพศชาย อายุระหว่าง 21-30)	3.37%	3
Male: age 31-40 (เพศชาย อายุระหว่าง 31-40)	16.85%	15
Male: age over 40 (เพศชาย อายุมากกว่า 40)	5.62%	5
TOTAL		89

The first question regarding age range of interviewees, which 37% of them range between 31-40 years old.



ANSWER CHOICES	RESPONSES	
Government Officer ข้าราชการ	1.12%	1
Private Firm Employee พนักงานบริษัท	31.46%	28
Business Owner เจ้าของกิจการ	44.94%	40
Educator / Academic ครู / อาจารย์	0.00%	0
Student นักเรียน / นักศึกษา	15.73%	14
Other (please specify) อื่นๆ (โปรดระบุ) Responses	6.74%	6
TOTAL		89

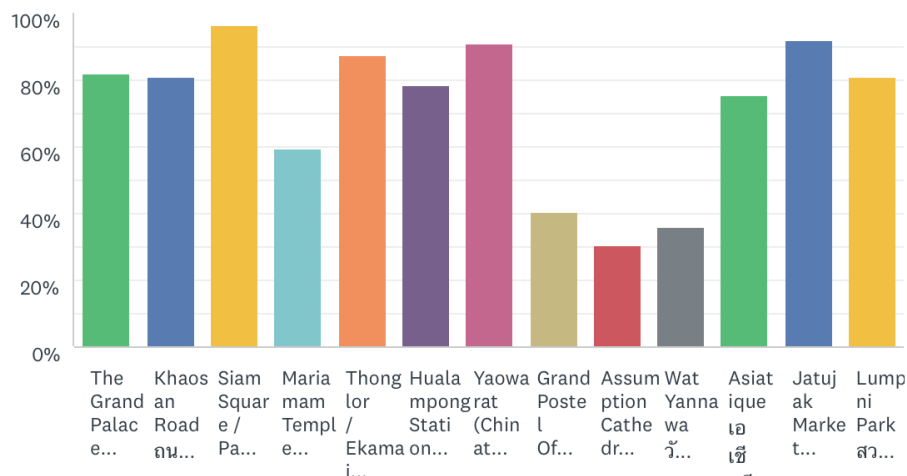
The second question regarding occupation of interviewees, as a result, 44% are business owner and 31% are private firm employee respectively.

ANSWER CHOICES	RESPONSES	
Bangkok Resident คนกรุงเทพฯ	77.53%	69
From other Province ต่างจังหวัด	21.35%	19
Tourist นักท่องเที่ยว	0.00%	0
Expatriate ต่างที่ทำงานในประเทศไทย	0.00%	0
Other (please specify) อื่นๆ (โปรดระบุ) Responses	1.12%	1
TOTAL		89

The third question regarding the residency of interviewees, which Bangkokian is 77%.

Which place have you visit before? (Can answer more than 1 answer) คุณเคยไปสถานที่ใดบ้าง? (สามารถตอบได้มากกว่า 1 ข้อ)

Answered: 89 Skipped: 0

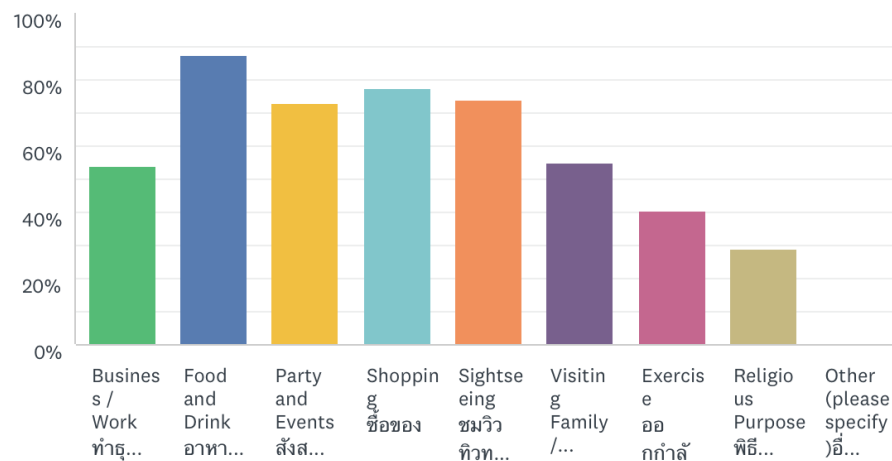


ANSWER CHOICES	RESPONSES
▼ The Grand Palace พระบรมหาราชวัง	82.02% 73
▼ Khaosan Road ถนนข้าวสาร	80.90% 72
▼ Siam Square / Paragon / Central World สยามสแควร์ / พารากอน / เซ็นทรัลเวิลด์	96.63% 86
▼ Mariamam Temple (Silom Road) วัดแขก (สีลม)	59.55% 53
▼ Thonglor / Ekamai ทองหล่อ / เอกมัย	87.64% 78
▼ Hualampong Station สถานีรถไฟหัวลำโพง	78.65% 70
▼ Yaowarat (Chinatown) ถนนเยาวราช	91.01% 81
▼ Grand Postel Office อาคารไปรษณีย์กลาง	40.45% 36
▼ Assumption Cathedral โบสถ์อัสสัมชัญ	30.34% 27
▼ Wat Yannawa วัดยานนาวา	35.96% 32
▼ Asiatique เอเชียทีค	75.28% 67
▼ Jatujak Market ตลาดนัดสวนจตุจักร	92.13% 82
▼ Lumpini Park สวนลุมพินี	80.90% 72
Total Respondents: 89	

Graphical figure shows that landmarks in Central Charoen Krung district score the lowest among other popular tourist destinations in Bangkok area.

What is your motivation to visit those place in question #6 ?
(Can answer more than 1 answer)อะไรคือแรงจูงใจให้ไปตาม
สถานที่ต่างๆ ในข้อ 6 (สามารถตอบได้มากกว่า 1 ข้อ)

Answered: 89 Skipped: 0

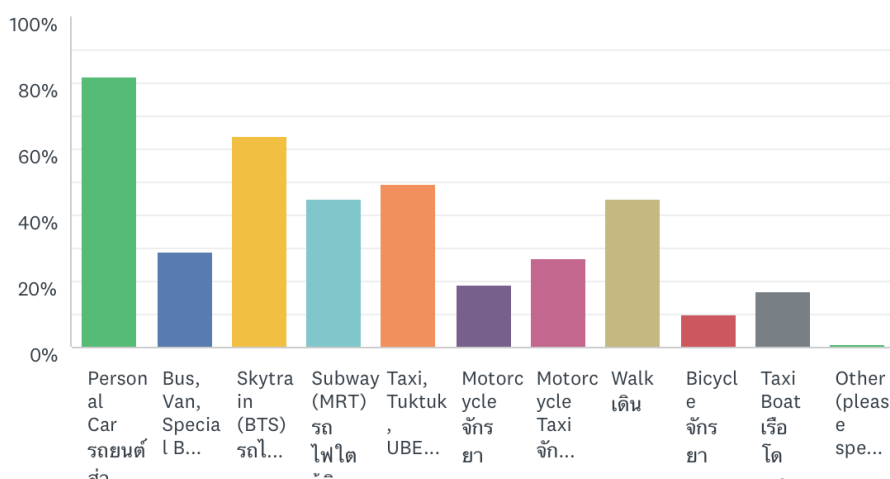


ANSWER CHOICES	RESPONSES
Business / Work ทำธุระ / ทำงาน	53.93% 48
Food and Drink อาหาร และเครื่องดื่ม	87.64% 78
Party and Events สังสรรค์ / ปาร์ตี้และงานกิจกรรมต่างๆ	73.03% 65
Shopping ซื้อของ	77.53% 69
Sightseeing ชมวิว ทิวทัศน์บ้านเมือง	74.16% 66
Visiting Family / Friends พบปะครอบครัว / เพื่อนฝูง	55.06% 49
Exercise ออกกำลังกาย	40.45% 36
Religious Purpose พิธีกรรมทางศาสนา	29.21% 26
Other (please specify) อื่นๆ (โปรดระบุ)	Responses 0.00% 0
Total Respondents: 89	

This question relevant to previous survey regarding their motivation of visiting those landmarks in Bangkok area, which most of interviewees were motivated by food and drink, follow by shopping, sightseeing, and party and events respectively.

In a typical day, which of the following forms of transportation do you use? (Can answer more than 1 answer) ในชีวิตประจำวันคุณเดินทางโดยวิธีการใด? (สามารถตอบได้มากกว่า 1 ข้อ)

Answered: 89 Skipped: 0

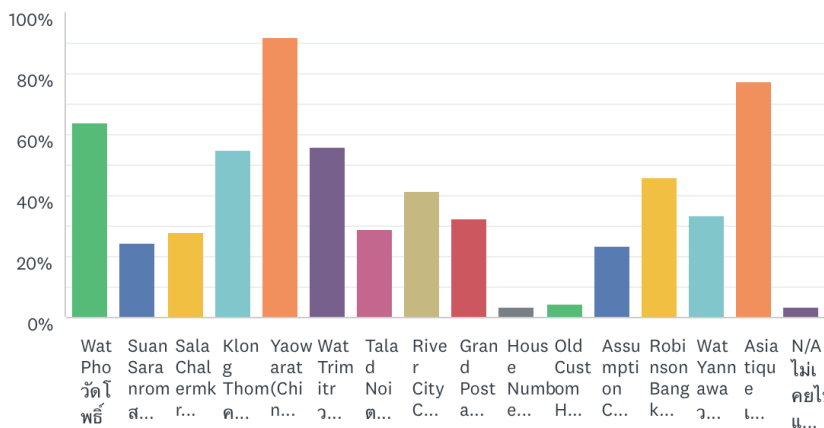


ANSWER CHOICES	RESPONSES
Personal Car รถยนต์ส่วนบุคคล	82.02% 73
Bus, Van, Special Bus (BRT) รถโดยสารประจำทาง, รถตู้, บิอาร์ที	29.21% 26
Skytrain (BTS) รถไฟฟ้า	64.04% 57
Subway (MRT) รถไฟใต้ดิน	44.94% 40
Taxi, Tuktuk, UBER, GRAB แท็กซี่และรถรับบริการอื่นๆ	49.44% 44
Motorcycle จักรยานยนต์	19.10% 17
Motorcycle Taxi จักรยานยนต์รับจ้าง	26.97% 24
Walk เดิน	44.94% 40
Bicycle จักรยาน	10.11% 9
Taxi Boat เรือโดยสารสาธารณะ	16.85% 15
Other (please specify) อื่นๆ (โปรดระบุ) Responses	1.12% 1
Total Respondents: 89	

This survey question regarding how interviewees travel around in their typical day by which mode of transportation. Personal car is the highest in rank.

Which place on Charoen Krung Road have you visited? (Can answer more than 1 answer) สถานที่ใดบ้างบนถนนเจริญกรุงที่คุณเคยไป? (สามารถตอบได้มากกว่า 1 ข้อ)

Answered: 89 Skipped: 0

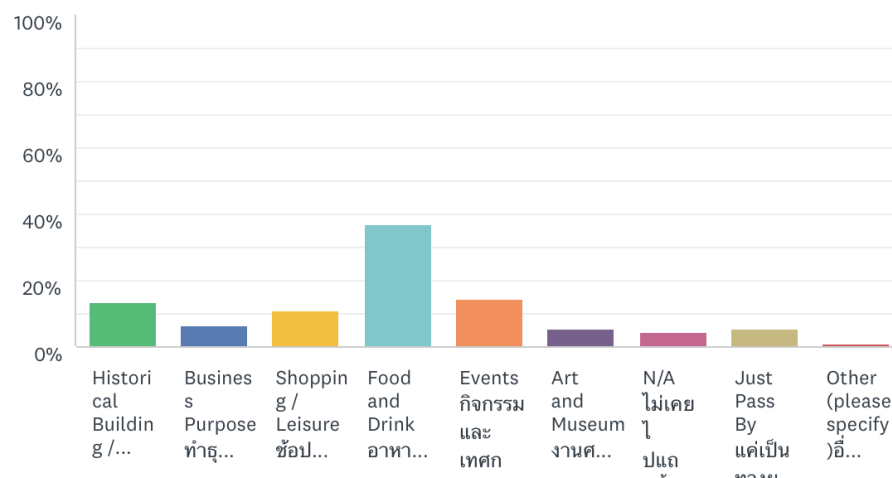


ANSWER CHOICES	RESPONSES
▼ Wat Pho วัดโพธิ์	64.04% 57
▼ Suan Saranrom สวนสราญรมณ์	24.72% 22
▼ Sala Chalerkrong ศาลาเฉลิมกรุง	28.09% 25
▼ Klong Thom คลองถม	55.06% 49
▼ Yaowarat (Chinatown) ถนนเยาวราช	92.13% 82
▼ Wat Trimitr วัดไตรมิตร	56.18% 50
▼ Talad Noi ตลาดน้อย	29.21% 26
▼ River City Complex ศูนย์การค้าริเวอร์ซิตี	41.57% 37
▼ Grand Postal Office อาคารไปรษณีย์กลาง	32.58% 29
▼ House Number One บ้านเลขที่ 1	3.37% 3
▼ Old Custom House อาคารศาลกษัตริย์	4.49% 4
▼ Assumption Cathedral โบสถ์อัสสัมชัญ	23.60% 21
▼ Robinson Bangkok Department Store ห้างสรรพสินค้าโรบินสันบางรัก	46.07% 41
▼ Wat Yannawa วัดยานนาวา	33.71% 30
▼ Asiatique เอเชียทีค	77.53% 69
▼ N/A ไม่เคยไปแถวนั้น	3.37% 3
Total Respondents: 89	

The question is the attraction on Charoen Krung road that interviewees had visited, again, landmarks in Central Charoen Krung road rated among the lowest number of visitors.

What motivate you to go to Charoen Krung Road? อะไรเป็นแรงจูงใจในการไปถนนเจริญกรุง?

Answered: 89 Skipped: 0

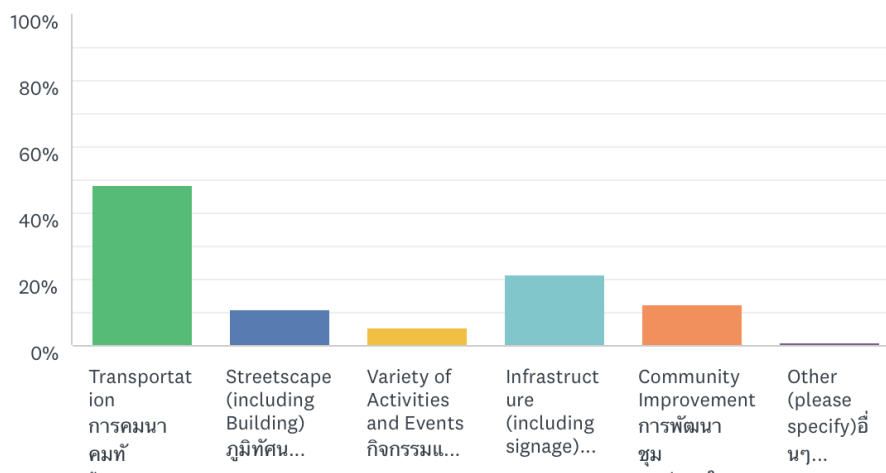


ANSWER CHOICES	RESPONSES
Historical Building / Cultural Interest อาคารทางประวัติศาสตร์และวัฒนธรรม	13.48% 12
Business Purpose ทำธุรกิจ	6.74% 6
Shopping / Leisure ช้อปปิ้ง	11.24% 10
Food and Drink อาหารและเครื่องดื่ม	37.08% 33
Events กิจกรรมและเทศกาลต่างๆ	14.61% 13
Art and Museum งานศิลปะและพิพิธภัณฑ์	5.62% 5
N/A ไม่เคยไปแถวนั้น	4.49% 4
Just Pass By แค่เป็นทางผ่านไปอื่น	5.62% 5
Other (please specify) อื่นๆ (โปรดระบุ)	Responses 1.12% 1
TOTAL	89

Regarding previous survey question, what are motivation of interviewees on visiting landmark on Charoen Krung road? Which food and drink ranks top of their activities.

What do you want to change / develop on Charoen Krung road (please choose one that you want to change the most) ถ้าคุณสามารถเปลี่ยนแปลงหรือพัฒนาถนนเจริญกรุงได้ คุณจะเลือกข้อไหน? (เลือกเพียง 1 ข้อที่คุณอยากเปลี่ยนมากที่สุด)

Answered: 89 Skipped: 0

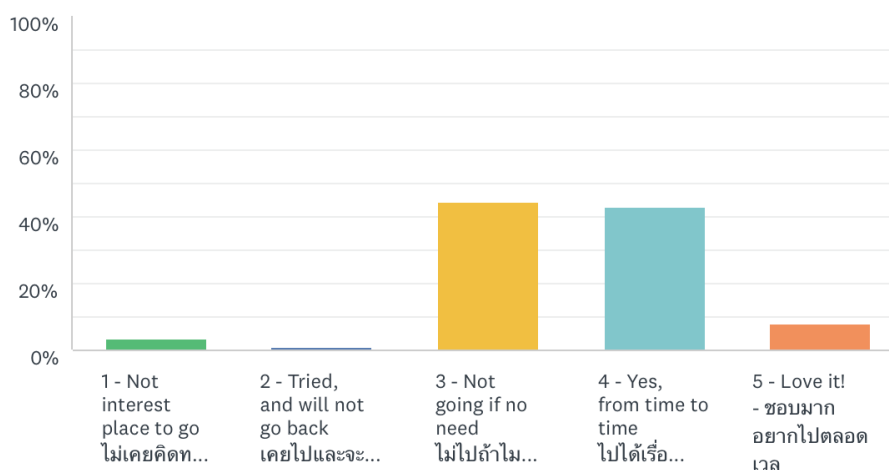


ANSWER CHOICES	RESPONSES
▼ Transportation การคมนาคมทั้งหมด	48.31% 43
▼ Streetscape (including Building) ภูมิทัศน์รวมถึงความสวยงามของอาคาร	11.24% 10
▼ Variety of Activities and Events กิจกรรมและเทศกาลต่างๆ	5.62% 5
▼ Infrastructure (including signage) งานระบบท่อน้ำ ไฟฟ้า ทางเดิน ถนน และ ป้ายต่างๆ	21.35% 19
▼ Community Improvement การพัฒนาชุมชนต่างๆ ในบริเวณ	12.36% 11
▼ Other (please specify) อื่นๆ (โปรดระบุ) Responses	1.12% 1
TOTAL	89

The question relevant to their experience on visiting Charoen Krung area, and what changes they would make to develop the area. Transportation and infrastructure are rank in the top of the list.

How would you rate Charoen Krung Road in your overall interest and motivation to visit? คุณจะให้คะแนนความน่าสนใจที่จะเดินทางไปในบริเวณของถนนเจริญกรุงอย่างไร?

Answered: 88 Skipped: 1



ANSWER CHOICES	RESPONSES
1 - Not interest place to go ไม่เคยคิดที่จะไป	3.41% 3
2 - Tried, and will not go back เคยไปและจะไม่ไปอีก	1.14% 1
3 - Not going if no need ไม่ไปถ้าไม่จำเป็น	44.32% 39
4 - Yes, from time to time ไปได้เรื่อยๆไม่มีเบื่อ	43.18% 38
5 - Love it! - ชอบมาก อยากไปตลอดเวลา	7.95% 7
TOTAL	88

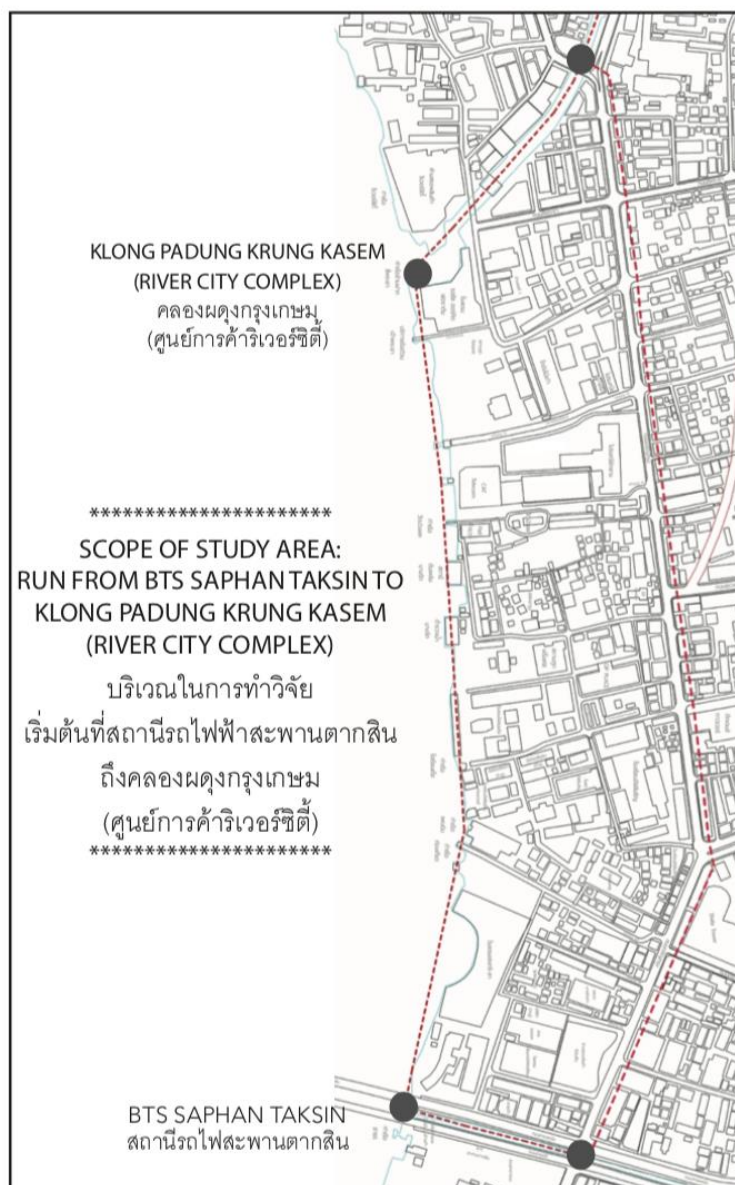
The last question regarding their interest of repeating visit to Charoen Krung road, which most of them will visit from time to time, however, similar number of interviewees would visit if they needed to only.

