



**CULTURAL LANDSCAPE STUDY OF THE OLD PHUKET TOWN**

**By  
Suthi Wongmongkondate**

**An Independent Study Submitted in Partial Fulfillment of the Requirements for the Degree  
MASTER OF ARTS  
Program of Architectural Heritage Management and Tourism  
(International Program)  
Graduate School  
SILPAKORN UNIVERSITY**

2011

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The Graduate School, Silpakorn University has approved and accredited the independent study title of “Cultural Landscape Study of the Old Phuket Town” submitted by Mr.Suthi Wongmongkondate as a partial fulfillment of the requirements for the degree of Master of Arts in Architectural Heritage Management and Tourism

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50056304 : MAJOR : ARCHITECTURAL HERITAGE MANAGEMENT AND TOURISM  
KEY WORD : SINO-PORTUGUESE ARCHITECTURE, BABA-PERANAKAN CULTURE, AND  
CHINESE BELIEFS IN THE OLD PHUKET TOWN  
SUTHI WONGMONGKONDATE : CULTURAL LANDSCAPE STUDY OF THE OLD  
PHUKET TOWN. INDEPENDENT STUDY ADVISOR : ASST. PROF DEN WASIKSIRI, 210 pp.

The Old Phuket Town has a long history and has many Sino – Portuguese buildings that blend Chinese and European styles. These buildings have existed for more than a hundred years. The Old Phuket Town was built on riches reaped from Phuket’s tin-mining boom of the last century, when the metal was an extremely valuable commodity. Moreover, it has an excellent Chinese Shrine with a rich Chinese style and culture including history behind it. There are distinctive cultures and traditions in the town such as Baba – Peranakan culture which deeply blends several customs and traditions from Thailand, China, Malaysia, and the West, for example, apparel of Baba – Peranakan, and Baba – Peranakan weddings. Chinese God Worship Day in Chinese New Year festival, and Hokkien Chinese theater puppet performance in the Chinese God Worship Day are other examples of traditions which have been taking place for over a hundred years in the Old Phuket Town, and they form a particular and significant component of the heritage of the Old Phuket Town.

The purpose of this research project is to study the cultural landscape of the Old Phuket Town such as Sino – Portuguese architecture, Baba – Peranakan culture, and Chinese beliefs and art. The result of this study will be to analyze the aforementioned aspects in order to recommend and contribute to interpretation plans, streetscape upgrades, and cultural tourism for the Old Phuket Town.

The research gained in this paper involved many lengthy interviews with local people from the area over a period of many visits. In addition to the first hand sources, a lot of the information within comes from data revealed in literature associated with particular aspects which were important to describe details when the personal interviews were found to be insufficient for adequate descriptions of certain points.

It is to be hoped that this paper will be useful for those who want to study and conserve cultural landscapes. It may also apply to other communities who want to conserve cultural landscapes and pass their community’s identity on to future generations.

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Program of Architectural Heritage Management and Tourism Graduate School, Silpakorn University Academic Year 2011

Student's signature .....

Independent Study Advisor's signature .....

## **Acknowledgments**

First, I would like express my gratitude and appreciation to my advisor, Asst. Prof. Den Wasiksiri, for his continuous support in this study. He always gives me the beneficial advice for this study and be patient to listen to my expression of confused ideas. Then, he teaches me how to think and show me the ways to approach a research problem.

I would be grateful to all lecturers for their valuable knowledge and staff of the International Program in Architectural Heritage Management and Tourism for their accommodation, and graduate school's staff of Silpakorn University.

Finally, a special thank you goes to all who contributing my research, providing the great helps and advices, and always supporting me at all the time.

## Table of Contents

|  | Page |
|--|------|
| Abstract .....   | c    |
| Acknowledgments .....  | d    |
| List of Figures .....  | i    |
| Chapter  |      |
| 1 Introduction.....  | 1    |
| Statement of Significance of the Problem .....   | 1    |
| Goals and Objectives.....  | 3    |
| Scope of the Study.....  | 4    |
| Research Methodology .....   | 4    |
| Process of the Study .....   | 5    |
| 2 Site Description.....  | 6    |
| The Landscape (Topography) and the Climate of the Site .....                                 | 6    |
| Location of the Site.....  | 6    |
| The Climate of the Site.....   | 8    |
| The Topography of the Old Phuket Town .....  | 8    |
| History of the Site .....  | 10   |
| 3 Architecture of the Site.....  | 29   |
| Sino – Portuguese Architecture in the Old Phuket Town.....                                   | 29   |
| Chinese Culture in Sino – Portuguese buildings in the<br>Old Phuket Town.....                | 39   |
| Sino – Portuguese Architecture of Shop – houses and<br>Mansions in the Old Phuket Town ..... | 40   |
| Hub Long Huat Building on Thalang Road .....   | 40   |

| Chapter  | Page |
|--|------|
| Luang Anuphash Phuketkarn's shop – house<br>on Krabi Road .....                      | 44   |
| Mine Owner's shop – houses on Dibuk Road .....                                       | 46   |
| Chin Pracha's Mansion in Krabi Road.....   | 48   |
| Luang Amnat Nararak's Mansion on Dibuk Road ....                                     | 52   |
| Sino-Portuguses Architecture of commercial buildings<br>in the Old Phuket Town.....  | 56   |
| The Ekvanich Building on the Corner of Yaowarat Road<br>and Dibuk Road .....         | 56   |
| Kian Guan Building on the corner of Yaowarat Road and<br>Dibuk Road .....            | 57   |
| The Standard Chartered Bank on Phang Nga Road  | 57   |
| Sino-Portuguses Architecture of the Public Building in the<br>Old Phuket Town .....  | 59   |
| Phuket Thai Hua Museum on Krabi Road .....   | 59   |
| Religious Architecture .....   | 64   |
| Sang Tham Shrine or Shrine of Serenelight on<br>Phang Nga Road.....                  | 64   |
| 4 The Distinctive Culture and Tradition in the Old Phuket Town.....                  | 66   |
| Culture of Apparel of Baba – Peranakan in the Old Puhket Town .                      | 66   |
| Baba – Peranakan Wedding .....   | 71   |
| Chinese God Worship Day in Chinese New Year Festival<br>in the Old Phuket Town ..... | 79   |
| Hokkien Chinese's Theater Puppet Performance in the Chinese<br>God Worship Day.....  | 83   |

| Chapter   | Page |
|---|------|
| 5 Case Study .....                                      | 85   |
| Samchuk Market, Suphan Buri Province, Thailand.....     | 87   |
| Historical Background.....                              | 87   |
| Cultural Heritage of the Site.....                      | 91   |
| Public Building .....                                   | 91   |
| Museum of Ban Khun Jamnong Jinarak.....                 | 91   |
| Ban Thao Kae Cheng .....                                | 94   |
| Religious Building.....                                 | 95   |
| Samchuk City Pillar Shrine.....                         | 95   |
| Dwelling.....   | 96   |
| The Udomchok Hotel.....                                 | 96   |
| Shop – houses .....                                     | 97   |
| The Significance of the Site .....                      | 97   |
| Conservation Solution.....                              | 98   |
| Developing Plan of Samchuk Market.....                  | 100  |
| Amphawa Community, Samut Songkhram Province, Thailand.. | 102  |
| Historical Background .....                             | 102  |
| Cultural Heritage of the site .....                     | 109  |
| The Significance of the Site .....                      | 124  |
| Conservation Solution.....                              | 126  |
| George Town, Penang, Malaysia .....                     | 128  |
| Historical Background .....                             | 128  |
| Cultural Heritage of the Site.....                      | 132  |
| The Significance of the Site .....                      | 158  |
| Conservation Solution .....                             | 159  |

| Chapter  | Page |
|--|------|
| 6 Analysis and Value .....   | 163  |
| The Cultural Significance of Sino – Portuguese Architecture<br>in the Old Phuket Town .....  | 164  |
| The Cultural Significance of Sang Tham Shrine.....   | 165  |
| The Cultural Significance of Apparel of Baba-Peranakan in the<br>Old Phuket Town.....  | 165  |
| The Cultural Significance of Baba – Peranakan Wedding in the<br>Old Phuket Town. ....  | 166  |
| The Cultural Significance of Chinese God Worship Day and<br>Hokkien Chinese’s Theater Puppet Performance in Chinese New<br>Year Festival in the Old Phuket Town..... | 167  |
| Conservation of the Site .....   | 168  |
| 7 Conclusion and recommendation.....   | 175  |
| Conclusion .....   | 175  |
| Recommendation of the Site. ....   | 176  |
| Setting Policies for improvement of conservation in<br>the Old Phuket Town .....   | 177  |
| The need of improvement conservation strategies<br>in the Old Phuket Town.....   | 177  |
| Images Describing problems and solution conservation<br>of the Old Phuket Town .....   | 179  |
| Bibliography.....  | 190  |
| Appendix .....   | 197  |
| Autobiography .....  | 210  |

## List of Figures

| Figures |   | Page |
|---------|---|------|
| 1       | Map showing the southern part of Thailand.....                                    | 6    |
| 2       | Map of Phuket.....  | 7    |
| 3       | Map of Phuket town.....   | 9    |
| 4       | Map of Thailand in the past.....  | 11   |
| 5       | Map of Thailand at present.....   | 11   |
| 6       | Map of “Junk Ceylon” Phuket in the past.....                                      | 11   |
| 7       | Map of Phuket at present.....   | 11   |
| 8       | The symbol of Zodiac Cities of Tamparaling Kingdom<br>(Nakorn Sri Thammarat)..... | 12   |
| 9       | The tin mining industry of Phuket in the past.....                                | 14   |
| 10      | Francis Light, the British Captain.....   | 15   |
| 11      | Krung Rattanakosin, the capital of Siam, Thailand.....                            | 15   |
| 12      | Thao Thep Kasatri (Chan) and Thao Sri Sunton (Muk).....                           | 16   |
| 13      | The location of Kathudistrick on the map.....                                     | 17   |
| 14      | The tin mining industry of Phuket in the past.....                                | 18   |
| 15      | Praya Ratsadanupradit Mahisornphakdi<br>(Khorsimbee Na Ranong).....               | 20   |
| 16      | Map of Penang, Malaysia.....  | 21   |
| 17      | Penang in 1880.....   | 21   |
| 18      | Penang in 1920.....   | 21   |
| 19      | Map of Phuket Town.....   | 22   |
| 20      | Thalang Road in 1917.....   | 22   |
| 21      | Krabi Road in the past.....   | 22   |
| 22      | Yaowarat Road around 1937.....  | 23   |

| Figures |   | Page |
|---------|---|------|
| 23      | Phang Nga Road in 1929.....   | 23   |
| 24      | Sino-Portuguese building.....   | 23   |
| 25      | Dibuk Road in 1937.....   | 24   |
| 26      | The Great Dragon in the legend with its heart<br>in the central part of Phuket..... | 25   |
| 27      | The Tantalum Crisis.....  | 27   |
| 28      | The Tantalum Crisis.....  | 27   |
| 29      | Phuket at present.....  | 28   |
| 30      | Sino – Portuguese architecture.....   | 30   |
| 31      | Sino – Portuguese building section.....   | 31   |
| 32      | The five – foot way of arcade (Ngor-Kha-Kee)<br>on Dibuk Road.....                  | 32   |
| 33      | The five – foot way of arcade (Ngor-Kha-Kee)<br>on Thalang Road.....                | 32   |
| 34      | “Chim Jae” or large window frame that reaches<br>from the floor to the ceiling..... | 33   |
| 35      | Another kind of “Chim Jae”.....   | 33   |
| 36      | Praya Ratsadanupradit Mahisornphakdee<br>(Khorsimbee Na Ranong).....                | 34   |
| 37      | Phuket Town Map.....  | 35   |
| 38      | Arial Photo shows position of architecture of the site.....                         | 36   |
| 39      | Boundary of the studied area.....   | 38   |
| 40      | Thalang Road in the part.....   | 39   |
| 41      | Thalang Road at present.....  | 39   |
| 42      | Building Regulations and Zoning in Phuket.....                                      | 39   |

| Figures | Page   |    |
|---------|--|----|
| 43      | The door is the mouth and the windows<br>are the eyes of a dragon.....     | 40 |
| 44      | Phra Pitak Chinpracha and his wife.....                                    | 41 |
| 45      | Hub Long Huat Building.....  | 42 |
| 46      | Hub Long Huat or China Inn entrance.....                                   | 42 |
| 47      | The detail of Hub Long Huat’s ground floor entrance.....                   | 43 |
| 48      | Luang Anuphash Phuketkarn.....   | 44 |
| 49      | Luang Anuphash Phuketkarn’s shop-house.....                                | 44 |
| 50      | The section of Luang Anuphash Phuketkarn’s shop-house.....                 | 45 |
| 51      | Khunwiset Nukulkit.....  | 46 |
| 52      | Mine Owner’s shop-house.....   | 47 |
| 53      | Prapitak Chinpracha or Mr. Tan Ma Siang.....                               | 48 |
| 54      | Chin Pracha’s mansion.....   | 49 |
| 55      | “Haoqi” or “Nobility of Spirit”.....                                       | 50 |
| 56      | “Tianjing or “Skywell”.....  | 51 |
| 57      | The parlor in the mansion.....   | 51 |
| 58      | Luang Amnat Nararak.....   | 53 |
| 59      | Luang Amnat Nararak’s mansion.....   | 54 |
| 60      | Frescoes depicting phoenixes flying between a cloud.....                   | 55 |
| 61      | Bats are recurring motifs in decoration, including<br>at this mansion..... | 55 |
| 62      | Ekvanich Building.....   | 56 |
| 63      | Kian Guan Building in the past.....  | 57 |
| 64      | Kian Guan Building at present.....   | 57 |
| 65      | The Standard Charter Bank in the past.....                                 | 58 |

| Figures | Page  |
|---------|---|
| 66      | The Standard Charter Bank at present..... 58  |
| 67      | The front gate of Phuket Thai Hua Museum..... 60  |
| 68      | Phuket Thai Hua Museum..... 61  |
| 69      | The museum's floor plan..... 62   |
| 70      | Vestibule or the hall of the museum..... 63   |
| 71      | Briefling Slides room in the museum..... 63   |
| 72      | Sang Tham Shrine..... 64  |
| 73      | Inside of the shrine..... 65  |
| 74      | The interior wall murals..... 65  |
| 75      | Baba – Peranakan or Baba Nyonya..... 66   |
| 76      | Baba – Peranakan in wedding ceremony in Phuket..... 69  |
| 77      | Baba – Peranakan wear yellowish linen shirt<br>and pair of short..... 69                                |
| 78      | Baba – Peranakan wear sarongs called “Pa-Tae”..... 70   |
| 79      | Pinning a golden button called “Ko Sung”..... 70  |
| 80      | Penang Baba – Peranakan groom and bride in 1926..... 72   |
| 81      | Phuket Baba – Peranakan groom and bride..... 72   |
| 82      | Baba – Peranakan wedding of old combine Chinese and<br>Malay elements in the wedding ceremonies..... 73 |
| 83      | Chinese God’s Altar..... 75   |
| 84      | Sacrifice items in Baba – Peranakan wedding..... 75   |
| 85      | Match – maker takes the groom to meet the bride..... 77   |
| 86      | The Chinese god's altar in front of the house..... 77   |
| 87      | Ancestor spirit altar..... 77   |
| 88      | “Pang Tae” or take the tea for two..... 78  |

| Figures |   | Page |
|---------|---|------|
| 89      | The Jade Emperor, the Emperor of heaven.....  | 80   |
| 90      | The Jade Emperor’s altar in front of the house.....   | 81   |
| 91      | The Jade Emperor’s altar in front of a private home.....  | 81   |
| 92      | The Jade Emperor’s altar in Chinese new year<br>festival in Phuket.....                                 | 82   |
| 93      | The Jade Emperor’s altar at the Chinese shrine<br>in Chinese God Worship Day.....                       | 82   |
| 94      | “Kalae”, the Hokkien Chinese ‘sTheater Puppet<br>Performance .....                                      | 83   |
| 95      | Kalae performing in front of the house set with<br>the scarifying altar in Chinese God Worship Day..... | 84   |
| 96      | The location of Suphan Buri Province on the map.....  | 87   |
| 97      | The location of Samchuk on the map.....   | 88   |
| 98      | Map of Samchuk Market area.....   | 88   |
| 99      | Map of Samchuk Market.....  | 89   |
| 100     | Samchuk Market entrance.....  | 90   |
| 101     | Samchuk Market and Tajeen River.....  | 90   |
| 102     | Khun Jamnong Jinarak.....   | 92   |
| 103     | Khun Jamnong Jinarak’s museum (No.1 on the map).....  | 92   |
| 104     | The ground floor of the museum.....   | 93   |
| 105     | The interior of the second floor of the museum.....   | 93   |
| 106     | The interior of the second floor of the museum.....   | 94   |
| 107     | The bedroom of the third floor of the museum.....   | 94   |
| 108     | Ban Thao Kae Cheng (No. 2 on the map).....  | 94   |
| 109     | The souvenir shop in Ban Thao Kae Cheng.....  | 94   |

| Figures | Page   |
|---------|--|
| 110     | Sanchuk City Pillar Shrine (No. 3 on the map)..... 95                                    |
| 111     | Inside of Samchuk City Pillar Shrine ..... 95  |
| 112     | The Udomchok Hotel (No. 4 on the map)..... 96  |
| 113     | The interior of Udomchok Hotel..... 96   |
| 114     | Shop – houses in Samchuk Market..... 97  |
| 115     | Panels described in Thai as Kanompang Khing<br>(Ginger Bread) (No. 5 on the map)..... 97 |
| 116     | The location of Samut Songkhram Province on the map..... 103                             |
| 117     | The location of Amphawa on the map..... 104  |
| 118     | Amphawa community area in 1975 ..... 105   |
| 119     | Amphawa community area expanding in 2000..... 106  |
| 120     | Amphawa community area expanding in 2005..... 106  |
| 121     | The location of Amphawa Community on the map..... 107                                    |
| 122     | Map of Amphawa Canal..... 107  |
| 123     | Amphawa Floating Market at day time ..... 108  |
| 124     | Amphawa Floating Market at night time..... 108   |
| 125     | King Rama II..... 109  |
| 126     | King Rama II Memorial Park..... 109  |
| 127     | The literature botanical garden in King Rama II<br>Memorial Park..... 109                |
| 128     | Amphawa Chaipattananurak office..... 111   |
| 129     | Amphawa Chaipattananurak area..... 111   |
| 130     | Agricultural Demonstration Garden..... 113   |
| 131     | Products in community stores..... 114  |
| 132     | Nakawarang Cultural Square..... 114  |

| Figures | Page  |
|---------|---|
| 133     | Chanchala coffee shop..... 115  |
| 134     | Community exhibition room..... 116  |
| 135     | The office of Amphawa Municipality..... 116   |
| 136     | Kuan – Au, Chinese God..... 116   |
| 137     | King Rama II statute at Amphawan Chetiyaram<br>Temple area..... 118                   |
| 138     | Amphawan Chetiyaram ordination hall..... 118  |
| 139     | Inside of ordination hall (Ubosoth)..... 118  |
| 140     | Some Ashes of King Rama II remain in a Prang or<br>pagoda in the temple area..... 119 |
| 141     | Gek Cheng San Pao Keng Teng vegetarian<br>temple entrance..... 120                    |
| 142     | Bodhisattra image in the temple..... 120  |
| 143     | Row – Houses along the canal in Amphawa..... 121                                      |
| 144     | Folding wood doors in Amphawa row - houses..... 122                                   |
| 145     | Food offering to monks traveling by boat in Amphawa..... 123                          |
| 146     | Loy Krathong Sai Festival in Amphawa..... 124   |
| 147     | Map of Penang Island..... 128   |
| 148     | Map of George Town..... 129   |
| 149     | Francis Light..... 130  |
| 150     | Map of George Town..... 132   |
| 151     | Khoo Kongsi..... 133  |
| 152     | The main door of Leong San Tong (Khoo Kongsi Temple)..... 134                         |
| 153     | The main altar of Leong San Tong (Khoo Kongsi Temple)..... 135                        |
| 154     | Panoramic view of Khoo Kongsi complex..... 136  |

| Figures | Page  |
|---------|---|
| 155     | Integration of architecture of Khoo Kongsi..... 136                     |
| 156     | The architecture of Khoo Kongsi..... 137                                |
| 157     | Cheah Kongsi..... 138   |
| 158     | Dr. Sun Yat Sen..... 139  |
| 159     | Dr. Sun Yat Sen's Penang Base..... 140                                  |
| 160     | The interior of Dr.Sun Yat Sen's Penang Base..... 141                   |
| 161     | Goddess of Mercy Temple..... 142  |
| 162     | Ornate curved ridge rooftops of the Goddess of<br>Mercy Temple..... 143 |
| 163     | Teochew Temple..... 144   |
| 164     | Hainan Temple..... 146  |
| 165     | The interior of Hainan Temple..... 146                                  |
| 166     | St.George's Church..... 147   |
| 167     | Sri Mahamariamman Temple..... 149                                       |
| 168     | Kapitan Keling Mosque..... 150  |
| 169     | The Penang Peranakan Mansion..... 151                                   |
| 170     | The Penang Peranakan Mansion..... 152                                   |
| 171     | Chung Keng Kwee..... 153  |
| 172     | The interior of The Penang Peranakan Mansion..... 154                   |
| 173     | Cheong Fatt Tze..... 155  |
| 174     | Cheong Fatt Tze Mansion..... 156  |
| 175     | The interior of Cheong Fatt Zhe Mansion..... 157                        |
| 176     | Map of George Town..... 158   |
| 177     | The Old Phuket Town Festival on Thalang Road..... 169                   |

| Figures | Page  |
|---------|---|
| 178     | The Old Phuket Town Festival at Thai Hua Museum on<br>Krabai Road..... 170                            |
| 179     | Baba – Peranakan in the Old Phuket Town Festival ..... 170  |
| 180     | Certificate of conservation effort to house owners..... 170   |
| 181     | The Old Phuket Foundation's office on Dibuk Road..... 170   |
| 182     | Urban renovations have covered up local drains and<br>the sidewalk..... 171                           |
| 183     | The Interpretation board on Thalang Road..... 171   |
| 184     | Bury power cables on Thalang Road underconstruction..... 172  |
| 185     | All of electric poles removed on Thalang Road..... 172  |
| 186     | Baba-Peranakan Wedding in the past..... 172   |
| 187     | Electric and cables poles are not a good view in the Old<br>Phuket Town ..... 179                     |
| 188     | Humidity problems on façade of Sino-Portuguese<br>shop-houses in the Old Phuket Town..... 180         |
| 189     | Humidity problems of the five-foot way of Arcade<br>in the Old Phuket Town..... 180                   |
| 190     | Inappropriate signs on Façade of Sino-Protuguese<br>shop-houses in the Old Phuket Town..... 181       |
| 191     | Not original color on Façade of Sino-Portuguese<br>shop-houses in the Old Phuket Town..... 181        |
| 192     | The original color on Façade of Sino-Portuguese<br>shop-houses in the Old Phuket Town..... 181        |
| 193     | Pedestrian walkways in the Old Phuket Town..... 182   |
| 194     | Inappropriate interpretation boards of Sino-Portuguese<br>shop-houses in the Old Phuket Town..... 182 |

| Figures | Page   |
|---------|--|
| 195     | Inappropriate interpretation board of Sino-Portuguese<br>shop-houses in the Old Phuket Town..... 183                   |
| 196     | Thalang Road in the Old Phuket Town..... 183   |
| 197     | Krabi Road in the Old Phuket Town..... 183   |
| 198     | Sang Tham Shrine in the Old Phuket Town..... 184   |
| 199     | Baba-Peranakan apparel..... 184  |
| 200     | Baba-Peranakan wedding in the past..... 184  |
| 201     | The Jade Emperor's altar in The Chinese God Worship Day..... 185   |
| 202     | Hokkien Chinese's theater puppet performance..... 185  |
| 203     | Plan of streetscape upgrades on Talang Road in Phuket..... 186   |
| 204     | Elevation of streetscape upgrades on Talang Road<br>in Phuket..... 187   |
| 205     | Plan of streetscape upgrades on Krabi road, Yaowarat road,<br>Phang Nga road and Dibuk road in Phuket..... 188         |
| 206     | Elevation of streetscape upgrades on Krabi road,<br>Yaowarat road, Phang Nga road and Dibuk road<br>in Phuket..... 189 |
| 207     | The rural cultural landscape..... 199  |
| 208     | The half rural and half urban cultural landscape..... 200  |
| 209     | The urban cultural landscape..... 200  |

## Chapter 1

### Introduction

#### 1. Statement of Significance of the Problem

The Old Phuket Town is in the center of Phuket town. It is close to the park and the office of tourism authority of Thailand. This area is near mountains in the North, and it is near Bang Yai Canal. In addition, it is near the bay in the South direction. The old Phuket town has many Sino – Portuguese buildings such as shop – houses, mansions, a bank, and a museum. Moreover, the old Phuket town has an excellent Chinese Shrine. There is a unique culture and tradition in the Old Phuket Town such as the culture of apparel of Baba- Peranakan, Baba-Peranakan wedding, Chinese God Worship Day in Chinese New Year festival, and Hokkien Chinese's theater puppet performance in the Chinese God Worship Day.