APPENDIX 3

The second set of research's questionnaires is physical distribution data collections from property owners or their representatives, academics personal, and tourist visiting the area. This set of questionnaires distributed as follows:



CENTRAL CHAROEN KRUNG DISTRICT QUESTIONNAIRE
 The Step Towards a Model for Tourism Development in Old Town Area:
 The Heritage Community of Charoen Krung Road



6. Which place have you visited before? (Can answer more than 1 answer)

คุณเคยไปสถานที่ไหนบ้าง? (สามารถตอบได้มากกว่า 1 ข้อ)

- | | |
|---|--|
| [] 1.) The Grand Palace
พระบรมหาราชวัง | [] 2.) Khaosan Road
ถนนข้าวสาร |
| [] 3.) Siam Square / Paragon / Central World
สยาม / สยามพารากอน / เซนทรัลเวิลด์ | |
| [] 4.) Soi Patpong (Silom Road)
ซอย พัฒน์พงษ์ | [] 5.) Hualampong Station
สถานีรถไฟหัวลำโพง |
| [] 6.) Yaowarat (Chinatown)
ถนนเยาวราช | [] 7.) Grand Postal Office
อาคารไปรษณีย์กลาง |
| [] 8.) Assumption Cathedral
โบสถ์อัสสัมชัญ | [] 9.) Haroon Mosque
มัสยิดฮารูน |
| [] 10.) Old Custom House
ศาลกษัตริย์ | [] 11.) Wat Yannawa
วัดยานนาวา |
| [] 12.) Asiatique
เอเชียทีค | [] 13.) Jatujak Market
ตลาดนัดสวนจตุจักร |

7. Which transportation do you use the most? (Can answer more than 1 answer)

โดยปกติแล้วคุณโดยสารด้วยยานพาหนะชนิดใดเป็นหลัก? (สามารถตอบได้มากกว่า 1 ข้อ)

- | | |
|---|---|
| [] 1.) Public Bus
รถโดยสารประจำทาง | [] 2.) Walk
เดิน |
| [] 3.) Skytrain (BTS) / Subway (MRT)
รถไฟฟ้า / ใต้ดิน | [] 4.) Taxi Boat
เรือโดยสารประจำทาง |
| [] 5.) Motorcycle
จักรยานยนต์ | [] 6.) Personal Car
รถยนต์ส่วนบุคคล |
| [] 7.) Taxi (inc. UBER and Grab)
แท็กซี่ และ รถรับจ้างอื่นๆ | [] 8.) Bicycle
จักรยาน |
| [] 9.) Other (please specify)
อื่นๆ (โปรดระบุ) | |

8. What is your purpose of visiting this area? คุณมาแถวนี้เพื่ออะไร?

- | | |
|---|--|
| [] 1.) Business / Work
ทำงาน / ทำธุรกิจ | [] 2.) Visiting Friends
พบปะเพื่อน |
| [] 3.) Tourism
ท่องเที่ยว | [] 4.) Living here
อาศัยอยู่ในบริเวณ |
| [] 5.) Leisure (Food, and Drink)
สังสรรค์ (ทานอาหาร, เครื่องดื่ม) | [] 6.) Other (please specify)
อื่นๆ (โปรดระบุ) |

Section 2: Opinion Towards Area's Existing Condition ความเห็นเกี่ยวกับพื้นที่
 (Please Circle your Answer) (กรุณาทำเครื่องหมายวงกลมบนความเห็นของคุณ)

1. Variety of Activities ความหลากหลายของกิจกรรมและสถานที่ต่างๆ

1.1 Accommodation (i.e. Hotel, Hostel) ที่พัก / โรงแรม	<i>Not Variety</i> ไม่หลากหลาย	<i>Variety</i> หลากหลาย	<i>N/A</i> ไม่มีข้อมูล
1.2 Food & Beverages อาหาร / เครื่องดื่ม	<i>Not Variety</i> ไม่หลากหลาย	<i>Variety</i> หลากหลาย	<i>N/A</i> ไม่มีข้อมูล
1.3 Art Gallery / Museum ห้องแสดงงานศิลปะ / พิพิธภัณฑ์	<i>Not Variety</i> ไม่หลากหลาย	<i>Variety</i> หลากหลาย	<i>N/A</i> ไม่มีข้อมูล
1.4 Shopping ศูนย์การค้า / ร้านค้าต่างๆ	<i>Not Variety</i> ไม่หลากหลาย	<i>Variety</i> หลากหลาย	<i>N/A</i> ไม่มีข้อมูล
1.5 Historical Building อาคารทางประวัติศาสตร์	<i>Not Variety</i> ไม่หลากหลาย	<i>Variety</i> หลากหลาย	<i>N/A</i> ไม่มีข้อมูล
1.6 Local Market ตลาดชุมชน	<i>Not Variety</i> ไม่หลากหลาย	<i>Variety</i> หลากหลาย	<i>N/A</i> ไม่มีข้อมูล

2. Buildings' Overall Existing Condition สภาพปัจจุบันของอาคารต่างๆ

2.1 Accommodation (i.e. Hotel, Hostel) ที่พัก / โรงแรม	<i>Bad Condition</i> สภาพไม่ดี	<i>Good Condition</i> สภาพดี	<i>N/A</i> ไม่มีข้อมูล
2.2 Food & Beverages อาหาร / เครื่องดื่ม	<i>Bad Condition</i> สภาพไม่ดี	<i>Good Condition</i> สภาพดี	<i>N/A</i> ไม่มีข้อมูล
2.3 Art Gallery / Museum ห้องแสดงงานศิลปะ / พิพิธภัณฑ์	<i>Bad Condition</i> สภาพไม่ดี	<i>Good Condition</i> สภาพดี	<i>N/A</i> ไม่มีข้อมูล
2.4 Shopping ศูนย์การค้า / ร้านค้าต่างๆ	<i>Bad Condition</i> สภาพไม่ดี	<i>Good Condition</i> สภาพดี	<i>N/A</i> ไม่มีข้อมูล
2.5 Historical Building อาคารทางประวัติศาสตร์	<i>Bad Condition</i> สภาพไม่ดี	<i>Good Condition</i> สภาพดี	<i>N/A</i> ไม่มีข้อมูล
2.6 Local Market ตลาดชุมชน	<i>Bad Condition</i> สภาพไม่ดี	<i>Good Condition</i> สภาพดี	<i>N/A</i> ไม่มีข้อมูล
2.7 Religious Building อาคารทางศาสนา	<i>Bad Condition</i> สภาพไม่ดี	<i>Good Condition</i> สภาพดี	<i>N/A</i> ไม่มีข้อมูล

Section 2: Opinion Towards Area's Existing Condition ความเห็นเกี่ยวกับพื้นที่
 (Please Circle your Answer) (กรุณาทำเครื่องหมายวงกลมบนความเห็นของคุณ)

3. Infrastructure Condition / Availability สภาพและความชัดเจนของงานระบบและสาธารณูปโภคต่างๆ

3.1 Traffic Signage สภาพป้ายบอกทางสำหรับการเดินทาง	<i>Bad / Unavailable</i> ไม่ดี / ไม่ชัดเจน	<i>Good / Available</i> ดี / ชัดเจน	<i>N/A</i> ไม่มีข้อมูล
3.2 Signage and Map for Guidance ป้ายและแผนที่บอกสถานที่ต่างๆ	<i>Bad / Unavailable</i> ไม่ดี / ไม่ชัดเจน	<i>Good / Available</i> ดี / ชัดเจน	<i>N/A</i> ไม่มีข้อมูล
3.3 Walkway สภาพทางเดินตามถนน	<i>Bad / Unavailable</i> ไม่ดี / ไม่ชัดเจน	<i>Good / Available</i> ดี / ชัดเจน	<i>N/A</i> ไม่มีข้อมูล
3.4 Convenience to Travel Around การเดินทางไปยังสถานที่ต่างๆ	<i>Bad / Unavailable</i> ไม่ดี / ไม่ชัดเจน	<i>Good / Available</i> ดี / ชัดเจน	<i>N/A</i> ไม่มีข้อมูล
3.5 Rubbish Bin มีถังขยะตามสถานที่ต่างๆ	<i>Bad / Unavailable</i> ไม่ดี / ไม่ชัดเจน	<i>Good / Available</i> ดี / ชัดเจน	<i>N/A</i> ไม่มีข้อมูล
3.6 Sewer / Manhole สภาพท่อระบายน้ำและฝาท่อต่างๆ	<i>Bad / Unavailable</i> ไม่ดี / ไม่ชัดเจน	<i>Good / Available</i> ดี / ชัดเจน	<i>N/A</i> ไม่มีข้อมูล
3.7 Electrical Post / Line สภาพเสาไฟฟ้าและสายไฟฟ้าต่างๆ	<i>Bad / Unavailable</i> ไม่ดี / ไม่ชัดเจน	<i>Good / Available</i> ดี / ชัดเจน	<i>N/A</i> ไม่มีข้อมูล

4. Public Transportation Condition / Availability สภาพและความชัดเจนของรถโดยสารสาธารณะ

4.1 Public Bus รถเมล์ / รถประจำทาง	<i>Bad / Unavailable</i> ไม่ดี / ไม่ชัดเจน	<i>Good / Available</i> ดี / ชัดเจน	<i>N/A</i> ไม่มีข้อมูล
4.2 Taxi & Tuk Tuk แท็กซี่ / ตุ๊กตุ๊ก	<i>Bad / Unavailable</i> ไม่ดี / ไม่ชัดเจน	<i>Good / Available</i> ดี / ชัดเจน	<i>N/A</i> ไม่มีข้อมูล
4.3 Water Taxi (Public Boat) เรือโดยสารประจำทาง	<i>Bad / Unavailable</i> ไม่ดี / ไม่ชัดเจน	<i>Good / Available</i> ดี / ชัดเจน	<i>N/A</i> ไม่มีข้อมูล
4.4 Motorcycle Taxi รถจักรยานยนต์รับจ้าง	<i>Bad / Unavailable</i> ไม่ดี / ไม่ชัดเจน	<i>Good / Available</i> ดี / ชัดเจน	<i>N/A</i> ไม่มีข้อมูล
4.5 Skytrain (BTS) รถไฟฟ้าบีทีเอส	<i>Bad / Unavailable</i> ไม่ดี / ไม่ชัดเจน	<i>Good / Available</i> ดี / ชัดเจน	<i>N/A</i> ไม่มีข้อมูล
4.6 Parking Area มีที่จอดรถสะดวกสบาย	<i>Bad / Unavailable</i> ไม่ดี / ไม่ชัดเจน	<i>Good / Available</i> ดี / ชัดเจน	<i>N/A</i> ไม่มีข้อมูล

Section 3: Suggestion Towards the Area *ข้อเสนอแนะเกี่ยวกับพื้นที่*

1. Please rate development / improvement for this area (Where, "Y" - Urgent, "N" - Not Urgent)
 สิ่งใดที่คุณต้องการให้มีการเปลี่ยนแปลงหรือปรับปรุง (กรุณาเติม "Y" - สำคัญที่สุด, "N" - สำคัญน้อย)

- | | |
|--|--|
| [] 1.) Historical Building
อาคารทางประวัติศาสตร์ | [] 2.) Public Transportation
การคมนาคมส่วนรวม |
| [] 3.) Road and Soi
ถนนและตรอกซอย | [] 4.) Infrastructure
สาธารณูปโภค |
| [] 5.) Walkway / Sideway
ทางเดินเท้า | [] 6.) Signage
ป้ายบอกทางต่างๆ |
| [] 7.) Variety of Events
กิจกรรมต่างๆ | [] 8.) Accommodation
ที่พักอาศัย |
| [] 9.) Food & Beverage
ร้านอาหารและเครื่องดื่ม | [] 10.) Art & Museum
สถานที่จัดงานศิลปะและพิพิธภัณฑ์ |
| [] 11.) Shopping
ศูนย์การค้า / ร้านค้าต่างๆ | [] 12.) Tourism
การท่องเที่ยว |

2. How would you want to travel around this area? (Can answer more than 1 answer)
 คุณต้องการเดินทางในบริเวณนี้โดยการคมนาคมชนิดใด (สามารถตอบได้มากกว่า 1 ข้อ)

- | | |
|--|---|
| [] 1.) Walk
เดิน | [] 2.) Bicycle
จักรยาน |
| [] 3.) Trams
รถราง | [] 4.) Motorcycle
จักรยานยนต์ |
| [] 5.) Personal Car
รถยนต์ส่วนบุคคล | [] 6.) Boat
เรือ |
| [] 7.) Bus
รถประจำทาง | [] 8.) Taxi / Tuk Tuk
แท็กซี่ / ตุ๊กตุ๊ก |
| [] 9.) Sky Train (BTS) / Subway (MRT)
รถไฟฟ้า / รถไฟใต้ดิน | [] 10.) Other (Please Specify).....
อื่นๆ (โปรดระบุ)..... |

3. What would you do to improve this area?

คุณอยากจะทำอะไรปรับปรุงบริเวณนี้บ้าง?

- 3.1 Public Transportation การคมนาคม
- 3.2 Streetscape ภูมิทัศน์
- 3.3 Buildings อาคาร
- 3.4 Tourism การท่องเที่ยว
- 3.5 Events / Activities กิจกรรม
- 3.6 Community ชุมชนในบริเวณ

Section 3: Suggestion Towards the Area *ข้อเสนอแนะเกี่ยวกับพื้นที่*

4. Other Suggestion

ข้อเสนอแนะอื่นๆ

.....

.....

.....

.....

.....

.....

.....

THANK YOU FOR YOUR TIME

TANAT BHA-ARYAPHATN
FACULTY OF ARCHITECTURE
SILPAKORN UNIVERSITY



APPENDIX 4

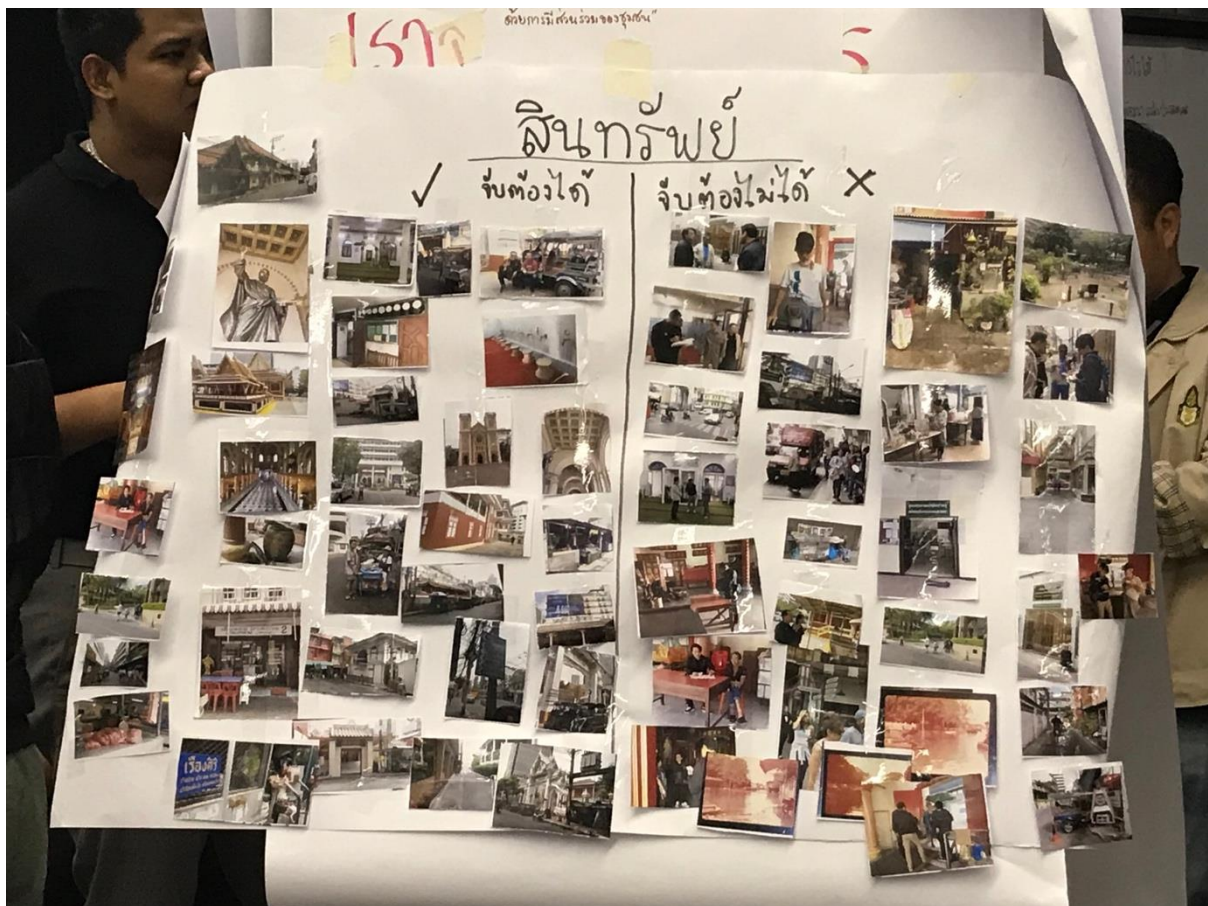
Focus group, events, and general interview with stakeholders, community, and organization held during the research of the study



Co-Create Charoen Krung Project timeline for service design process presentation.

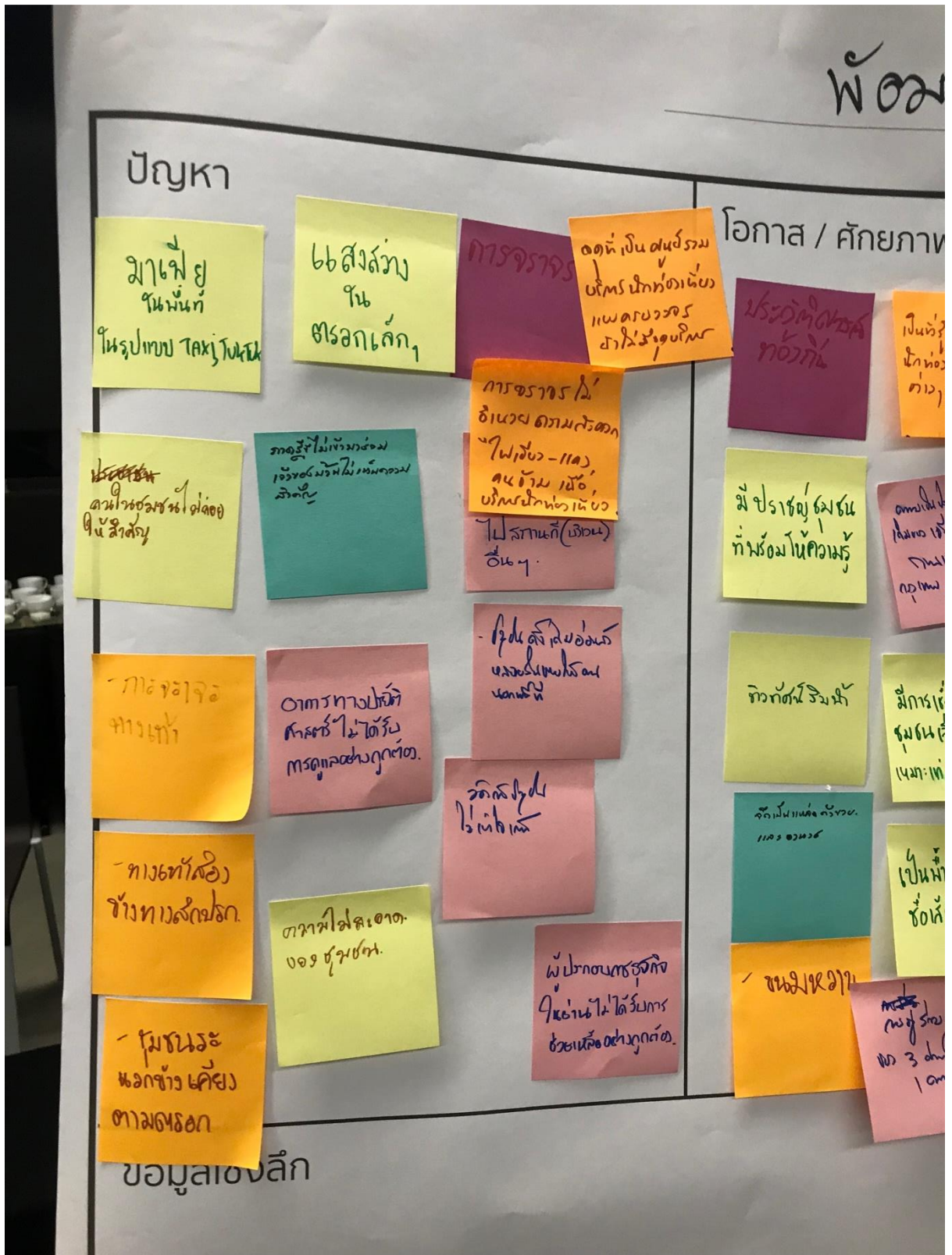


Mock-up model of the study area, with identities of landmarks and significance places.

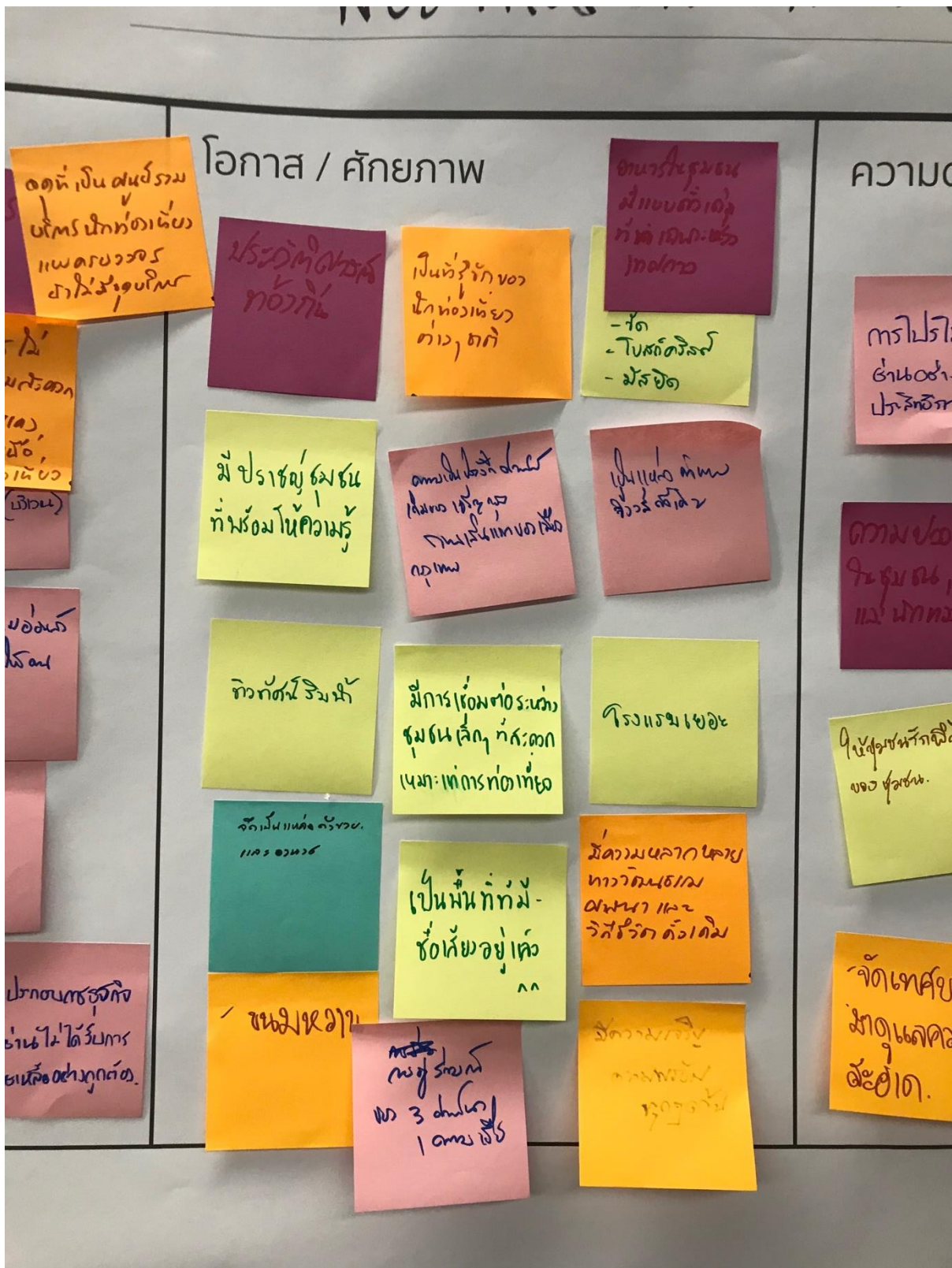


Tangible and intangible aspects of Central Charoen Krung district.

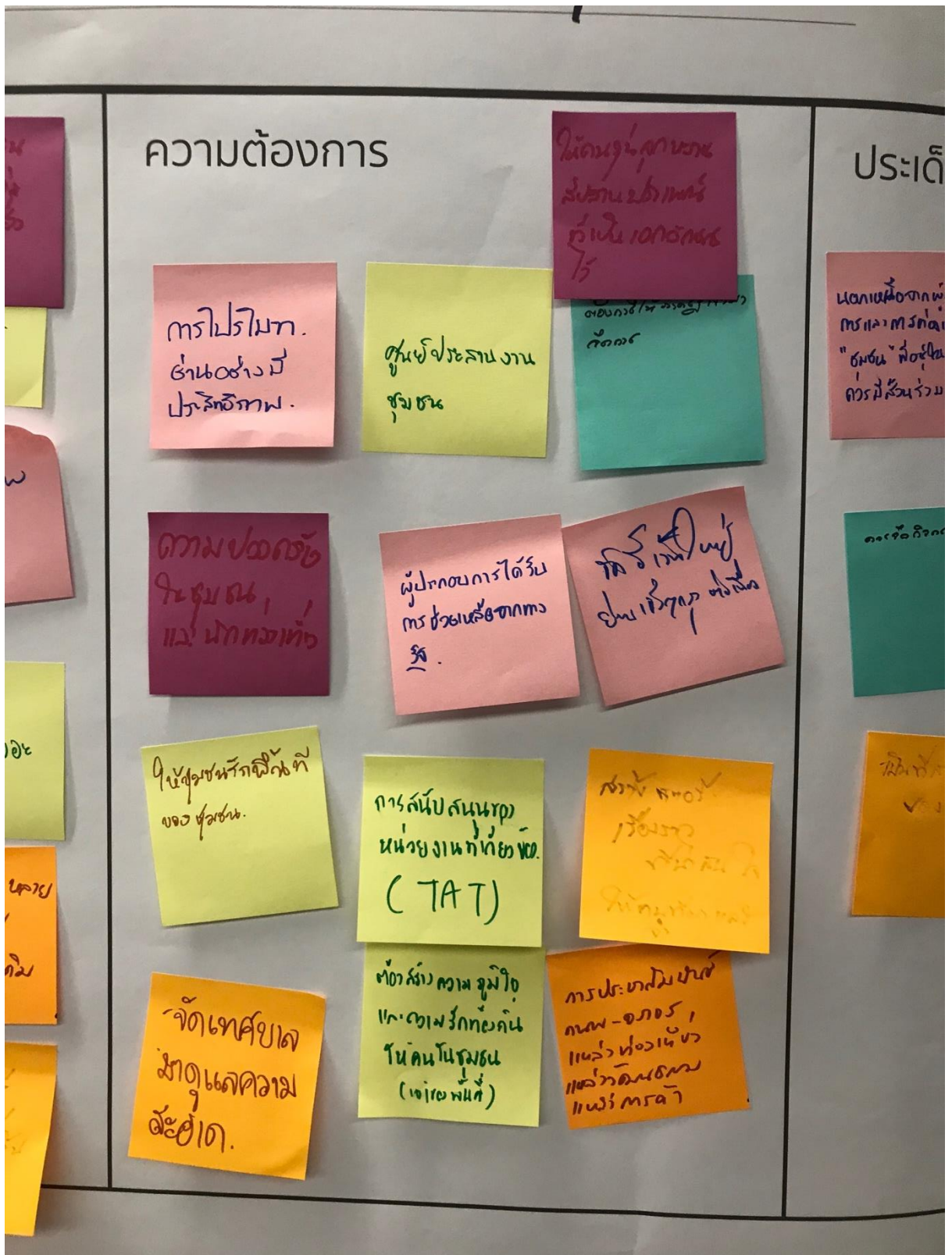




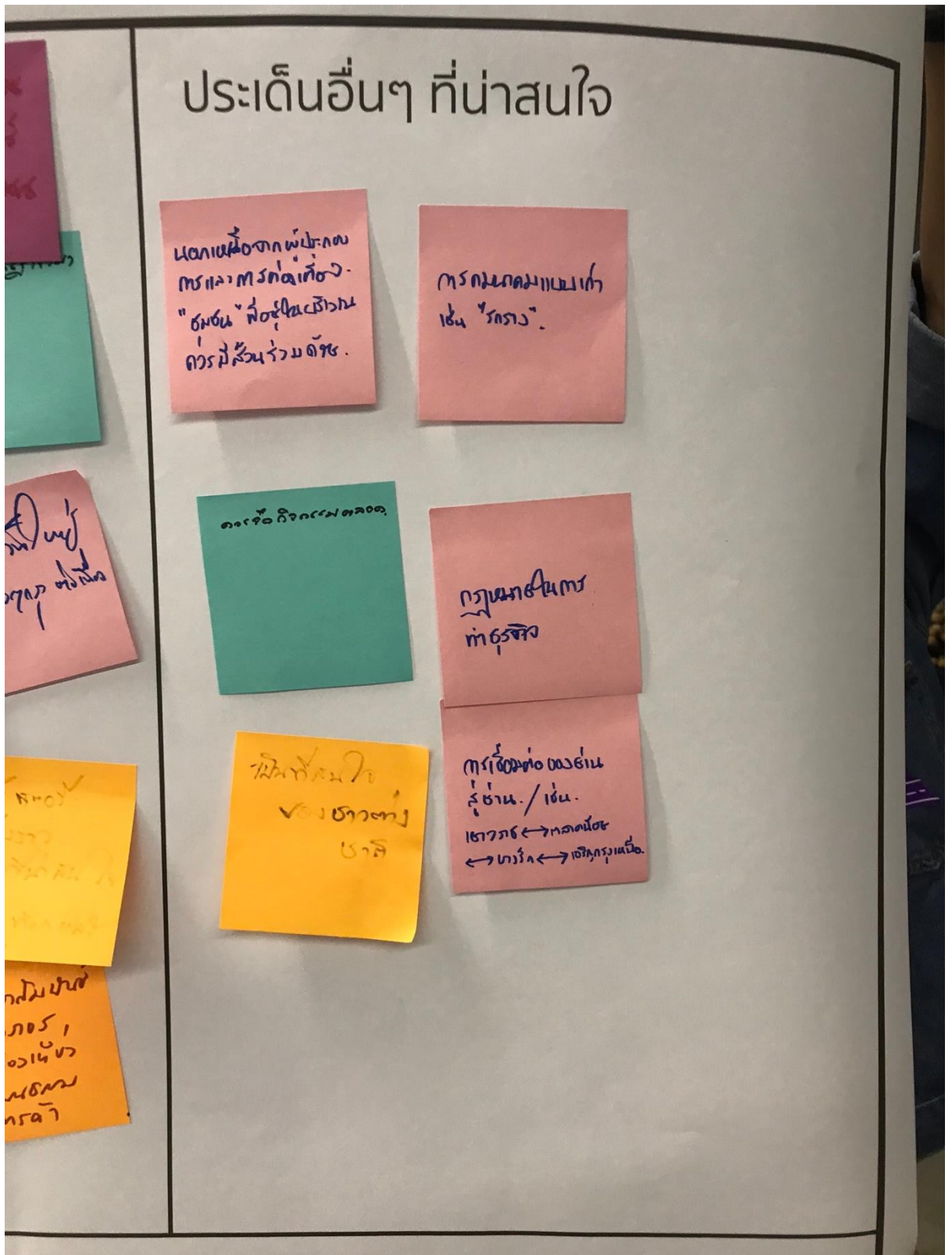
Identify problems occurred in the study area.