Phuket had been influenced by the tin mining industry and has been a port city for many years. At that time, many Chinese people came to Phuket because of the tin mining industry. In addition, many Chinese people in Phuket sent their children to study in Penang, a city in Malaysia, because during that time Penang was a port city and the city was undergoing modernization. Moreover, Chinese people in Phuket traded with Penang people. Furthermore, Praya Ratsadanupradit Mahitsornphakdee who was the Lord Lieutenant of Phuket Circle, brought urban planning from Penang to Phuket to develop the town of Phuket. Firstly, Thalang road and Krabi road were developed in Phuket, following Yaowarat road, Phang Nga road, and Dibuk road.

At the same time, Chinese people in Phuket brought an eclectic style of architecture known as Sino-Portuguese from Penang to develop in Phuket. This eclectic style of architecture is a mixture of the Chinese and European styles. Chinese architecture has influenced on many countries in Asia. As a result, Chinese culture is the main culture from the East. On the other hand, European architecture expresses Western culture. For all of these reasons, Sino – Portuguese architecture is a kind of East meets West. In addition, Sino – Portuguese architecture was built from the late 18<sup>th</sup> century to the 20<sup>th</sup> century.

The Sino-Portuguese architecture of the Old Phuket Town has existed for more than one hundred years. It blends Chinese and European styles. It is manifest in the common row-houses or shop-houses, mansions, commercial buildings, and public buildings. Facades of these buildings were decorate with stucco having Chinese and European influences. The colonnade walkway (or five-foot way) is another feature that represents the unique style of the buildings. Moreover, the Sino-Portuguese architecture expresses the economic growth in the Old Phuket Town.

The term “Peranakan” is most commonly used among the ethnic Chinese. Those of Chinese descent are also known as Straits Chinese. In Peranakan culture, “Baba” refers to males and “Nyonya” refers to females. However, in Phuket, Baba refers to both males and females. The influence of Baba-Peranakan on Phuket culture started from Chinese ancestors who migrated to Malacca, Penang and then Phuket with the intention of making a new life when the tin industry was flourishing in Phuket. Baba –Peranakan culture is beautiful in both spirit and expression. It deeply blends several customs and traditions from Thai, Chinese, Malay, and Western into Phuket

culture, throughout many civilizations for over a hundred years. Therefore, it is a distinctive culture

Chinese God Worship Day and Hokkein Chinese's theater puppet performance have taken place for over a hundred years in the Old Phuket Town and they form a particular and significant component of the heritage of the Old Phuket Town. They have history behind them and contain Chinese beliefs.

The old Phuket town has a long history, and the buildings are rich in Chinese and European styles. Moreover, the buildings illustrate some technological, creative, or scientific processes. Furthermore, it is a place that has cultural diversity and local people come here to make activities. As a result, it has aesthetic, historic, scientific, and social values.

However, right now the old Phuket town has depreciated because people do not understand the value of the old Phuket town. Moreover, inappropriate interpretation boards and inappropriate signs are all over the area of the old Phuket town. As a result, it should have a pilot cultural landscape study that can form the basis of further work such as interpretation plans, streetscape upgrades, cultural tourism, and so on.

## **2. Goals and Objectives**

1. To understand cultural landscape features and components in the old Phuket town.
2. To understand existing conditions of the old Phuket town.
3. To understand geography features of the old Phuket town.
4. To understand history and background of the old Phuket town.
5. To understand land use of the old Phuket town.
6. To understand occupancy in the old Phuket town.

7. To understand settlement in the old Phuket town.
8. To understand Ethnic groups and indigenous, cultural diversity in the old Phuket town.
9. To understand owners and stake holders in the old Phuket town.
10. To recommend and contribute to interpretation plans, streetscape upgrades, and cultural tourism for the old Phuket town.

### **3. Scope of the Study**

1. Sino – Portuguese buildings in the old Phuket town.
2. Social cultural religion in the old Phuket town.
3. Ethnic groups and cultural diversity in the old Phuket town.
4. Cultural landscape features and components in the old Phuket town.
5. The scope all of these studies will be on Thalang road, Krabi road, Yaowarat road, Phang Nga road, and Dibuk road in the old Phuket town.

### **4. Research Methodology**

1. Interview people who work with government agencies and organizations that involve the old Phuket town.
2. Interview local and knowledgeable people, including experts of the old Phuket town.
3. Interview owners and residents of the old Phuket town.
4. Study from resources (Documents and others).
5. Study from the site.
6. Comparative case study methods.

## 5. Process of the Study

1. Collecting Preliminary research, Secondary sources, and case study.
2. Analysis and evaluation Preliminary research, Secondary sources, and case study.
3. Conclusion of Preliminary research, Secondary sources, and case study.
4. Reporting the cultural landscape in the old Phuket town.
5. Recommend and contribute to interpretation plan, streetscape upgrades, and cultural tourism for the old Phuket town.

## Chapter 2

### Site Description

#### 2.1 The Landscape (Topography) and the Climate of the Site

##### 2.1.1 Location of the Site



Figure 1: Map showing the southern part of Thailand.

Source: "Thaiways Map of Phuket" (N.P., N.D.) (Brochure)

Phuket, which is located in the southern part of Thailand is Thailand's largest island. It is located on the verge of the Andaman Sea which is part of the Indian Ocean. In addition, it is on the west coast of southern Thailand<sup>1</sup>.

<sup>1</sup> [Online], accessed June, 2010. Available from <http://www.knowphuket.com>

The island is 49 km long and 21 km wide, comprising a total area of 570 sq. km. Phuket is separated from the mainland by a narrow channel in the Northern direction and is connected to Takuatung, Phang Nga Province by the 600 meter Sarasin Bridge. Moreover, the old Phuket town is located on the Southeast of Phuket Island<sup>2</sup>.



Figure 2: Map of Phuket.

Source: Royal Thai Survey Department, "CHANGWAT PHUKET," Sheet 4624 I, Edition 1-RTSD, Map of Thailand series L7018 S, 2015 Scale 1: 50,000

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<sup>2</sup> Ibid.

### 2.1.2 The Climate of the Site

Phuket has a tropical monsoon climate and is influenced from the Southwest monsoons that are mainly from the Southwest. In addition, there is a little variation in temperature. Phuket city has an average annual high of 32°C (90°F) and an annual low of 24°C (75°F)<sup>3</sup>.

Phuket has two seasons. The first season is the hot season or dry season. This season runs from December through to March. The second season is the rainy season or wet season. This season runs from April through to November.

Phuket averages roughly 2300 mm. (92 in) of rain annually. Because of eight rainy months and four hot months, many people call the season in Phuket as “eight rain and four sunlight”<sup>4</sup>.

### 2.1.3 The Topography of the Old Phuket Town

The old Phuket town area is lowland. Its northern and eastern boundaries reach Ratsada Sub – district and its southern and western boundaries reach Wichit Sub – district. In addition, the East direction and the South direction of the old Phuket town are near the bay. The North direction is close to two hills that are called Mount Rung (Rung Hill) and Mount Tohsach (Tohsach Hill). Moreover, the geology of Mount Rung and Mount Tohsach are granite rocks<sup>5</sup>.

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<sup>3</sup> Well-Informed Phuket [นายรอบรู้ภูเก็ต], (Sarakee Press, 2010), 36 – 38.

<sup>4</sup> Ibid.

<sup>5</sup> [Online], accessed June, 2010. Available from <http://phuketcity.go.th>

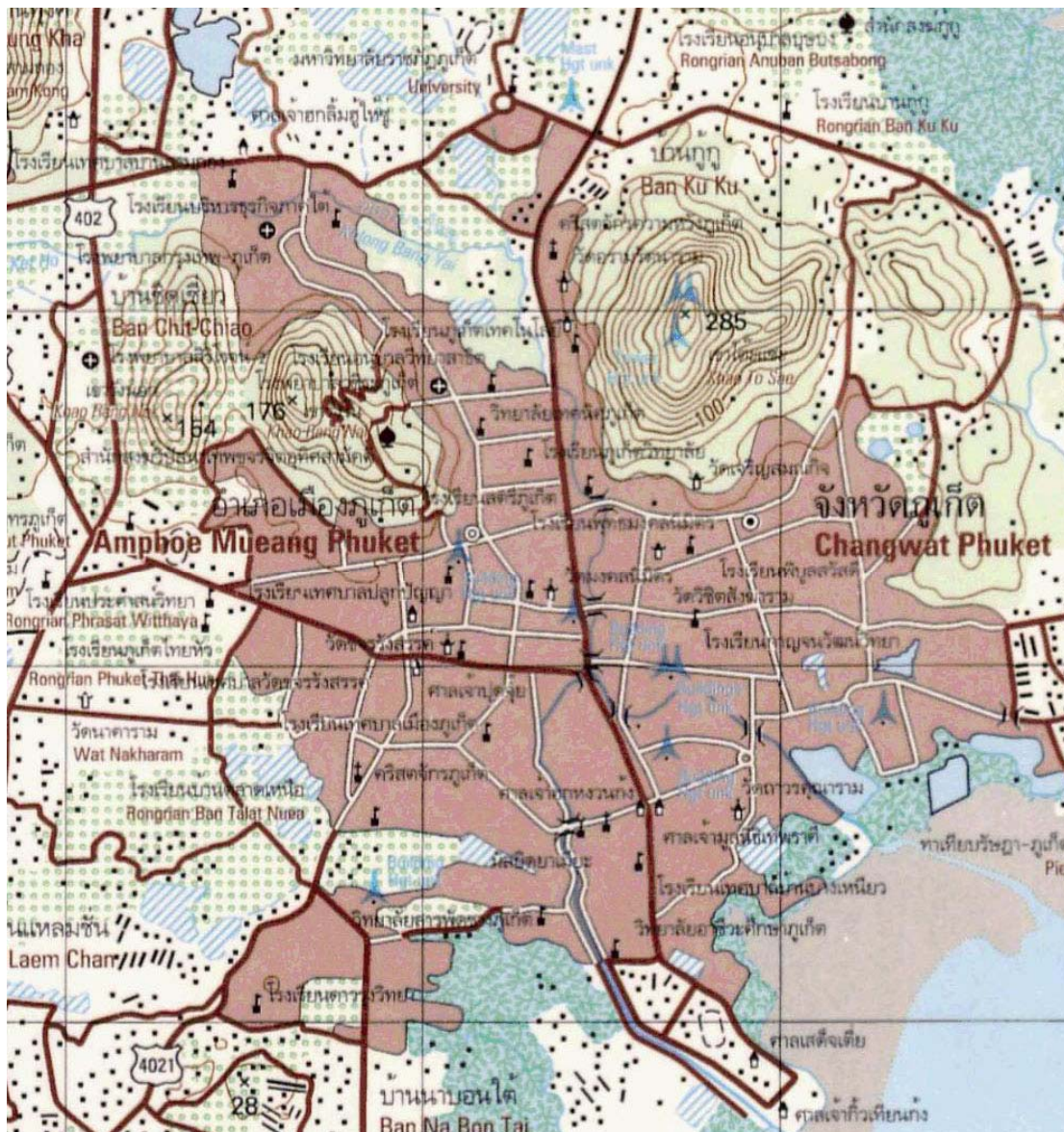


Figure 3: Map of Phuket town.

Source: Royal Thai Survey Department, "CHANGWAT PHUKET," Sheet 4624 I, Edition 1-RTSD, Map of Thailand series L7018 S, 2015 Scale 1: 50,000

The name of Mount Rung come from lalang because this area has a lot of lalang<sup>6</sup>. In addition, the name of Mount Tohsach come from a Muslim

<sup>6</sup> Panya Seenak ปัญญา ศรีนาค, ถ้างง ภูเก็ต และบ้านเมืองฝั่งทะเลตะวันตก [Talag Phuket and Tows of West coast], (Bangkok: Matichon Press, 2003), 181.

who came from Java, Indonesia and his name is Tohsach. Moreover, Tohsach stayed in the area of this hill, and he became a miracle man who many people in this area respected. Up until now, people called this mountain Mount Tohsach<sup>7</sup>.

Furthermore, between Mount Rung and Mount Tohsach. There is a canal named Bang Yai canal or Giat Ho. In addition, the Bang Yai canal flows from Nak – Gert mountain and stretches across the lowland of Kathu, Samkong, and the old Phuket town before flowing into the ocean at the Gulf of Phuket. Moreover, Bang Yai canal was one of the most important transportation routes in the past. There were many boats which carried fruit and various goods. In addition, numerous boats carried wood from nearby mangroves for use in mines<sup>8</sup>.

## 2.2 History of the Site

Phuket which is located in the southern part of Thailand has a long history. In 1577 Phuket was known to Western people as the name “Junk Ceylon”. The name of Junk Ceylon first appeared in Ptolemy’s geography, which stated that the journey from Suvarnabhumi Region to the south of the Strait of Malacca must pass through the Strait of Junk Ceylon. The Strait of Junk Ceylon was the Strait of Shalang or Thalang (Phuket). A number of scholars have since tried to analyze, explain, research, make assumptions or even guess what the word “Junk Ceylon” means or is derived from<sup>9</sup>.

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<sup>7</sup> Sudara Sutchaya สุดาราศูจฉายา, นักเดินทาง...เพื่อความเข้าใจในแผ่นดิน [Traveler...for understanding the Land], (Bangkok: Sarakadee Press, 2000), 256 – 257.

<sup>8</sup> [Online], accessed June, 2010. Available from <http://www.accessmylibrary.com>

<sup>9</sup> Prasit Chinnakarn, “The Legend of ‘Junkceylon’,” The Old Phuket Foundation, Phuketscape, Vol. 3, No. 1, (April-June, 2009): 37-40.



Figure 4: Map of Thailand in the past.  
Source: Panya Sinak, 2003.



Figure 5: Map of Thailand at present.  
Source: Gauldie, R., 2007.



Figure 6: Map of “Junk Ceylon” Phuket in the past.  
Source: Rudee Poomphutaworn, 2007.



Figure 7: Map of Phuket at present.  
Source: Gauldie, R., 2007

Malay language experts explained that Thalang Island or the ancient “Junk Ceylon” was a strategic point for junk boats sailing from the west heading to the Strait of Malacca. As a result, the Malay people called Thalang Island “Jong Silang” that means a point, a place, or a station for oceanic ships. A junk boat is called “Jong” in Malay while being called “Junk” in English. In addition, the Europeans called “Jongsilang” “Junk Seilon” as illustrated in an antique map. Later on, the word Junkseilon was distorted to Junk Ceylon by the British<sup>10</sup>.

During Srivijaya period, Nakhon Si Thammarat was known as Tamparaling Kingdom (1157 – 1257). This Kingdom established zodiac cities and Phuket ,which was known as Takua Thalang city, was one of the zodiac cities representing the city of the dog<sup>11</sup>.



Figure 8: The symbol of Zodiac Cities of Tamparaling Kingdom (Nakorn Sri Thammarat).

Source: Panya Sinak, 2003.

<sup>10</sup> Ibid.

<sup>11</sup> Prasit Chinnakam ประวัติศาสตร์ ชิงคการณณ์, ถลาง ภูเก็ต และภูเก็ต [Thalang, Phuked and Phuket], (Bangkok: ONG Press, 2005), 25-29.

During that time, Takua Thalang city had a source of tin mining. After the decrease of Srivijaya period, Thalang (Phuket) was a part of Sukhothai Kingdom in 1280. At that time, Thalang (Phuket) had to send tin to Sukhothai Kingdom for constructing Buddha images.

In 1378, Thalang was governed by the Ayutthaya Kingdom. In 1511, the Portuguese occupied Malaca Port which was a trade center for South East Asia, and in 1608, tin mining on Thalang began during the reign of King Ega Thodsarot. In addition, the Portuguese opened a tin warehouse in Thalang.

In the 17<sup>th</sup> century, Thalang was an industrial tin- mining area. As a result, in 1626, the Dutch came to Thalang to do business involving the tin- mining industry. However, in 1667, Thalang people expelled the Dutch from Thalang. After that, in 1685, King Narai let the French do business in the tin- mining industry in Thalang. In addition, King Narai sent a goodwill mission to the French for good relationships between Ayutthaya and the French. On the contrary, King Petracha (reigned : 1688 – 1703) did not like the French because they interfered political with the Ayutthaya Kingdom. Therefore, the tin – mining business of the French in Thalang stopped during King Petracha 's period<sup>12</sup>.

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<sup>12</sup> Ibid.



Figure 9: The tin mining industry of Phuket in the past

Source: Panya Sinak, 2003.

In 1743, Jom Rang was a governor of Thalang during the reign of King Borommagot. Jom Rang had two daughters whose names were Chan and Muk. Moreover, they became two heroines of Thalang (Phuket). Chan married her first husband, Praya Phakdi, who was a governor of Thalang in 1757. Chan had two children with Praya Phakdi before he died. Then, Chan went on to marry Praya Phimon who became a governor of Thalang in 1776, during the reign of King Taksin of Krung Thonburi Kingdom. Before Praya Phimon became a governor of Thalang, Tian who was a son of Chan, found a new source of tin ore in Sapum village. As a result, King Taksin gave reward to Tian became Muang Phuket, an officer who governed Sapum area<sup>13</sup>.

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<sup>13</sup> Panya Sinak ปัญญา ศรีนาค, ถลาง ภูเก็ต และบ้านเมืองฝั่งทะเลตะวันตก [Thalang Phuket and Town Around West Coast], (Bangkok: Matichon Press, 2003), 33-112.



Figure 10: Francis Light, the British Captain.

Source: Rudee Poomphutaworn, 2007.

During that time, the British Captain, Francis Light came to establish a trading station at Thalang. Moreover, he became a good friend with Praya Phimon and Chan. After that, King Taksin gave reward to Francis Light, who became Praya Rachacapitain. Later on, Francis Light became the first governor of Penang in Malaysia<sup>14</sup>.



Figure 11: Krung Rattanakosin, the capital of Siam, Thailand.

Source: Ande, D., 1994.

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<sup>14</sup> Ibid.

In 1782, King Rama I (reigned 1782 – 1809) established Krung Rattanakosin on the east bank of the Chao Praya river for the capital of Siam. At that time, Thalang (Phuket) became one of the cities of Siam. In 1784, Praya Phimon died, and Thalang did not have a new resident governor. Then, in 1785, Burmese troops invaded Thalang. Luckily, Chan and Muk who were heroines of Thalang could defend successfully against the Burmese invaders. Therefore, King Rama I the first gave reward to Chan and Muk, two brave ladies. Moreover, the King bestowed the titles of Thao Thep Kasatri on Chan, and Thao Sri Sunthon on Muk<sup>15</sup>.



Figure 12: Thao Thep Kasatri (Chan) and Thao Sri Sunthon (Muk).

Source: Rudee Poomphutaworn, 2007.

During the reign of King Rama III (1824 – 1850), a new source of tin ore was found in Thalang at Tharua, Ket Ho (Kathu), and Tungka which had a lot of lalang in the area. Many Chinese communities in Thalang developed to

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<sup>15</sup> Ibid., 115-134.

support the newly opening mines. In addition, Europeans came to base their trading operations in Thalang<sup>16</sup>.

In 1837, Keaw who was a son of Pra Thalang Chem, a governor of Thalang, became a high commissioner of the city of Phuket. His title was Pra Phuket Loha Kasate – trarak. At that time, the city of Phuket was located in the middle of a village in Kathu district where an enormous tin mine was located<sup>17</sup>.



Figure 13: The location of Kathudistrict on the map

Source: “Map of Phuket,” (N.P., September, 2008) (Brochure)

<sup>16</sup> Ibid., 181-183.

<sup>17</sup> Prasit Chinakam ประวัติศาสตร์ ชุมชนการณ้, ถลาง ภูเก็ต และภูเก็ต [Thalang Phuked and Phuket], 106-109.

1853 was the golden age of the contracted system (Mao Muang) in Phuket during the reign of King Rama IV (1851 – 1868). At that time, Tat who was a son of Pra Phuket Loha Kasate – trarak (Keaw), became a high commissioner of the city of Phuket. His title was Pra Phuket Loha Kasate – trarak (Tat). In addition, Kathu, Samkong, and Tungka were rich in natural resources and Pra Phuket Loha Kasate – trarak (Tat) pioneered more tin-mining sites. As a result, he expanded the territory of the city of Phuket. Then, he moved the high commissioner's office from Kathu to Tungka which become the Phuket town in the present. Moreover, many Chinese people came to Phuket, and the Chinese immigrants mainly were Hokkien Chinese. Furthermore, it was the golden age of the contracted system (Mao Muang)<sup>18</sup>.

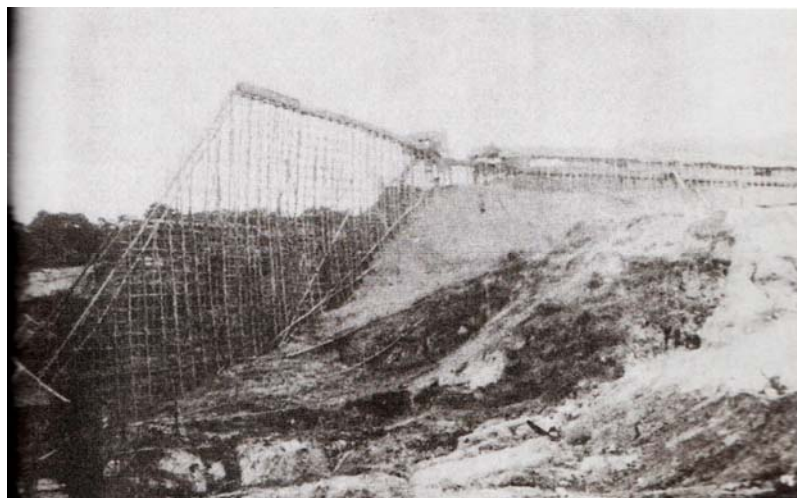


Figure 14: The tin mining industry of Phuket in the past.

Source: Panya Sinak, 2003

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<sup>18</sup> Prasit Chinnakam, "Phuket during the administration period of 'Mao Muang'," The Old Phuket Foundation, [Phuketscape](#), Vol. 1, No.1, (March – May, 2007): 31-36.