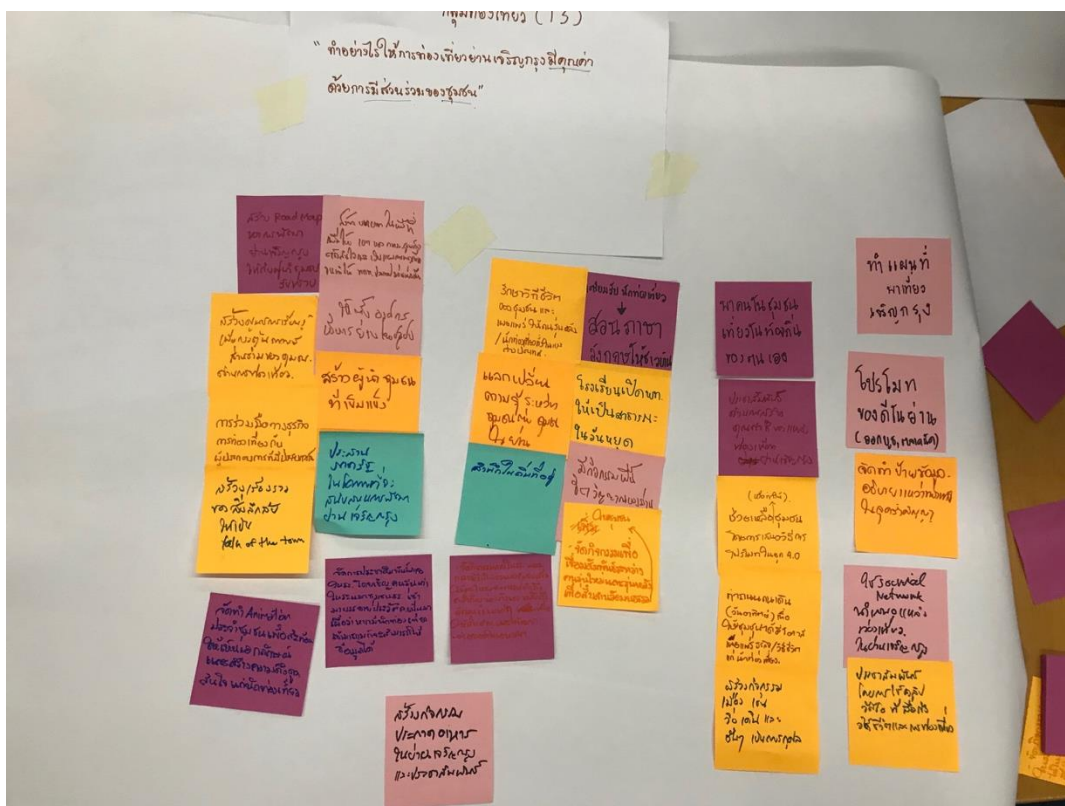
Opportunity and potential of Central Charoen Krung district.



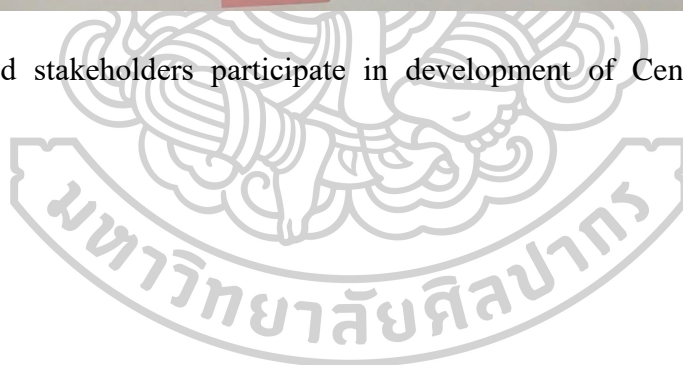
Needs for the district.



Other relevant aspects that would develop Central Charoen Krung district.

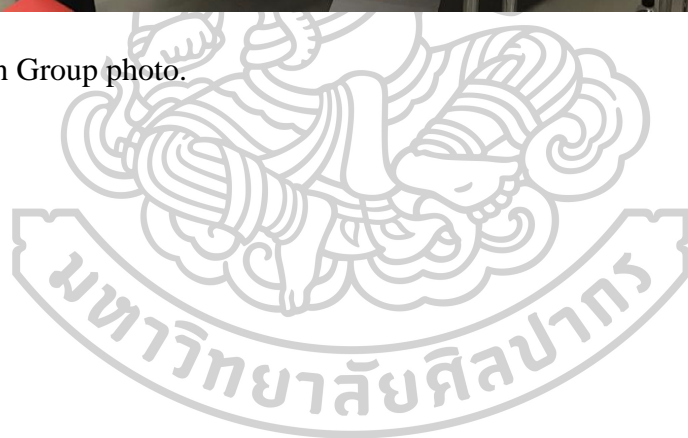


“How would stakeholders participate in development of Central Charoen Krung district”





Participation Group photo.



APPENDIX 5

Music Hopping (2015): Nylon (Thailand), a lifestyle social media content maker, had set this district to be an event venue called ‘Music Hopping’, by using (a) sites and input activities or (b) interpretation environment into the set up and promoted this event through their known media (c) interpretation, which successfully got into attention of (d) visitors and tourists. Various visitors from all over the city had travelled into the district to participate in an event and enjoy their favorite artists.

Highlight Interpretation Strategy: Collaboration with global brand “Levi’s” to engage target audience.



BUKRUK Urban Art Festival (2016): An international 10-days project featuring public wall paintings, art exhibitions, artist talks, animation night and a two-stages music open-air festival held in Central Charoen Krung district and its surroundings. The highlight of the event is the wall-painted by 15 artists from all over the world which their work applied on to (a), (b) streetscape of the district which they promoted through (c) variety of well-known global media that attract (d)visitors from all over the world **Highlight Interpretation Strategy:** Driven by European Union with partnership from Shangri-La hotel, more than 20 national media partners, and visitors' posted on social media inspired other visitors to visit.





WALL ART JAN. 24-31
Stroll from one wall to another and have the extraordinary chance to watch street art celebrities in full action. All walls at walking distance in Bangrak district. From morning till dusk.

Walls might be changing location, please regularly check website for updated information.

MOBILE PRINT SHOP JAN. 23 & 26 - 30
At all festival events, keep an eye out for our Mobile Print Shop, which will pop up every day in unconventional ways to craft handmade zines from rebel French art group **Le Dernier Cri**, dainty limited-edition silkscreens from **BUKRUK** artists produced by local print makers of **The Archivist**, and other **BUKRUK** souvenirs. The shop - tricked out by fresh Thai design team **56th Studio** - will transform into a full pre-studio in which **The Archivist** will introduce silkscreen to visitors who will take home their very own creations.
Workshop days - 23 Jan. & 30 Jan. - **The Jam Factory**

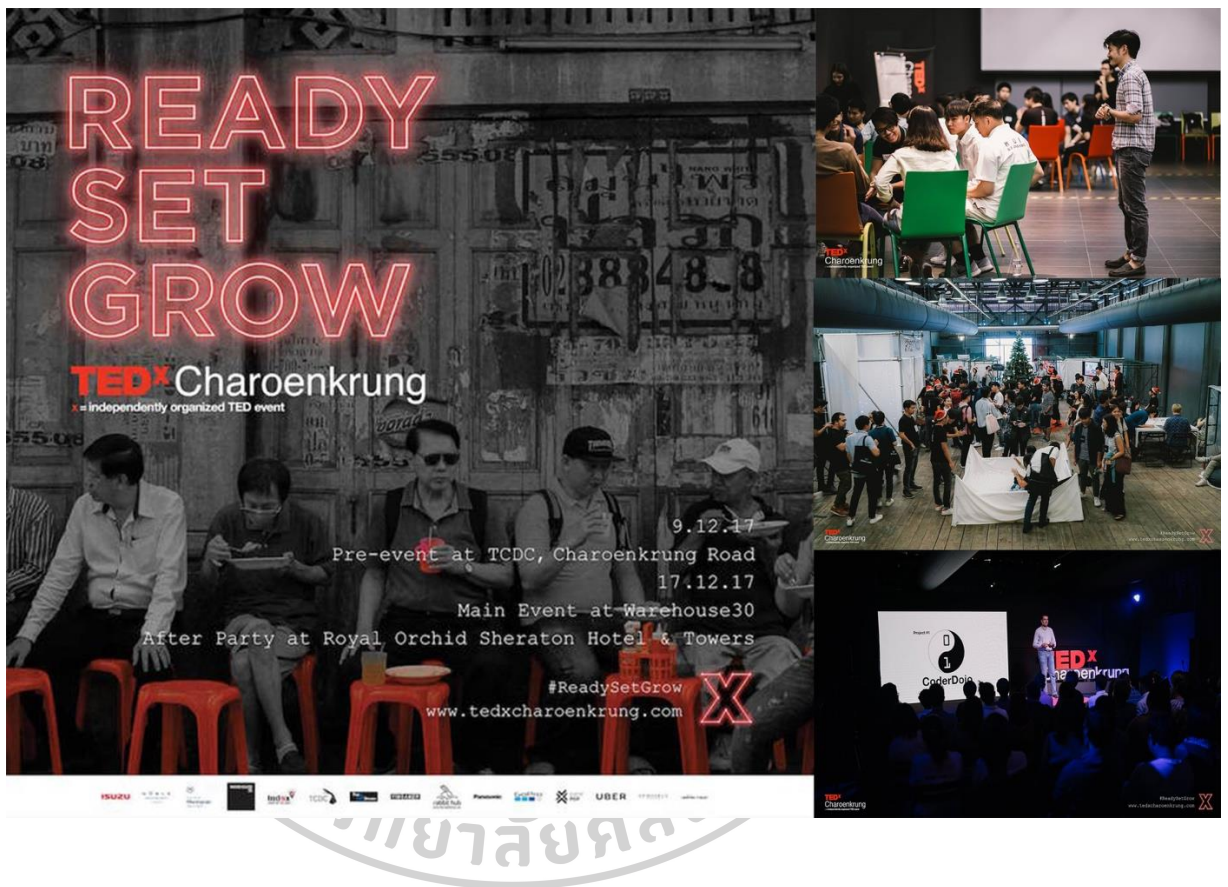
- BRIDGE ART SPACE
- P.TERDORDEOL
- SERINDIA GALLERY
- SHANGRI-LA HOTEL
- SUI SAUCE FACTORY
- SPEEDY GRANDMA
- THE JAM FACTORY
- TODD GRAND POSTAL OFFICE

- AITCH ROMANIA 1121-23 Song Wat road, Sampansathawong
- ARYZ SPAIN 1310 Song Wat road, Sampansathawong
- DAERYUN KIM KOREA "Tulad No area"
- DAAN BOTLEK NETHERLANDS Charoen Krung Soi 42, Bang Rak
- ERDIF SPAIN "Tulad No area"
- FIKOS GREECE 19323 Surawong road, Bang Rak
- KULT THAILAND 1060 Charoen Krung 28, Bang Rak
- LOLAY THAILAND 911 Surawong road, Bang Rak
- MOTONICHI NAKAMURA JAPAN 311 Decho road, Bang Rak
- NYCHOS AUSTRIA 174/1 Charoen Krung 57, Nanaoza
- SADO ROMANIA 160 Charoen Krung 36 Charoen Krung 28, Bang Rak
- STEN AND LEX ITALY 31 Captain Bueh Lane, Charoen Krung 30, Bang Rak
- RDA BELGIUM 1444 Song Wat road, Sampansathawong
- SPECIAL GUESTS Charoen Krung 32, Bang Rak

*Wander through the lively streets of Tulad Noi to discover at every corner local community inspired wall paintings.

#bukruk
6,139 posts

TED x Charoen Krung (2017): A well-known international talk event held in (a), (b) Warehouse 30, Charoen Krung soi 30. The program brings people together to (c) share experience, speech from speakers, and inspiration seminar in a small group. An event allows visitors to interact and networking through various activities. **Highlight Interpretation Strategy:** “TED talk” branding, Networking events for participants.



Bangkok Design Week (2018): First international design week in Bangkok organized by TCDC used (a), (b)multiple venues including Central Charoen Krung district for (c)art exhibitions and installations, seminar space, cat walks, open-air music stage, and many more. TCDC invited (d)designers, thinkers, entrepreneurs, producers, artists, and any creative workforces to be part of the design week in order to plan out the next step for Thailand's creative industry. **Highlight Interpretation Strategy:** Activities-based events that visitors can participate.





แขงตอก - ตีซน - จีค
BANGKOK
DESIGN WEEK

TRANSPORTATION

- Express Boat
- MRT Station
- BTS Line
- Connected Station
- Ferry Boat
- ARL Station
- MRT Line
- Road
- BTS Station
- SRT Station
- ARL Line

LANDMARKS

- School
- Temple
- Hotel
- Hospital
- Mail
- Museum



APPENDIX 6

“Rattanakosin Island Bicycle Lane Campaign” – Brief Background

Rattanakosin Island Bicycle Lane Campaign is one of the contents inclusive in “Sustainable Transport Master Plan: 10 Years Plan” organized by Ministry of Transport and Ministry of Natural Resources and Environment, while the campaign itself was implemented by BMA, Green World Organization and Thai Health Organization. Aiming to develop Bangkok into the city of “Sustainable Transport City” (Green World Organization, 2011), several of stakeholders were involved in planning the master plan of improving transportation system between year 2011 - 2020, which one of them is ‘Bicycle Lanes’.

A very first attempted from the stakeholders was to launched “Pun Pun Bicycle Share” campaign in 2012, despite its existence, unfortunately, the campaign was not going very well. The majority of an unsuccessful development was from an unsuitable infrastructure and safety of bicycle users, therefore, bicycle lanes in Rattanakosin Island were launched to test the development of an unsuccessful part from Pun Pun campaign by introducing special lanes specially designated for bicycle users.

Bicycle lanes in Rattanakosin Island Plan is truly one of the great projects that could potentially lead Bangkok, one of the highest intensity traffic in the world, into a better city compare to those in developed country. The plan essentially involved several of stakeholders which required a rightly participation to support the plan to reach its target. It aims to become a prototype of expanding the bicycle lanes throughout the city and even further, to other major cities in Thailand, which an implementation was started in mid-2014 and officially launched in December 2014.



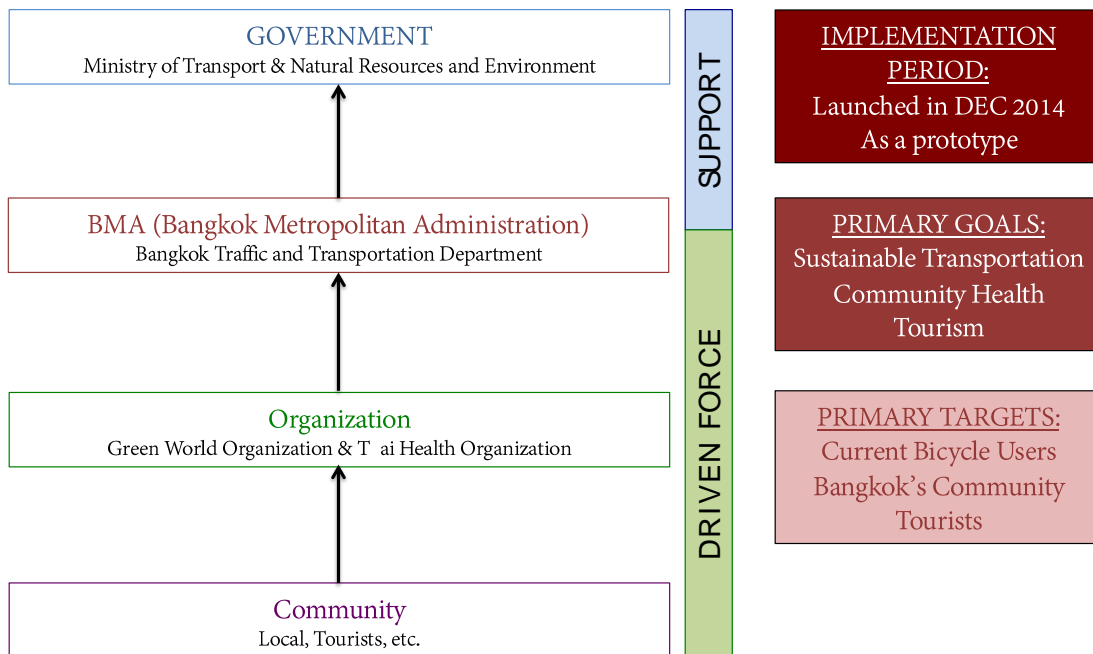
Figure 9 Pun Pun Map (Left) Rattanakosin Island Bicycle Lanes (Right)

Source: <http://www.punpunbikeshare.com> & <http://www.manager.co.th/FeelGood/ViewNews.aspx?NewsID=9570000135442> (Access on 01 March 2015)

The Master Plan: An Existing Plan Analysis

Stakeholders/ Involvement

In this master plan, there are four typical stakeholders including the Government, Bangkok Metropolitan Administration, Organizations, and Communities that are involved in making this plan works. Distinctively can be divided into two-participation mode, which consists of driving force and support. The driving force response majority on promoting, motivating, implementing, and monitoring, while, supportive mode will also monitoring and support the driving force to get things done in a suitable approaches (see figure 10).

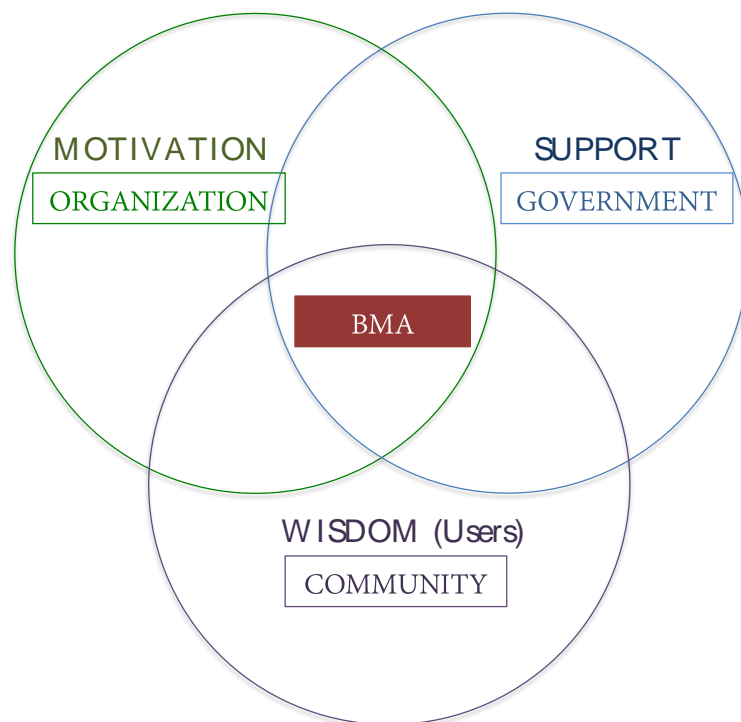


ORGANIZATION CHART RESPONSIBLE FOR THE PROJECT
TANAT BHA-ARYAPHATN, 2015

Figure 10 Organization Chart Source: Tanat Bha-aryaphatn (March, 2015)

Relationship: The Responsibility

Each and every stakeholder responsible for preceding this master plan has different force to drive this project to its goal. The “connector” of the project is BMA who is responsible for attaching all stakeholders together, while the project also requires motivator such as organization to support community with government responsible for monitoring on all parties (see figure 11).



RELATIONSHIP DIAGRAM: EXISTING MASTERPLAN

TANAT BHA-ARYAPHATN, 2015

Figure 11 Relationship Diagram

Source: Tanat Bha-aryaphatn (2015)

According to diagram in figure 11, BMA stands strong in the middle of three circles, which responsible as a representative in both driving force and support. However, its inter-relationship between all stakeholders required wise participation in order to run the project efficiently and ensure that the plan stay on the right path and potentially develop into a larger scale in the future developments.

Task: Inter-Related Implementation

In this particular master plan, a projection of planning and implementation is easily distinctive for stakeholders to understand their role of this development. In planning management, there are total of four-phase that circulate around. These phases include plan, do, check, and act, as mentioned this cycle goes around and around to

make sure that an overall plan is proceeding in the appropriate direction and also work effectively (see figure 12).

	PLAN	DO	CHECK	ACT
GOVERNMENT	Regulation for all Transportation users to ensure the safety of Bicycle Users	Financially Support Infrastructure	Enforcement Monitoring	Penalty for violating regulations
BMA	Urban Planning For Bicycle Route	Implementation To planned / Media Advertisement	Reporting any problems arise	Fix the problems accordingly
ORGANIZATION	Pros and Cons On Using Bicycle as a Transport	Media Advertisement Community Motivation	Community record monitoring	Keep motivating Campaign to Community
COMMUNITY	Motivation to own community	RIDE THE BICYCLE	Determine and monitor experience	Reporting any inconvenience experience

INVOLVEMENT DIAGRAM: HOW TO MANAGE THE PLAN

TANAT BHA-ARYAPHATN, 2015

Figure 12 Involvement Diagram Source: Tanat Bha-aryaphatn (2015)

International Case Study: London Cycling Campaign

“Sustainable Transportation” is popularly promoted not only domestically but also internationally. In London, United Kingdom, they are facing similar issues compare to case in Bangkok, Thailand, whereas, they all facing an exponential increase of modern vehicle users in which damaging overall quality of life of communities and also effecting tourism industry in a way that density of traffic causing pollution and damages to its valuable tourist destinations.

The campaign promoted in London is in a similar mold as Bangkok’s one, it aims to reduce the use of polluted-vehicle while motivating community to use environmental friendly mobile, especially bicycles (see figure 13).