In addition, the Central government assigned the rulers of each city to monopolize tax and excise collection. Those rulers not only had this supremacy, but also were able to conduct business in the tin-mining industry, those rulers depended heavily on overseas Chinese laborers. As a consequence, most rulers had Chinese business partners. In case those Chinese partners did not have any initial capital, the rulers would advance the money while the Chinese paid them back by tin-mining. The returned earnings would be divided among their stakeholders: the rulers, the central government for tax purposes and the Chinese tin miner for further investment<sup>19</sup>.

When King Rama V visited Phuket in 1890, he mentioned that the roads were mired with ruts and mud – holes. Moreover, Phuket had 2,277 people, and there were 311 shophouses, including 367 other buildings in Phuket market<sup>20</sup>.

In 1894, the Provincial Administration of the Kingdom of Siam had changed to the State System. At that time, Phuket became Phuket State, and it was comprised of Phuket, Phang – nga, Krabi, Trang, Satun, and Ranong. In addition, the first Lord Lieutenant of Phuket Circle was Praya Tipkosa (Mato Chotiksatian). In 1901, during King Rama V period, Praya Ratsadanupradit Mahisornphakdi (Khorsimbee Na Ranong), who was the Governor of Trang, became Lord Lieutenant of Phuket Circle. After 1901, Western people and Penang people moved to Phuket to do business involving the tin-mining industry. In addition, many Chinese people in Phuket sent their children to receive education in Penang, a well develop port city, because during that

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<sup>19</sup> Nuansri Pongpatarawat, "Chinese Hokkien and the Tin Mining of Phuket During 1853-1932," The Old Phuket Foundation, *Phuketscape*, Vol. 1, No. 2, (June-August, 2007): 80-83.

<sup>20</sup> Hargreave, Oliver, *Exploring Phuket & Phi Phi*, (Bangkok: Bangkok Printing (1984) Co., Ltd., 2008), 102-103.

time Penang had a high quality of education, and Penang people could speak several languages such as English, Malayu, and Chinese. Moreover, Chinese people in Phuket traded with Penang people. As a result, it was very useful to receive education in Penang for doing good business. Furthermore, Praya Ratsada was the first person to bring the Para rubber seeds from Malaysia to Thailand. After that, the Para rubber seeds were planted on Phuket in 1903<sup>21</sup>.



Figure 15: Praya Ratsadanupradit Mahisornphakdi (Khorsimbee Na Ranong)

Source: Janjob Yingsumol, 2009

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<sup>21</sup> Janjob Yingsumol, "Paving the Way for the Trang and Phuket: Khaw Sim Bee...a Shining Light to the Andaman," Phuket Bulletin, Vol. 8, Issue 88, (September 2000): 25-28.



Figure 16: Map of Penang, Malaysia

Source: Adisak Zhanduang, 2007



Figure 17: Penang in 1880

Source: Tan, Kin Hong, 2007



Figure 18: Penang in 1920

Source: Tan, Kin Hong, 2007

Praya Ratsada developed many things in Phuket such as establishing a new town, setting up schools, and taking care of business involving the tin-mining industry. To make a new town, Praya Ratsada brought Urban Planning of Penang to Phuket to develop the town of Phuket. Firstly, Thalang road and

Krabi road were constructed in Phuket, following Yaowarat road, Phang – nga road, and Dibuk road.

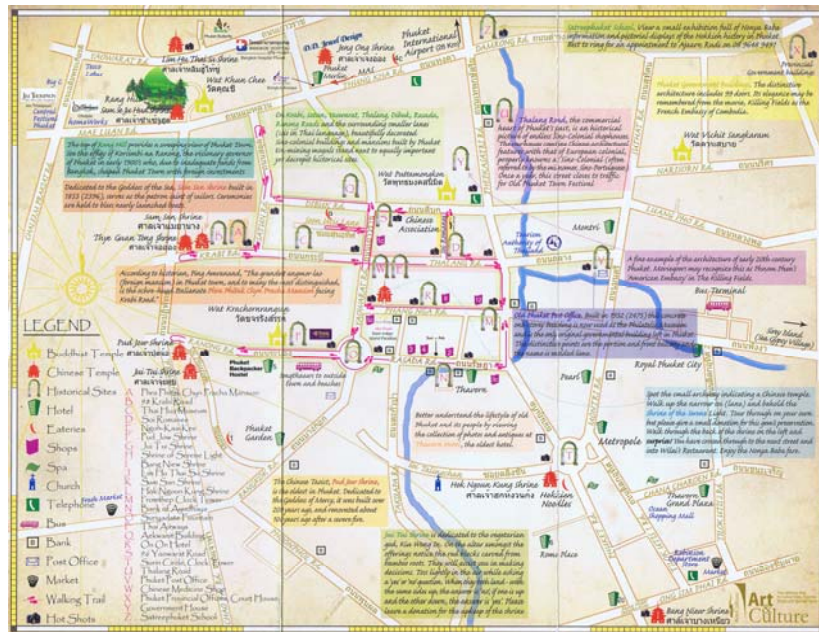


Figure 19: Map of Phuket Town

Source: Phuket Town Treasure Map, (N.P., 2009) (Brochure)



Figure 20: Thalang Road in 1917

Source: Phuketscape, 2010



Figure 21: Krabi Road in the past

Source: National Museum Thalang



Figure 22: Yaowarat Road around 1937

Source: Prasit Chinnakarn, 2010



Figure 23: Phang Nga Road in 1929

Source: Phuketscape, 2007

In addition, Thalang Road was his first development project; improving the ground by putting gravel on the road surface and then encouraging traders and miners to build commercial buildings in the Sino – Portuguese style to replace the mud buildings of “Thor – kho – chu” being used at that time. The Sino –Portuguese Buildings which had a covered walkway or “Ngor – kha – kee” were built; the design of which has been widely used in Phuket to this day.



Figure 24: Sino-Portuguese building.

Source: Yongthanit Pimonsatean, 2000.

Praya Ratsada remained in his position to develop Phuket for 12 years until he was shot to death by a criminal in 1913. His passing was a great loss for Phuket and resulted in an immediate slow down in its forward development. Dibuk Road was the last road that Praya Ratsada developed before his death. It ran from the junction of Yaowarat Road to the T – junction on Satoon Road, Phuket. The local people in the past used to call it “Sinlor”, meaning, “ new road ”, and it is often still referred to by this name, even though the roads official name is “Dibuk Road”.



Figure 25: Dibuk Road in 1937

Source: Prasit Chinnakarn, 2010

Praya Ratsada had a clear vision of the future and he knew that it would not be long before the number of cars and other vehicles would increase as the town expanded. Although the town of Phuket had many roads, they soon became congested with roads needing to be widened for reasonable traffic flow.

To build a new road, Praya Ratsada stipulated a set criteria of space and width. Densely populated areas with narrow roads like Thalang Road and Dibuk Road were previously made to be used by horse and cart. To widen a

road in accordance with the specified criteria would cause problems for residents who lived along these small roads. Therefore, Praya Ratsada built his roads making use of the available land in less populated areas like Dibuk Road on Yoawarat intersection up to the T – junction on Satoon Road which cuts through the Municipal Market where few residents actually lived. He widened roads by using the criteria of 10 horse-drawn carts drawn side-by-side without restricting each others progress.

When Praya Ratsada was the Lord Lieutenant of Phuket State, there was a fengshui master who explained to Praya Ratsada about the excellent location of Phuket Island. He mentioned Phuket Island when looking from a bird's eye view; it was like a great dragon emerging from the Indian Ocean. Moreover, the heart of the great dragon was in the central part of Phuket city<sup>22</sup>.



Figure 26: The Great Dragon in the legend with its heart in the central part of Phuket.

Source: "Phuket Town Area," (N.P., N.D.) (Brochure)

After 1919, the tax and excise system was abolished. This contributed to the cash flow of those tin-mining owners who also held the position of official

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<sup>22</sup> Ibid.

tax and excise collectors. The tin-mining industry was liberated to other private entities. Some mid – size tin-mining Hokkien Chinese owners began to bid for a mining concession in some cities. Two good examples were Koay – Li – Ko, the founder of Koaysomboon family and Luang Anuphas Phuket Karn, the founder of Hongyok family.

In 1927, King Rama VII visited Phuket to observe the tin-mining industry, and to visit Chinese schools, including a hospital. In 1933, Phuket had 39,891 people, and the population consisted of 27,832 Thai and Thai – Muslim, 11,651 Chinese, 127 Indians, 5 Japanese, 30 Foreigners. In addition, there were 17 Buddhist temples with 215 attending monks and novices. Moreover, there were 10 Indian temples with 30 Indian priests. At the same time, Phuket Circle became Phuket Province after a group of civilians and military officers established the democratic form of government with the King as a constitutional monarch<sup>23</sup>.

The time of the tourism industry began in 1947 when Thai International Airways began their regular flights from Bangkok to Phuket. Then, in 1959 King Rama IX visited Phuket. At that time, he visited many places in Phuket including Wat Mongkon Nimit. He not only visited Phuket in 1959, but he also visited in 1967, 1968, and 1973. In addition, the Tourism Authority of Thailand made a plan to develop Phuket into a major center of tourism in 1973<sup>24</sup>.

In 1986, the tin price collapsed when the International Tin Council could no longer handle the price. At the same time, the tantalum factory started operation in Phuket. Tantalum is a strong corrosion resistant metal, highly conductive of heat and electricity, that is used in the electronics

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<sup>23</sup> Ibid.

<sup>24</sup> Prasit Chinnakarn ประวัติศาสตร์ ชินนการณณ์, ถลาง ภูเก็ต และภูเก็ต [Thalang, Phuked and Phuket], 134-147.

industry. However, Phuket people protested strongly against the operation of the tantalum industry, because of an ore smelting factory that could cause a disaster to the environment. Therefore, the tantalum factory had to close down<sup>25</sup>.



Figure 27: The Tantalum Crisis.

Source: Rudee Poomphutaworn, 2007.



Figure 28: The Tantalum Crisis.

Source: Rudee Poomphutaworn, 2007.

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<sup>25</sup> Ibid.

After that, the tin-mining industry came to an end in Phuket. Later on, Phuket became a hub city that many people around the World come to visit. Up until now, Phuket has become an international city<sup>26</sup>.



Figure 29: Phuket at present

Source: Chaiwut Puangsuwan, 2010

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<sup>26</sup> Ibid.

## Chapter 3

### Architecture of the Site

#### 3.1 Sino – Portuguese Architecture in the Old Phuket Town.

Sino – Portuguese architecture began in Macau in the 16<sup>th</sup> century and expanded to Malacca, the city that had been colonized by the Portuguese, the Dutch, and the English from 16<sup>th</sup> century until 20<sup>th</sup> century<sup>1</sup>. Moreover, Sino – Portuguese architecture expanded to Penang, and Singapore which had been colonized by the English from the 18<sup>th</sup> century until the 20<sup>th</sup> century. In addition, Sino – Portuguese architecture is unique, because it is an integration of Chinese and European styles. The Chinese style that has influenced Sino-Portuguese buildings is Chinese symbolism such, as the symbolic form of animals, the symbolic form of trees and flowers, the symbolic form of nature, and the symbolic form of other things (see appendix 2). The European styles that has influenced Sino-Portuguese buildings are Renaissance style, Baroque style, Neo-Classic style, and Art Deco style (see appendix 2). Chinese architecture expresses Chinese culture that has influenced many countries in Asia. As a result, Chinese culture is the main culture from the East. On the other hand, European architecture expresses Western culture. Therefore, Sino – Portuguese architecture is a kind of East meets West<sup>2</sup>.

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<sup>1</sup> Parivat Zhanton ปรีวัตร จันทร์, คู่มือนำเที่ยวมะละกา [A Guide for Malacca], (Bangkok: Sarakadee Press, 2007), 58-80, 131-132.

<sup>2</sup> Panya Tepsing and Wut Wattanasin ปัญญา เทพสิงห์ และ วุฒิ วัฒนสิน, ลวดลาย ตกแต่งหน้าอาคารชิโน-ปอร์ตุเกสในจังหวัดภูเก็ต [Decorative Ornament on Façade of Sino 3 Portuguese Building in Phuket Province], (Songkhla: Songkhla Nakarin University, 2002), 34-35.

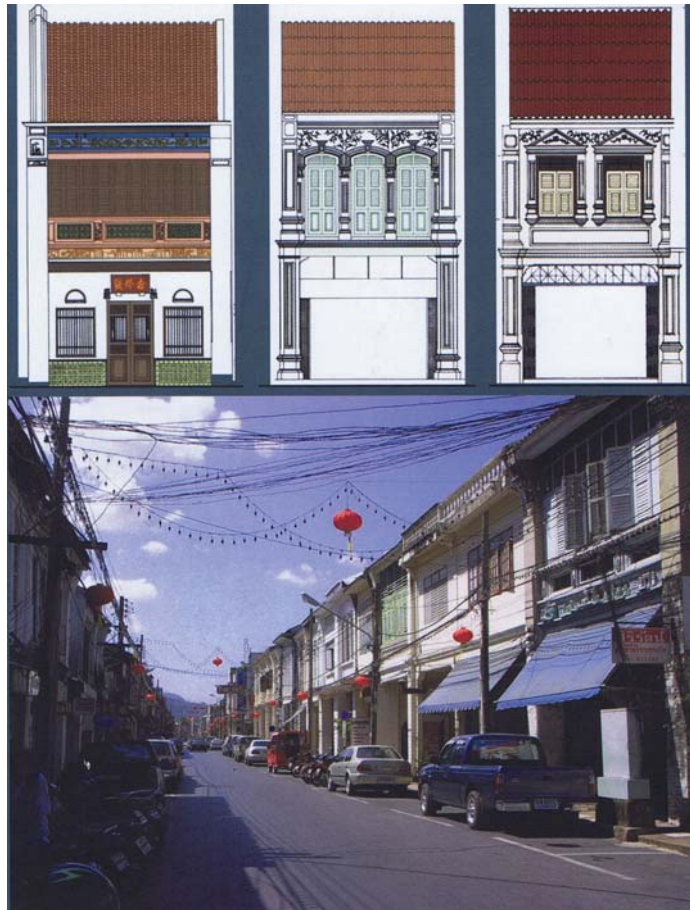


Figure 30: Sino – Portuguese architecture

Source: “Learning about Architecture in Phuket Old Town” (N.P., N.D.) (Brochure)

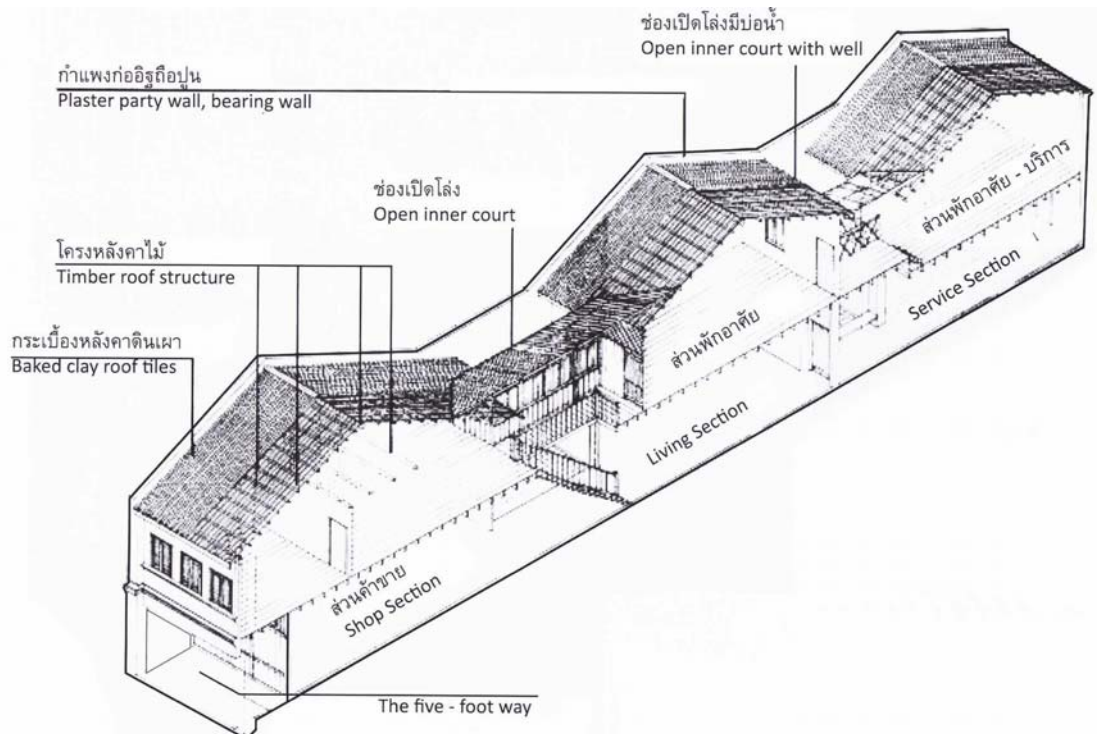


Figure 31: Sino – Portuguese building section

Source: “Learning about Architecture in Phuket Old Town” (N.P., N.D.) (Brochure)

The strong feature of the unique Sino – Portuguese architecture such as shop – houses which are called “Ngor – Kha – Kee” the five – foot way of arcade, are the high roof covered, curved archway. They cleverly join one shop – house to next, and this walkway allows visitors to browse many adjoining shops without exposure to the weather. In additions, Ngor – Kha –

Kee is in the Hokkien – Chinese dialect. While “Ngor” means five and “Kha” means foot, “Kee” means memorize or learnt by heart. As a result, Ngor – Kha – Kee means “to measure the length by using five feet”. However, the word “Kakee” may be distorted from the Malay word “Khakee” that means one foot. Moreover, the Malay term for “five foot way”, Kakeelima that is translated as “five foot”, is also used generally to refer to corridors or verandas regardless of their width<sup>3</sup>. Another strong feature of the unique Sino – Portuguese architecture is called “Chim Jae” that is in the Hokkien – Chinese dialect. A “Chim Jae” is a large window frame that reaches from the floor to the ceiling, allowing light, wind or even rain to blow in<sup>4</sup>.



Figure 32: The five – foot way of arcade (Ngor-Kha-Kee) on Dibuk Road  
Photograph: Author, 2009



Figure 33: The five – foot way of arcade (Ngor-Kha-Kee) on Thalang Road  
Photograph: Author, 2009

<sup>3</sup> Dilok Wutthipanich, “Ngorkhakee: Sensible and Generous,” The Old Phuket Foundation, *Phuketescape*, Vol. 3, No. 4, (January – March, 2010): 43-47.

<sup>4</sup> Harin Sukavaj, *Guidebook of Phuket Thahua Museum*, (Bangkok: Dhammasarn Co., Ltd., 2008), 53.



Figure 34: “Chim Jae” or large window frame that reaches from the floor to the ceiling

Photograph: Author, 2007



Figure 35: Another kind of “Chim Jae”

Photograph: Author, 2005

The Sino – Portuguese architecture is a cultural influence that Phuket received from Penang, Malaysia, during the period of Praya Ratsadanupradit Mahisornphakdee (Khorsimbee Na Ranong), the Lord Lieutenant of Phuket Circle from the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. At that time, Praya ratsadanupradit brought Urban Planning from Penang to Phuket to develop the town of Phuket<sup>5</sup>. Moreover, the owners of Sino – Portuguese buildings in the town were not the government, but wealthy Chinese merchants and mine owners. At first, these wealthy people got Sino – Portuguese buildings in Penang for the dwelling of their children who studied there as per the fashion at that time. Once they got wealthier, they had Sino – Portuguese houses built in Phuket, by hiring construction workers and materials such as lined-metal,

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<sup>5</sup> Dilok Wutthipanich, 2010.

roof tiles, floor tiles, glass and even granite rocks for the footpath in front of their houses from Penang as they could not be found in Thailand<sup>6</sup>.

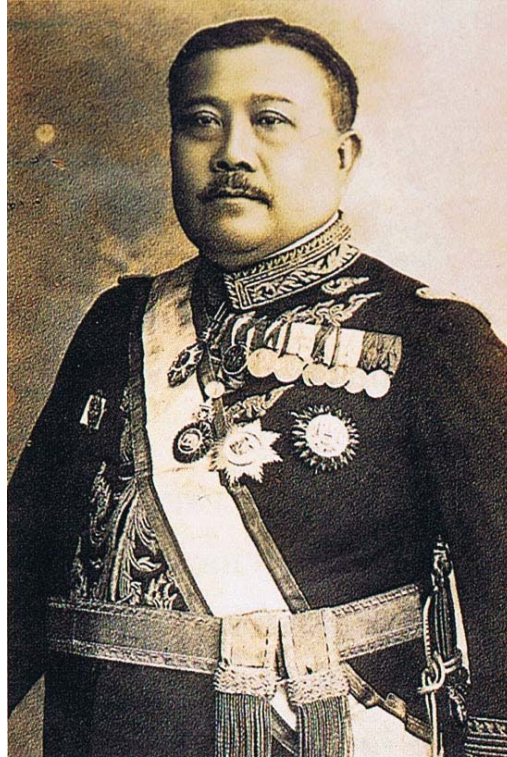


Figure 36: Praya Ratsadanupradit Mahisornphakdee (Khorsimbee Na Ranong)

Source: Sudara Sutchaya, 2000

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<sup>6</sup> Prasit Chinnakarn, "Sino – Portuguese Architecture," The Old Phuket Foundation, *Phuketscape*, Vol. 4, No. 2, (July – September, 2010): 47-48.



Figure 37: Phuket Town Map

Source: "Map of Phuket" (N.P., September 2008) (Brochure)

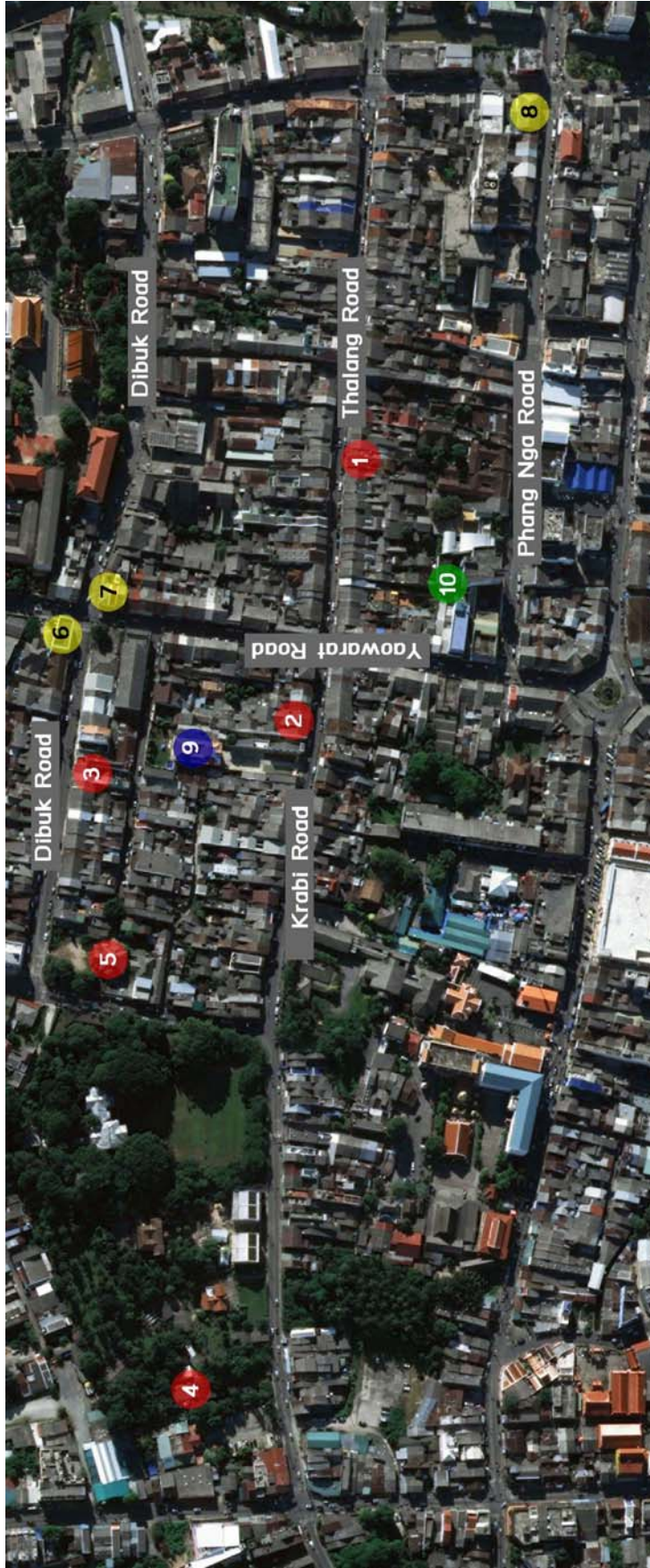


Figure 38: Aerial Photo shows position of architecture of the site.