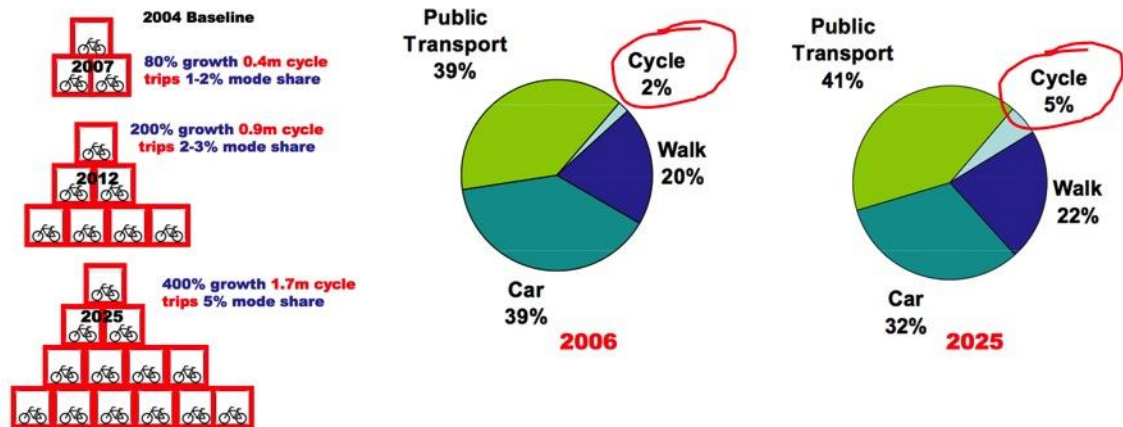


Figure 13 London Bicycle Campaign Statistic Aim Source:

http://www.greenworld.or.th/sites/default/files/Making%20Cities%20Bicycle%20Friendly_Green%20World-1.pdf (Access on 03 March 2015)

One of interesting figures in this campaign is how organizations approach to promoting bicycle to community, they had community / social in the top of the chain as a driving force to gain attention from other stakeholders. They believe that peer-pressure is the key to success in this campaign, as figure 14 shows that pressure and partnership could be a majority of increasing cyclists in city of London.



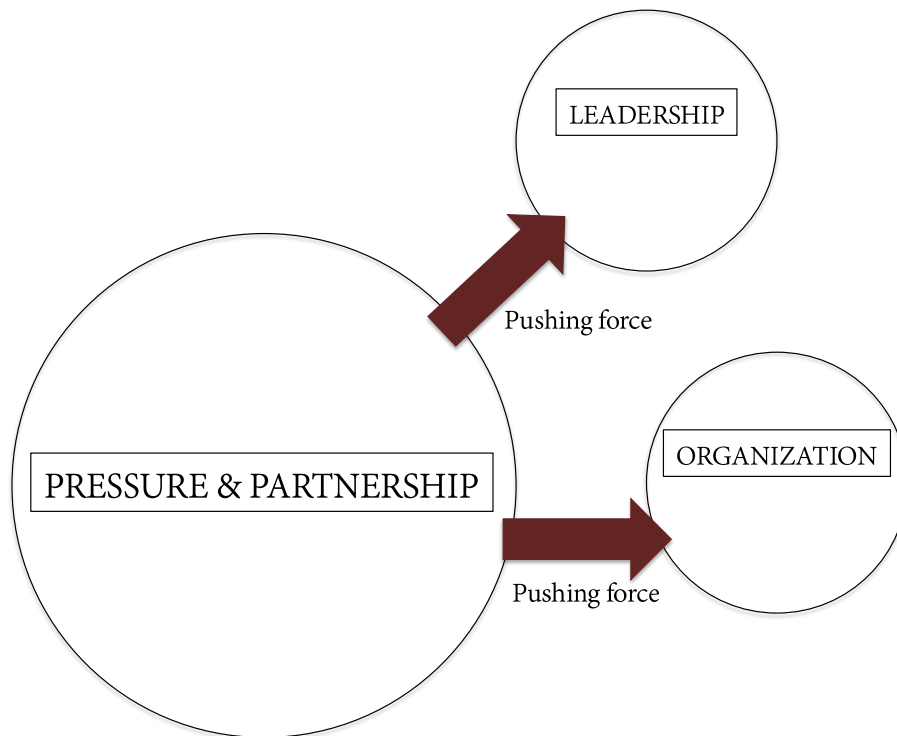


Figure 14 Diagram of Community Pressure Source: Tanat Bha-aryaphatn (2015)

Organizations themselves confess upon their own that their role is only to assist communities by motivation and supporting the campaign, but not the main driving force to make the plan successful. The more community uses modern vehicles, the less people communicate, and that's what London organization believes (see figure15).

“Cycle unfriendliness is caused by a poor quality of the urban realm. A city fit for childhood and family life, fit for living and wandering in, discovering, sitting, chatting, is a city fit for cycling” (London Cycling Campaign, 2010)

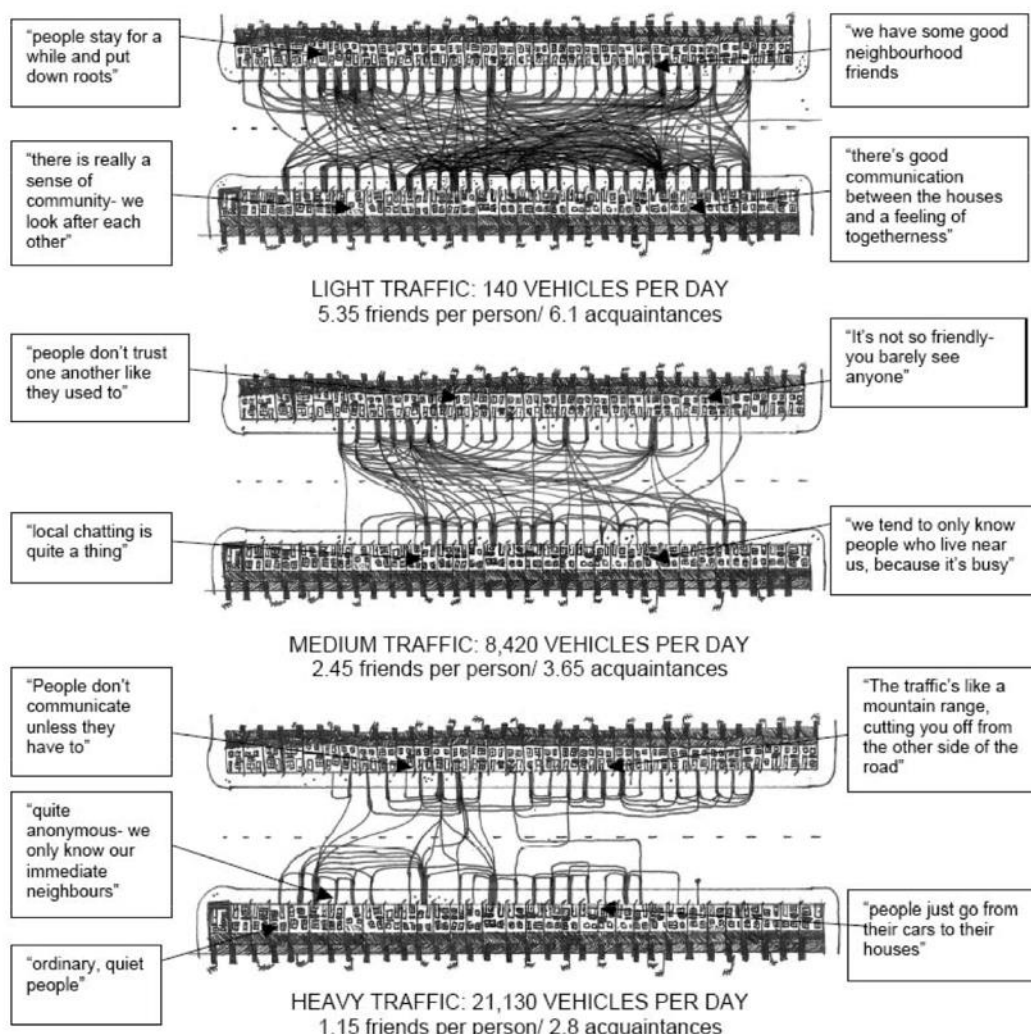


Figure 15 Vehicles and Social Communication Diagram Source:

http://www.greenworld.or.th/sites/default/files/Making%20Cities%20Bicycle%20Friendly_Green%20World-1.pdf (Access on 03 March 2015)

MASTER PLAN EVALUATIONS

Current Issues

The Plan VS The Real World

In current master plan of bicycle campaign, its main focus is to reduce the use of vehicles, and developing the city into "bicycle friendly city". However, after launching the development, the project did not become successful to the point where is

acceptable for all stakeholders. What happen to a visionary project? Why is not working for both community and tourism industries? According to step 5 in “Summary Checklist for Sustainable Tourism Plans” (Australian Government: Department of the Environment and Heritage, 2004), the current issues suggested otherwise compare to the actual plan that has been promoted. This problematic situation can be distinct into several models of area concentration.

- Relationship / Forces / Responsibility

The plan was clear and potentially idealistic to become a great city in the future, however, all stakeholders did not implement the plan in a sound direction. BMA and Organizations promoted the plan accordingly, but lack of participation from all stakeholders and role misunderstanding drive the project into a different path (see figure 10). According to the diagram, the master plan provides circles, which all stakeholders balanced equally in each individual task and responsibilities; however, an existing circumstance shows otherwise that stakeholders did not implement according to the master plan.

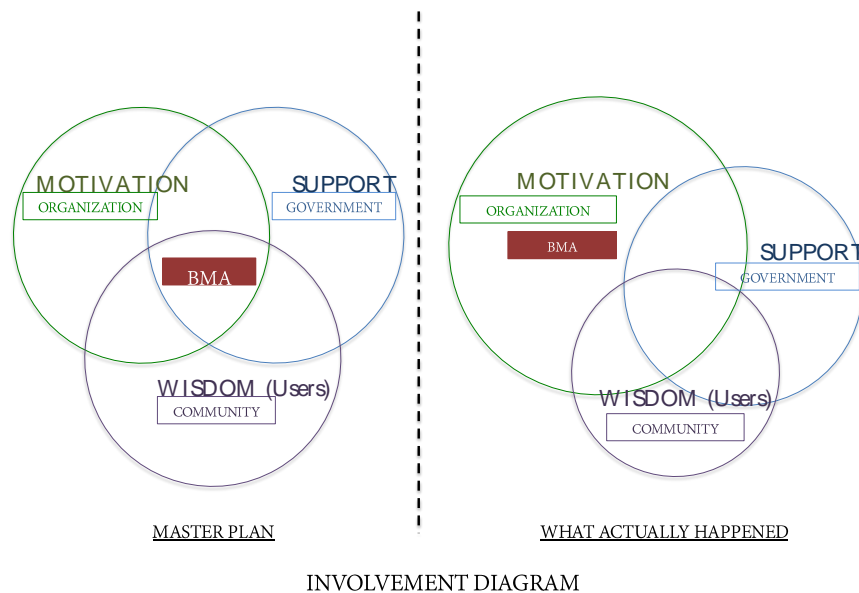


Figure 16 Diagram of Involvement

Source: Tanat Bha-aryaphatn (2015)

- Implementation of the Plan

According to how to achieve its goals in Plan, Do, Check, and Act, diagram in figure 17 (in relation to figure 12) shows that an implementation of the plan was not executed properly and lack of stakeholders' participation in a current issue.

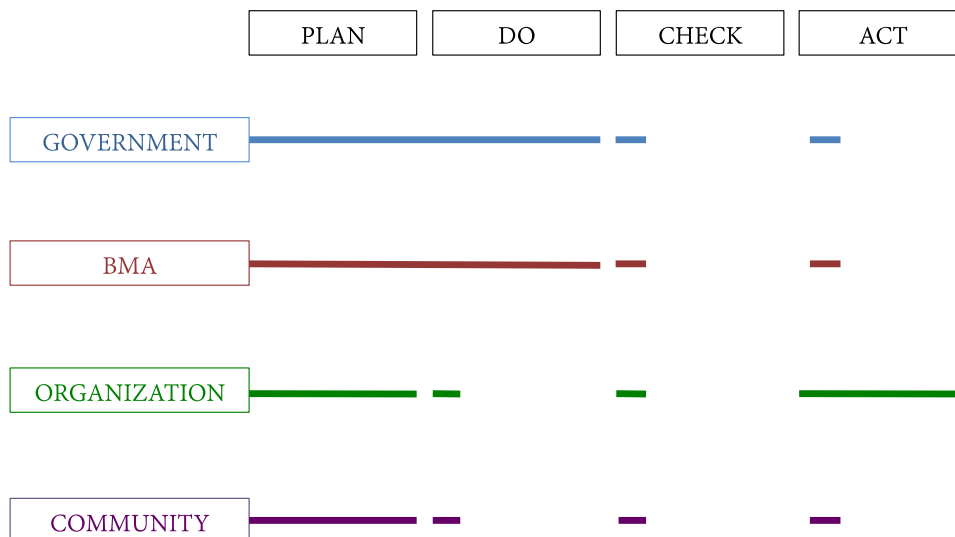


Figure 17 Diagram of Action in Existing Issue Source: Tanat Bha-aryaphatn (2015)

“Ethic”: The Missing Component

One of a major concern that community did not accept the fact of using bicycle in this city is an issue of community discipline that could cause other severe problematic aspects such as, safety (from road condition, other vehicles, and theft).

An existing master plan clearly comprises the context of economic, social, environment, politics, and technology and its inter-relationship between each component (see figure 18 & 19). On the other hand, the only congestion that obstructed these components to reach its best potential was the question of “ethics”. It is obvious that Bangkok’s traffic has been problematic for decades, and it getting worst, moreover, the condition of the roads, vehicle users’ behavior and public safety is major concern for cyclists.

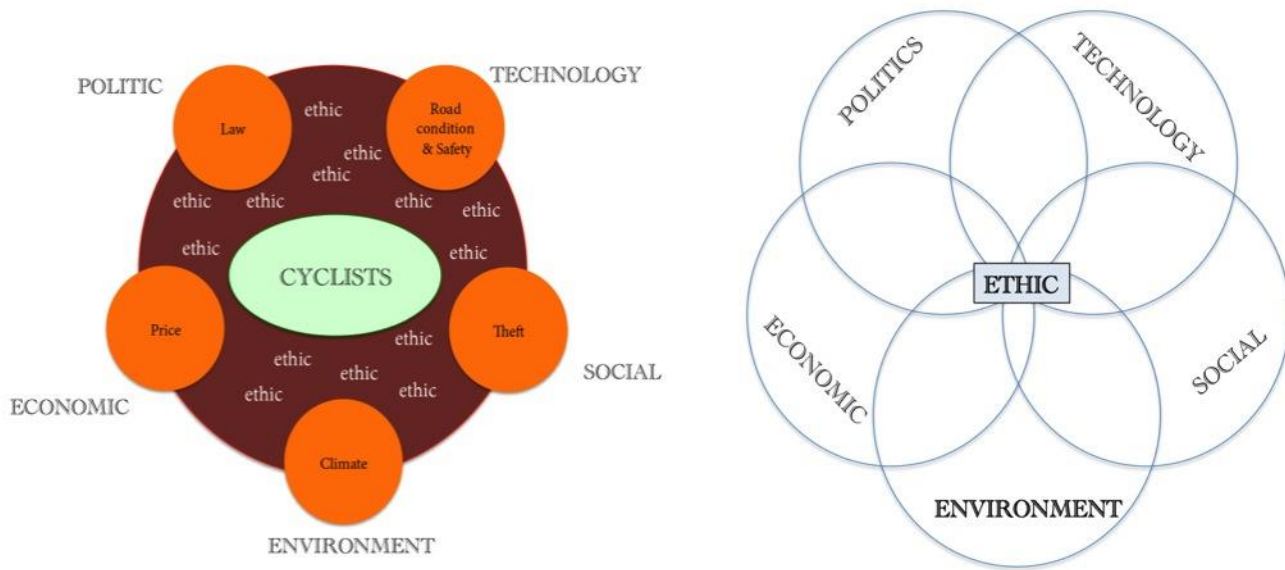


Figure 18 Diagram of Threats and Ethic Relationships Source: Tanat Bha-aryaphatn (2015)

CURRENT ISSUES	PRIMARY CONCERN	CONTROLLABLE	<p style="text-align: center;">SAFETY</p> <ul style="list-style-type: none"> • From other vehicles • Law violation • Theft • Road Condition • Proper Regulations for Bicycle users • Pollution 	
	SECONDARY CONCERN	UNCONTROLLABLE	<p style="text-align: center;">CLIMATE</p> <ul style="list-style-type: none"> • Weather • Humidity 	
			<p style="text-align: center;">HUMAN</p> <ul style="list-style-type: none"> • Motivation to use Bicycles • Habit • Social Status (Showing off their richness) 	

Figure 19 Current Issues Source: Tanat Bha-aryaphatn (2015)

SWOT Analysis: Bicycle Master plan

The SWOT analysis indicates all possibilities for all stakeholders to take into considerations and possible assisting in future challenges for plan development.

<p><u>Strength</u></p> <ul style="list-style-type: none"> • Physically exercise • Explore to an unseen community • Environmental friendly transportation • Somatic experience • Travelling through interaction • Fun + Excitement for tourists • Socially environment, making new friends through travelling • Unique tourism experience • Strong connection internationally • Roaming Freely 	<p><u>Weakness</u></p> <ul style="list-style-type: none"> • Energy consumption (maybe tired afterwards) • Using footpath as bicycle lanes • Difficulty of visitor accessing to the industry (hard to find direction wise) • Maintenance can be costly • Theft • Using tour guide can be hard to manage • Pricy
<p><u>Opportunity</u></p> <ul style="list-style-type: none"> • Expansion of bicycle routes/ lanes in Bangkok area • Reduction of using vehicles • Promoting bicycle tour in other city (prototype) • Unreached community has opportunity to do business with tourists • Increasing trend for bicycle rider • Gas become more expensive by year, economically works for bicycles • Promoting additional sustainable campaign by the government 	<p><u>Threats</u></p> <ul style="list-style-type: none"> • Bikers' safety • Unpredictable weather • Pollution from vehicle can harm users' health • Roads are not suitable for bicycles • Bicycle lanes are taken by motorbikes • Age restriction • Traffic Regulations • Using footpath for biker could harm pedestrians

SWOT ANALYSIS: BICYCLE MASTERPLAN

TANAT BHA-ARYAPHATN, 2015

Figure 20 Diagram of Threats and Ethic Relationships Source: Tanat Bha-aryaphatn (2015)

Future Challenges

The Core Component: “Discipline”

What has been problematic since, after an implementation of this master plan has come to an issue of “ethic”. To face a challenge of improving ethic, all stakeholders have to understand key component of “discipline”, by understanding it, they must respect each other, and minimize conflict between each other. As the AIC model indicates that, in order to reach certain achievement, “self-control” is a priority seed that can influence other to appreciate the whole community (see figure 21).



Figure 21 The AIC Model Diagram Source: <http://www.odii.com> (Access 05 March 2015)

London Plan VS Bangkok Plan

The comparison between the plan from London and Bangkok can be distinct clearly, when London approach concentrated on building up from society, while Bangkok plan using manifest-liked to promote an implementation (see figure 22). According to the AIC model, the challenge for Bangkok's plan to develop more efficiency is to create self-realization or ethic or discipline from society along with an approach of implementation.

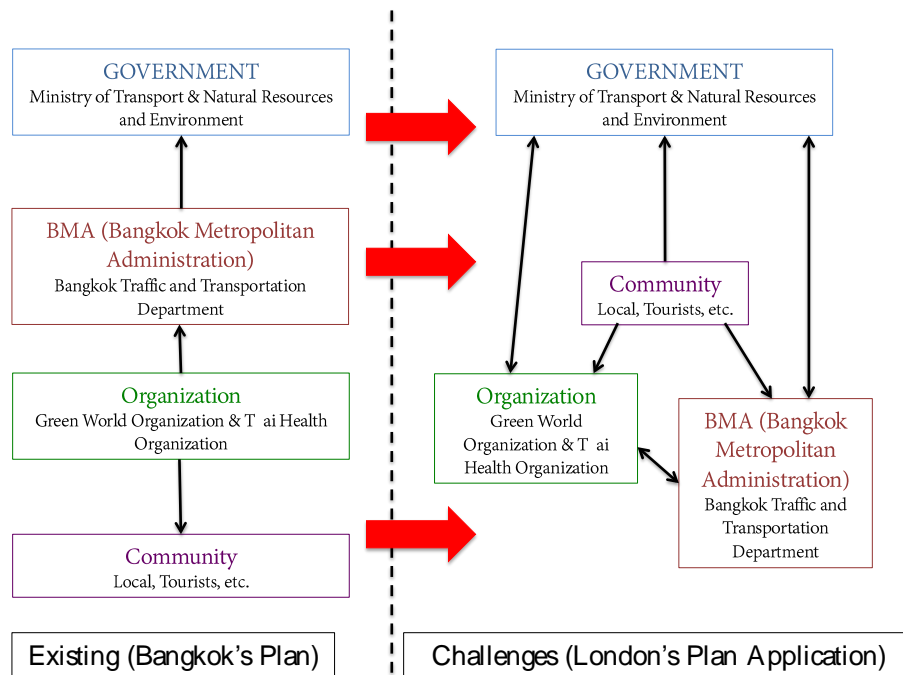
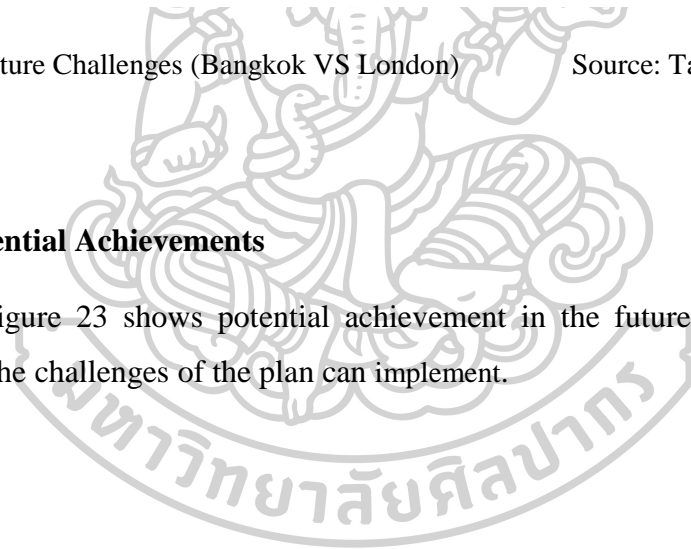
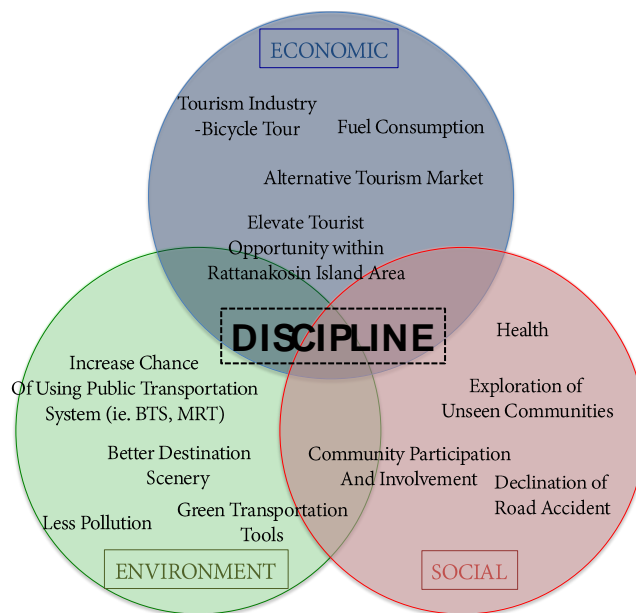


Figure 22 Future Challenges (Bangkok VS London) Source: Tanat Bha-aryaphatn (2015)

Potential Achievements

In figure 23 shows potential achievement in the future depending on how successful the challenges of the plan can implement.