-  Shop-houses and Mansion
-  Commercial Buildings
-  Public Building
-  Religious Building

1. Hub Long Huat Building
2. Luang Anuphash Phuketkarn's shop-house
3. Mine Owner's shop-house
4. Chin Pracha's mansion
5. Luang Amnat Nararak's mansion
6. Ekvanich Building
7. Kian Guan Building
8. Standard Charter Bank
9. Phuket Thai Hua Museum
10. Sang Tham Shrine

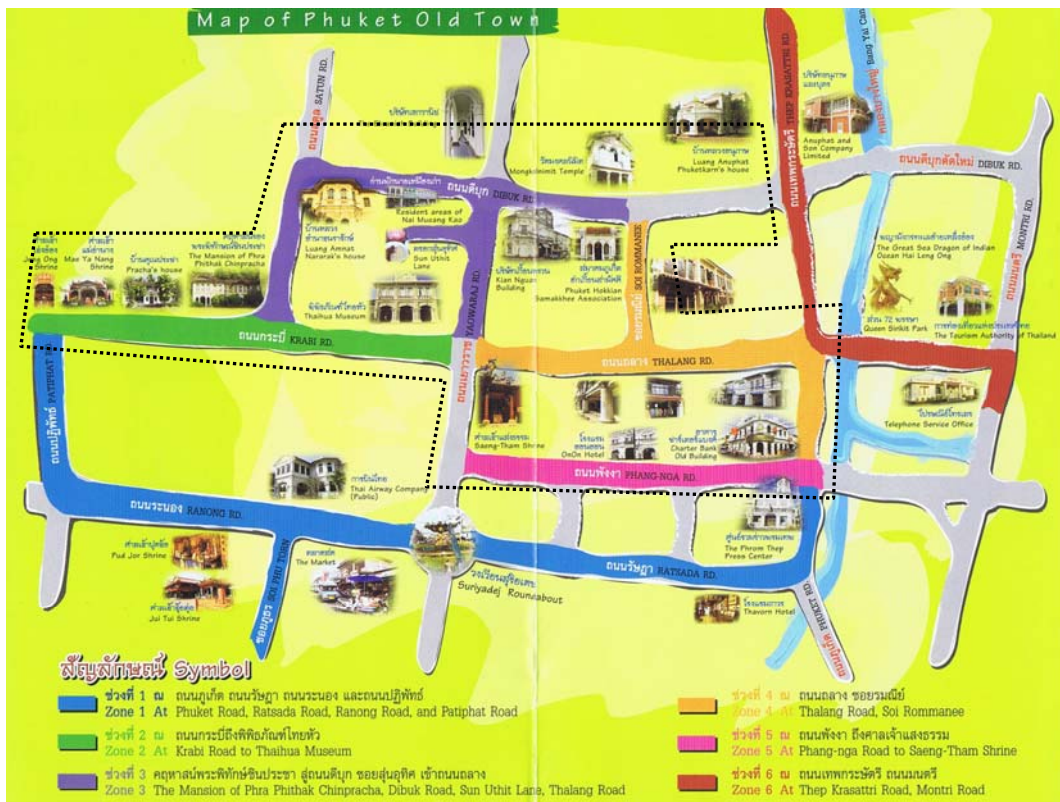


Figure 39: Boundary of the studied area

Source: “Phuket Town Area” (N.P., N.D.) (Brochure)

The Sino – Portuguese architecture in the Old Phuket Town first began in Thalung Road. Then it spread to Krabi Road, Yaowarat Road and Dibuk Road. There are terraces designed for residence and commerce at the same time. The area around Thalung Road in the past was called “Tuopho” or “big market”. It has been the center of the Sino – Portuguese architecture for about 100 years. In addition, recent architecture in Phuket City has tried to blend with traditional styles, especially since the former Ministry of Science and Technology and the Environment declared Old Phuket Town a conservation zone in 1997. In this area, which covers 210 rai, there is a height limit of 12 meters, and new buildings must follow the Sino – Portuguese style<sup>7</sup>.

<sup>7</sup> Hargreave, Oliver, *Exploring Phuket & Phi Phi*, (Bangkok: Bangkok Printing (1984) Co., Ltd., 2008), 122.



Figure 40: Thalang Road in the past  
Source: Sudara Sutchaya, 2000



Figure 41: Thalang Road at present  
Photograph: Author, 2009

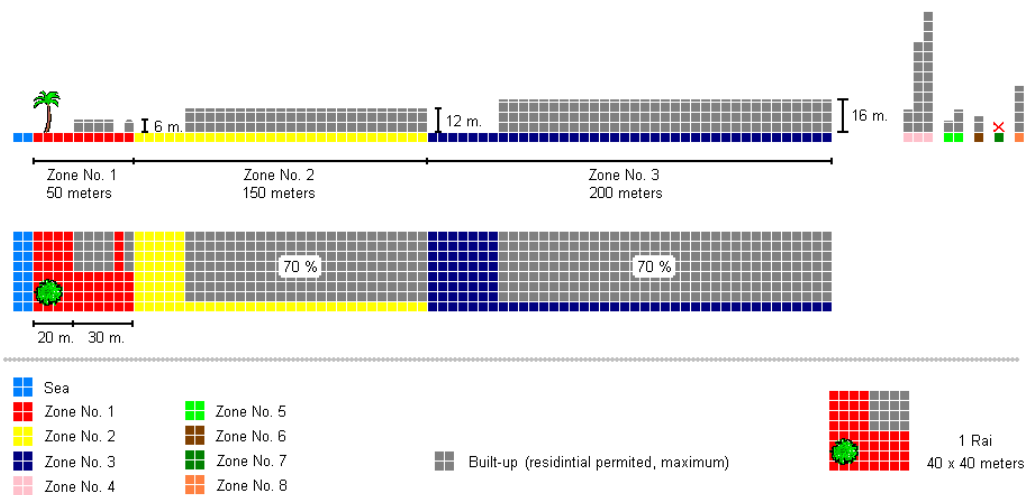


Figure 42: Building Regulations and Zoning in Phuket

Source: <http://www.thephuketlandbudter.com>

### 3.2 Chinese Culture in Sino – Portuguese buildings in the Old Phuket Town

The external feature of the Sino – Portuguese architecture in the Old Phuket Town which can easily be noticed is the front of each building. The bottom floor has one door and two windows on both left and right sides. This design is from Chinese cultural influence with an imagery that the door is the

mouth and the windows are the eyes of a dragon. This has been respected as a symbol of prosperity since the old days<sup>8</sup>.

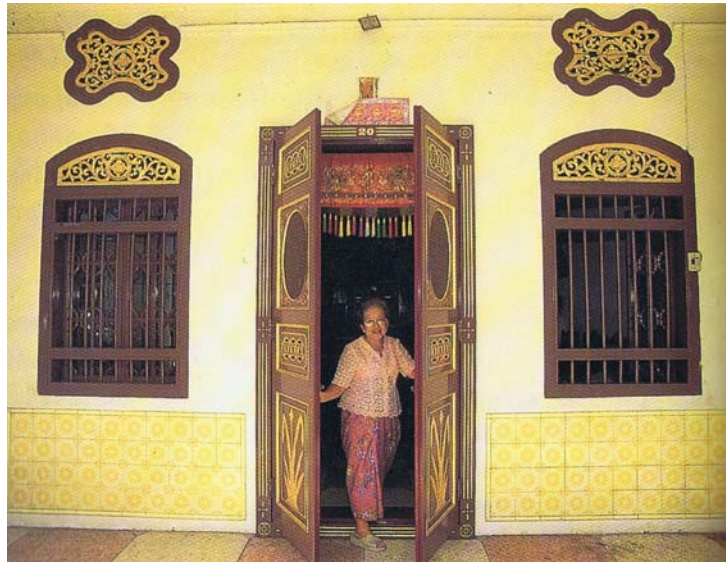


Figure 43: The door is the mouth and the windows are the eyes of a dragon

Source: Sudara Sutchaya, 2000

### 3.2.1 Sino – Portuguese Architecture of Shop – houses and Mansions in the Old Phuket Town

- Hub Long Huat Building on Thalang Road

The number 20 house on Thalang Road is very distinguished, both inside and out. It has a beautiful façade fully decorated in the Chinese style, and is in perfect overall condition and was formerly the home of Ong Buntiem, Phra Pitak Chinpracha's father – in – law. In addition, this shop – house was the office of the family foreign exchange business, which specialized in Malaysian ringgit needed when traveling or conducting business in Penang. Moreover, this shop – house was also used as the mining business office of

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<sup>8</sup> Prasit Chinnakarn, 2010.

Phra Phitak Chinpracha, the head of Tanthavanich family. Furthermore, Phra Pitak Chinpracha lived here for a time before moving to a grand new mansion at the end of Krabi Road. Tanthavanich family members called this shop – house “Ban lad” or “House at Market” after its location in the main market street<sup>9</sup>.



Figure 44: Phra Pitak Chinpracha and his wife

Source: Sudara Sutchaya, 2000

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<sup>9</sup> Kuson Aeam-Aroon, *A Traveler's Guide: Phuket*, (Bangkok: Sarakadee Press, 2002), 72.



Figure 45: Hub Long Huat Building  
Photograph: Author, 2009



Figure 46: Hub Long Huat or China Inn  
entrance  
Photograph: Author, 2009

In addition, this old shop – house is now a restaurant named “China Inn”. At the front of the shop – house, on the lower ground, there are two beautiful, distinguished carved perforated – designed door panes, inserted with squash – shaped spacing at eye level. Both door panes stand with turning sockets in both ends up and down. This is characteristic of Chinese doors, which do not have hinges like western style doors. Above the door, there is an old rectangular sign board with a design of golden clouds. The carving deep down inside the wood is three black Chinese letters that reads “Hub Long Huat”, which was the former brand of this building. The same sign boards are adjacent on both the left and right sides, but they are half – circle shapes with a Chinese inscription on both sides, which can be interpreted as “Hub Long Huat Trademark Money Transfer Service to Zia Men Port City, China (Mainland)<sup>10</sup>”.

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<sup>10</sup> Chanchala, “Hub Hlong Huad Trademark,” The Old Phuket Foundation, *Phuketscape*, Vol. 2, No. 1, (March – May, 2008): 76-78.



Figure 47: The detail of Hub Long Huat's ground floor entrance

Source: Kuson Aeam – Aroon, 2002

In 2009, the Association of Siamese Architects under Royal Patronage selected buildings all around the country, with a total of these units to be awarded. Phuket was only one southern province that had been selected that year. The China Inn Café and Restaurant or Hub Long Huat as it was known in the past, was one of eighteen buildings that received the Preservation Architecture Award<sup>11</sup>.

<sup>11</sup> Scoop, "2 Preservation Buildings," The Old Phuket Foundation, *PhuketScape*, Vol. 3, No. 3, (October – December, 2009): 38.

- Luang Anuphash Phuketkarn's shop – house on Krabi Road

The number 20 house on Krabi Road is an elegant building. This shop – house was built by Luang Anuphash Phuketkarn, the head of Hongyok family<sup>12</sup>, who established Anuphash and Son Company in 1939<sup>13</sup>. The building, a semi – residential housing, was an office of the family business. However, a re-design has converted it to full residential use while keeping the main structure intact. Luang Anuphash Phuketkarn's shop – house may have been modified to fit modern living, but the old conventions are still very much in evidence<sup>14</sup>.



Figure 48: Luang Anuphash Phuketkarn

Source: Sudara Sutchaya, 2000



Figure 49: Luang Anuphash Phuketkarn's shop-house

Photograph: Author, 2009

<sup>12</sup> Kuson Aeam-Aroon, 2002, 56.

<sup>13</sup> วัฒนธรรม พัฒนาการทางประวัติศาสตร์ เอกลักษณ์ และภูมิปัญญา จังหวัดภูเก็ต [Culture, Historical Development, Identity and Knowledge of Phuket], (N.P., 2001), 362.

<sup>14</sup> Kuson Aeam-Aroon, 2002, 56.

In addition, the upper – story façade, just out over the lower part is decorated with floor – length windows with adjustable shutters to allow the young women in the shop – house a peek at life on the road. Frescoes on window frames and column heads show a mix of European and Chinese influence. Moreover, the front entrance is covered with a series of arches forming an arcade or Ngor – Kha – Kee to keep out the perennial rain. Furthermore, the front room on the ground floor is partitioned with carved screens in two parts. The outer part, once an office of the family mining business, is now a reception area for most visitors<sup>15</sup>.

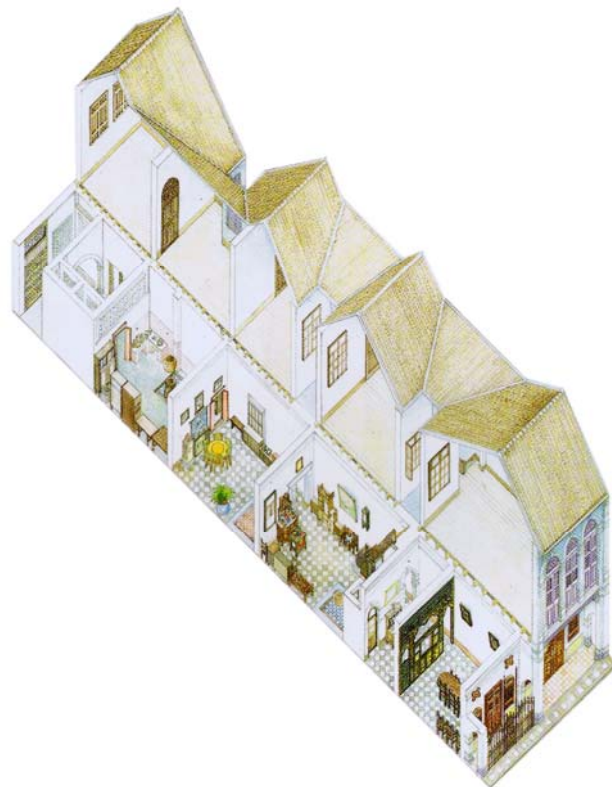


Figure 50: The section of Luang Anuphah Phuketkarn's shop-house

Source: Kuson Aeam – Aroon, 2002

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<sup>15</sup> Ibid., 57.

The family dining room features a large round dining table around which more than ten people can be seated, reflecting the belief of Phuket Chinese that the family should be together at mealtimes. Moreover, the kitchen is given equal space to other parts of the shop – house, reflecting the importance given to food in the family. The kitchen has its own well for washing and cleaning up<sup>16</sup>.

- Mine Owner's shop – houses on Dibuk Road

The traditional Sino – Portuguese buildings still remain around Dibuk Road. There are old buildings aged around 80 – 90 years which were built during the reign of King Rama VI of Rattanakosin. These buildings are mostly residential buildings. Only slight modifications have been done on them. Therefore, they still pretty much keep their Sino – Portuguese style intact<sup>17</sup>.



Figure 51: Khunwiset Nukulkit

Source: Sadara Sutchaya, 2000

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<sup>16</sup> Ibid.

<sup>17</sup> Prasit Chinnakam, "Sino – Portuguese Architecture," The Old Phuket Foundation, [Phuketscape](#), Vol. 4, No. 2, (July – September, 2010): 45-48.



Figure 52: Mine Owner's shop-house

Source: Kuson Aeam – Aroon, 2002

The five rows of shop – houses numbered 79 to number 87 near the end of Dibuk Road are called the “mining bosses homes”. The first two shop – houses, number 79 and number 81 belong to the Tantivit family. The other three, number 83 to number 87 were owned by Khunwiset Nukulkit, the head of Udomsub family, but only one remained in the family. The number 83 shop – house and number 85 shop – house have been sold to the Ekvanich family<sup>18</sup>. In addition, this group of shop – houses represents a blend of Chinese and European styles. The Chinese style entrance is flanked by windows with

<sup>18</sup> Kuson Aeam – Aroon, 2002, 77.

ornately carved vents. Above the doorframe, hangs a sign communicating the owner's family name and the name of his hometown in China to fellow Chinese<sup>19</sup>.

- **Chin Pracha's Mansion in Krabi Road**

Chin Pracha's Mansion was built in 1903 by Prapitak Chinpracha or Mr. Tan Ma Siang, the head of Tanthavanich family. This style of the mansion was called "Angmor lau" or "red hair house" by Phuket people. In addition, "Angmor lau" or "red hair house" comes from Hokkien Chinese dialect where Chinese have referred to buildings just as they have done in Penang, Malaysia, to underscore their European patrimony but, infact, the owners mostly were Peranakan or Straits Chinese. Moreover, Chinpracha's Mansion was the first Angmor lau in Phuket<sup>20</sup>.



Figure 53: Prapitak Chinpracha or Mr. Tan Ma Siang

Photograph: Author, 2010

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<sup>19</sup> Ibid., 57.

<sup>20</sup> Ronald G., Knapp, *Chinese House of Southeast Asia: The Eclectic Architecture of Sojourners and Settlers*, (Singapore: Tuttle Publishing, 2010), 140-145.



Figure 54: Chin Pracha's mansion

Source: Sadara Sutchaya, 2000

Set amongst what was once a magnificent garden, the two – storey, five – bay – wide symmetrical Chin Pracha' Mansion is raised off the ground on a stone and cement podium, which is accessed by three sets of steps. The sloping roof of the entryway, which is supported by fluted columns, frames a classical European surround for a Chinese – style doorway. Set above the door is a plaque with two Chinese characters, “hao qi”, meaning “Nobility of Spirit”. In addition to this striking entry, the façade is ornamented with carved bargeboards, not only along the inclined jutting roof but also along the drip line of both the upper and lower stories. Two – thirds of each wall is given over to windows on the first floor and shutters on the second. When viewed from the side, the elevations are no less dramatic in terms of architectural fanlights, shutters, bargeboards, and elaborate stucco ornamentation<sup>21</sup>.

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<sup>21</sup> Ibid.



Figure 55: “Haoqi” or “Nobility of Spirit”

Photograph: Author, 2010

The spacious lower floor, with its high ceilings and encaustic tile flooring, comprise a series of rooms that encircle a large “tianjing” or “skywell” functions much like those found traditionally in southern Chinese homes. The adjacent entry foyer, formal and informal eating areas, parlors, and a bedroom are full of an accumulation of the family’s antique furniture. In addition, most furniture in this mansion belongs to Prapitak Chinpracha’s ancestors in China. Other pieces were bought from Europe such as fences from Holland, ceramic floors from Italy, and so on<sup>22</sup>.

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<sup>22</sup> Ibid.



Figure 56: "Tianjing or "Skywell"

Source: Ronald G., Knapp, 2010



Figure 57: The parlor in the mansion

Source: Ronald G., Knapp, 2010

After the death of Prapitak Chinpracha or Tan Ma Siang, succeeding generations maintained the mansion well in homage to their forebears. Mr. Pracha Tanthavanich, Prapitak Chinpracha's grandson, was a staunch heritage conservationist who opened the mansion to small numbers of visitors as early as 1985. Moreover, over the years, the mansion and garden compound have been used as a location for television productions, along with Thai and Hollywood movies. Glimpses of the mansion can be seen in the well – known

international films “The Killing Fields” and “The Young Indiana Jones Chronicles Thai authorities granted the family a Conservation Award for their efforts in the 1990s. After the passing of Mr. Pracha Tanthavanich in 2007, his widow, Jaroonrat Tanthavanich, began operating the mansion as a private museum, the only such Sino – Colonial residence in Phuket open to the public<sup>23</sup>.

- **Luang Amnat Nararak’s Mansion on Dibuk Road**

Since 1871, after his wife had passed away, Luang Amnat Nararak or Tanyokkaid, the head of Tandaves family, left his rice farm in the Luanjae Sub – district, Tung – hua District, Hokkien Circle to the Phuket Island. After that, he went to work as an ore mining laborer at Baan Katu. As a strong young man of 23 years, he worked very hard while appreciating the value of saving and avoiding being involved in distracting temptations. He saved a lot of money and was therefore acceptable when he asked for the hand of Miss Yoklian who was the eldest daughter of Chin – u – Ngiam, originally of the Sangiam family, a wealthy miner and the owner of the mining business of the Hlongseng Trademark. After his marriage, with this saved capital and support from his father – in – law, Luang Amnatnararak changed the mining method from “Muang Lan” to be “Muang Haab” (Open Pit or Dry Mining) resulting in him becoming a wealthy man in financial terms. He had hundreds of laborers in the mine. Besides this, he already had his own “Muang Haab” business. Luang Amnatnararak was also a Chinese tax – farmer and the holder of a Government Monopoly on the making of liquor, in addition to a gambling house in the locality. He was also a financial guarantor for his miner friends

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<sup>23</sup> Ibid.

and farmers, and was the holder of a monopoly to market ore in the Kathu market totaling sales of 900 dollars. By 1891, when he was 43 years old, 20 years since his arrival in the area, he had advanced to become the leader of the Chinese people in Phuket<sup>24</sup>.



Figure 58: Luang Amnat Nararak

Source: Sudara Sutthaya, 2000

In both public and social service, he showed great financial integrity. His combination of leadership, kindness and integrity were mainly due to his strong faith in Buddhism. He supported the vegetarian tradition in Kathu which was wide – spread with people of the Phuket Province. Moreover, in 1912, Praya Ratsadanupradit had proposed to appoint Luang Amnatnararak to the Ministry of Interior and to have the position of Minister to the Special Tasks Department, Muang Phuket. The land area was 600 Sakdina or 600 rai and

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<sup>24</sup> Tanyoksi, "Luang Amnatnararak or Tanyokkaid Tandavesa (1848-1932)," The Old Phuket Foundation, [Phuketscape](#), Vol. 2, No. 2, (July – September, 2008): 22-27.

the appointment was made effective from September the 5<sup>th</sup> 1912. Furthermore, in 1916, he was awarded the Honoree Title of “Tandaves” the 3,215<sup>th</sup> on June 27<sup>th</sup> 1916<sup>25</sup>.



Figure 59: Luang Amnat Nararak's mansion

Photograph: Author, 2009

Luang Amnatnararak's Mansion was a second home for him. During 1925 – 1926, he moved his house from Kathu to Dibuk Road which is a Sino – Portuguese building. He made merit on his 78th birthday and had a celebration at his new house<sup>26</sup>. In addition, he hired craftsmen from Penang, Malaysia, to build the mansion. Furthermore, this grand mansion features an extravagant use of frescoes; a typical feature of Sino – Portuguese architecture. Moreover, the Chinese believed that bats embody good fortune and longevity. As a result, bats are a recurring motifs in decoration, including in this mansion. In addition, the mansion has been renovated several times, most recently in 1957, but the main structure remains unchanged<sup>27</sup>.

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<sup>25</sup> Ibid.

<sup>26</sup> Ibid.

<sup>27</sup> Kuson Aeam – Aroon, 2002, 78-79.



Figure 60: Frescoes depicting phoenixes flying between a cloud

Source: Sudara Sutchaya, 2000



Figure 61: Bats are recurring motifs in decoration, including in this mansion

Source: Sudara Sutchaya, 2000

This two – storey mansion features a front porch adjoining the driveway. The polygonous side wings feature small balconies. The mansion remains in the hands of the Tandaves family<sup>28</sup>.

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<sup>28</sup> Ibid.

### 3.2.2 Sino-Portuguese Architecture of commercial buildings in the Old Phuket Town

- The Ekvanich Building on the Corner of Yaowarat Road and Dibuk Road

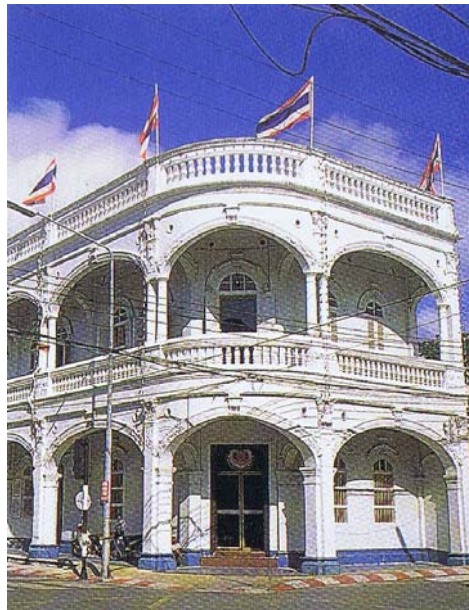


Figure 62: Ekvanich Building

Source: Sudara Sutchaya, 2000

The Ekvanich building is two – storey building that belongs to the Ekvanich family. It is now a jeweler’s office and showroom. This building has balustrades on the upper storey and roofline. Moreover, a balustraded verandah jutting out from the main structure, crowned with a series of arches on double columns. As a result, the double columns serve both structural and decorative purposes<sup>29</sup>.

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<sup>29</sup> Ibid., 76.

- Kian Guan Building on the corner of Yaowarat Road and Dibuk Road



Figure 63: Kian Guan Building in the past

Source: Sudara Sutchaya, 2000



Figure 64: Kian Guan Building at present

Photograph: Author, 2009

Kian Guan Building was built by Mr. Eao Chintong, the patriarch of Kiatwong family, and the mining tycoon who founded the Kian Guan Company. The building features decorative arches and columns ; however, the outer walls are solid with window and faux balcony serving as decoration. In addition, Arches and capitals are decorated with Chinese and European style frescoes. Ornamental designs on the capital feature Corinthian Acanthus leaves, Ionic scrolls, and Chinese bat motifs<sup>30</sup>.

- The Standard Chartered Bank on Phang Nga Road

“Ngin – hung – kae” was called by local people. It is a Chinese language and Hokkien accent “Ngin – hunk” means bank “Kae” means road. Together they mean Bank Road. Therefore, it means road that was the location of the bank. Ngin – hung – kae had been named by Chinese

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<sup>30</sup> Ibid.

merchants and it had been used for Phang – Nga Road, Phuket Province, a hundred year ago after establishing the standard Chartered Bank<sup>31</sup>.



Figure 65: The Standard Charter Bank in the past

Source: Rudee Poomphutaworn, 2007



Figure 66: The Standard Charter Bank at present

Photograph: Author, 2010

Phuket was the first province that had a branch of an international bank. It was set up for business to deposit, withdraw, transfer, money exchange and mortgage lending at cheaper interest rates than personal loans. It was to facilitate all traders and mine owners including Thai local merchants, Chinese, and other foreigners who came and set up dredging companies here. In addition, the Standard Chartered Bank was established during the period that Praya Ratsadanupradit Mahisornphakdee (Khorsimbee Na Ranong) was the governor and with the agreement of the Provincial Renovation Committee on February 27, 1906 ran the business after finishing building construction in 1907. Finally, the Standard Chartered Bank was closed after the mining business had been closed<sup>32</sup>.

<sup>31</sup> Dilok Wutthipanich, "Nginhungkae: Bank Road," The Old Phuket Foundation, *Phuketscape*, Vol. 3, No. 3, (October – December, 2009): 70-74.

<sup>32</sup> Ibid.

The Standard Chartered Bank is a magnificent example of Phuket's historic Sino – Portuguese architecture. The columns found within the building's interior include basic, Doric style features while the external ones feature an Ionic style, including spiral heads. The historic building will become Phuket Peranakan Museum in the future<sup>33</sup>.

### 3.2.3 Sino-Portugues Architecture of the Public Building in the Old Phuket Town

- **Phuket Thai Hua Museum on Krabi Road**

Phuket Thai Hua Museum is situated at the location of the oldest Chinese school in Phuket on Krabi Road. It was built in 1934 and is a splendid example of Sino – Portuguese architecture when Phuket began to depart from the Straits Settlements style. Reinforced concrete is used for canopies, brackets and a hanging staircase, while the decorative forms of the earlier period are also incorporated. The front gate is made of cast iron imported from Yates, Haywood & Co, Upper Thames, London<sup>34</sup>.

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<sup>33</sup> [Online], accessed October 2010. Available from <http://www.thaivisa.com>

<sup>34</sup> [Online], accessed October 2010. Available from <http://www.lestariheritage.net>



Figure 67: The front gate of Phuket Thai Hua Museum

Source: <http://www.lestariheritage.net>

The long history of the Chinese school continued for over 100 years, along with the uncertainty of the life of the community, due to the effect of national education and financial instability for Chinese immigrants in Phuket, all at a time when all eyes were on the revolution in China in support of pro Maoism in 1949. After the school had relocated to the new site on Wichit Songkram Road in 1995, the old site was now quiet and turned into a meeting place for teachers, alumni, and friends. The favourite subject of discussion was the history of overseas Chinese in Phuket<sup>35</sup>.

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<sup>35</sup> Harin Sukavaj, "A touch of Museums in 3 Islands (End)," The Old Phuket Foundation, *Phuketscape*, Vol. 2, No. 3, (October – December, 2008): 27-32.



Figure 68: Phuket Thai Hua Museum

Source: Tanaboon Zhankrazhang, 2010

The committee of the Lok Xian Kok Foundation, the school sponsor, had convened to consider a project to turn the old school site into something that will be beneficial to the community; an educational and non – profit, self – sustaining project, according to the founder’s charter. In 2001, it was agreed to turn the site into a Chinese overseas museum with content as related to Phuket. The design was drawn up in 2002 with the assistance of the city of Phuket. However, the project was too big to carry out, due to a lack of funds. The museum project was being pushed from many different sections in Phuket, in order to attract more tourists into the city, especially westerners. Most tourists stayed mainly on the beaches. Starting at the end of 2002, there were increasing activities and city renovations. Those who value the history have again considered the possibility of establishing the museum at the old school site. The Kusol Songkroh chairman approved the proposal to establish the museum. In early 2006, the building renovation and construction kicked off. Several working groups were appointed construction, repair and renovation, display design, photography, old photo touch – up and academic

groups. The displays relating to history and lifestyle are divided into 8 categories; Of China to Phuket, The Chinese of Phuket, Tin Mining, Veg Feast, The Old Buildings, Local Cuisine, Local Apparel, and The Chinese Schools. In addition, there is a room of “Master Soonpin” the most revered teacher, who laid the groundwork for the school under the education philosophy toward the perfection of academy, music, sports, and ethics<sup>36</sup>.

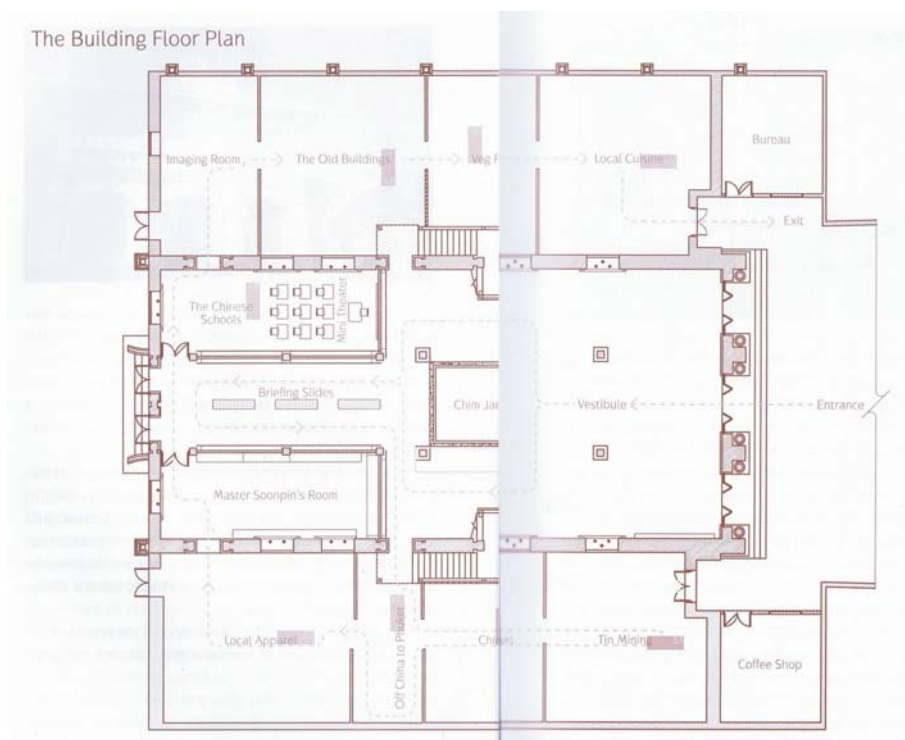


Figure 69: The museum's floor plan

Source: Harin Sukavaj, 2008

<sup>36</sup> Ibid.



Figure 70: Vestibule or the hall of the museum

Photograph: Author, 2009



Figure 71: Briefing Slides room in the museum

Photograph: Author, 2009

In order for the museum to become a knowledge and educational base provider institution, there is a plan on this second phase to renovate the second floor of the building to provide educational services, such as a library, conference room, alumni hall and display area. It will also provide a warehouse – keeper training to the staff, promote history and cultural activities. It will also encourage and support the recapture and development of knowledge base within the local community. In addition, the strategy will work in cooperation with the business sector to promote tourism, and thus earn income to cover the museum business. It will also work to promote the connections with other museums and other organizations toward the goal of providing a combined learning atmosphere on the Andaman Pearl Island<sup>37</sup>.

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<sup>37</sup> Ibid.

### 3.2.4 Religious Architecture

- Sang Tham Shrine or Shrine of Serenelight on Phang Nga Road

Sang Tham Shrine or Shrine of Serenelight is a Chinese shrine that was built in 1889. At that time, Luang Amnatnararak or Tanyokkaud Tandaves, a local rich man, persuaded and helped to finance the Chinese “Tan” clan, one of the big clans in the Old Phuket Town, to create Sang Tham Shrine in order to install god images of the Tan family as Tan Seng Ong, a Chinese hero of Tung Dynasty, who was an ancestor of Tan Clan, and Ong Sun Tai Sai, a Chinese hero of Jin Dynasty<sup>38</sup>.



Figure 72: Sang Tham Shrine

Photograph: Author, 2009

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<sup>38</sup> Tan yoksi, 2008.

The shrine is famous for its original arched roof decorated in a style popular in Fujian Province, China. The stucco roof is a couple of dragons playing with sparks or “Pearl Dragon” adorned with immortals of China and embellished with colorful flowers or leaves made from ceramic. The interior wall murals tell many stories of Si – In – Gui, a legendary Chinese folk hero. There is a small garden in front of the shrine, which is calm and peaceful with some interesting pieces of temple art. Moreover, this shrine was restored and won a national conservation award<sup>39</sup>.



Figure 73: Inside of the shrine

Photograph: Author, 2009



Figure 74: The interior wall murals

Photograph: Author, 2009

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<sup>39</sup> [Online], accessed October 2010. Available from <http://phuketindex.com>

## Chapter 4

### The Distinctive Culture and Tradition in the Old Phuket Town

#### 4.1 Culture of Apparel of Baba – Peranakan in the Old Puhket Town

The term peranakan literally means “locally born” and refers to communities that developed in Southeast Asia like the Peranakan Chinese. The Peranakan Chinese is descendants of Chinese traders who settled in Malaysia, Singapore, Indonesia and some provinces in southern Thailand such as Phuket Province. Up to the early 20<sup>th</sup> century, the term Straits Chinese, Straits – born Chinese, Peranakan or Peranakan Chinese or Baba Nyonya all referred to the same people. The men are known as Babas and the women are known as Nyonyas<sup>1</sup>.



Figure 75: Baba – Peranakan or Baba Nyonya

Source: Lee, Peter&Chen, Jenifer, 2006

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<sup>1</sup> Wee, P., *A Peranakan Legacy: The Heritage of the Straits Chinese*, (Singapore: Marshall Cavendish, 2009), 11 – 12.

Baba is a Persian loan – word borrowed by the local Malays as an honorific solely for grandparents. It is also used as a term of reverence and affection for an elderly gentleman. This term was co – opted to refer to the Straits Chinese males. In addition, the word Nyonya is a Javanese loan honorific word from the Dutch Nona (grandma) and it means “foreign married Madam”. This term for Straits Chinese women originated as the Javanese at the time had a tendency to address all foreign women as Nyonya. The word may also have Portuguese roots. The term “nona” or “nonha”, is known throughout the colonies of the old Portuguese world like Goa and Macau where it was a term for a Eurasian or a young native girl married to a European. It may be connected to the Portuguese “dona” meaning “woman”<sup>2</sup>.

In Singapore and Malaysia, the word “Peranakan” is typically used for a group of people while in Phuket the word “Baba” is more commonly used. “Baba” in Phuket mean Chinese descendants including both male and female. In Phuket, “Peranakan” is used for international communication in Southeast Asia. The influence of Baba – Peranakan to Phuket culture started from Chinese ancestors who migrated to Malacca, Penang and then Phuket with the intention of making a new life. When the tin-industry was flourishing in Phuket, the raw materials had to be smelted in Penang. In addition, the journey to Bangkok was more difficult than to Penang, Malaysia, in those days, Chinese in Phuket who were mine owners, preferred to transport the ore to Penang, Consequently, the cultures such as clothes, architecture, cuisine, language, knowledge and so on that was effected in a way of life in Phuket

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<sup>2</sup> Ibid.

were dramatically changed by Penang influence. Presently a lot of Phuket people still have relatives living in Penang<sup>3</sup>.

For at least 200 years, Chinese people migrated to Phuket to do business in trading, agriculture and mining. When Phuket under the Governor Praya Vicit Songkram (Tat), Phuket Province was moved from Thalang to Tungkha by reason of the tin-mining business. However, with the fall of tin prices in the world market, tin-mining decreased for a period of time. After 1901, under Governor Praya Rassadanupradit (Khorsimbee Na Ranong), tin-mining boomed again. Europeans, especially the British were more interested in tin-mining in Phuket, and they employed Baba, both with and without high education to work in tin-mining. With the cleverness, diligence, and patience of Baba including the rich of Phuket, natural sources, are one part that have made Phuket develop and expand rapidly<sup>4</sup>.

The ancestries of Chinese people who married with local Thai people in Phuket are called "Baba". They brought Chinese culture to merge with the natives. Baba – Peranakan culture is beautiful in both spirit and expression. It deeply blends several customs and traditions from Thai, Chinese, Malay, and Western into Phuket culture, throughout many civilizations for hundreds of years<sup>5</sup>.

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<sup>3</sup> [Online], accessed December, 2010. Available from <http://thaiperanakan.com>

<sup>4</sup> Ibid.

<sup>5</sup> Ibid.



Figure 76: Baba – Peranakan in wedding ceremony in Phuket

Source: Kwannet Jindawat, 2009



Figure 77: Baba – Peranakan wear yellowish linen shirt and pair of short

Source: Kwanjit Sasiwongsarot, 1999

One of the most significant features of Baba – Peranakan culture are the clothes. Baba – Peranakan in Phuket has several dresses depending on social status, ceremony and seniority. The men who work in high positions always wear suit following the world standards, when they had to contact with foreigners since the mining era. They usually wear suits when attending ceremonies. At wedding ceremonies, they especially wear white suits and bow ties with red handkerchiefs in the suit pocket. However, without ceremony, both wealthy and not wealthy men commonly wear yellowish linen shirts and pairs of shorts to chat with their friends at coffee shops or to ride motorcycles for sightseeing, or to watch movies or Thai folk dancing. For night dress, men typically wear Chinese Silk Slaks and tank tops<sup>6</sup>.

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<sup>6</sup> Ibid.



Figure 78: Baba – Peranakan wear sarongs called “Pa-Tae”

Source: Kwanjit Sasiwongsarot, 1999



Figure 79: Pinning a golden button called “Ko Sung”

Source: Kwanjit Sasiwongsarot, 1999

Women in Phuket have exquisite dresses. They usually wear sarongs called “Pa – Tae”, similar to sarongs of Malay people. The sarong has a very beautiful and graceful pattern, typically handmade. The blouse has handmade lace trimming, called “Broidery blouse”, pinning a golden button called “Ko – Sung”. It is normally worn with a waist band made from valuable

metal, and they wear tapered – head shoes. In wedding ceremonies, the bride can wear several dresses. For example, she could dress with a whole Chinese wedding gown with her hair in a bun and set with a hairpin, or she could dress in a western style gown. Women, who work at home, generally wear no top. They wear simply “Pa – Tae” tuck over breasts similar to the working women in central Thailand for their convenience during work. However, when they go outside, they usually wear flower pattern blouses with Pa – Tae sarong. Phuket women can be recognized from their clothes even when meeting in another province<sup>7</sup>.

#### 4.2 Baba – Peranakan Wedding

Nowadays, wedding ceremonies seem to be of a similar process nationwide. However, in the old days, Phuket had its own way to perform weddings in a very interesting, local culture. The Baba – Peranakan wedding was originally practiced in Penang, Malaysia, where Phuket established good relationships through trading for a long period of time. The wedding ceremony was only one of the many traditional and cultural practices adopted by the Phuket people from Penang which included food and architectural styles of buildings<sup>8</sup>.

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<sup>7</sup> Ibid.

<sup>8</sup> Khwannet Jindawat, “The Baba Wedding,” The Old Phuket Foundation, [Phuketscape](#), Vol. 13, No. 1 (April – June 2009): 42 – 47.



Figure 80: Penang Baba – Peranakan groom and bride in 1926

Source: Kwanjit Sasiwongsarot, 1999



Figure 81: Phuket Baba – Peranakan groom and bride

Source: Khwannet Jindawat, 2009

Baba – Peranakan weddings of old combined Chinese and Malay elements in the wedding ceremonies. The Chinese aspect was in religion whereby traditional Chinese Taoist gods and dieties were worshipped. The attire of the wedding couple was essentially old Chinese dating from the Ching Dynasty in China. Most of the ceremonies performed were old Hokkien ceremonies from Fujian Province. The Baba – Peranakan wedding that came from China, first began in Mallacca, and then spread to Singapore, Indonesia, Penang, and Phuket. In Baba – Peranakan Weddings, the bride wears ornate dressing. The groom is much less ornate in dressing than the bride, but his jacket and hat are that of the Manchu gentry of old China. He has an old Chinese fan in his hand, and wears boots instead of shoes. The typical Baba – Peranakan wedding was a grand affair that consisted of numerous ceremonies. In the late 1930's, many grooms changed dressing, they wore

suits because of modernization and westernization at on; absorbing western styles of dressing<sup>9</sup>.



Figure 82: Baba – Peranakan wedding of old combine Chinese and Malay elements in the wedding ceremonies

Source: Lee, Peter & Chen, Jennifer, 2006

In Phuket, in those days, the brides and grooms scarcely met each other prior to the wedding day. The match – maker or “Uemlangpo” played the role of Cupid. Sometimes when she was asked by the groom’s side to find a bride for him she would approach the family whose daughter was attractive and might be the most match-worthy woman. She would tell the parents of the bride to be about a good, responsible and active young man who had been looking for a wife. Since she considered that their daughter would make a perfect wife for him, she would ask for their marriage. The match – maker

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<sup>9</sup> [Online], accessed December, 2010. Available from <http://peranakan.hostoi.com>

would arrange for all these things while both the man and the woman were unaware of what was going on. If the girl's parents were well convinced, they would then, all agree to set the date for the upcoming engagement<sup>10</sup>.

Normally, the engagement would take place approximately 2 – 3 months before the wedding. However, it could be for a year in some cases. The match – maker or a senior person on the man's side would be responsible to perform the engagement ceremony in which the groom-to-be was not allowed to visit his bride-to-be on that day and the girl had to keep herself in her private area. The match – maker would bring with her a pair of red candles, Chinese jujubes, Chinese sweetmeats made with peanut and sesame, saccharine and most importantly the engagement ring in red paper wrapping, tied with long red yarns. This ring could also be used for engagement ceremonies of other couples. The bride to be also had some well- prepared engagement tokens for her fiancé; a ring or a necklace and the match – maker would also arrange for the wedding date<sup>11</sup>.

Wedding preparations included several important steps. From 3 to 7 days before the ceremonial day, the groom and the grooms man or “Phuagia” would bring the invitation cards to all relatives and people they respected. The cards and envelopes were all in pink, and attached with two cigarettes. The bride's family went around to invite their guests personally without cards, but two pairs of betel nut sets. Then a few days before the wedding or the period of “Laotia” a person called “Mae Garn” or the chief master would manage to ensure availability of all required facilities, including food and serving plates borrowed from the Chinese shrine. All wedding food and

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<sup>10</sup> Khwannet Jindawat, 2009, 42 – 47.

<sup>11</sup> Ibid.

sweets were homemade by nearby neighbors, in sufficient quantities to entertain all people involved. The main menu included chicken curry with potato, sweet pork, abalone soup, and fried vegetables, and mainly canned champignon. One important practice during “the Laotia” period, was to set an altar to worship the Chinese gods and ancestors<sup>12</sup>.

In the morning of the wedding day, the groom is dressed in a nice suit with a small bouquet on the lapel before going to the bride’s home. His parents firstly take him to worship the dieties with at least 5 items of sacrifice such as pineapple, orange, banana, apple, pear or grape and tea. In front of the house, a piece of cloth with a red paper patching is hung for marriage blessings. When the parents take the groom to the car, crackers are fired. The groomsman is firstly served with pork rice-soup and may also had a Chinese sweetmeat made with flour balls in syrup, but he must leave two balls for the bride and groom<sup>13</sup>.



Figure 83: Chinese God's Altar

Source: Kwanjit Sasiwongsarot, 1999



Figure 84: Sacrifice items in Baba – Peranakan wedding

Source: Kwanjit Sasiwongsarot, 1999

<sup>12</sup> Ibid.

<sup>13</sup> Ibid.

At the arrival of the groom's car, crackers are fired to welcome him. The match – maker take him into the house while two boys present two cigarettes to him from a container for which he has to give them red envelopes of small money. The bride who is ornately dressed is still waiting in her room. At the guest's table, the match – maker entertains the groom with a drink called "Peerit" and some sweets made by the bride. The bride's parents do not come out to meet him. The Baba Peranakan tradition prohibits meetings between parents of the two parties at that time in order to avoid any undesirable happenings<sup>14</sup>.

After a certain moment the match – maker takes the groom to meet the bride and leads them to worship Chinese gods in front of the house. They also pay respect to the bride's ancestor's spirits. Then the senior relatives and guests accept respect from the couple, starting from the most senior persons such as grand parents. For those who come alone, their mates are also named, and the presenting ones must "Pangtae" or take tea for two. The respect-paying is responded by good wishing and the red envelope of money as gifts. The groom and the bride would then go to pay respect at various shrines for auspiciousness of the married life before attending a luncheon party<sup>15</sup>.

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<sup>14</sup> Ibid.

<sup>15</sup> Ibid.