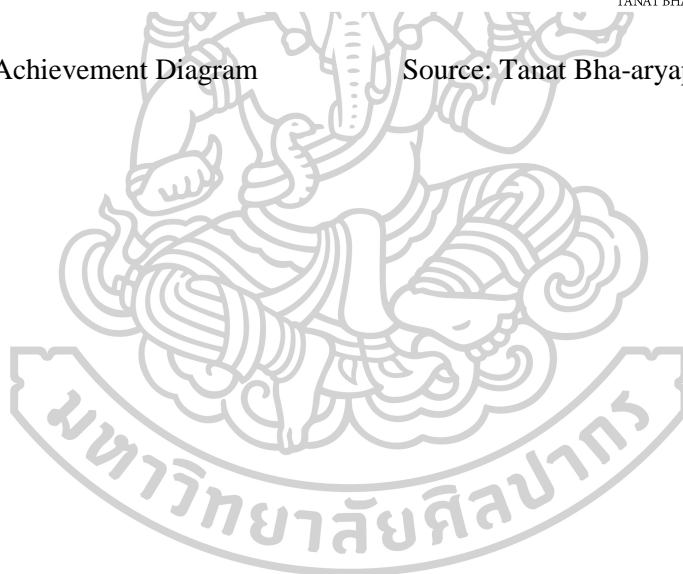




MASTERPLAN DEVELOPMENT: ECONOMIC, SOCIAL, AND ENVIRONMENT
TANAT BHA-ARYAPHATN, 2015

Figure 23 Achievement Diagram

Source: Tanat Bha-aryaphatn (March, 2015)



RECOMMENDATION

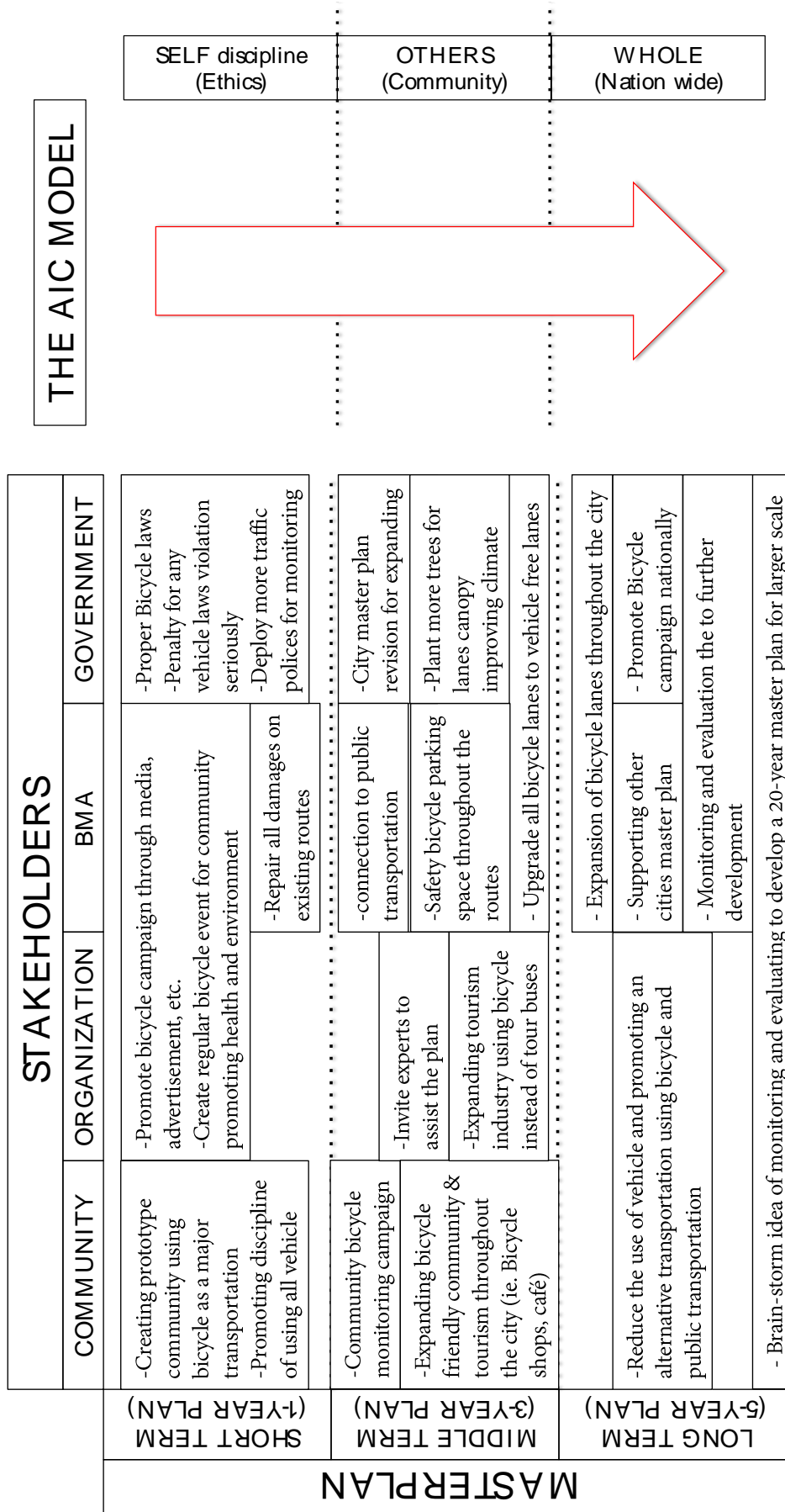
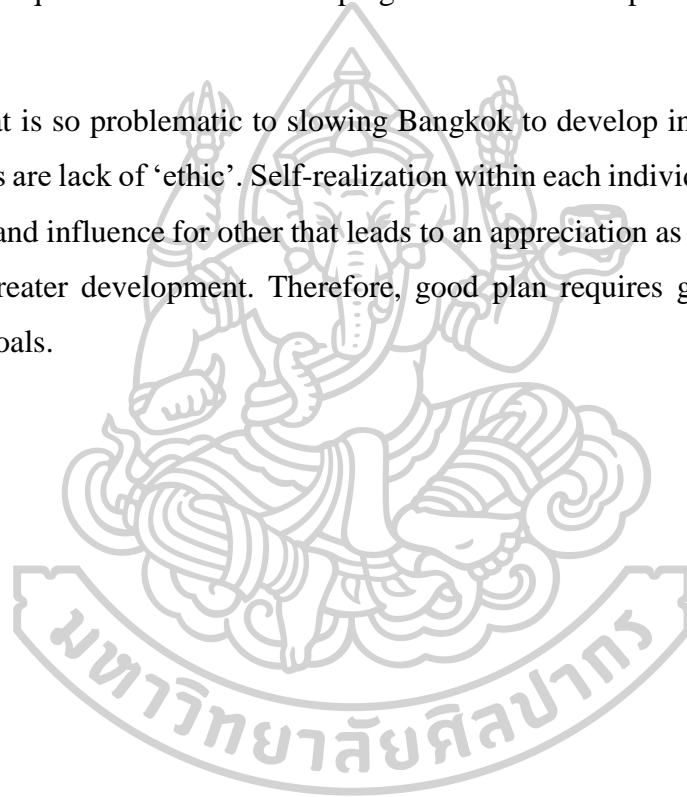


Figure 24 Recommendations (short-medium-long term plan) Source: Tanat Bha-aryaphatn (2015)

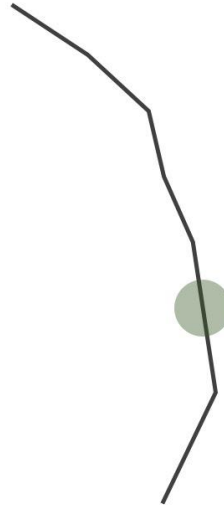
CONCLUSION

“Rattanakosin Island Bicycle Lane Campaign” in Sustainable Transportation Master Plan is one of the potential plans of developing Bangkok into “bicycle friendly city” in the near future. However, the plan itself involving several of stakeholders has not been successful as it should have been. An analysis indicates that the plan itself was visionary, but lack of participation and discipline causes much congestion to the plan. The AIC model shows a very power image of how thing work successfully, and the master plan requires this model developing from smaller component and expanded to a larger one.

What is so problematic to slowing Bangkok to develop into a better city is all stakeholders are lack of ‘ethic’. Self-realization within each individual would be a great motivation and influence for other that leads to an appreciation as a whole uplifting the plan to a greater development. Therefore, good plan requires great participation to achieving goals.



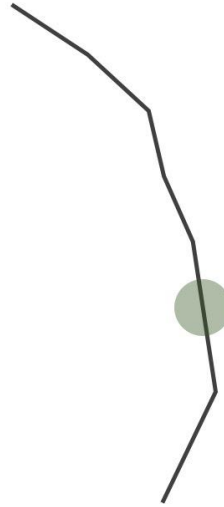
APPENDIX 7 Dissertation Presentation



THE STEPS TOWARDS A MODEL FOR TOURISM DEVELOPMENT IN OLD TOWN AREA: THE HERITAGE COMMUNITY OF CHAROEN KRUNG ROAD

PH.D. PRESENTATION, SILPAKORN UNIVERSITY
23 MAY 2019
ADVISOR: PROF.DR. ROSS KING
PROF.DR. TIPPAWAN TANGPOONSUPSIRI

The Steps Towards a Model for Tourism Development in Old Town Area: The Heritage Community of Charoen Krung Road
AHMT: Architectural Heritage Management and Tourism, Silpakorn University Tanat Bha-aryaphatn 23 May 2019



AGENDA

- BACKGROUND
- PURPOSE OF THE STUDY
- RESEARCH QUESTION
- AIM & OBJECTIVES
- LITERATURE REVIEW / RESEARCH METHODS
- SIGNIFICANCE ASSESSMENT
- CHALLENGES
- CONCLUSION

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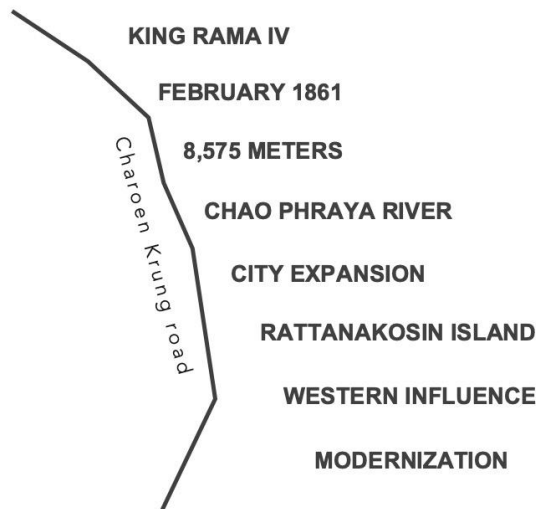
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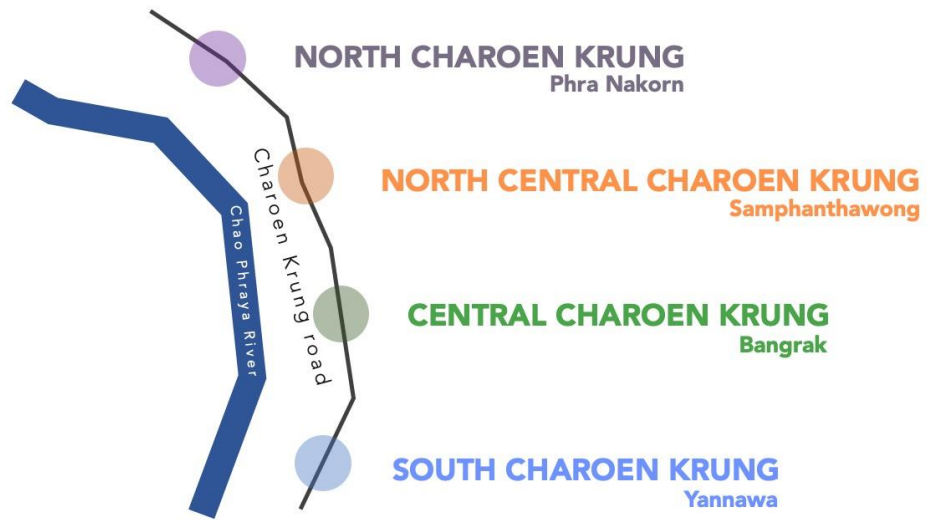
PRESENT

Source: <http://www.archive.org/details/twentiethcentury00wrigrich> and Google Map

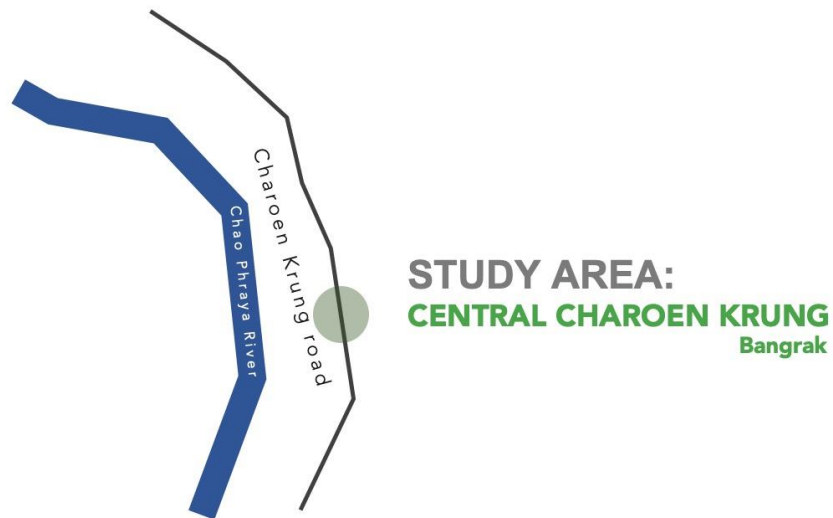
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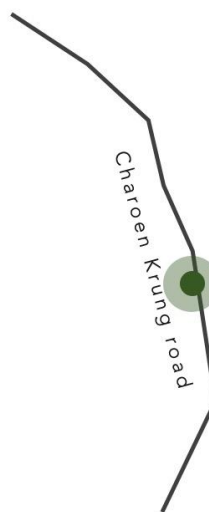
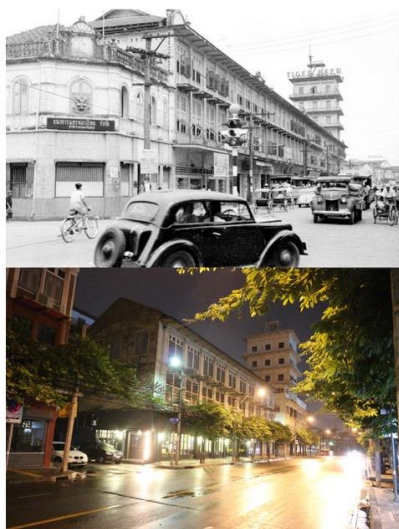
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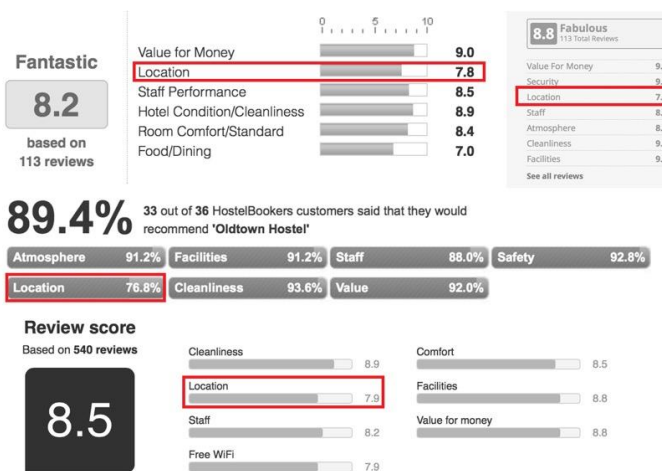


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- OLDTOWN HOSTEL**
- Central Charoen Krung
 - 90 years old 3-storey shophouse
 - 5 years in operation (est. 2014)
 - 100,000++ Guests to-date

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Source: Booking.com, Agoda, Hostelworld, and Hostelbookers Website

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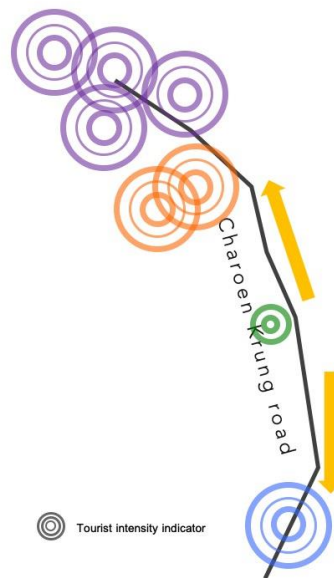
Claire B. 6.7
 Solo travelers
 Clean, spacious, modern
 Nice new hostel with large communal areas including a kitchen. Rooms were clean and there were separately showers/bathroom for men and women. Only flaw was being away from the main tourist attractions, it was however close to Chinatown.

Hannah 7.5
 United Kingdom
 "Would stay again"
 Location was a bit out of the way, but I liked it as it was quieter in the nights. Plus there is a boat service that takes you into the city centre, and is really cheap.
 Wifi worked well. Adjoining restaurant was really good! Staff were friendly. Everything was cleaned regularly. Rooms were small but fine here again!

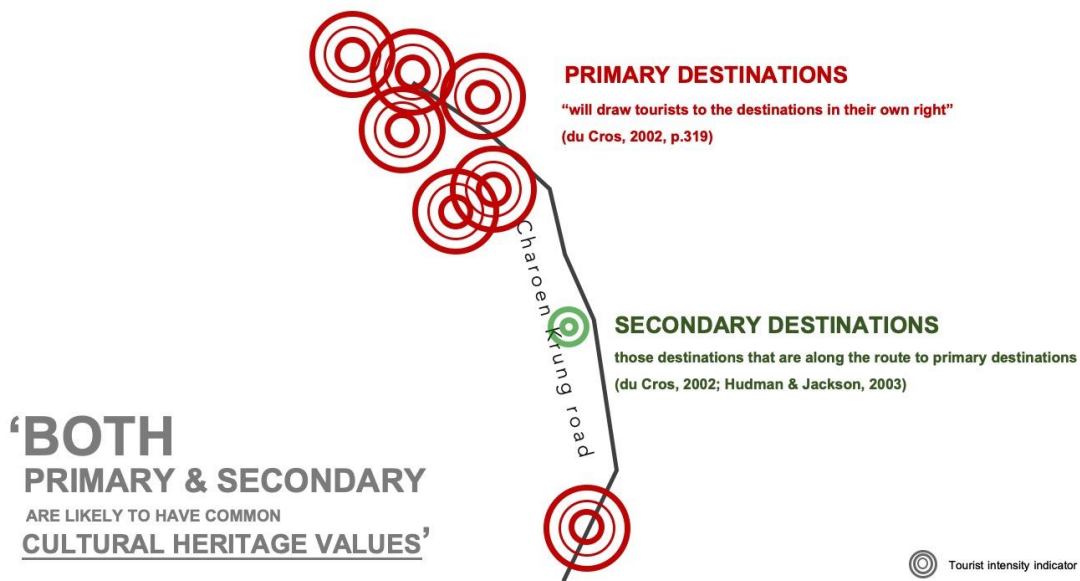
6.6
 Actually a quiet good cosy hostel. Fine beds and fine bathrooms. But location is not very good. It's far away from most things, except Chinatown and the trainstation. There are not any bars or restaurants nearby. The staff was very helpful, helping us booking our trip to the Islands in South. There are only small lockers.

16th Oct 2015 Anonymous Denmark All Male Group, 18-24 (8 reviews) Novice Nomad

Source: Booking.com, Agoda, Hostelworld, and Hostelbookers Website



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BURRA CHARTER, 2013
VALUES

**‘BOTH
PRIMARY & SECONDARY
ARE LIKELY TO HAVE COMMON
CULTURAL HERITAGE VALUES’**

**HISTORICAL
SOCIAL DIMENSION
AESTHETIC
SPIRITUAL
SCIENTIFIC**

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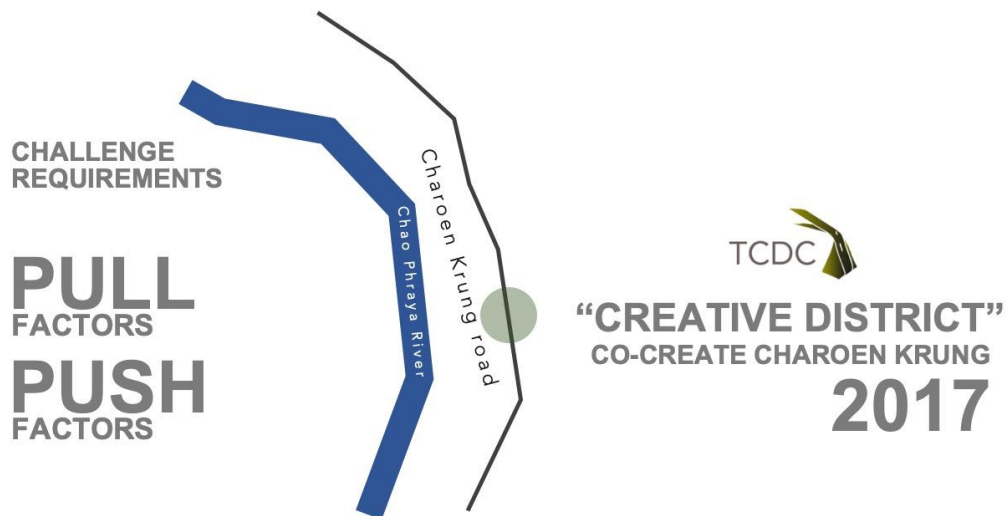


**CHALLENGE
REQUIREMENTS**

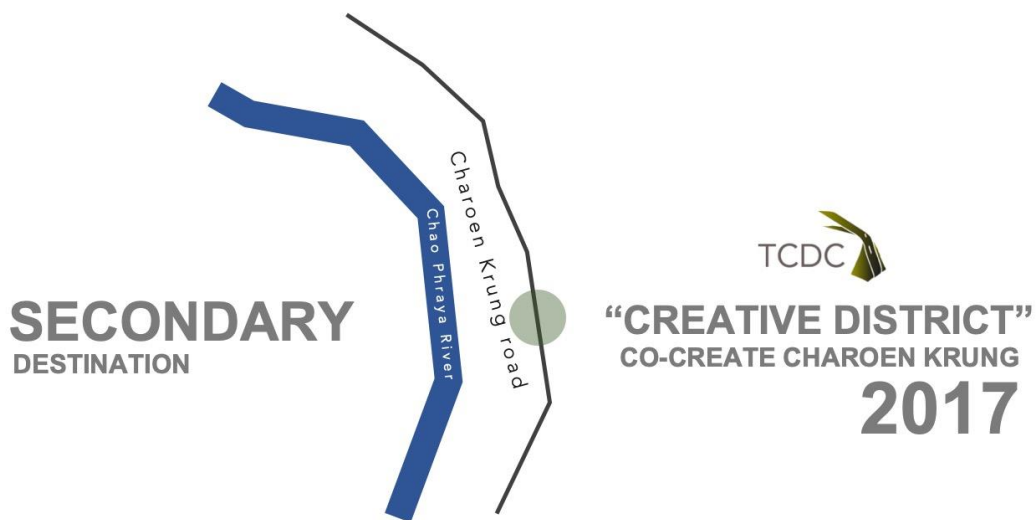
**PULL
FACTORS
PUSH
FACTORS**

- Challenging requirement for promoting these destinations is **interpretation of the place**, identifying both push and pull factors (Hsu & Huang, 2008, p.20)
- **“Pull” factor** which concern destinations with their **attributed attractions**, those with multiple attractions can increase tourists’ interest in visiting more than others that only provided a few.
- **“Push” factor** defines as a **motivation that force one to seek activities** and has direct impact on tourists’ considerations

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SCOPE OF STUDY AREA

“CENTRAL CHAROEN KRUNG DISTRICT”
SATHORN INTERSECTION - KHLONG PADUNG KRUNG KASEM
0.36 SQUARE KILOMETERS



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PURPOSE OF STUDY

- Understand Central Charoen Krung's potential in the context of **Bangkok tourism**, most likely as a secondary destination
- Emergence of as a proto '**creative district**'
- Might Central Charoen Krung come to take a place as a **creative precinct in the overall context of Bangkok tourism?**
- Each community having its own **significance** to the history of Bangkok and **people should realize the significance of its diverse components** but also each component's role in a much larger whole.
- But Central Charoen Krung community is one of many that has been forgotten, this bring to **what justifies the significance of this area** compare to others, and **what potential does this area have to become a significant destination** in the future, also **assist this community's realization of its own cultural heritage.**

CULTURAL HERITAGE VALUES

SECONDARY DESTINATION

“CREATIVE DISTRICT” CO-CREATE CHAROEN KRUNG

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RESEARCH QUESTION

1. What are the components of Central Charoen Krung Road that could be seen to constitute its 'spirit of place' and which make the place special?
2. How this area is changing over time, and how are those changes likely to enhance its qualities as a place? Central to this question is its seeming emergence as a putative creative district.
3. Why is this area neither presented (interpreted) nor marketed in an accomplished way and what could be recommended in order for it to be successful?