Figure 85: Match – maker takes the groom to meet the bride

Source: Kwanjit Sasiwongsarot, 1999



Figure 86: The Chinese god altar in front of the house

Source: Lee, Peter & Chen, Jennifer, 2006



Figure 87: Ancestor spirit altar

Source: Lee, Peter & Chen, Jennifer, 2006



Figure 88: “Pang Tae” or take the tea for two

Source: Kwannet Jindawat, 2009

In the evening, the groom takes the bride in an evening dress to a photo shop to take pictures before attending the dinner reception at the groom’s house. Guests are mainly the groom’s relatives, cousins, and friends. At the appropriate moment, guests are signaled to leave when they are served a cup of tea by senior relatives of the groom. After the reception, the bride continues her stay at the groom’s house for another 6 days before going back to her home. The groom then pays a visit to the bride’s parents with some sweetmeat for neighbors. After their marriage, the couple would decide where to live; either at the groom’s or the bride’s home<sup>16</sup>.

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<sup>16</sup> Ibid.

### 4.3 Chinese God Worship Day in Chinese New Year Festival in the Old Phuket Town

The Chinese New Year or Spring Festival, or Now Planting Year, is the traditional New Year of mainland Chinese and overseas Chinese. It begins on the first day of the first month of the lunar year and ends on the fifteenth day<sup>17</sup>. In the Old Phuket Town, the 9<sup>th</sup> day of Chinese New Year is a big night for the Chinese community because of the Jade Emperor's birthday. In addition, the Jade Emperor, known informally as Heavenly Grandfather and formally as the Pure August Jade Emperor or August Personage of Jade, is the ruler of Heaven in Chinese mythology and is among the most important gods in the Daoist and folk pantheons. In his capacity as celestial ruler, the Jade Emperor is thought to govern Heaven and Earth, just as the earthly emperors once ruled over China. As such, he and his court provide an explicit mythological parallel with the Chinese political hierarchy. In deed, from 11<sup>th</sup> century onward, the divine sovereign was characterized as the official patron deity of the Chinese imperial family. In addition to the myriad Chinese myths and popular tales that reference the deity, the Jade Emperor also figures into many religious rituals practiced by Daoists and adherents of Chinese folk religion<sup>18</sup>.

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<sup>17</sup> Scoop, "Chinese New Year in Phuket," The Old Phuket Foundation, [Phuketscape](#), Vol. 2, No. 1 (March – May 2007): 22.

<sup>18</sup> [Online], accessed December, 2010. Available from <http://www.newworldencyclopedia.org>



Figure 89: The Jade Emperor, the Emperor of heaven

Source: <http://www.newworldencyclopedia>

On the 9<sup>th</sup> day of the lunar calendar during Chinese New Year Festival, Chinese people in the Old Phuket Town show special devotion to the Jade Emperor, making offerings to him at many shrines and their houses. Those celebrating set up a three level altar in front of temples and residences or businesses. The lowest level consists of low stools that raise the second level off the ground, and a square red wooden table with varied sumptuous offerings. The third and highest level is a small red altar, often elaborately carved and gilded, holding bamboo sticks on which preserved sweet fruits have been threaded. Sweet things are particularly appropriate for offering to the Jade Emperor, since the word for “sweet” puns on the word for “heaven”<sup>19</sup>.

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<sup>19</sup> De Bernadi, Jean, *Penang: Rites of Belonging in a Malaysian Chinese Community*, (Singapore: Nus Press, 2009), 144 – 146.

Worshippers cover the main altar with offerings : plates of fruit, a whole chicken, thick slices of fatty pork, sweet “raised” cakes representing a prayer for growth, three “sweet” cakes, six “red tortises, and fourteen cups of tea – five for the Lord of the Earth, three for the God of prosperity, and six for the Jade Emperor. Business owners who have prospered offer their thanks with a whole roasted pig; those who have enjoyed a less successful year offer the three sacrificial meats a whole cooked chicken, a whole cooked duck, and a strip of cooked pork<sup>20</sup>.



Figure 90: The Jade Emperor's altar in front of the house

Source: Natapon Samat, 2007



Figure 91: The Jade Emperor's altar in front of a private home

Source: Debernardi, Jean, 2009

To both sides of the altar, Chinese worshippers attach two tall, fresh stalks of sugarcane or “Kamchia”, the name for which puns with the word for “thanks” or “Kamsia”. People decorate these stalks with streamers of yellow paper, which they call “thanksgiving money”. The family prays at midnight, from eldest to youngest, facing the sky with lit incense from behind the three – tiered altar. To conclude the ceremony, they detonate a string of red

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<sup>20</sup> Ibid.

firecrackers in front of the house or business. Many also visit some shrines to offer worship<sup>21</sup>.



Figure 92: The Jade Emperor's altar in Chinese new year festival in Phuket

Photograph: Author, 2009



Figure 93: The Jade Emperor's altar at the Chinese shrine in Chinese God Worship Day

Day

Photograph: Author, 2009

The God Worship Day is mostly celebrated by the Hokkien Chinese and only Hokkien Chinese pray to the Jade Emperor with sugarcane. According to the legend, in the Hokkien Chinese community, the province was invaded and there was nowhere to go. The people ran to a sugarcane plantation and prayed to heaven for their lives to be saved. The enemy passed by without discovering them, on the 9<sup>th</sup> day of the first lunar month. Therefore, Hokkien Chinese wanted to give thanks to the Jade Emperor and also honour him on his birthday<sup>22</sup>.

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<sup>21</sup> Ibid.

<sup>22</sup> Ibid.

#### 4.4 Hokkien Chinese's Theater Puppet Performance in the Chinese God Worship Day

“Kalae” is the Hokkien Chinese's theater puppet performance that was performed during the event of Chinese New Year including the God Worship Day. In this day, the traditional performance performs around the town where the altars are set up in front of each house. This marionette performance was to bless the house's owner and family members. It was not only houses but also shrines in which they were invited to perform the marionette show to bless the shrine committee and people with faith<sup>23</sup>.



Figure 94: “Kalae”, the Hokkien Chinese 'sTheater Puppet Performance

Source: Chaiwut Phuangsuwan, 2009

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<sup>23</sup> Chaiwut Phuangsuwan, “Pae Thao Continuing Kalae Chises Legacy,” The Old Phuket Foundation, *Phuketescape*, Vol. 3, No. 2 (July – September 2007): 76 - 82.

In addition, three marionettes were performed and named Seng Kang Eer, Thien Hu Nguan Soy or red face marionette, Jor Nguan, first place scholar, and Hu Yin, the lady. The period of Kalae's content is around ten minutes, showing the event of a young man who is educated and passes the exam for Jo Nguan's rank, makes a trip home. The villagers are persuaded by him to join in with giving thanks to God, and followed by a Hokkien Chinese song for prayer by Seng Kang Eer like God of the shrine<sup>24</sup>.



Figure 95: Kalae performing in front of the house set with the scarifying altar in Chinese God Worship Day

Source: Chaiwut Phuangsuwan, 2009

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<sup>24</sup> Ibid.

## Chapter 5

### Case Study

The following sites are selected as case study for the Old Phuket Town:

1. Samchuk Market, Suphan Buri Province, Thailand.
2. Amphawa Community, Samut Songkhram Province, Thailand.
3. George Town, Penang, Malaysia.

Samchuk Market is a 100 year old-market in Suphan Buri Province which is a great case for studying, because it has good characteristics of the area that can be divided into two important factors. First, the surrounding architecture is composed of a group of old, traditional wooden shop – houses. Many of them are set on the banks of the Ta Jeen River and have been in use continuously. Second, people in this community have lifestyles that blend both home and commerce. In addition, they can protect the place by making it meaningful as a cultural heritage place and promoted via tourism. Moreover, the community won an award in the 2009 UNESCO Asia – Pacific Heritage Awards for Culture Heritage Conservation<sup>1</sup>.

Amphawa Community, Samut Songkhram Province, is a great case for studying because it has a rich cultural heritage community stretching along Amphawa canal with its reputation as the “Venice of the East” in this region. This wooden village was in the status of degradation due to the economic downturn, caused by utilization of automobiles since 1980. After the restoration in 2004 involving many wooden buildings and a landscape project

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<sup>1</sup> [Online], accessed August, 2010. Available from <http://www.samchuk.in.th>

of the Thai Cultural Environment Project including many projects from different organizations, giving an essential impact in physical, socio – economic, and cultural aspects due to cultural tourism. As a result, more and more tourists have come to visit Amphawa since it is famous for its heritage environment. Moreover, the community received an Honourable Mention UNESCO Asia – Pacific Heritage Award for Culture Heritage Conservation Program in 2008<sup>2</sup>.

George Town, Penang, Malaysia, is an excellent case for studying because it is a historic city on the Straits of Malacca that has developed over 200 years of trading and cultural exchanges between East and West on the Straits of Malacca. The influences of Asia and Europe have endowed the town with a specific multicultural heritage that is both tangible and intangible. With social organization buildings, religious buildings, mansions, and so on represent the British era from the end of the 18<sup>th</sup> century. The town constitutes of a unique architectural and cultural townscape. In addition, the ethnic groups that built this city, the old Chinese clans, together with powerful and rich Indian and Malay traders stood out. They built beautiful mansions and places of worship that still stand till today. Moreover, the town won a UNESCO World Heritage Site award in 2008<sup>3</sup>. Furthermore, George Town has cultural heritage similar to the Old Phuket Town.

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<sup>2</sup> [Online], accessed August, 2010. Available from <http://www.international.icomos.org>

<sup>3</sup> [Online], accessed August, 2010. Available from <http://whc.csco.org>

## 5.1 Samchuk Market, Suphan Buri Province, Thailand

### 5.1.1 Historical Background

Samchuk which is right on the banks of the Ta Jeen River in Suphan Buri Province, is an old market community<sup>4</sup>. In addition, this old market has a long history.

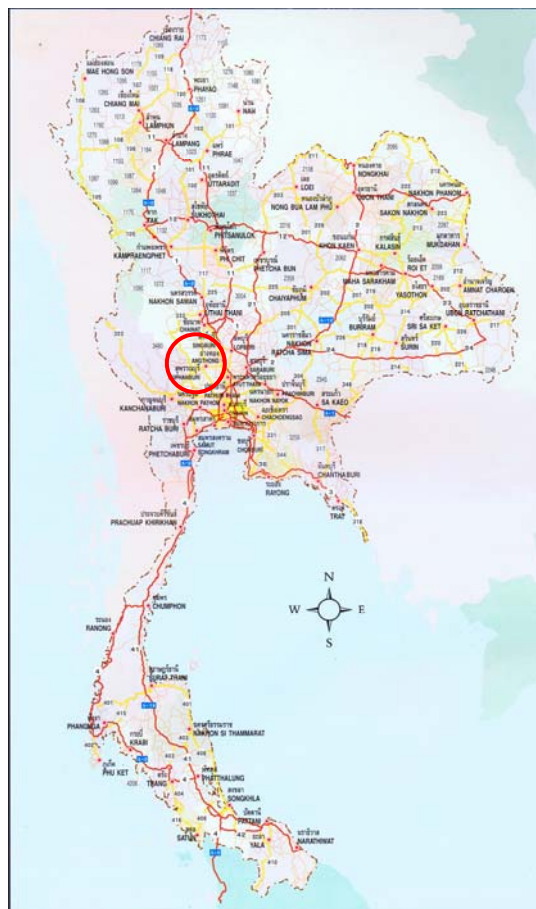


Figure 96: The location of Suphan Buri Province on the map

Source: "Traveling Map All Around Thailand" (N.P., N.D.)

<sup>4</sup> สามชุกตลาด 100 ปี [100 Year Samchuk Market], (Bangkok: Paitammai Printing).

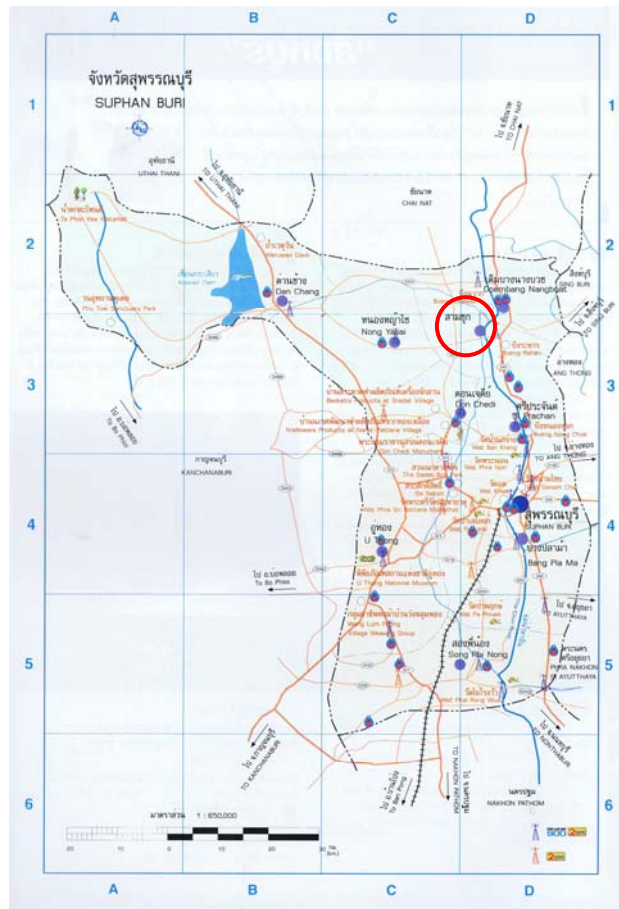


Figure 97: The location of Samchuk on the map  
 Source: “Thai Power Traveling Thailand” (N.P., N.D.)

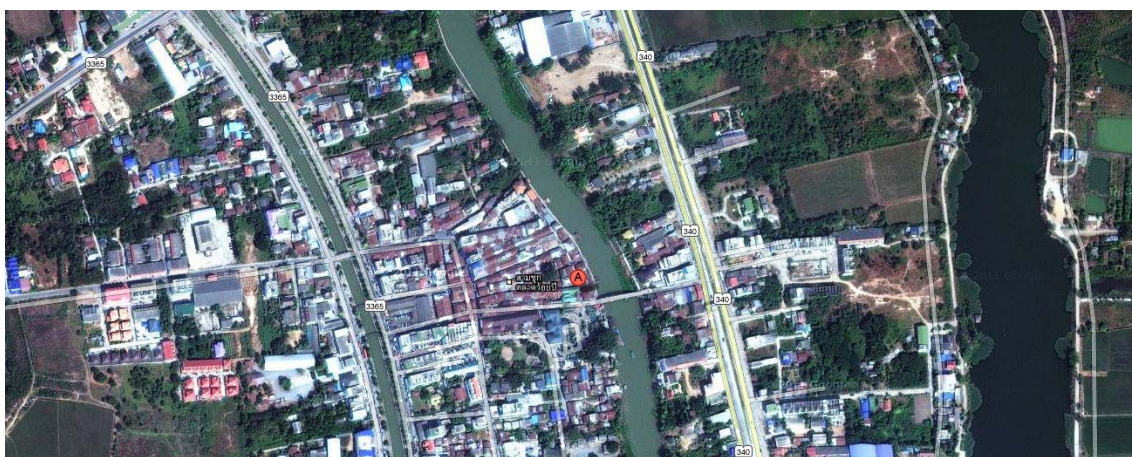


Figure 98: Map of Samchuk Market area  
 Source: <http://maps.google.co.th>

Amphoe Nangbuat was established in the year 1894. After that, the government office shifted to Amphoe Samchuk. At that time, this area was a forest located next to the shipping port of Suphan Buri that was a center for trading cargos of goods from the forest. Later on, the port turned into a market in 1914, and the name of Amphoe Nangbuat was changed to “Amphoe Samchuk” or “Samchuk District”. In 1967, land transportation that is obvious today, was stepped up due to continuing development and finally took over the means of water transport. In 1999, the Treasury department had plans to demolish the area in order to build a modern commercial building. This announcement to renovate the area made many people in the community opposed the plan. In addition, they believed in preserving the Market<sup>5</sup>.

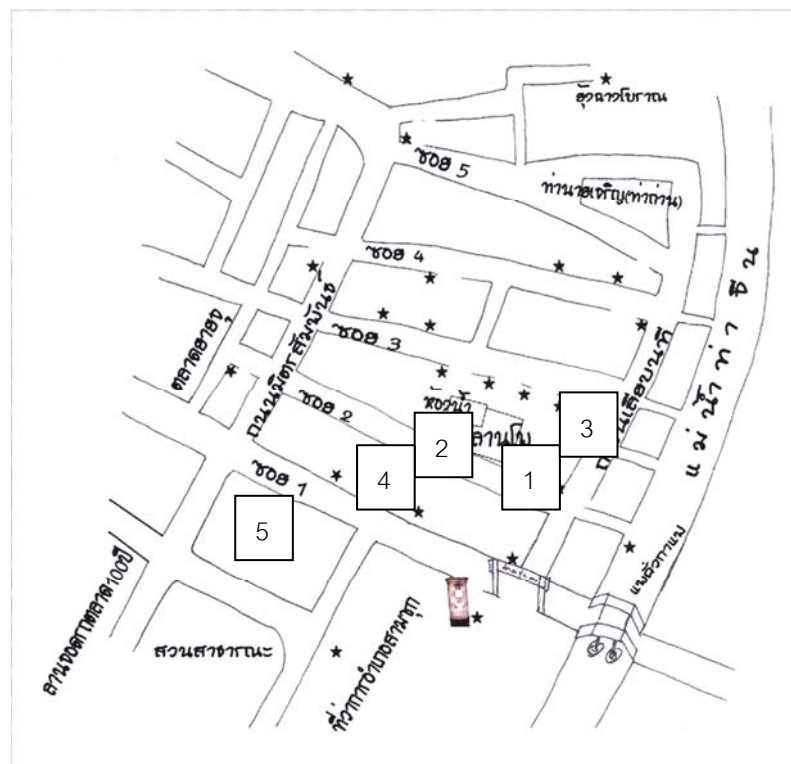


Figure 99: Map of Samchuk Market

Source: Alive Market Alive Museum, 2008

<sup>5</sup> Ibid.



Figure 100: Samchuk Market entrance

Photograph: Author, 2009



Figure 101: Samchuk Market and Tajeen

River

Photograph: Author, 2009

In 2001, Mr. Surapan Jindain who is the owner of the Commercial Gold Branch, one of the shops in Samchuk Market, sent a letter requesting advice from Dr. Somkiat Onwimol. At that time, Dr. Somkiat Onwimol was a member of the Senate and he was a resident of Samchuk Market. In addition, the letter that he sent to Dr. Somkiat Onwimol stated that the Market should be restored and preserved for realizing value and architectural history, as well as considering the cultural roots of a river market. As a result, a Development Committee for the Preservation of Samchuk Market was organized with Dr. Somkiat Onwimol as President. After that, the President of the committee changed from Dr. Somkiat Onwimol to Mr. Pongswin Chaiwirat, the mayor of Samchuk District<sup>6</sup>.

In 2002, the Development Committee for the Preservation of Samchuk Market in the form of a project titled “Community Performance for a Livable City Project”. In the year 2003, Samchuk Market was selected as one of the twelve towns that should be preserved. After that, people in the community

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<sup>6</sup> [Online], accessed August, 2010. Available from <http://www.samchuk.in.th>

grow their consciousness for their dedication and love of the area. As a result, the preservation of Samchuk Market was put into action. Later on, activities to preserve and restore Samchuk Market got positive feedback and responses from many parties<sup>7</sup>.

In 2005, Princess Prathep Rathana Rajasuda Siam Baroma Rajakumari awarded the project the Arts Preservation Prize for Outstanding Architecture classified as an organization for Samchuk Market. In 2007, the Tourism Authority of Thailand awarded a Thailand Tourism Award for Samchuk Market<sup>8</sup>.

In 2009 Samchuk Market received an Award of Merit from the United Nations Educational, Scientific, and Cultural Organization (UNESCO)<sup>9</sup>.

### 5.1.2 Cultural Heritage of the Site

#### A) Public Building

- **Museum of Ban Khun Jamnong Jinarak**

Khun Jamnong Jinarak was a Chinese who was born in 1891 in Suphan Buri province. After that, he became a wealthy merchant and the first tax collector of the district in 1931. Later on, he died in 1974 when he was 83 years old. At present, the house belongs to his descendants and is leased to the Development Committee for ten years<sup>10</sup>.

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<sup>7</sup> Ibid.

<sup>8</sup> Ibid.

<sup>9</sup> Ibid.

<sup>10</sup> The Development Committee for the Preservation of Samchuk Market คณะกรรมการพัฒนาตลาดสามชุกเชิงอนุรักษ์, ตลาดมีชีวิต พิพิธภัณฑ์มีชีวิต, [Alive Market Alive Museum], (2008), 15.



Figure 102: Khun Jamnong Jinarak

Source: Alive Market Alive Museum, 2008



Figure 103: Khun Jamnong Jinarak's museum (No.1 on the map)

Source: Alive Market Alive Museum, 2008

The museum established in 2002 and the Lek – Praphai Wiriyaphan Foundation helped to develop the museum works. In addition, the museum is a three – storey wooden row building maintaining its original structure with balconies and delicately carved eaves. In front of the museum, books, postcards and beautiful drawings of the market are for sale and parts of the proceeds are used to support community activities. The first floor is used as a reception hall displaying the centennial history of the market and interesting places and shops in the market. The second floor has been kept unchanged from when Khun Jamnong Jinarak was still alive, showing furniture and pictures of the family on the walls, the third floor is used as the area for rotating exhibitions<sup>11</sup>.



Figure 104: The ground floor of the museum

Photograph: Author, 2009



Figure 105: The interior of the second floor of the museum

Photograph: Author, 2009

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<sup>11</sup> [Online], accessed August, 2010. Available from <http://www.2.sac.or.th>



Figure 106: The interior of the second floor of the museum

Photograph: Author, 2009



Figure 107: The bedroom of the third floor of the museum

Photograph: Author, 2009

- Ban Thao Kae Cheng

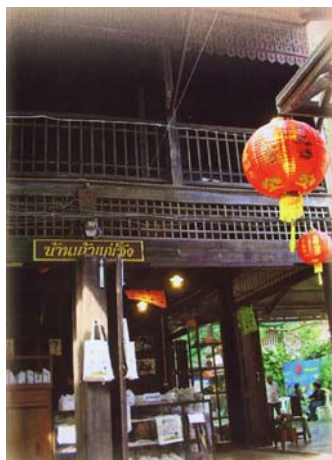


Figure 108: Ban Thao Kae Cheng (No. 2 on the map)

Source: Alive Market Alive Museum, 2008



Figure 109: The souvenir shop in Ban Thao Kae Cheng

Source: Alive Market Alive Museum, 2008

Ban Thao Kae Cheng is owned by the Treasury Department. It has been donated to the market committee for the utilization of local functions and

activities. It is also comprised of a small souvenir shop for tourists<sup>12</sup>. In addition, Ban Thao Kae Cheng is a two – storey wooden shop – house that has attractive architecture, including panels described in Thai as Khanompang Khing (ginger bread), but are actually delicately carved wooden curtains, created during the reigns of King Rama V and VI<sup>13</sup>.

## B) Religious Building

- Samchuk City Pillar Shrine



Figure 110: Sanchuk City Pillar Shrine  
(No. 3 on the map)

Photograph: Author, 2009



Figure 111: Inside of Samchuk City Pillar Shrine

Source: Alive Market Alive Museum, 2008

Samchuk City Pillar Shrine was built in 1827 by Khun Jamnong Jinarak, Thao Kae Biao, and Thao Kae Niam. However, it took many years to complete because it was built with traditional building techniques. The shrine was completed in 1927. In addition, the celebrations of the shrine occur twice

<sup>12</sup> [Online], accessed August, 2010. Available from <http://www.unescobkk.org>

<sup>13</sup> [Online], accessed August, 2010. Available from <http://www.samchuk.in.th>

a year. The first time takes place in January, and the second time takes place in June<sup>14</sup>.

### C) Dwelling

- The Udomchok Hotel



Figure 112: The Udomchok Hotel  
(No. 4 on the map)

Source: Alive Market Alive Museum, 2008



Figure 113: The interior of Udomchok Hotel  
Source: Alive Market Alive Museum, 2008

The Udomchok Hotel was built during the first half of the 20<sup>th</sup> century and is approximately 80 years old. In addition, the hotel was originally built to accommodate merchants and travelers, but unfortunately was closed down during the period of decline. The hotel added a new function during the renovation process and now features a small coffee shop, with the guestrooms remaining on the upper floor. Moreover, the hotel has been restored by local craftsmen who were familiar with traditional building techniques<sup>15</sup>.

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<sup>14</sup> Ibid.

<sup>15</sup> [Online], accessed August, 2010. Available from <http://www.unescobkk.org>

- Shop – houses



Figure 114: Shop – houses in Samchuk Market

Photograph: Author, 2009



Figure 115: Panels described in Thai as Kanompang Khing (Ginger Bread) (No. 5 on the map)

Source: Alive Market Alive Museum, 2008

Samchuk market is a combination of small lanes crowded with rows of two – storey wooden shop – houses. Many shop – houses have been left with their original interior decoration intact. There are 300 shop – houses spread out over 4 lanes and having attractive architecture including panels described in Thai as Khanompang Khing (ginger bread). In addition, some shop – houses have had minor interior design changes to attract young visitors. Moreover, restaurants, coffee shops, gift shops, and drug stores are lined up offering visitors a wide range of things to see and do<sup>16</sup>.

### 5.1.3 The Significance of the Site

The Samchuk community and Old Market district represents an intact historical commercial area that flourish from the trading of rice and agricultural

<sup>16</sup> [Online], accessed August, 2010. Available from <http://www.samchuk.in.th>

products along the Ta Jeen River and provides good accessibility and transportation links to other districts<sup>17</sup>.

The district can be described as being an outstanding example of a traditional market area within the rice growing central plain region of Thailand. In addition, the community can protect and conserve districts from the pressures of rapid urbanization and development by using cultural tourism to stimulate the local economy. The district is characterized by traditional timber shop – houses that originated as settlements along the river bank<sup>18</sup>.

The Museum of Ban Khun Jarnong Jinarak has successfully engaged the community and can be considered one of the most influential landmarks of Samchuk. The museum has managed to stimulate an awareness and appreciation about the local history, and consequently, the community has developed a renewed sense of pride. In addition, Ban Thao Kae Cheng and the Udomchok Hotel are significant renovated buildings within the market area<sup>19</sup>.

For all of these reasons, Samchuk and old market community won an award in the 2009 UNESCO Asia – Pacific Heritage Awards for Culture Heritage Conservation<sup>20</sup>.

#### 5.1.4 Conservation Solution

The local community has been the driving force behind the entire process for conservation at Samchuk. Without the dedication and foresight of the community, it is very likely that the market area would no longer exist. The

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<sup>17</sup> [Online], accessed August, 2010. Available from <http://www.unescobkk.org>

<sup>18</sup> Ibid.

<sup>19</sup> Ibid.

<sup>20</sup> [Online], accessed August, 2010. Available from <http://www.nationmultimedia.com>

impact that the community has had on the area is reflected in the way that the area has been transformed into a vibrant place, popular with visitors from all over. The community has been actively involved at several levels. In 2004, the community became part of an organized workshop aimed at establishing a unique set of conservation guidelines based on what they found to be valuable and significant within their community. This was immensely useful in providing a direction for the development building regulation framework and control. The workshop managed to empower the community and provided some useful ideas. One example of this was that the villagers pursued a restriction on building usage and decoration, such as signage location and the color scheme of buildings<sup>21</sup>.

The municipality has since provided a handbook with guidelines to aid the restoration of their properties which is circulated to the tenants and owners. The project has helped to reinsert a sense of localism as the market boom has meant that the younger generations are not rushing to leave the area now, unlike before with the creation of sufficient employment resulting from cultural tourism. This shall ensure a cultural continuity whereby the values and significance of this traditional mode of commerce are cherished and passed on to future generations<sup>22</sup>.

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<sup>21</sup> [Online], accessed August, 2010. Available from <http://www.unescobkk.org>

<sup>22</sup> Ibid.

### 5.1.5 Developing Plan of Samchuk Market

#### A) The developing activities for travelers who visit Samchuk Market

- Local culture.
- Different festivals and promote people in the community to sell souvenirs.
- Food festival.<sup>23</sup>

#### B) The Public relations Plan of Samchuk Market

- Food festival that is held once a year in Samchuk Market. This festival is called “Arroi Dee Samchuk”.
- Showing local culture from different local schools in Samchuk.
- Chinese vegetarian festival.
- Developing local architecture.
- Developing a food culture area and local knowledge occupation.
- Developing Samchuk Market as a learning center.
- Training “guide kids” for Samchuk Market tours.<sup>24</sup>

#### C) Managing plan for community environment and developing infrastructure

- Adjust landscape of the market.
- Providing a relaxing area in the market.
- Managing garbage in the market.
- Setting shop – houses in the market.

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<sup>23</sup> [Online], accessed August, 2010. Available from <http://www.samchuk.in.th>

<sup>24</sup> Ibid.

- Setting electrical wires in the market.<sup>25</sup>

#### D) Connecting other community for tourism network

- Gathering several communities to make a tourism plan together.
- Setting a tourist map to connect to several communities.
- Setting the committee network to develop tourism conservation in the Province.<sup>26</sup>

#### E) Build up understanding each other between community and the government

- Setting the stage for meetings between people in the community and the government in order to understanding each other.
- Setting exhibition work between the community and the government.
- Setting a committee that can connect with the government.
- Propagate the work for the public.
- Setting a research project between the community and the government.<sup>27</sup>

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<sup>25</sup> Ibid.

<sup>26</sup> Ibid.

<sup>27</sup> Ibid.

## F) The management plan for tourism in Samchuk Market

- Adjust the work system.
- Training the committee.
- Setting shop – house owner teams of the market.
- Training teamwork in the community for developing tourism conservation.
- Making an alliance of academic in order to support and develop for learning in the community
- Evaluating work for the community.<sup>28</sup>

## 5.2 Amphawa Community, Samut Songkhram Province, Thailand

### 5.2.1. Historical Background

Amphawa is a district of Samut Songkhram Province which is located north of the Gulf of Thailand. In addition, Amphawa is a water – based community, stretching along the Amphawa canal and the Maeklong River. Moreover, it is endowed with a seashore, mangrove forests, salt pans, and orchards. Furthermore, Amphawa means a mango grove that denotes a location associated with the Lord Buddha's life as evidenced by the emblem of Amphawa Municipality portraying an elephant in a mango grove. In addition, Amphawa, formerly known as Bang Chang, meaning a village of elephants, has a long history as a water – based settlement documented since the reign of King Prasat Thong in the late Ayutthaya period during the mid 17<sup>th</sup> century<sup>29</sup>.

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<sup>28</sup> Ibid.

<sup>29</sup> "Nakara: Amphawa," *Journal of Oriental Design&Planning*, No. 3 (October 2007): 14 – 15.

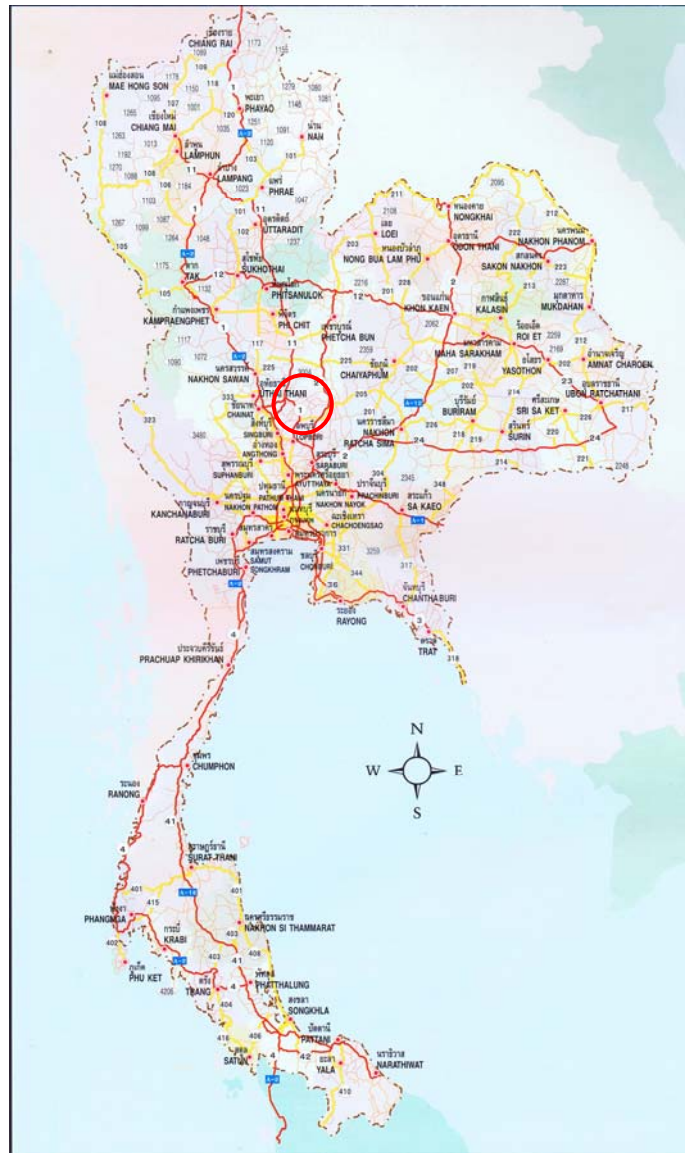


Figure 116: The location of Samut Songkhram Province on the map

Source: "Traveling Map All Around Thailand" (N.P., N.D.)



Figure 117: The location of Amphawa on the map

Source: "Thai Power Traveling Thailand" (N.P., N.D.)

In 1760, King Ekkathat of Ayutthaya appointed Nai Thongduang (King Rama I) as Luang Yokkrabat to rule Ratchaburi, the fourth level city of Ayutthaya. Luang Yokkrabat later married Khun Nak, a daughter of the wealthy family in Bang Chang, and moved to live behind Chulamani temple. When his house was burnt by a fire, he resettled behind Amphawan Chetiyaram temple. In 1767 when the Ayutthaya Kingdom was destroyed by the Burmese, Luang Yokkrabat decided to evacuate his family into the deep forest. During that time, Than Kaeo (Somdet Krommaphra Si Sudarak), an elder sister of Luang Yokkrabat, gave birth to a daughter named "Bunrot" who later became Somdet Phra Si Suriyenthramat Borommarachini, the queen of

King Rama II. During the Thon Buri period, Phraya Wachirapran gathered enough forces to successfully dispel the Burmese out of the kingdom, and established himself as Phrachao Taksin (King Taksin). At that time, Luang Yokkrabat moved his family back to town and then his wife, Khun Nak, gave birth to a fourth son named “Chim” (King Rama II). In addition, Luang Yokkrabat returned to work with King Taksin the Great and was given the title of Phra Ratchawarin Chao Krom Phra Tamruat Nok Khwa. He was later promoted as Somdet Chao Phraya Maha Kasatsuck and was crowned as King Rama I, the founder of the Royal House of Chakri and the Rattanakosin Kingdom. His wife, Khun Nak, was appointed as queen named Somdet Phra Ammarinthramat and her mother, Khun San, was given the title of Somdet Phra Rupsirisophak Mahanaknari<sup>30</sup>.



Figure 118: Amphawa community area in 1975

Source: Amphawa Community and Surroundings of Samut Songkhram Trip, 2006

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<sup>30</sup> [Online], accessed August, 2010. Available from <http://www.maeklongtoday.com>



Figure 119: Amphawa community area expanding in 2000

Source: Amphawa Community and Surroundings of Samut Songkhram Trip, 2006



Figure 120: Amphawa community area expanding in 2005

Source: Amphawa Community and Surroundings of Samut Songkhram Trip, 2006

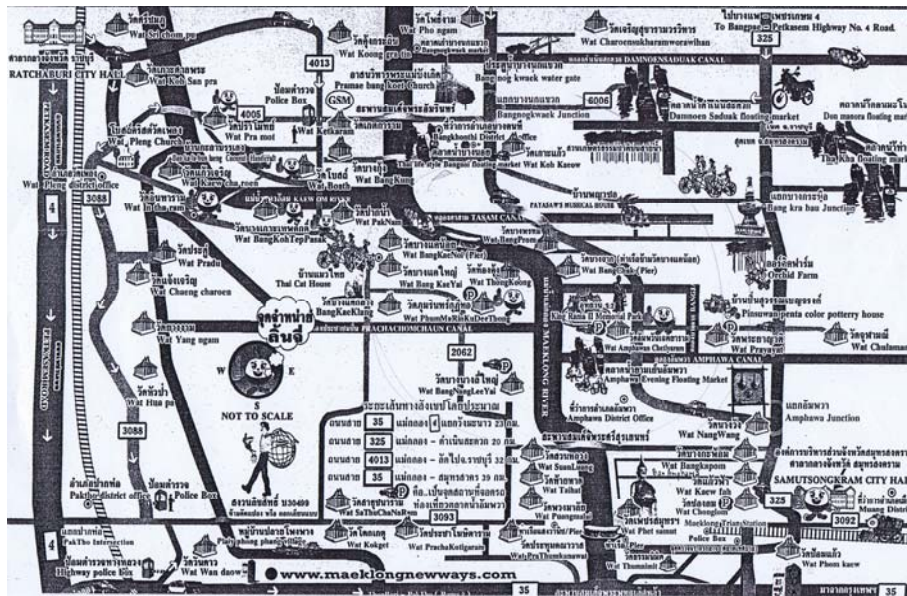


Figure 121: The location of Amphawa Community on the map

Source: <http://www.maeklongnewways.com>



Figure 122: Map of Amphawa Canal

Source: Nakara: Amphawa, 2007

Since Queen Ammarinthramat was a native of Bang Chang, she had immediate relatives who did farming there. As the queen was a member of the

royal lineage of Bang Chang; they became members of the royal lineage by their relation to the queen, and the queen usually went to visit them. Until the reign of King Rama IV, the district of Bang Chang had been referred to as “Suan Nok” (outside garden) while “Suan Nai” (inside garden) was the royal palace in Bangkok. Hence, Amphawa has had a place in Thai history for a long time<sup>31</sup>.



Figure 123: Amphawa Floating Market at day time

Photograph: Author, 2010



Figure 124: Amphawa Floating Market at night time

Source: Place&Prices: Amphawa (N.P., N.D.)

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<sup>31</sup> Ibid.

## 5.2.2 Cultural Heritage of the site

### A) Public Building

- King Rama II Memorial Park



Figure 125: King Rama II

Source: Increasing the honour of King, 1978



Figure 126: King Rama II Memorial Park

Source: Amphawa Community and Surroundings of Samut Songkhram Trip, 2006



Figure 127: The literature botanical garden in King Rama II Memorial Park

Source: Postcard (N.P., N.D.)

King Rama II Memorial Park is located close to Amphawan Chetiyaram Temple. The Park is the project to honour King Rama II by the King Rama II Memorial Foundation under Royal Patronage<sup>32</sup>. It was officially named as King Buddhalertla Naphalai Memorial Park, and was built in 1982 in memory of King Rama II who was born in Amphawa. This park contains Thai styled buildings, a museum housing art objects of the early Bangkok period and features King Rama II's life and the local history. There is also a botanical garden of plants and vegetation found in Thai literature and mentioned in King Rama II's works and a mixed orchard with raised beds that are typical of Amphawa<sup>33</sup>. In addition, Thai performing arts had its heyday under King Rama II. New dancing movements and gestures were designed in the Court of King Rama II while accompanying music and recitals choreographed dance. Every year, a classical masked play is held in commemoration of King Rama II in the King Rama II Memorial Park in February, an event presided over by H.R.H. Maha Chakri Sirindhorn. Apart from this event, there is a training class of the classical masked dance and Thai music for local students every weekend organized by the Foundation of King Buddhalertla Napalai Memorial under the Royal Patronage<sup>34</sup>.

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<sup>32</sup> Conservation and Revival of Community Research Unit, Faculty of Architecture, Chulalongkorn University, หน่วยวิจัยการอนุรักษ์และฟื้นฟูชุมชน คณะสถาปัตยกรรมศาสตร์ จุฬาลงกรณ์มหาวิทยาลัย, เที่ยวชุมชนอัมพวาและพื้นที่ใกล้เคียงในจังหวัดสมุทรสงคราม, [Amphawa Community and Surroundings of Samut Songkhram Trip], Bangkok, November 2006, 36. (Mimeographed)

<sup>33</sup> "Nakara: Amphawa," *Journal of Oriental Design&Planning*, No. 3 (October 2007): 14 – 15.

<sup>34</sup> [Online], accessed August, 2010. Available from <http://www.international.icomos.org>

- Amphawa Chaipattananurak



Figure 128: Amphawa Chaipattananurak office

Source: "Amphawa Chaipattananurak" (N.P., N.D.)(Brochure)



Figure 129: Amphawa Chaipattananurak area

Source: "Amphawa Chaipattananurak" (N.P., N.D.)(Brochure)

The Chaipattana Foundation was officially registered as a juristic entity at the Ministry of Interior under the registration number 3975 on June 14, 1988 and the registration was made public in the Royal Gazette, no. 105, section 109 on July 12, 1988. In addition, The Chaipattana Foundation focuses on development activities that are not repetitions of government projects; it tries to promote and co – ordinate the implementation of various projects for effectiveness, promptness, and relevance. Particular attention is given to governmental projects that are restricted by rules and regulations that cause a delay in the immediate implementation of project activities<sup>35</sup>.

In recognition of the unique and valuable cultural and traditional heritage of Amphawa, the Office of the Chaipattana Foundation, proceeds according to the Royal Initiative of Her Royal Highness Princess Maha Chakri Sirindhorn, in making use of the pieces of land donated by Mrs. Prayong Nakawarang, an Amphawa descendent to create values and benefits for the Amphawa community. Given that assignment, the Office of the Chaipattana Foundation, launched the Amphawa Chaipattananurak Project that adheres to the principles of development upheld by His Majesty King Bhumibol Adulyadej in that every action must take into account the socio – geographic factors of the area to be affected and so for this particular case, the activities must be congruent to the indigenous ways of life of the Amphawa people. Moreover, the Office also applied the Royal philosophy of Sufficiency Economy<sup>36</sup>.

Agricultural Demonstration Garden – The Office of the Chaipattana Foundation turned the donated garden plot into a natural learning center in giving visitors a chance to learn about the local wisdom and traditional

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<sup>35</sup> [Online], accessed August, 2010. Available from <http://chaipat.or.th>

<sup>36</sup> [Online], accessed August, 2010. Available from <http://www.un.or.th>

lifestyles of the Amphawa people relating to agriculture, specifically fruit crop cultivation; an important cash crop for the community. This activity also serves as a forum for agriculturalists, farmers, gardeners, and interested public to exchange knowledge among one another<sup>37</sup>.



Figure 130: Agricultural Demonstration Garden

Source: "Amphawa Chaipattananurak" (N.P., N.D.)(Brochure)

Community Stores – The community stores are situated along the Pracha Uttis Road next to the Agricultural Demonstration Garden. The Office of the Chaipattana Foundation offers local community stores within Amphawa Subdistrict with rental spaces for selling or exhibiting their products of which the objectives are to work in cooperation with the Amphawa community that will hopefully help create extra income for them<sup>38</sup>.

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<sup>37</sup> Ibid.

<sup>38</sup> Ibid.



Figure 131: Products in community stores

Source: “Amphawa Chaipattananurak” (N.P., N.D.)(Brochure)

Nakawarang Cultural Square – This is a multipurpose outdoor compound that will be used as a stage for local performances and activities that promote the local culture and traditional ways of life of the Mae Klong and Amphawa communities Nakawarang Cultural Square and was named in honor of Mrs. Prayong Nakawarang who donated these pieces of land that the Office of the Chaipattana Foundation is trying to bring about benefits to the Amphawa community and uphold the treasured Thai values<sup>39</sup>.



Figure 132: Nakawarang Cultural Square

Source: “Amphawa Chaipattananurak” (N.P., N.D.)(Brochure)

Chanchala Coffee Shop – As stated in the name, Chanchala sells coffee and a variety of drinks as well as local delicious foods, which are made

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<sup>39</sup> Ibid.

by good Amphawa cooks. A small corner of Chanchala is set aside for those who love to shop, because it sells souvenir items, comprised of both Chaipattana and local Amphawa products. Here visitors can obtain information about the whole Amphawa Chaipattananurak Project, tourist attractions within Amphawa, and different interesting activities carried out by the Amphawa community<sup>40</sup>.



Figure 133: Chanchala coffee shop

Source: "Amphawa Chaipattananurak" (N.P., N.D.)(Brochure)

Community Exhibition Room – This area is designed for organizing exhibitions and activities again relating to the cultural and traditional ways of life of Mae Klong and Amphawa communities. The themes are changed periodically to match with the local cultural events held by the community. The important idea of the community exhibition room is to give knowledge and create a correct understanding about the culture and ways of living of the Amphawa community. This not only enhances the community's pride for their deep root heritage, but it aims to help promote and publicize the local knowledge, wisdom, and products of the community<sup>41</sup>.

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<sup>40</sup> Ibid.

<sup>41</sup> Ibid.



Figure 134: Community exhibition room

Source: “Amphawa Chaipattananurak” (N.P., N.D.)(Brochure)

- The Office of Amphawa Municipality



Figure 135: The office of Amphawa Municipality

Source: Amphawa Community and Surroundings of Samut Songkhram Trip, 2006



Figure 136: Kuan – Au, Chinese God

Source: Amphawa Community and Surroundings of Samut Songkhram Trip, 2006

The Office of Amphawa Municipality was a Chinese school. After that, the building became the municipal administration office. In addition, the building is a wooden ,2 storey building that has outstanding design of porch and carved wooden panels. Moreover, the Chinese God named Kuan – Au is

on the second floor of this building. Furthermore, this Chinese god is the spiritual center of all Chinese and Thai people in Amphawa<sup>42</sup>.

## B) Religious Architecture

### ● Amphawan Chetiyaram Temple

Amphawan Chetiyaram Temple is located near King Rama II Memorial Park. This temple belongs to the Bang Chang family; the royal lineage of Bang Chang. It was constructed by Somdet Phrarubsirisopharkmahanaknari, the mother of Queen Amarintharamat. In addition, the area behind this temple was the residence of Luang Yokkrabat, King Rama I, and Khun Nak, Queen amarintharamat. Moreover, it is believed that the area about the position of the prang or pagoda at present of Amphawan Chetiyaram Temple is the place where Khun Nak gave birth to a son (Khun Chim) who later became King Rama II<sup>43</sup>.

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<sup>42</sup> Conservation and Revival of Community Research Unit, Faculty of Architecture, Chulalongkorn University หน่วยวิจัยการอนุรักษ์และฟื้นฟูชุมชน คณะสถาปัตยกรรมศาสตร์ จุฬาลงกรณ์มหาวิทยาลัย, 38.

<sup>43</sup> [Online], accessed August, 2010. Available from <http://www.hotsia.com>



Figure 137: King Rama II statue at Amphawan Chetiyaram Temple area

Source: Amphawa Community and Surroundings of Samut Songkhram Trip, 2006



Figure 138: Amphawan Chetiyaram  
ordination hall

Source: Amphawa Community and  
Surroundings of Samut Songkhram Trip,  
2006



Figure 139: Inside of ordination hall  
(*Ubosoth*)

Photograph: Author, 2010

The Ubosoth (ordination hall) and permanent structures within the temple were mostly formed in the early Rattanakosin style of art and architecture. With the old name of Amphawa Temple, the present name of Amphawan Chetiyaram Temple was given by King Rama III and it means a temple with pagodas and a mango plantation that gives pleasure and deserves to be worshipped. In addition, the temple was renovated by King Rama III who ordered the additional construction of its Buddhist assembly hall and preaching hall as well as a prang or pagoda to enshrine some ashes of King Rama II<sup>44</sup>.