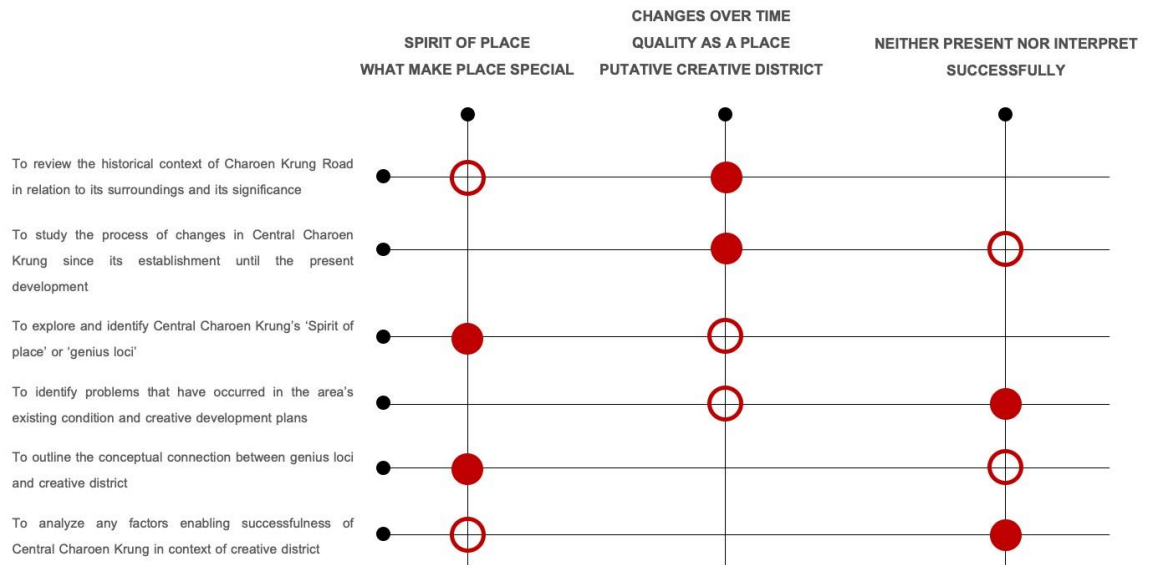
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AIMS & OBJECTIVES

- To review the historical context of Charoen Krung Road in relation to its surroundings and its significance
- To study the process of changes in Central Charoen Krung since its establishment until the present development
- To explore and identify Central Charoen Krung's 'Spirit of place' or 'genius loci'
- To identify problems that have occurred in the area's existing condition and creative development plans
- To outline the conceptual connection between genius loci and creative district
- To analyze any factors enabling successfulness of Central Charoen Krung in context of creative district

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LITERATURE REVIEW

- 1 URBAN PERCEPTION: RELATIONSHIP BETWEEN THE HUMAN AND THE ENVIRONMENT
- 2 URBAN REVIVAL: PLACEMAKING, REVITALIZATION AND GENTRIFICATION THROUGH CREATIVE CITY
- 3 URBAN CONSERVATION: CULTURAL HERITAGE PERSPECTIVES
- 4 URBAN CONSERVATION: CONTEXT AND APPROACHES
- 5 HERITAGE INTERPRETATION AND DIGITAL MEDIA

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RESEARCH METHODS

- 1 DATA SOURCES
- 2 RESEARCH INSTRUMENTS AND DATA COLLECTIONS
- 3 DATA VERIFICATION
- 4 DATA ANALYSIS AND INTERPRETATION

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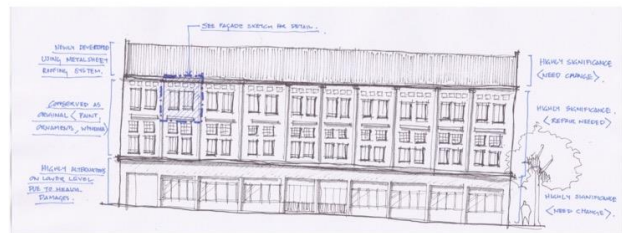
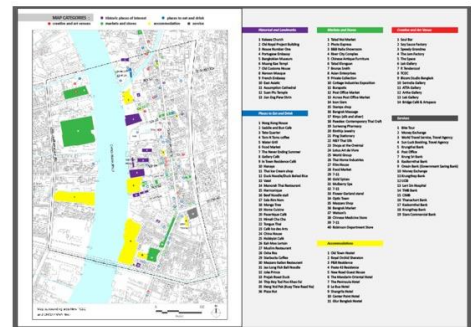
PRIMARY
SOURCES

SECONDARY
SOURCES

QUALITATIVE
RESEARCH

QUANTITATIVE
RESEARCH

- **Observation / Survey**
 - Physical Condition
 - Social and Economics
 - Photos / Sketches
- **Questionnaire**
 - Demographic Data
 - Opinion Data
- **In-depth Interview**
 - Locals
 - Domestic Visitors
 - Tourists



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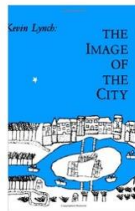
PRIMARY
SOURCES

SECONDARY
SOURCES

QUALITATIVE
RESEARCH

QUANTITATIVE
RESEARCH

- Proposed Master plan
- Books
- Texts
- Articles
- Maps
- Photos
- Internet Archives
- Journals



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RESEARCH FINDINGS

SIGNIFICANCE ASSESSMENT OF
**CENTRAL
CHAROEN
KRUNG
DISTRICT**

CHALLENGES OF
**CENTRAL
CHAROEN
KRUNG
DISTRICT**

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SIGNIFICANCE ASSESSMENT OF
**CENTRAL
 CHAROEN
 KRUNG
 DISTRICT**

- EARLY WESTERN DIPLOMATS' RELATION WITH SIAMESE
- WESTERN TECHNOLOGIES THROUGH ARCHITECTURE AND URBAN DESIGN
- COLLECTIONS OF ARCHITECTURAL BUILDING STYLES
- GENIUS LOCI: SPIRIT OF PLACE
- CULTURAL JUXTAPOSITION
- SYMBOLIC VALUE THROUGH ARCHITECTURE
- CULTURE DEFINES FOOD, FOOD GATHER COMMUNITY

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SIGNIFICANCE ASSESSMENT	BURRA CHARTER (2013): Assessing Cultural Significance					ASPECT	
	AESTHETIC	HISTORIC	SCIENTIFIC	SOCIAL	SPIRITUAL	Tangible	Intangible
1. Evidence of Early Western Diplomats' Relations to Siamese	✓	✓		✓		✓	✓
2. Transition of Modernizing Central Charoen Krung: Influence of Western Technologies through Architecture and Urban Design	✓	✓	✓	✓	✓	✓	
3. Collections of Architectural Building Styles	✓	✓	✓			✓	
4. Genius Loci: Spirit of Place	✓	✓	✓	✓	✓	✓	✓
5. Cultural Juxtaposition	✓	✓		✓	✓	✓	✓
6. Symbolic Value through Architecture of Central Charoen Krung	✓	✓	✓	✓	✓	✓	✓
7. Culture defines Food, Food gathers Community				✓	✓	✓	✓

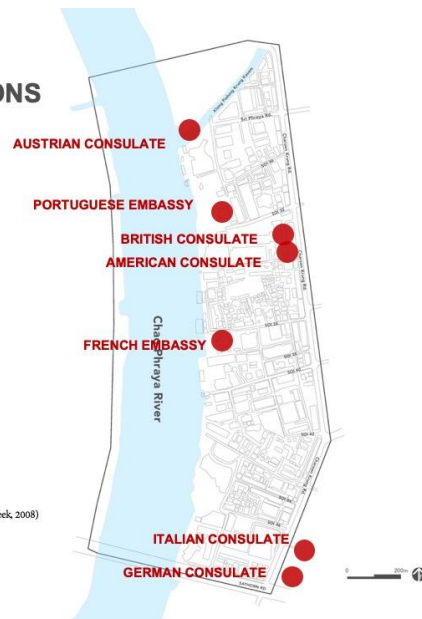
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EVIDENCE OF EARLY WESTERN DIPLOMATS' RELATIONS TO THE SIAMESE

EARLY PERIOD
 PORTUGUESE : AYUTTHAYA ERA
 DUTCH : 1604
 FRENCH : 1662

AFTER BOWRING TREATY, 1855
CENTRAL CHAROEN KRUNG
1901

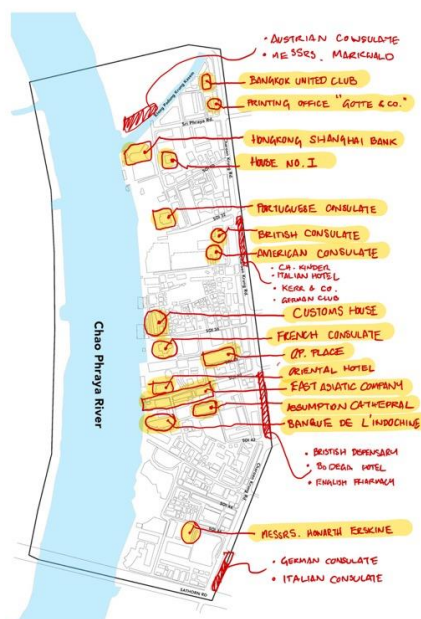
Source: Reading Bangkok, (King, 2011, pp.2-3), Bangkok Then & Now (Van Beek, 2008)



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THE RISE OF EUROPEAN DISTRICT
CENTRAL CHAROEN KRUNG
1901

Source: Bangkok Then & Now (Van Beek, 2008)

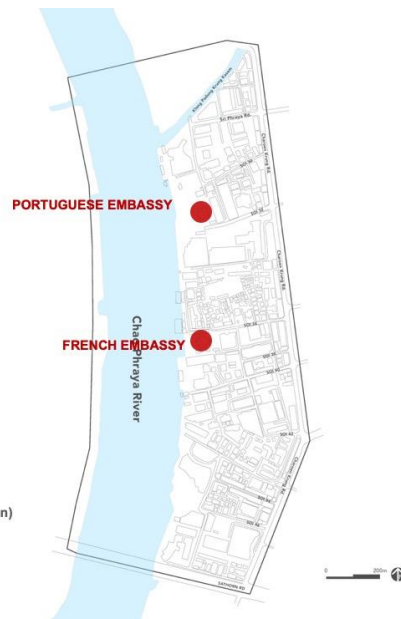


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**PRESENT (2019)
CENTRAL CHAROEN KRUNG**

- AUSTRIAN CONSULATE: moved to SATHORN
- AMERICAN CONSULATE: moved to WITTHAYU
- BRITISH CONSULATE: moved to WITTHAYU (relocated soon)
- ITALIAN CONSULATE: moved to WITTHAYU
- GERMAN CONSULATE: moved to SATHORN



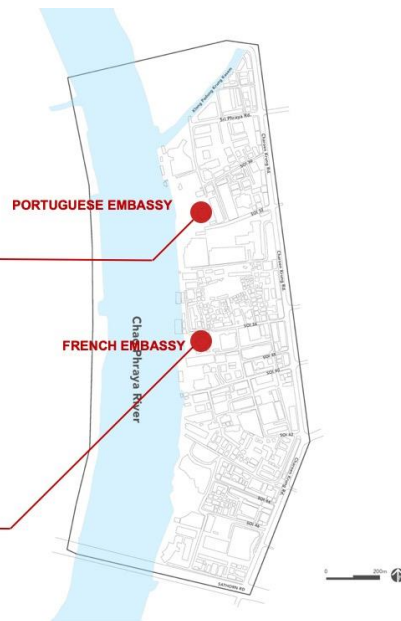
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Source: <https://readthecloud.co/embassy-4/>



Source: <http://2bangkok.com/1892.html>



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TRANSITION OF MODERNIZING CENTRAL CHAROEN KRUNG: INFLUENCE OF WESTERN TECHNOLOGIES THROUGH ARCHITECTURE AND URBAN DESIGN

To **lay the foundation for the city's future expansion** to cope with an increasing population, trade became ever more important, and economic growth was inevitable.

the European modernization influences the design and planning of private buildings, roads, railways, bridges, and infrastructure. The technologies and interventions that were introduced into the capital during these periods were **significant aspects that modernized Bangkok.**

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BAMRUNGMUENG CHAROEN KRUNG FUANGNAKHON ROAD

SIR HENRY ALABASTER

built together with the construction of shophouses on both sides which made it the **first on-land commercial strip** in the capital



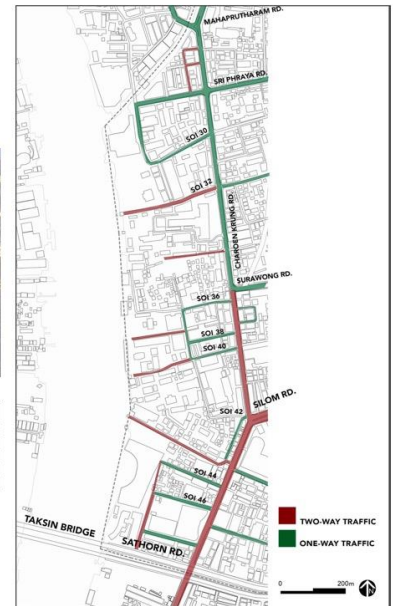
Source:
http://www.oknation.net/blog/home/blog_data/95/95/images/6_2_54Charoenkrung150yr/Scan10688.JPG



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ROAD NAME	LENGTH	TYPE	NO. of LANES	START	ENDS	MAJOR NODE(S)
Mahaprutharam	0.7 km	one-way	3	Rama IV / Rong Mueang Road	Charoen Krung Soi 26	Hua Lampong Station / MRT Hua Lampong
Sri Phraya	1.6 km	one-way	4	Charoen Krung Road	Rama IV / Phayathai Road	Sri Phraya River Pier / MRT Samsen
Sura Wong	2.0 km	one-way	4	Rama IV / Hanoi Damast Road	Charoen Krung Soi 36	Oriental River Pier
Silom	2.3 km	two-way	6	Rama IV / Rachabon Road	Charoen Krung Soi 42	Oriental River Pier / BTS Sala Wong / MRT Silom
Sathorn	3.5 km	two-way	10	Rama IV / Wireless Road	Saphan Takstin Bridge / Krung Theburi Road	Saphan Takstin River Pier / BTS Saphan Takstin / BTS Sursarak / MRT Lumpini



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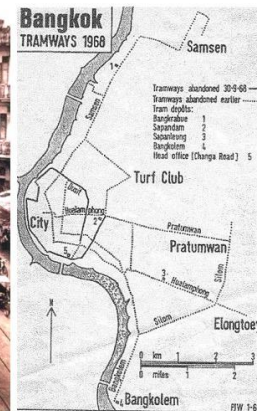
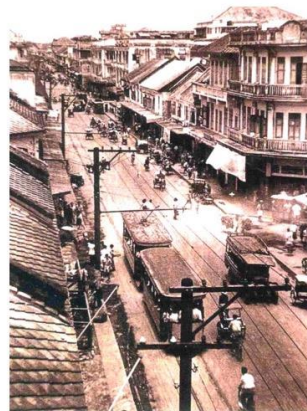
(1894 - 1968)

TRAMS

AAGE WESTENHOLZ

“illustrating the meaning of Western economic and technological colonization of Siam from the past”

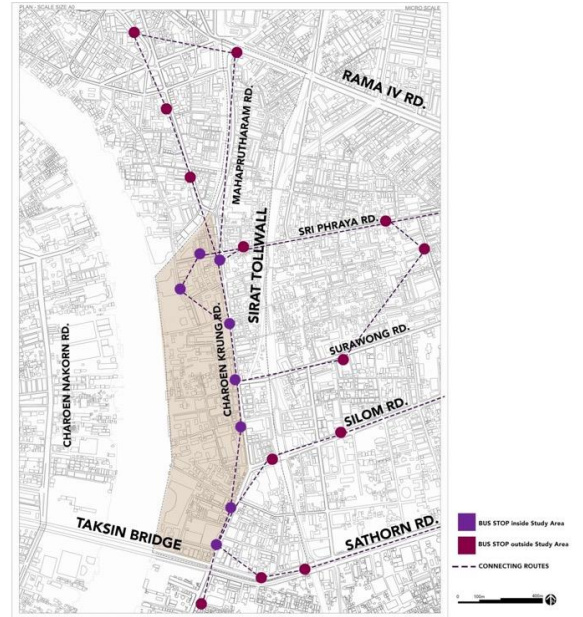
(King, 2011, p.63)



Source: Reading Bangkok (King, 2011), <http://www.asa.or.th/node/100528>, <http://2bangkok.com/2bangkok-Tram-map2.shtml>

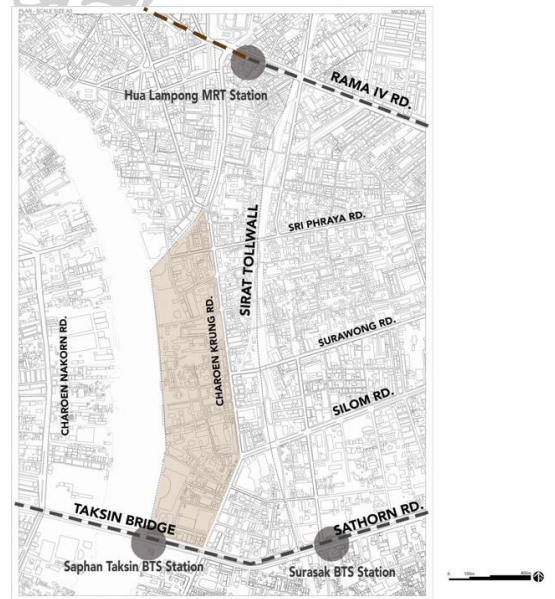
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BUSES



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RAIL / BTS / MRT



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BUILDING TECHNOLOGY

Building between 1860s-1920s was mostly in form of two-storey shophouses. Brick and plaster wall-bearing construction displayed decorative elements found on pilasters, transoms, buttresses, pediments, and columns resembling the European Neo-Renaissance construction style during that time.



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These building types continued through time until the introduction of **new advances in construction** such as **steel and reinforced concrete** from the West. The new technologies then allowed buildings to **have more floors and different designs, and shortened the construction time**



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TRANSITION OF MODERNIZING CENTRAL CHAROEN KRUNG: INFLUENCE OF WESTERN TECHNOLOGIES THROUGH ARCHITECTURE AND URBAN DESIGN

Central Charoen Krung district evidences Western technological influences in the area's streetscape reflecting the history of the European district and its architecture, turning the district into **the city's first modern district.**

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COLLECTIONS OF ARCHITECTURAL BUILDING STYLES

“REFLECTED THE TRANSITION OF STREETSCAPES FROM PAST TO PRESENT”

TANAT BHA-ARYAPHATN, 2019, p.146

- Early-period: from the reign of King Rama IV to King Rama VII (1851-1935)
- Late-period (20th Century Architecture): from the reign of King Rama VIII to King Rama X (1935 - present)
- Late-Modern architecture period: buildings that were recently built.

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PERIOD / STYLE	CHARACTERISTIC	STRUCTURE / MATERIAL	ORNAMENTS / ELEMENTS
Early Period Style	<ul style="list-style-type: none"> - Influenced by European Neo-Classical, Palladian, Renaissance, and Victorian Style - Mostly 2-3 Stories Shop-houses - Decorative Colorful Wall - Front porch decorated with arch and stucco - Timber window frame - Tile Kite roof finishing - Pitched roofing or deck with balustrades - Plaster buttress - Balcony on 2nd and 3rd floor - Stuccos on walls or air vents 	<ul style="list-style-type: none"> - Wall-bearing structure systems - Post-column structure systems - Brick and Plaster as a major material - Reinforced concrete - Floor finishing with European decorative tiles - Timber for doors and window - Timber Natural air ventilation 	<ul style="list-style-type: none"> - Neo-Classical ornaments - Chinese decorative pattern - Highly decorate ornament on pilaster - Decorative balustrades - Geometrical design on doors and windows
Twentieth Century Architectural Style Building	<ul style="list-style-type: none"> - Inspired by European and American famous architect - 3 to 6 stories shop-house building - High-rise building as accommodations and residences - Symmetrical Design - Grid system floor plans - Simplicity architectural detail - Reinforced concrete roof slab - Plain and Regid façade design 	<ul style="list-style-type: none"> - Reinforced concrete structure - Post and Column system - Concrete, Steel, and Glass as a major material 	<ul style="list-style-type: none"> - Thin plate simple concrete fin at façade - Geometrical pattern - Few decorative elements and ornaments
Late-Modern Architecture (Recent Built Buildings)	<ul style="list-style-type: none"> - Mixture of low-rise and high-rise buildings - Asymmetrical and Symmetrical shape building - Partially influence by historical buildings - Low decorative, but complex in design - Simple shape façade - Mostly renovated from old building 	<ul style="list-style-type: none"> - Reinforced concrete, steel, glass, aluminum as a major material - Metal sheet roof system - Concrete and steel structure 	<ul style="list-style-type: none"> - Less decorative ornaments - Simplified from original ornament - Geometrical and rigid design decorative items

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EARLY-PERIOD (1851-1935)



NEO-CLASSICAL

GINGERBREAD

THAI VERNACULAR

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LATE-PERIOD (1935-PRESENT)



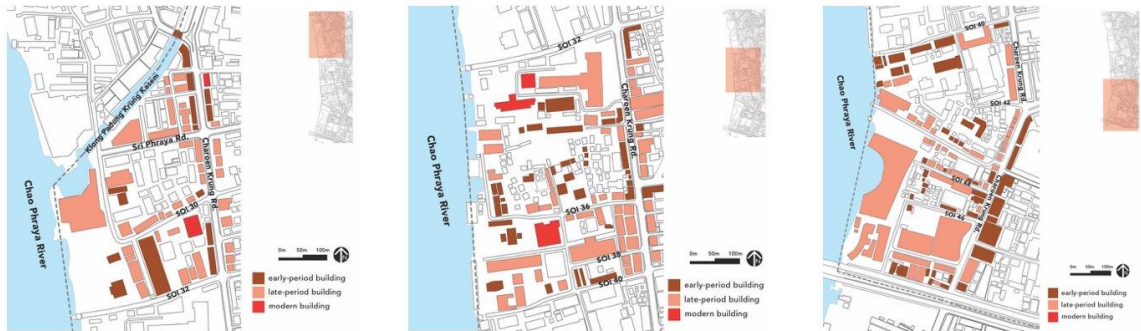
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LATE-MODERN (RECENTLY BUILT)

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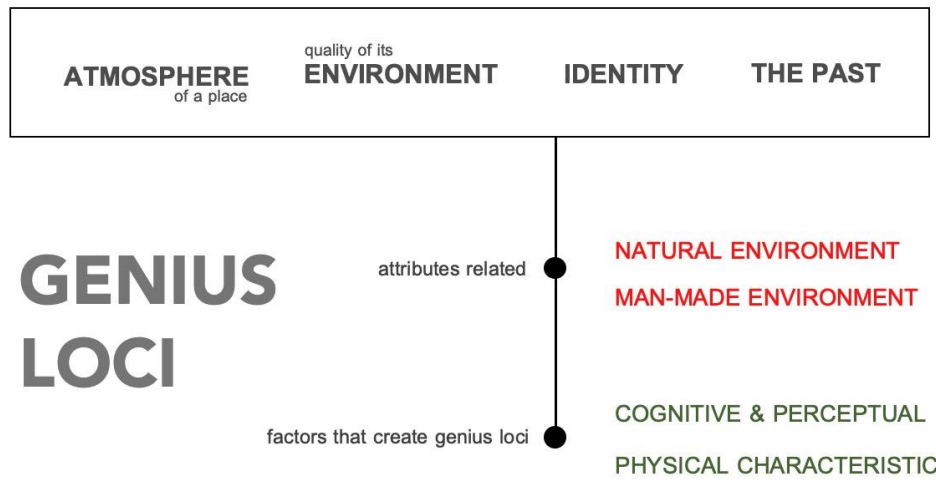
GENIUS LOCI: SPIRIT OF PLACE

GENIUS LOCI = “GUARDIAN OF SPIRIT”

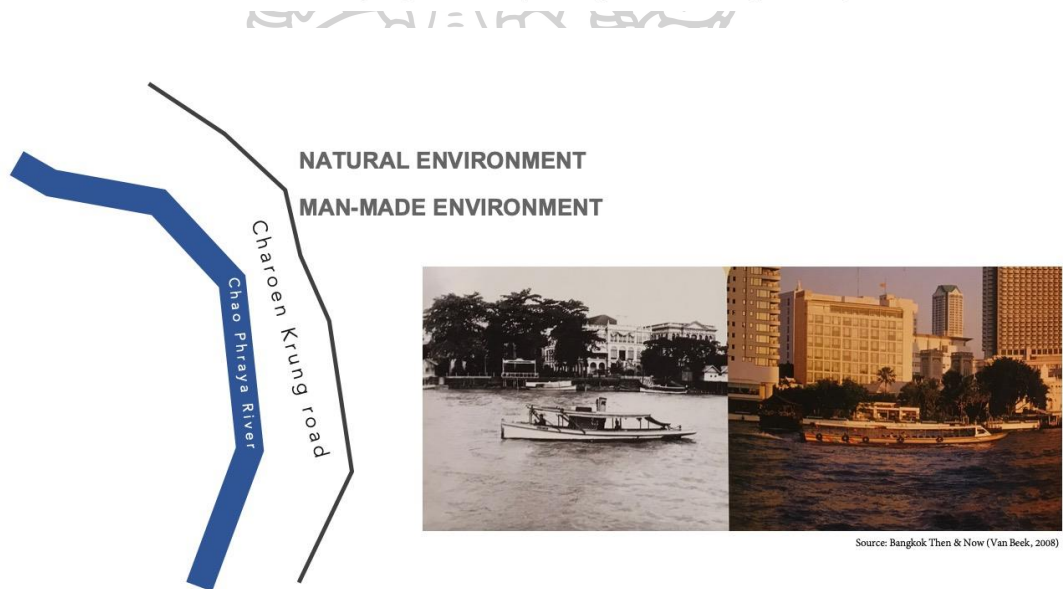
the ‘**ATMOSPHERE**’ of a place and the quality of its
 ‘**ENVIRONMENT**’ and its **IDENTITY** closely linked with ‘**THE PAST**’

(Norberg-Schulz, 1980 and Jivén & Larkham, 2003, p.68)

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Source: Bangkok Then & Now (Van Beek, 2008)

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NATURAL ENVIRONMENT

Central Charoen Krung district has the Chao Phraya river as **the main bloodline for trading activities** which could evidently be seen from buildings along the river, and its memories and ambience permeate the spirit of community accordingly. Today, waterscape activities maintain its continuity with the transits of its history.

MAN-MADE ENVIRONMENT

Man-made environment has its own **structure and meanings, produced by the real situation and the natural environment to which it is related.** These man-made environment elements link with the natural place in three ways, namely visualization, complementation and symbolization, which give people identity and orientation.



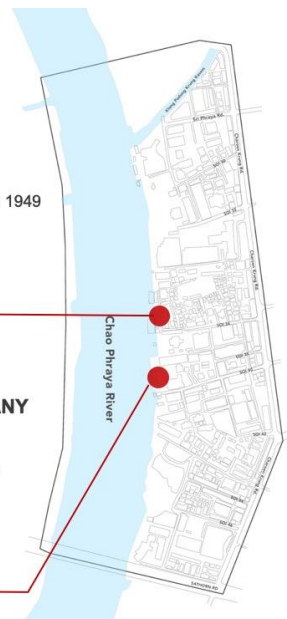
THE OLD CUSTOM HOUSE

- Established 1888
- Gateway to the East
- To collect import taxes
- Discontinued and re-located in 1949



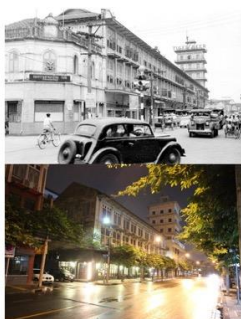
THE EAST ASIATIC COMPANY

- Built in 1901
- International relations between Thai - Danish
- Shipping company
- Exported Teak, Rubber Wood



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ATMOSPHERE of a place quality of its **ENVIRONMENT** **IDENTITY** **THE PAST**



NAI LERT BUILDING



O.P. GARDEN



PORTUGUESE EMBASSY

1. Phitthaya Sathian Bridge. 2. Nai Lert Building. 3. House Number One. 4. Portuguese Embassy 5. Grand Postal Office
 6. Haroon Mosque. 7. Old Custom House. 8. French Embassy. 9. O.P. Garden. 10. Mandarin Oriental Hotel
 11. Assumption Cathedral. 12. The East Asiatic Company. 13. Wat Suan Phu. 14. Baan Oou Mosque



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COGNITIVE & PERCEPTUAL

FACTORS CREATING GENIUS LOCI

“We must consider not just the city as a thing in itself, but the city being perceived by its inhabitants.”

Kevin Lynch (1960, p. 3)

‘IMAGE OF THE CITY’

mental maps that look at how people orient themselves in the city

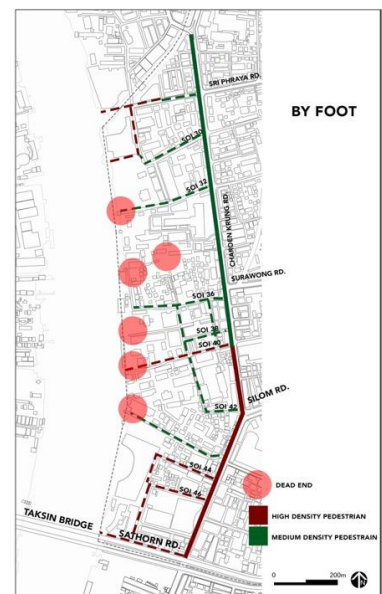
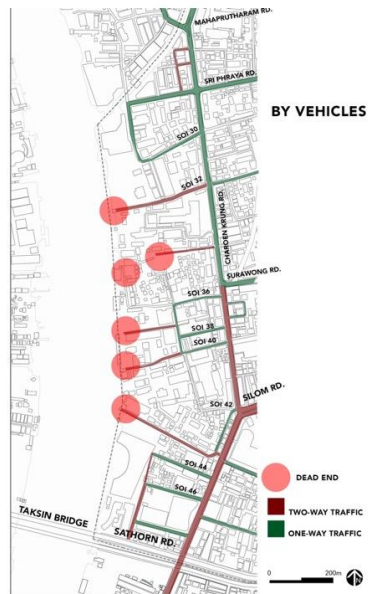
- PATHS
- EDGES
- DISTRICTS
- NODES
- LANDMARKS

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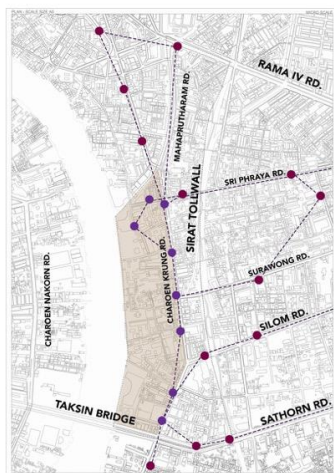
- PATHS
- EDGES
- DISTRICTS
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Charoen Krung, the real character of the district (its 'genius loci') is to be understood not through Charoen Krung Road itself but through its **labyrinthine network of 'minor' paths - its interlinking soi and trok.**



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- PATHS
- EDGES
- DISTRICTS
- NODES
- LANDMARKS



BUS ROUTES



BOAT ROUTES

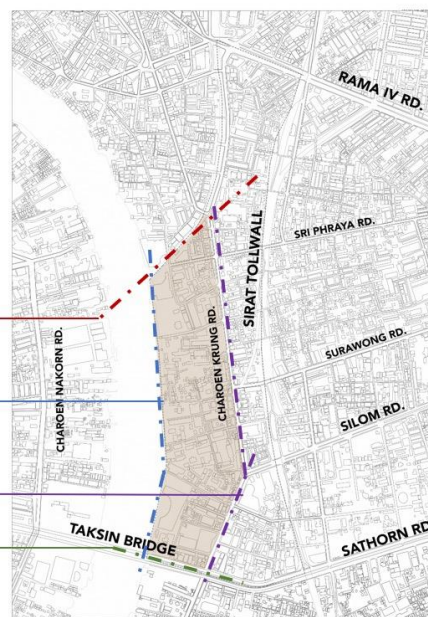
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- PATHS
- EDGES
- DISTRICTS
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- LANDMARKS

“Edges are the linear elements not considered as paths: they are usually, but not quite always, the boundaries between two kinds of areas”

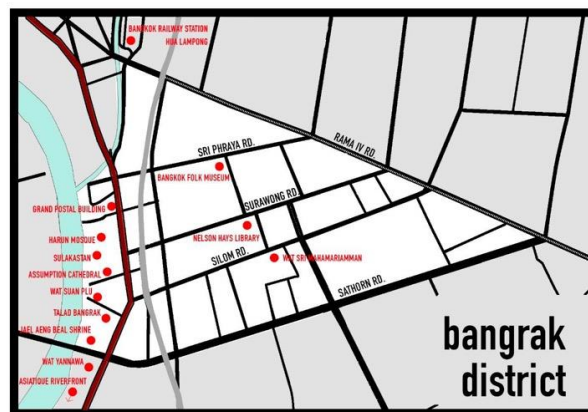
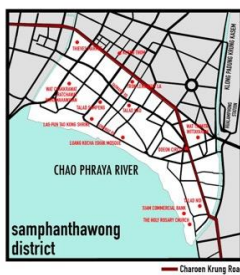
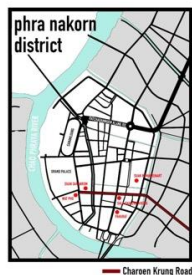
Kevin Lynch (1960, p. 62)

- PADUNG KRUNG KASEM CANAL
- CHAO PHRAYA RIVER BANK
- CHAROEN KRUNG ROAD
- TAKSIN BRIDGE



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- PATHS
- EDGES
- **DISTRICTS**
- NODES
- LANDMARKS

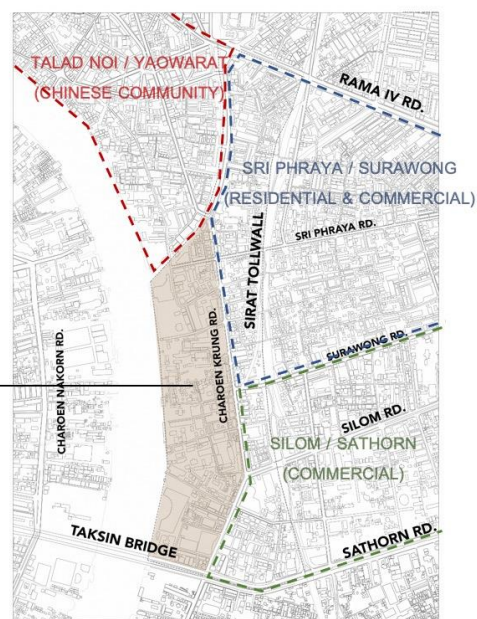


Charoen Krung Road

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- PATHS
- EDGES
- **DISTRICTS**
- NODES
- LANDMARKS

CENTRAL CHAROEN KRUNG
 (RESIDENT & COMMERCIAL)
 Potential "Creative District"??

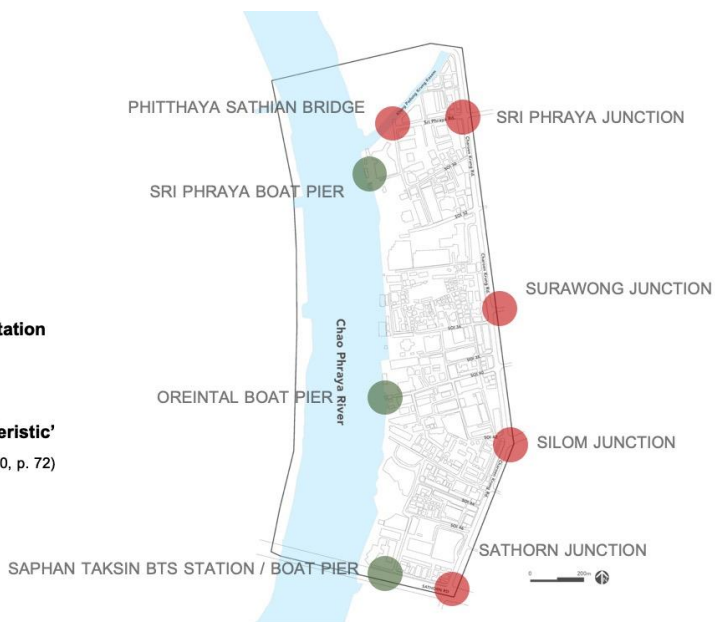


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- PATHS
- EDGES
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- **NODES**
- LANDMARKS

Strategic focus points for orientation
like squares and junctions
'junction of paths' or
'concentration of some characteristic'

Kevin Lynch (1960, p. 72)



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- PATHS
- EDGES
- DISTRICTS
- NODES
- **LANDMARKS**

a key detail of 'triggering specific moves of the observer,'

Kevin Lynch (1960, p. 83)



ROBINSON
DEPARTMENT
STORE

ASSUMPTION CATHEDRAL

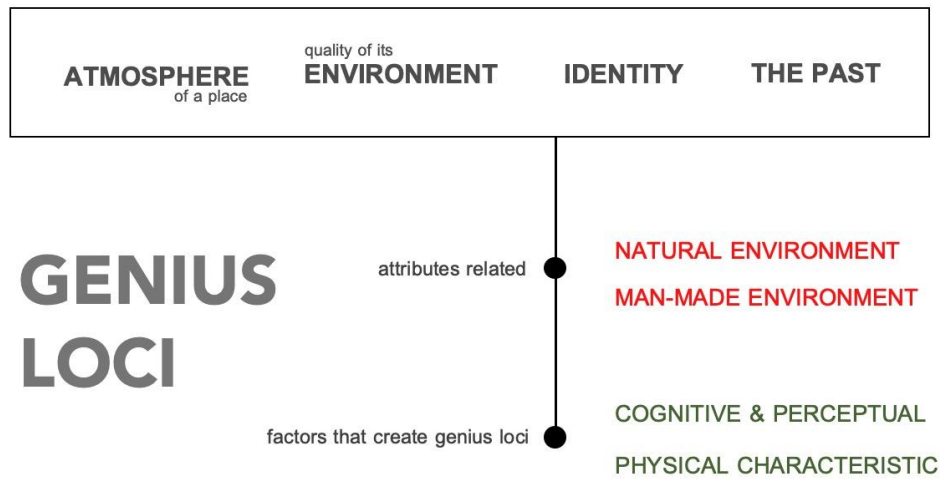
THE GRAND POSTAL OFFICE

NAI LERT BUILDING

1. Phitthaya Sathian Bridge. 2. Nai Lert Building. 3. House Number One. 4. Portuguese Embassy 5. Grand Postal Office
 6. Haroon Mosque. 7. Old Custom House. 8. French Embassy. 9. O.P. Garden. 10. Mandarin Oriental Hotel
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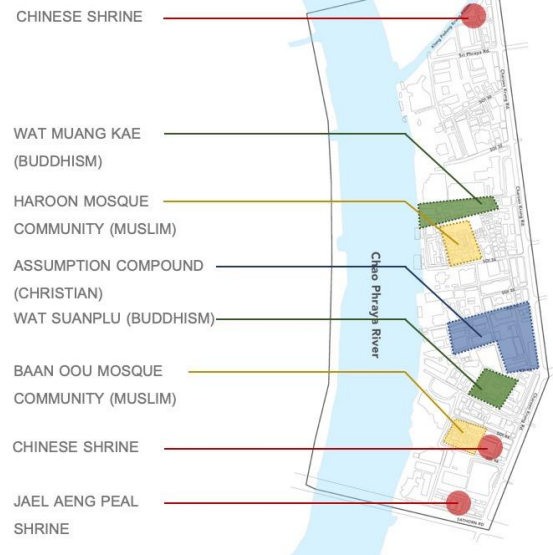


CULTURAL JUXTAPOSITION

The importance of juxtapositions lies in their role in explaining **the dynamic and the hybridity** of the relationships between **INHABITANTS, PLACE and TRADITIONS**
 (Hall, 2012)

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COMMUNITY / RELIGIOUS JUXTAPOSITION



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SYMBOLIC VALUE THROUGH ARCHITECTURE

Cultural property provides **awareness of and pride in cultural identity**

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ASSUMPTION CATHEDRAL

Cultural property provides **religious identity**

signifies the symbolic meaning of **Catholic religion** by its architectural characteristics and ornaments. The Cathedral's design was inspired by Romanesque architecture combined with Classical orders and Gothic construction technique.



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WESTERN – INFLUENCED ARCHITECTURE

Cultural property provides **western craftsmanship**

During the late 1890's to early 1970's, major developments and architectural works were initiated by Thai ministers, who were related to the monarchy, and **assisted by Italian, German, and British architects, engineers, sculptors, and artists who collaborated on a large-scale project.**



Source: <http://www.bangkok.com/magazine/op-place.htm>

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MANDARIN ORIENTAL HOTEL

Cultural property provides **western craftsmanship**

designed by Mario Tamagno and Annibale Rigotti could be seen as a symbol of Western craftsmanship that is related to their other works in the capital such as The Siam Commercial Bank (1908) and Abhisek Dusit Throne Hall in the Dusit Palace (1912).



DUSIT PALACE

SIAM COMMERCIAL BANK

Source: Bangkok Then & Now (Van Beek, 2008), <http://static.panoramio.com/photos/large/85232355.jpg>

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THE GRAND POSTAL OFFICE

Cultural property provides **political power**

portrayed political power of 'Khana Ratsadorn' during the era of General Phibunsongkhram. The building is an **example of brutalist architecture** designed by Jitrasen Aphaiwong and Phrasarot Ratnanimman, with **influence from German and Italian architects**. Its architectural characteristics reflected the revival of nationalist values with its structure similar to several buildings in fascist Italy and Germany.



NEW REICH CHANCELLERY, BERLIN
 ALBERT SPEER'S FASCISM ARCHITECTURE

BOSTON CITY HALL, BOSTON
 BRUTALIST ARCHITECTURE

THE GRAND POSTAL OFFICE

Source: <https://www.artsy.net/article/artsy-editorial-10-kons-of-brutalist-architecture>, 6rums.akadi.net

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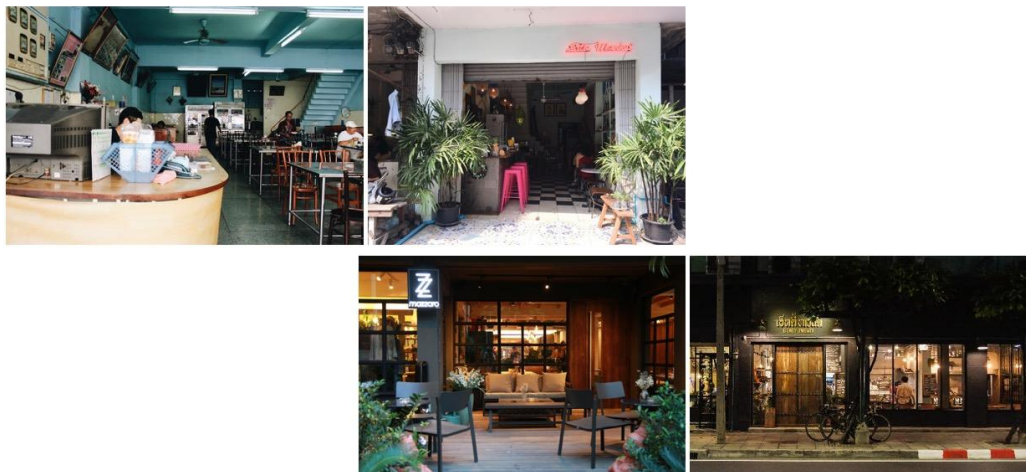
CULTURE DEFINES FOOD FOOD GATHER COMMUNITY



NO.	NAME	TYPE OF CUISINE	SCALE	PRICE	DESCRIPTION	YEAR OPERATE	OWNERSHIP RIGHTS
1	NO.28	Contemporary Thai Fusion	M	\$\$\$\$	Thai Canadian chef from Toronto, Canada specialized in adapting food ingredients to create unique	13 years	Lease
2	Little Market	American-Thai	S	\$\$\$\$	American chef from San Francisco, opens his own shop collaborate with French entrepreneur selling special handmade	05 years	Lease
3	Local food (No name)	Thai	S	\$	Local man in water small food shop runs by local lady who sell any menu for 40 baht	10+ years	Landlord
4	Sea Emory	Japanese-American Fusion	M	\$\$\$\$	Home owner in Little Market opening a trend new fusion restaurant in May 2017	03 years	Lease
5	Rave Restaurant	Thai	S	\$\$	Local-owned restaurant open to serve tourists around the area, serving local food (Price range 50-100)	1 year	Landlord
6	Saiwara Boudinua Cafe	Thai-International	M	\$\$	Cafe located in the greenhouse, mainly cater guest of their own	4 years	Lease
7	SI Gallery Cafe	Thai-International	M	\$\$\$\$	Owned by Thai owner who owns culture eat house, serving high quality Thai and European food with quality coffee	3 years	Landlord
8	Yard	French-Thai	L	\$\$\$\$	Co-operate with Silpakorn International University allowing students to experience in F&B business, serving mostly French dishes	10+ years	Lease
9	Hammington	Thai-International	M	\$\$\$\$	Serving mostly Thai food for over 20 years, well known to tourists	20+ years	Landlord
10	Mango Tree	Thai	L	\$\$\$\$	Well known restaurant with award structure both in Thailand and abroad	10+ years	Lease
11	Pavotage Cafe	Indian	S	\$\$\$\$	Indian Cafe serving breakfast to dinner, specialize in bakery, smoothies and coffee	3 years	Lease
12	Home Cuisine	Indian-Indonesian	M	\$\$	Indian and Indonesian restaurant runs by Indian-Thai owner	10+ years	Landlord
13	Le Normandie	French	L	\$\$\$\$	A 2 Michelin stars located in Mahachulalongkornrajavidyalaya University, French cafe	60+ years	Lease
14	Habitat Cafe	International	S	\$\$\$\$	International food restaurant that has been open for over 20 years	2 years	Lease
15	Muslim Restaurant	Malaysian	M	\$\$	One of the Thailand's top park halal food shop located in a small alleyway	70+ years	Landlord
16	Lanolin Park Kiosk	Chinese	S	\$	Chinese food shop located in a small alleyway	30+ years	Landlord
17	Ohia Bar	Thai-Chinese	S	\$	Chinese call to street food serving variety of Thai-Chinese menu	10+ years	Landlord
18	Starbucks Coffee	American-International	L	\$\$\$\$	Legendary Coffee shop from United States located in Old Town	3 years	Lease
19	Hammam	Indian-Thai	M	\$\$\$\$	Fusion restaurant owned by Thai chef from in Canada (Bris). Popular among visitors from Shanghai, Hanoi	3 years	Landlord
20	San Long Park Ball Noodle	Chinese	S	\$	Ball food stall serving unique food shop in the area	40+ years	Landlord
21	Prince Congee	Chinese	S	\$	Street food stall serving congee to local for more than 20 years	50+ years	Landlord
22	Prapai Boat Dock	Chinese	S	\$\$	Seafood restaurant open daily restaurant serving Chinese dishes	50+ years	Landlord
23	Thip Hoi Teal	Chinese	S	\$	Serving street food and seafood food with 100. There here for more than 40 years	40+ years	Landlord
24	Chai Cafe	International	S	\$\$\$\$	Street food located in Chai Road, serving their own menu	2 years	Lease
25	Hong Teal Pak	Chinese	S	\$	Original street food restaurant "Red Noodle Teal Pak" that has been operate for more than 40 years	40+ years	Landlord

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CULTURE DEFINES FOOD FOOD GATHER COMMUNITY



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“our restaurant not only serves fine dishes to costumers, but we are **open to local people who have passion in this form of art** into our kitchen”

“Bangkok is the food destination for tourists from all over the globe, but I want to make this area, as a chef, **a destination for chefs from all over the world,**”

Chef Joe of 8020, 2016

“because of the **local atmosphere and its traditional characteristic** compare to Sukhumvit and Sathorn”

“the building was secretly running illegal gambling by the locals and causing trouble to the neighborhood, and hence there was an **opportunity to turn this place into something more valuable**”

Chef Chet Adkins of Jua, 2017



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CHALLENGES OF CENTRAL CHAROEN KRUNG DISTRICT

EXISTING ‘CREATIVE DISTRICT’ PLAN: BACKGROUND

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HARDWARE & SOFTWARE

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**“CREATIVE DISTRICT”
 CO-CREATE CHAROEN KRUNG
 2017**

an **intention to transform** Central Charoen Krung district into a creative district, and **to promote** an area which has been largely forgotten **by revitalizing the area** through arts and design

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**“CREATIVE DISTRICT”
CO-CREATE CHAROEN KRUNG
2017**

Creative cities are the **innovative way** to support the transition from **stasis to evolution**, drawing attention both to technology, infrastructure, productive sectors, as well as to culture, arts and education.

Landry and Bianchini (1998)

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**“CREATIVE DISTRICT”
CO-CREATE CHAROEN KRUNG
2017**

**“TOOL”
OF TRANSFORMATION**

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Aiming to develop the district to become a prototype of **creative business prosperity** fulfilling both physical and psychological needs. Furthermore, their objective was to foster economic and society demands, **using service design** in identifying the problem and then creating a solution that accords with the community through four types of activities, as follows:

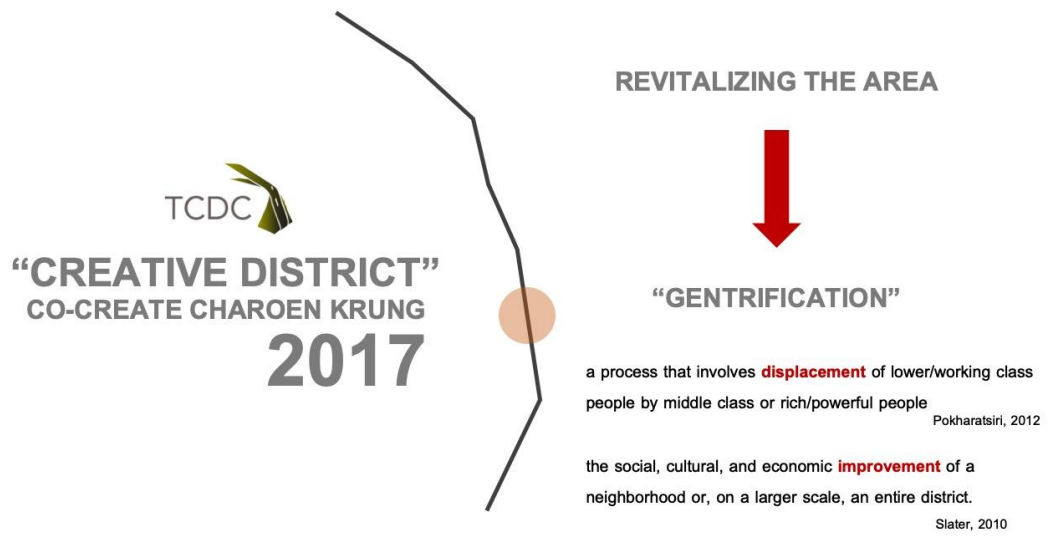
- **Gathering community opinions activity**
- **Community's creativity stimulation activity**
- **Creative Charoen Krung activity**
- **Public communication activity**

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- **Riverfront public area development project:** reviving old riverfront architecture to become a new landmark of the district and connecting transportation routes to the riverfront
- **Abandoned building renovation and development project:** turning the area to its highest capacity as a new meeting space for hosting creative activities
- **Small green space development project:** developing underused space to create small green spaces for public leisure and meeting
- **Alleys connection project:** connecting transportation routes for accessibility to stimulate economy in the alleys
- **Signage for a walkable district project:** providing information of travelling spots, restaurants, and point of interest using signboards reflecting the identity of the area

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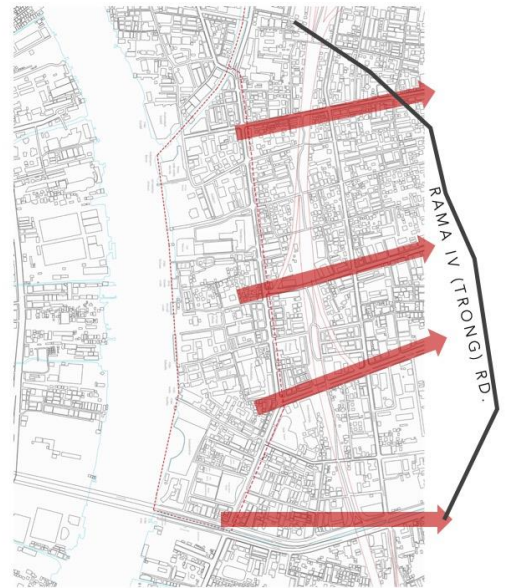
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ESTABLISHMENT OF SRI PHRAYA, SURAWONG & SATHORN RD. 1888

the development of business opportunities in Central Charoen Krung district, high-density buildings and population spread into large, less-dense lands of Silom and Sathorn. With developed paved roads, accessibility into the business district was much easier; in addition, the connectivity to Rama IV road had a huge impact in the form of urban design, where these roads had access to the east and the west. The consequences allowed several new businesses to emerge within these areas resulting in economic activity shifting to the Silom and Sathorn area.



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THE "EUROPEAN DISTRICT" CENTRAL CHAROEN KRUNG

WORLD WAR I 1914-1918

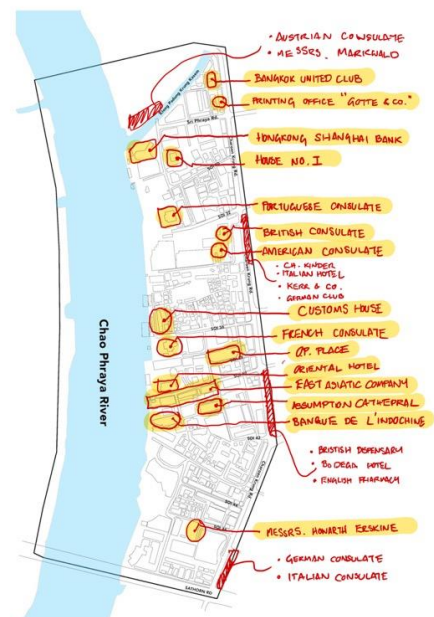
European district was significantly affected by the economic slow-down, as investment from the west had halted, and communities were subject to precautions

WORLD WAR II 1939-1945

After the war, most countries entered a restoration period after the great impact from World War II. In the Central Charoen Krung's context, there were significant changes as Westerners shifted their activities to other districts or even discontinued to operate in Thailand.

Especially from the 1970s to the 1990s, Silom transformed drastically when the business focus shifted from Charoen Krung to Silom and Sathorn.

(King, 2011: 58)

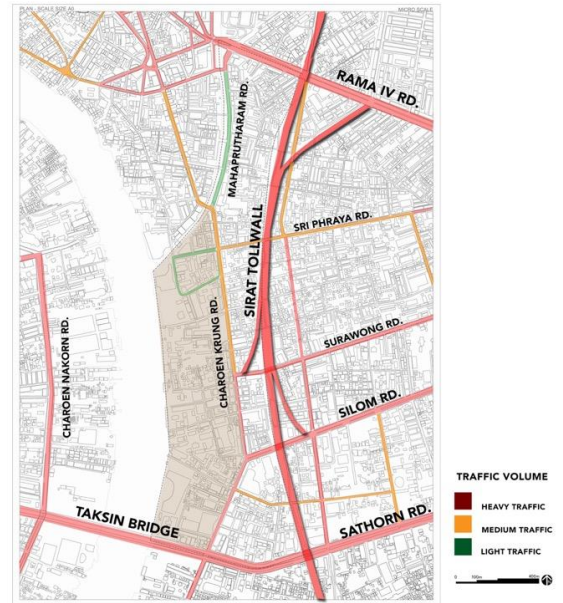


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DISCONTINUITY OF TRAMS IN 1968 & THE RISE OF AUTOMOBILES

One of the reasons behind the demolition of the tramways was **the rise of automobiles including personal cars and public vehicles** that had been the fast-developing technology in the capital after the war. City planning was concentrated on developing roads for larger vehicles, more roads, more soi, and highways

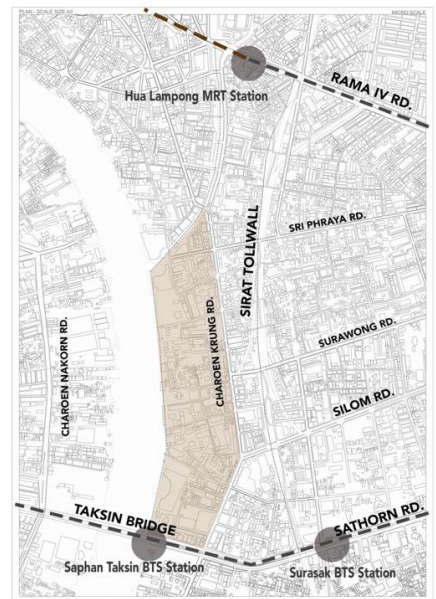
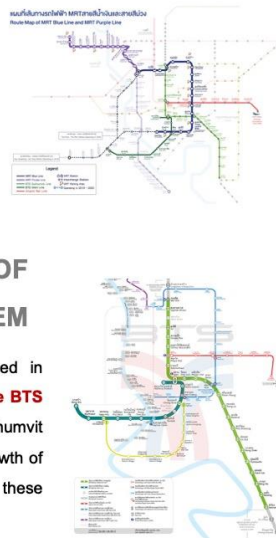
Central Charoen Krung district was designed with shophouses on both sides of the road, and **it was impossible to expand the road** by expropriating from those who occupied the buildings.



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INTRODUCTION OF MASS-TRANSIT SYSTEM

When these mass-transit systems were established in Bangkok, **the city's expansion tended to follow the BTS and MRT lines**, especially along Sathorn and Sukhumvit roads. These developments could be seen in the growth of condominiums, offices and department stores along these mass-transit lines.



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2012



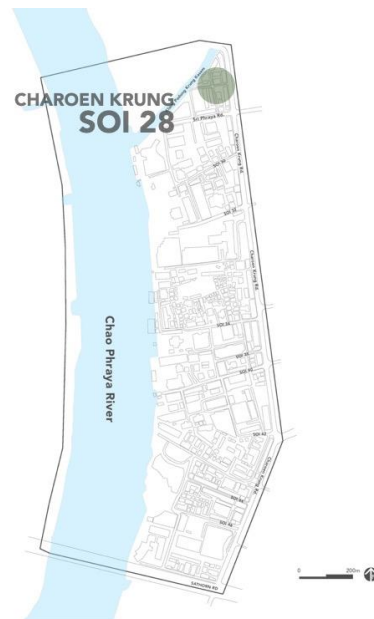
THOMAS MENARD, FOUNDER OF SPEEDY GRANDMA GALLERY

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2014

OLDTOWN HOSTEL FOUNDERS

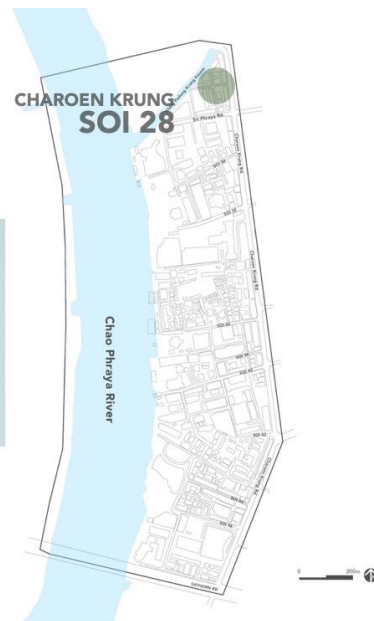


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2015

CHEF SAKI AND CHEF NAPOL (JOE) OF 8020 RESTAURANT

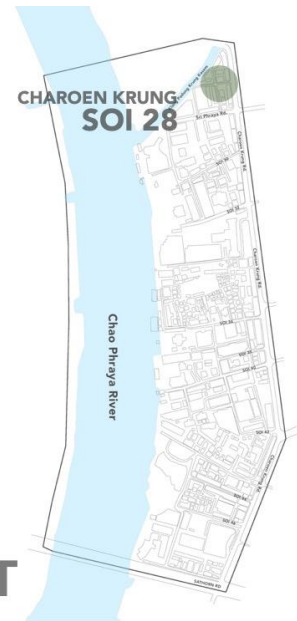


Source: <https://bk.asia-city.com/city-living/news/how-charoenkrung-road-reinventing-itself-bangkoks-hippest-street>

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LUKE (BLACK PIG TATTOO), CHET (JUA), PHILLIP & SEBASTIAN (TROPIC CITY), YIM (MISS SUNSHINE COFFEE CORNER)



2015 - PRESENT

Source: <https://bk.asia-city.com/city-living/news/how-charoenkrung-road-reinventing-itself-bangkok-hippest-street>

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"you cannot walk in this soi alone after 8pm, you will get robbed!"

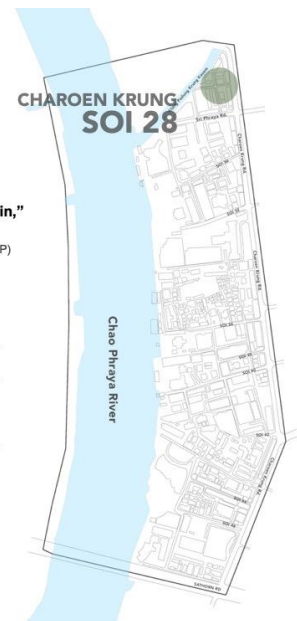
"thank you for making this area become lively again,"

KHUN LEK (TAILOR SHOP)

"After restaurants came, their staff came to order food every day, because everything is 40 baht, who wouldn't like it?"

"I have also added English menu for hostel guests as well."

AUNT NEE (EVERYTHING 40 BAHT)



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Things to do in Soi Charoen Krung 28

This small alley has it all

THAILAND TATLER 500 LIST EXPAT LIST SOCIETY STYLE LIFE

#TatlerTalk: Why Is Charoenkrung 28 So Special?



HOME WHAT'S ON EXPLORE VENUES PLAN A VISIT PIER CN / TH Q

Home > Events > Arts & Culture > CK28

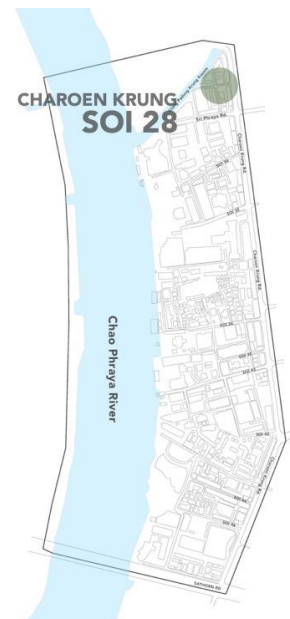
CK28

Type Arts & Culture

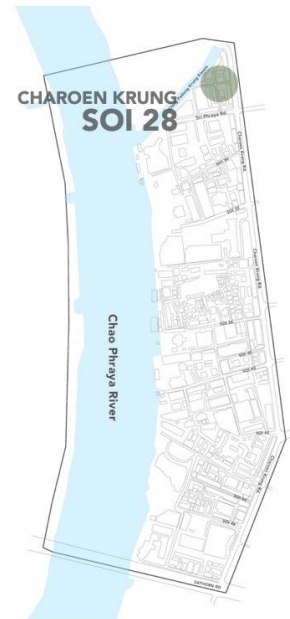
Location Bang Rak

CK28 is a triangular block at the northern end of the Creative District brimming with creatives and their solo projects, with the whole greater than the sum of the efforts of the residents and tenants.

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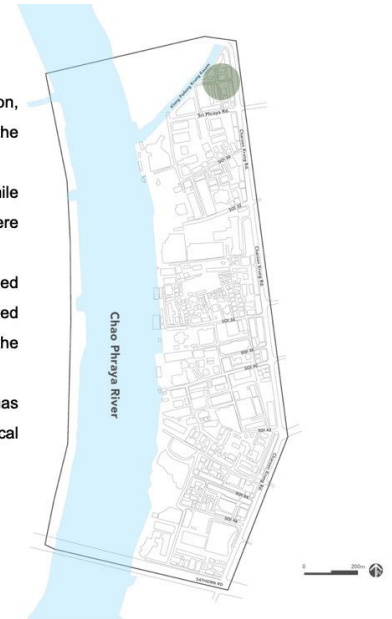


CHAROEN KRUNG SOI 28

“diversity of businesses, nationalities, and society of this soi, as a case study, is somehow bringing back memories of the rise of Charoen Krung road in the past”.

- one of an area undergoing revitalization, gentrification, and a placemaking process, when the old meets the new.
- bringing back the liveliness of the neighborhood, while traditionally it was only a quiet residential area where locals lived peacefully
- the land price and the rental rate has increased substantially, but new developments have improved the soi's society, economy, and the well-being of the local community.
- From no visitors to intense traffic in the area, this has made this alleyway lose some part of its historical memory.

WAS CHAROEN KRUNG SOI 28 PRESENTED CONTRADICTIONS OF GENTRIFICATION, CREATIVE MODULE, GENIUS LOCI, AND TRADITIONS ??



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HARDWARE

WALKWAY, STREETScape, AND INFRASTRUCTURE
ACCESSIBILITY AND CONNECTIVITY

SOFTWARE

INTERPRETATION
SUPPORTIVE APPLICATION AND FUNCTION

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HARDWARE

WALKWAY, STREETScape, AND INFRASTRUCTURE

“To be a good architect you have to love people, because architecture is an applied art and deals with the frameworks for people’s lives”

Erskine in Gehl's 'Cities for People' (2010, p. 241)

Successful creative districts are based on the walking experience of the visitor, of which there are two aspects:

- the experience of physical health, safety and peace
- the experience of creative activities.

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HARDWARE

WALKWAY, STREETScape, AND INFRASTRUCTURE

The problem can be summarized as follows:

- a) Food stalls on the walkway blocking the path
- b) Cleanliness of the walkway, as there are no garbage bins
- c) Uneven path
- d) Obstruction on the path from infrastructure
- e) Signage
- f) Unavailability of public toilets
- g) Lack of lights in the alley raising concern for safety of the community
- h) Pollution from traffic
- i) Climate and weather
- j) Historical buildings are left abandoned and in bad condition

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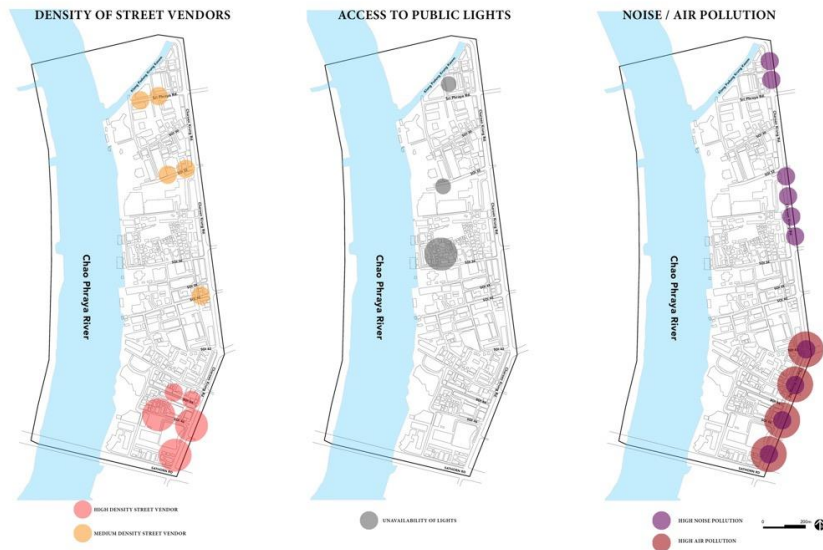


HARDWARE

WALKWAY, STREETScape, AND INFRASTRUCTURE



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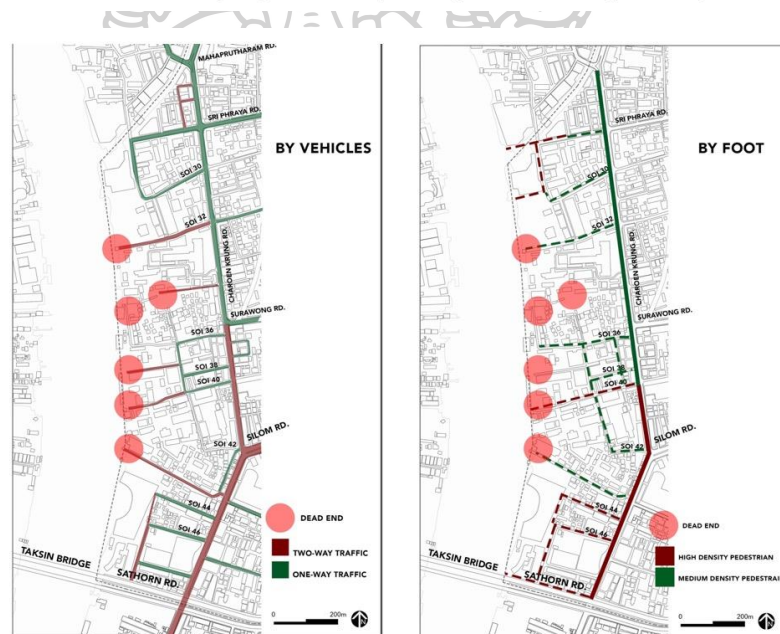
HARDWARE

ACCESSIBILITY AND CONNECTIVITY

The problem leads to:

- Development of the area has been overlooked
- Micro-economy inside the alleyways becomes challenging
- Quality of life to both communities and visitors is problematic
- Safety and security of the community is a concern

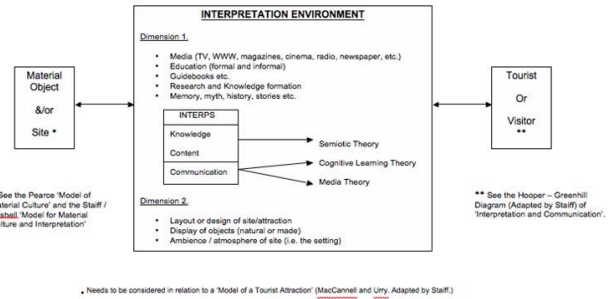
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SOFTWARE INTERPRETATION

it is to be seen as an educational activity which aims to reveal meanings and relationships through the use of original objects, by first-hand experience, and by illustrative media (including online in the present time), rather than simply to communicate factual information (Tilden, 1977)

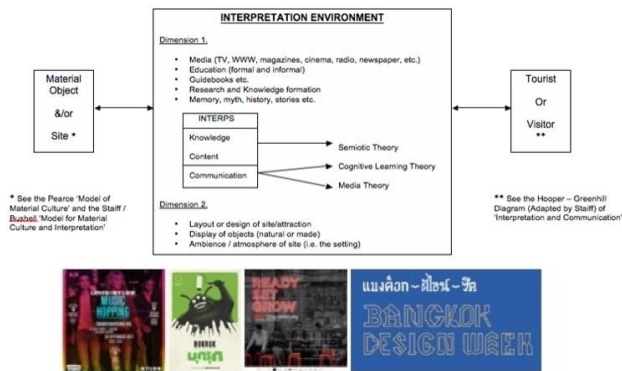


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SOFTWARE INTERPRETATION

A model of interpretation, where its communication development is progressing, principally by TCDC through the 'Creative District' project.



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SOFTWARE INTERPRETATION

A model of interpretation in Central Charoen Krung district **predominantly using events as a communication tool** to visitors and tourists, in a short term, could attract many visitors into the area, but only at certain periods of time. This could, however, be part of the solution. In a long-term perspective, **interpreting the district as a whole** without using events **could be more sustainable in terms of promoting the destination.**

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SOFTWARE SUPPORTIVE APPLICATION AND FUNCTION



“CREATIVE DISTRICT”
CO-CREATE CHAROEN KRUNG
2017



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SOFTWARE SUPPORTIVE APPLICATION AND FUNCTION

- **Riverfront public area development project:** reviving old riverfront architecture to become a new landmark of the district and connecting transportation routes to the riverfront
- **Abandoned building renovation and development project:** turning the area to its highest capacity as a new meeting space for hosting creative activities
- **Small green space development project:** developing underused space to create small green spaces for public leisure and meeting
- **Alleys connection project:** connecting transportation routes for accessibility to stimulate economy in the alleys
- **Signage for a walkable district project:** providing information of travelling spots, restaurants, and point of interest using signboards reflecting the identity of the area



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SOFTWARE SUPPORTIVE APPLICATION AND FUNCTION



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SOFTWARE

SUPPORTIVE APPLICATION AND FUNCTION



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SOFTWARE

SUPPORTIVE APPLICATION AND FUNCTION

creative cities **are about people and cannot be planned from scratch**, this could be seen as a dilemma for Central Charoen Krung district.

Jane Jacobs in Rodwell (2013:18)

these development plans are implemented as **'injecting functions'** into the area rather than **organically developed**.

- 1800s** San Francisco's port as a hub of the early telegraph and radio industries
- 1909** San José became the US's first radio station
- 1939** Hewlett-Packard (HP) was founded in Palo Alto
- 1940s** First computer processor was founded by Shockley and Bell in Mountain View
- 1968** Intel company was founded in Santa Clara
- 1971** "Silicon Valley USA" titled by Don Hoefler, a journalist
- 1970s** Atari, Apple, and Oracle were all founded in the area
- 1990s** eBay, PayPal, Yahoo, and Google are founded. Followed by Facebook, Twitter, Uber, and Tesla in the 21st Century

"Silicon Valley" brief Historical Timeline

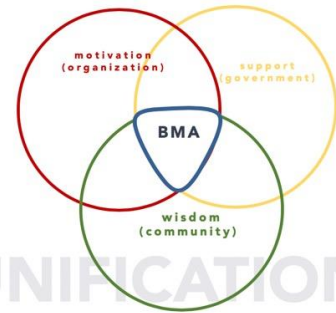
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HARDWARE & SOFTWARE

From the research and from the focus group on the potential of becoming a creative district, there are several of hardware elements that Central Charoen Krung district needs to address. Obviously, these problems could not be solved in one or two weeks, by small groups of community and stakeholders; rather, **this would require participation from authorities and government to support the project's progress.**

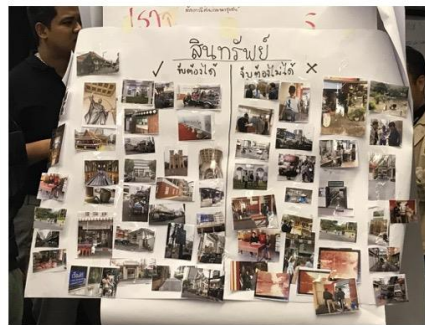
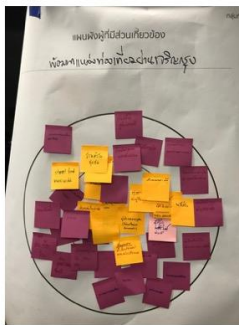
government
BMA
 (Bangkok Metropolitan Administration)
 organization
 community

SUPPORT
 DRIVEN FORCE



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HARDWARE & SOFTWARE



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CONCLUSION

1. What are the components of Central Charoen Krung Road that could be seen to constitute its 'spirit of place' and which make the place special?
2. How this area is changing over time, and how are those changes likely to enhance its qualities as a place? Central to this question is its seeming emergence as a putative creative district.
3. Why is this area neither presented (interpreted) nor marketed in an accomplished way and what could be recommended in order for it to be successful?

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CONCLUSION

1. What are the components of Central Charoen Krung Road that could be seen to constitute its 'spirit of place' and which make the place special?
 - **reeks of the memory, imaginings of the past** - it is in the decaying teak of old, traditional houses, the blackening mosses on old white-washed walls, the smell of street foods, the sudden glimpses down a constricting soi to the magical expanse of the Chao Phraya river
 - **the extraordinary inter-relations between faiths and beliefs** - Buddhist, Islam, Catholic - a dream-world of tolerance and multiplicity in wider global society of its opposite.
 - This is the 'global' role of Central Charoen Krung - to present **a model of tolerance and of the accommodation of difference.**

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CONCLUSION

2. How this area is changing over time, and how are those changes likely to enhance its qualities as a place? Central to this question is its seeming emergence as a putative creative district.
- the area of Central Charoen Krung is **changing through the economic development and cultural diversification** that currently transforms Thai society more widely - the tourist hordes, new public transportation, 5-star hotels.
 - transformation inevitably **enhances local economies** and broadens local visions and horizons, yet also **destroys old memories, customs and cultures**.
 - If the creative district idea thrives, it would seem to catalyze the forms of reinvestment and upgrading normally identified with gentrification, **thereby with the erosion of traditional societies and economies**. At a conceptual level, it is a question of a **dialectic of gentrification and tradition**.

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CONCLUSION

3. Why is this area neither presented (interpreted) nor marketed in an accomplished way and what could be recommended in order for it to be successful?
- It might be seen as a **lack of sophistication in the interpretation and presentation of Thailand's 'ordinary' cultural richness**, away from the more heavily promoted Grand Palaces and monuments.
 - Successful marketing might best be focused on the **inter-weaving** (intersecting) of forms of **modernization** with the **imagining and practices of tradition**.

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CONCLUSION

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2. How this area is changing over time, and how are those changes likely to enhance its qualities as a place? Central to this question is its seeming emergence as a putative creative district.
3. Why is this area neither presented (interpreted) nor marketed in an accomplished way and what could be recommended in order for it to be successful?

Can creative district idea **interrogate the real culture** of Central Charoen Krung **rather than just the vanity of mostly secondrate artists advancing their own self-centered interests?**

Can the artists (painters, sculptors, performers, chefs, film-makers) interrogate these questions of **modernity's intersections with tradition and history?**

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CONCLUSION

TRADITION

definable when it comes under threat from **change**



GENTRIFICATION

definable if it in form of threat to tradition and existing community

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CONCLUSION

Dialectical relationship

G.W.F. Hegel

THESIS / HYPOTHESIS

ANTITHESIS

SYNTHESIS

proposing of an idea, to be considered against its dialectical opposite, thence to find some tentative resolution or accommodation between the two

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CONCLUSION

Dialectical relationship

G.W.F. Hegel

THESIS / HYPOTHESIS

ANTITHESIS

SYNTHESIS

CREATIVE

TRADITION

CREATIVE + TRADITION ?

in this tension between gentrification and tradition, is some accommodating pathway (synthesis) to be sought through the idea of a creative community?

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In the present case to **interpret the transformations** of Central Charoen Krung variously to the artists themselves, to the community, and more widely. But the present research has **found very little evidence of any such endeavor**.

It seems that the art of Central Charoen Krung is merely self-indulgent, notably, **an attempt to inject a creative module into the community for the sake of the putative artists** themselves.

criticisms that have been leveled against Florida's argument of 'the creative class', that any such class is always alienating, as a somewhat egregious sub-set of the **gentrifiers**.

the creative community idea might seem as offering some **sort of synthesis between modernization and tradition**, but that it then **sets up a new tension with social groups for whom these new social practices and ideas are alien**.

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RECOMMENDATIONS

- the next synthesis to be sought in actions to bring local communities to participate in new cultural movements - for example, through programs in the schools (local schools, not just Assumption College)
- Interpretation of the community's traditions through creative processes

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“Just like all cities, creative cities are about people. This means that they cannot be planned from scratch. Creative places in the city are just like living beings: they are born, grow, decay and can rise again”

Jane Jacobs in Rodwell, (2013, p. 18)

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