Figure 140: Some Ashes of King Rama II remain in a *Prang* or pagoda in the temple area  
Source: Place&Prices: Traveling near the city Samutsakorn and Samutsongkhram, 2010

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<sup>44</sup> [Online], accessed August, 2010. Available from <http://www.encyclopediathai.org>

- Gek Cheng Sam Pao Keng Teng Vegetarian Temple



Figure 141: Gek Cheng San Pao Keng Teng vegetarian temple entrance

Source: Amphawa Community and Surroundings of Samut Songkhram Trip, 2006



Figure 142: Bodhisattva image in the temple

Source: <http://www.fonhomestay.com>

Gek Cheng Sam Pao Keng Teng Temple was established in 1875. At that time, the temple was a wooden building. In 1942, the temple was reconstructed and the temple has three buildings. In addition, inside the building, in the middle, there is a Bodhisattva image that Chinese people in Amphawa respect and there is a comfortable courtyard near the canal at the front of it. Moreover, during vegetarian festival, these are a lot of people from all parts of Thailand who attend this temple<sup>45</sup>.

<sup>45</sup> [Online], accessed August, 2010. Available from <http://www.chaipat.or.th>

### C) Row – Houses

The row – houses are planned with the view of economy in materials, economy in space, and street frontage (walkway and canal) and a view to security. The linear rectangular – planned north – south row – houses are rigidly arranged following the meander of the canal<sup>46</sup>.



Figure 143: Row – Houses along the canal in Amphawa

Photograph: Author, 2010

The row – house, as an architectural form, is very much suited to the social needs and business requirements for the past and present community of Amphawa. The house is divided into two main parts. The primary is at the front facing the walkway and the riverine and the secondary is at the back of the house. The secondary spaces at back of the house consist of kitchen, storage and work area or bedroom<sup>47</sup>.

While the primary spaces are at the front consist of one main space that is flexible to accommodate trading and living spaces. Some row – houses

<sup>46</sup> "Nakara: Amphawa," *Journal of Oriental Design&Planning*, No. 3 (October 2007): 2.

<sup>47</sup> Ibid.

retain the open concept and whatever changes needed either to entertain, sleep, and so on are achieved by placement of furniture or just a floor mat. Some of the row – houses have an upper storey floor that can accommodate an attic or storage or bedrooms. The main entrance is either of wood folding order or shutter door that can be opened the length of the row – house. The entrances to all the row – houses are via walkway or via the canal<sup>48</sup>.



Figure 144: Folding wood doors in Amphawa row - houses

Source: Nakara: Amphawa, 2007

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<sup>48</sup> Ibid.

## D) Intangible Heritage

- Food offering to monks traveling by boat



Figure 145: Food offering to monks traveling by boat in Amphawa

Source: Places&Prices: Amphawa

The view of monks rowing to receive food from Buddhists in the morning can be found in Amphawa every day. Since a couple of years ago, local people organized water – borne processions by taking monks by boat to receive food donations on special occasions for example on the anniversaries of their Majesty the King and the Queen (5 December and 12 August) and other special days<sup>49</sup>.

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<sup>49</sup> [Online], accessed August, 2010. Available from <http://international.icomos.org>

- Loy Krathong Festival



Figure 146: Loy Krathong Sai Festival in Amphawa

Source: Amphawa Cultural Heritage Museum, 2010

On the 15 waxing moon of the 12<sup>th</sup> lunar month (November) people float their tiny boats or baskets. The objectives are to pay homage to the footprint of the Lord Buddha on the riverside of the Nammatha River in India and to apologize for polluting the water during the whole year. In Amphawa, the Loy Krathong Sai has been revived since 2005. People float little boats made of banana trunks or banana leaves. These boats are floated in a long succession that makes a beautiful spectacle under a full moon<sup>50</sup>.

### 5.2.3 The Significance of the Site

Amphawa Community or Amphawa Municipality is an old community which dates back to the reign of King Prasatthong of Ayutthaya (1594 – 1655 AD.). It was known in those days as “Khwaeng Bang Chang”, a part of Ratchaburi town. Later, in the reign of King Ekathat, Khwaeng Bang Chang

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<sup>50</sup> Ibid.

became part of Samut Songkhram and was elevated as a municipality in 1940, the reign of King Rama V. The symbol of the municipality is a circle enclosing a white elephant standing in a mango grove, signifying the abundance of mango trees in the area<sup>51</sup>.

Another aspect of historical significance of Amphawa is that it was a birth place of King Rama II and two queens of Chakri Dynasty namely, Queen Amarintharamat (Nak), consort of King Rama I and Queen Suriyentharamat (Bunrot), consort of King Rama II<sup>52</sup>.

A prominent characteristic of Amphawa are its waterfront village features, which still retain their original identity, ecology and fertile natural environment. In addition, the interesting vernacular architecture of Amphawa are row – houses or the shop-houses along Amphawa canal. Typical features of a shop-house is one – storey, gable or hipped roof, with folded doors in front that can be fully opened for commercial purpose. The shop-houses are accessible by a causeway running along the front, from which a staircase stretches into the canal<sup>53</sup>.

The most important religious place of Amphawa is Amphawan Chetiayaram Temple built in the reign of King Rama III with several beautiful and historic buildings. Another religious place is Gek Cheng Sam Pao Keng Teng Temple which many Chinese and Thai people respect. In addition, the important places are King Rama II Memorial Park, Office of Amphawa Municipality, and Amphawa Chaipattananurak. Moreover, there are a number of popular activities for visitors, for instance, shopping at the waterfront market and evening floating market, visiting temples and important places. Therefore,

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<sup>51</sup> [Online], accessed August, 2010. Available from <http://www.thailandqa.com>

<sup>52</sup> Ibid.

<sup>53</sup> Ibid.

Amphawa is an example of a living cultural and architectural heritage site that has been successfully and appreciably conserved<sup>54</sup>.

For all of these reasons, the Amphawa community was awarded “the Best Conserved Community” in 2002 by the Association of Siamese Architects under the Royal Patronage. Moreover, it received an Honourable mention UNESCO Asia – Pacific Heritage Award for Culture Heritage Conservation Programme in 2008<sup>55</sup>.

#### 5.2.4 Conservation Solution

There are more and on – going projects from different organizations focusing on the conservation of tangible heritage in Amphawa that would give more positive impact to maintain its intangible heritage as follows<sup>56</sup>:

1) The Chaipattana Foundation has received a donation of traditional houses that was the venue of the fourth exhibition in 2005 on the “Ultimate Village: Amphawa”, organized by the Department of Industrial Promotion, Ministry of Industry. The construction of canal side facilities and attractions ranging from shops, rest pavilions, car parks, restrooms for passers – by and orchards has been completed to better cater to visitors. The project was named “Amphawa Chipattananurak” that gave the meaning of the success of conservation of Amphawa. The project was inaugurated in May 2008, and it gave an essential impact to improve the quality of cultural tourism<sup>57</sup>.

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<sup>54</sup> Ibid.

<sup>55</sup> [Online], accessed August, 2010. Available from <http://www.internationalicomos.org>

<sup>56</sup> Ibid.

<sup>57</sup> Ibid.

2) Renovation of the ordination hall, Phra Prang or pagoda and the construction of the new crematorium of Amphawan Chetiyaram Temple to improve its landscape in 2007 – 2008<sup>58</sup>.

3) King Rama II's Memorial Park Foundation decided to build a local museum dedicated to the cultural heritage of the Amphawa Community<sup>59</sup>.

4) Two more pedestrian bridges are planned to be built in the future in order to distribute tourists to the inner part of Amphawa canal and also reduce the congestion in the area at the mouth of the canal. This project will help tourists to discover more beautiful cultural landscape and way of life of the Amphawa community<sup>60</sup>.

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<sup>58</sup> Ibid.

<sup>59</sup> Ibid.

<sup>60</sup> Ibid.

## 5.3 George Town, Penang, Malaysia

### 5.3.1. Historical Background



Figure 147: Map of Penang Island

Source: De Bernarai, Jean, 2009

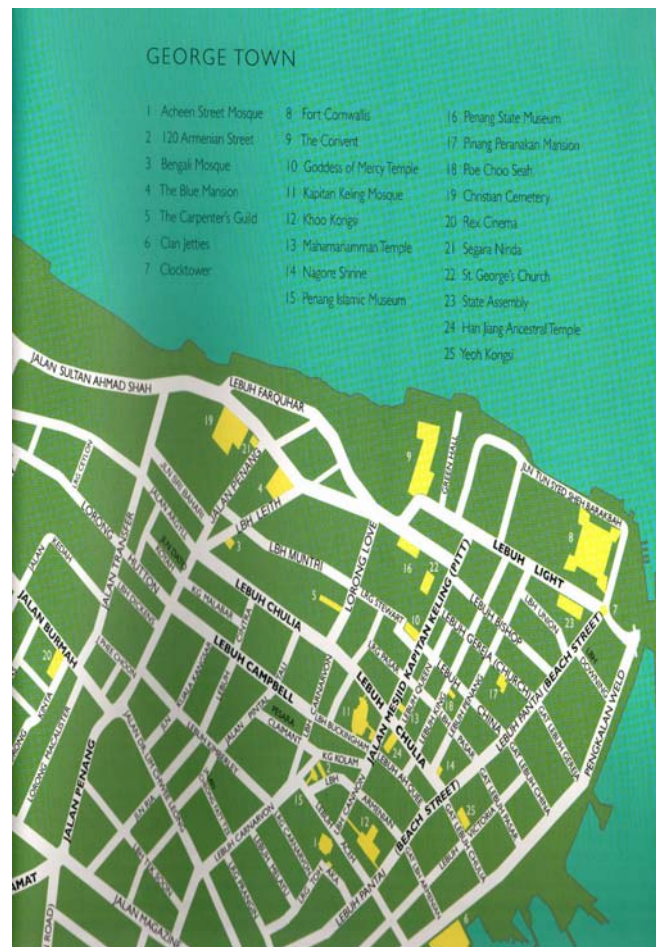


Figure 148: Map of George Town

Source: De Bernarai, Jean, 2009

George Town is the capital of the state of Penang in Malaysia. In 1786, George Town was founded by Captain Francis Light, a trader for the British East India Company. At that time, the British had no port between India and China. As a result, the British needed Penang to serve as an English trading emporium in the Straits of Malacca that is located in between India and China. After Light arrived at George Town, Penang, he successfully negotiated an agreement with the Sultan of Kedah that Penang would be ceded to the British in exchange for 6,000 pound per year. Moreover, the

British promised that they would station a warship in the Straits to guard Penang and the Kedah coast.

Furthermore, they agreed that free trade would be allowed and anybody could trade on the Kedah coast without restriction<sup>61</sup>.



Figure 149: Francis Light

Source: Janduang, Adisuk, 2007

However, the British Broke agreement and attacked Penang. In addition, The Sultan of Kedah lost and he let the British Control<sup>62</sup>. After Captain Francis Light took possession of the British settlement of Penang, he developed George Town, Penang's new capital, named after the reigning

<sup>61</sup> De Bernadi, Jean, *Penang: Rites of Belonging in a Malaysian Chinese Community*, (Singapore: NUS Press, 2009), 17.

<sup>62</sup> Pan Ya Tepsing and Wut Wattanasin ปัญญา เทพลิงห์ และ วุฒิ วัฒนสิน, *ลวดลายตกแต่งหน้าอาคารจีน - ปอร์ตุเกสในจังหวัดภูเก็ต* [Decorative Ornament on Façade of Sino - Portuguese Building in Phuket Province], (Songkhla: Songkhla Nakarin University, 2002), 94.

British monarch, King George III. In addition, the town center was immediately occupied by the various ethnic groups whom Light had invited to help build George Town such as The Eurasians of Phuket and Kedah, The Chinese from Kedah and Melaka, The Indian Muslims from Kedah, and the Hindu<sup>63</sup>. In 1794, Captain Light died of Malaria at the age of 54. In 1800, Sir George Leith, the governor of Penang, saved a strip of land across the channel from the island and named it Province Wellesly. This gave George Town, Penang, control over the harbor and food supplies from the mainland. In 1805, Penang was raised from a colonial status to a residency. Philip Dundas, the new governor of Penang, was appointed into office. His assistant secretary was Thomas Stamford raffles, who was the founder of Singapore in 1819<sup>64</sup>.

In 1826, Penang, along with Malacca and Singapore became part of the Straits settlements under the British administration in India. In 1869, George Town had developed into the port of entry for trade, tin-mining, and commercial agriculture. By the turn of the 20<sup>th</sup> century, George Town had become an education area and intellectual center. Moreover, the city was undergoing modernization. In 1957, George Town's municipality became a city by a royal charter granted by Queen Elizabeth II<sup>65</sup>. In 2008, George Town, the historic capital of Penang, was formally inscribed as a UNESCO World Heritage Site along side with Malacca where people around the world came to visit<sup>66</sup>.

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<sup>63</sup> Chen, Voon Fee, *The Encyclopedia of Malaysia: Architecture*, (Singapore: Archipelago Press, 1998), 64 – 65.

<sup>64</sup> [Online], accessed August, 2010. Available from <http://www.visitpenang.gov.my>

<sup>65</sup> [Online], accessed August, 2010. Available from <http://www.igeorgetownpenang.com>

<sup>66</sup> [Online], accessed August, 2010. Available from <http://whc.unesco.org>



There are many Social organizations or the voluntary associations in Penang such as Khoo Kongsi, Cheach Kongsi, and Dr. Sun Yat Sen's Base<sup>67</sup>.

- **Kongsi**

The Chinese word Kongsi is used in modern Chinese to mean a commercial “company” However, in Penang, Malaysia, Kongsi means clan house and the clan houses are the voluntary association that spread out all over George Town, Penang<sup>68</sup>.

- **Khoo Kongsi**



Figure 151: Khoo Kongsi

Source: Tan, Kim Hong, 2007

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<sup>67</sup> Tan, Kin Hong, *The Chinese in Penang: A pictorial History*, (Penang: Phoenix Press Sdn Bhd, 2007), 49.

<sup>68</sup> Chen, Voon Fee, 52 – 53.

Khoo Kongsi is the voluntary association or the clan house that is one of the big five clans in Penang Malaysia. The big five clans in Penang are Khoo, Tan, Lim, Cheah, and Yeoh. During the nineteenth century, the members of the Khoo clan who came from the ancestral village of Sin Kang, in the Sam Toh District, Haiteng County, Chiang Chew Prefecture, Hokkien Province, China, arrived to Penang, Malaysia<sup>69</sup>.



Figure 152: The main door of Leong San Tong (Khoo Kongsi Temple)

Photograph: Author, 2009

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<sup>69</sup> De Berre, Julia, *Penang: Through Gilded Doors*, (Penang: Phoenix Press Sdn Bhd, 2006), 31, 34.



Figure 153: The main altar of Leong San Tong (Khoo Kongsi Temple)

Photograph: Author, 2009

In 1835, 102 members of the Khoo clan from Haiteng district, Hokkien or Fujian Province, China, arrived in George Town, Penang. In addition, they established Khoo Kongsi at Cannon street and Armenian street in Penang in 1851. At that time, it measured 97,035 square feet. There was a bungalow on the site, and it was converted into a clan temple for ancestral worship. Moreover, the temple was named Leon Sar Tong, in honour of their forefather's village of Leong San in China. Furthermore, the name "Leong San" means "Dragon Mountain"<sup>70</sup>.

<sup>70</sup> [Online], accessed August, 2010. Available from <http://www.penang3traveltips.com>

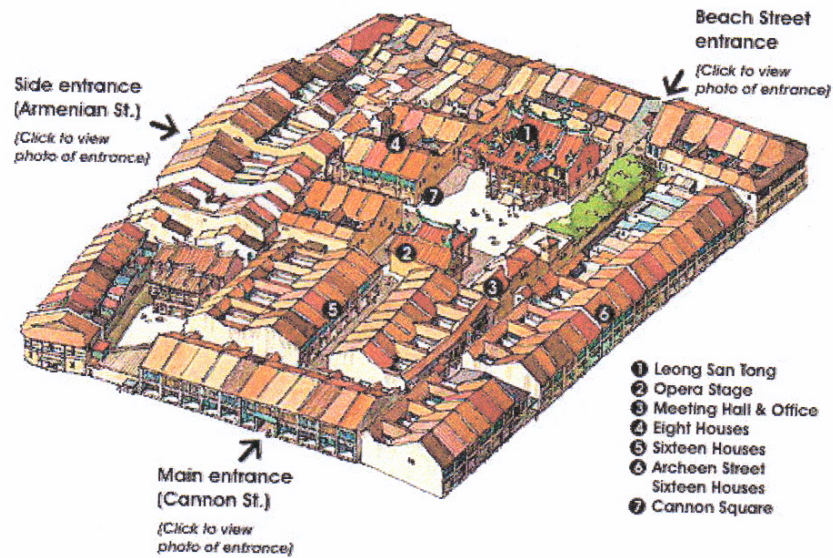
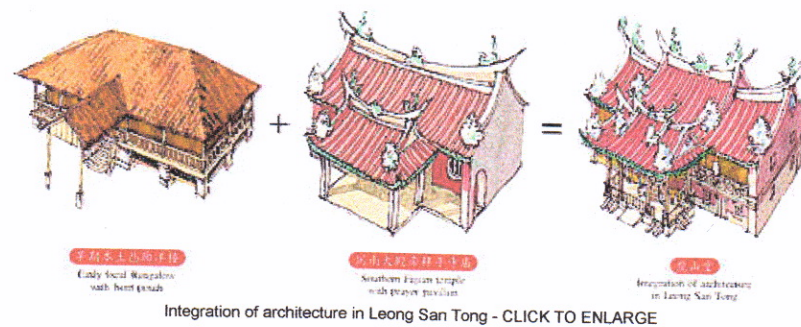


Figure 154: Panoramic view of Khoo Kongsi complex

Source: [www.khoocongxi.com.my](http://www.khoocongxi.com.my)



Integration of architecture in Leong San Tong - CLICK TO ENLARGE

[More Diagrams & Pictures](#)

Figure 155: Integration of architecture of Khoo Kongsi

Source: [www.khoocongxi.com.my](http://www.khoocongxi.com.my)

In 1894, the clan temple was rebuilt to show their wealth and the grand new temple took eight years to complete. However, just 29 days after its completion, a fire broke out and completely destroyed the new temple. A few years after the first temple was destroyed, they planned to build it again. In addition, master craftsmen, artists, artisans, and sculptors including

materials were brought in from China to complete the new clan temple. Finally, the new clan temple was completed in 1906<sup>71</sup>. Moreover, the new clan temple was surrounded by many shop houses of Khoo clan members.

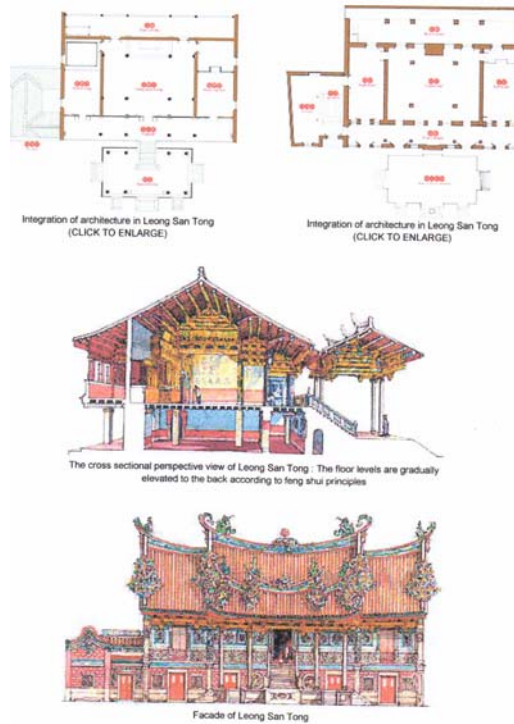


Figure 156: The architecture of Khoo Kongsì

Source: [www.khoocongisi.com.my](http://www.khoocongisi.com.my)

In 1907, the clan school, the “Two – Grade Elementary School of the Khoo Clan, was set up in Khoo Kongsì. In addition, in 1941 Khoo Kongsì stopped operating during the Japanese occupation in the Pacific War. In 1955, Khoo Kongsì registered as an association. Moreover, they changed from a registered society incorporation of “Trustees of Leong San Tong Khoo Kongsì (Penang) Registered”. Right now, Khoo Kongsì is a historic site where many people around the world come to visit<sup>72</sup>.

<sup>71</sup> Ibid.

<sup>72</sup> [Online], accessed August, 2010. Available from <http://www.khoocongisi.com>

Leong San Tong is a building in Khoo Kongsi that has a width of seven bays with a protruding façade. It consists of three parts : a prayer pavilion that is almost half a storey above the ground level, a double – storey main building, and a single storey Kitchen on the side wing to the left. In addition, the building is a colonial hybrid that reflects the style of temples in Southern Fujian, China, with a prayer pavilion and that of an early local bungalow with a front porch<sup>73</sup>.

- Cheah Kongsi



Figure 157: Cheah Kongsi

Source: Tan, Kim Hong, 2007

Another clan house that is one of the big five clans in Penang Malaysia is Cheach Kongsi. It was found somewhere before the year 1820 by Cheah Yam, a pioneer settler from Hokkien Province, China. After that, Cheah Kongsi established in 1858 at Armenian Street and it took 15 years to build. As a

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<sup>73</sup> Ibid.

result, it was completed in 1873, and the Cheah Kongsi was the first of the big five clans to be established in Penang, Malaysia<sup>74</sup>.

Cheah Kongsi is an impressive building mixing Malay, Chinese, and European influences in traditional Straits Chinese style and the façade similar to the great temples and palaces in China. The architecture is double – storey and the upper storey support by heavy foundation pillars. In addition, the porch was renovated in the 1930s with the addition of British lion heads. Moreover, the worship hall is located on the upper floor. Furthermore, the Cheah Kongsi has a charming front lawn and courtyard<sup>75</sup>.

- Dr. Sun Yat Sen's Penang Base



Figure 158: Dr. Sun Yat Sen

Source: <http://www.lestariheritage.net>

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<sup>74</sup> [Online], accessed August, 2010. Available from <http://travelmalaysiaguide.com>

<sup>75</sup> Ibid.

Dr. Sun Yat Sen was born in Guangdong Province, China in 1866. When he was thirteen years old, he sailed to Hawaii to be with his brother who had migrated there in 1871 as a laborer. Sun studied in Hawaii before returning home in 1883. Later, he studied English in Hong Kong. After that, he graduated with a medical degree in 1892. Nevertheless, rather than pursue a career as a physician or some other profession where he could directly utilize his knowledge of English and Western science, Sun, who was a visionary chose to devote himself as a nationalist to revolutionary change<sup>76</sup>.

In 1911, Dr. Sun Yat Sen led the Chinese Revolution that ushered in the first republic in Asia. As a result, he was the foremost Asian nationalist figure of the early 20<sup>th</sup> century and he is regarded as the father of modern China<sup>77</sup>.



Figure 159: Dr. Sun Yat Sen's Penang Base

Source: Ronald G., Knapp, 2010

<sup>76</sup> Ronald G., Knapp, *Chinese Houses of Southern Asia: The Eclectic Architecture of Sojourners and Settlers*, (Singapore: Tuttle Publishing, 2010), 114 – 115.

<sup>77</sup> [Online], accessed August, 2010. Available from <http://www.lestariheritage.net>

Dr. Sun Yat Sen's Penang Base which is located at 120 Armenian street in Penang, Malaysia was the Southeast Asian headquarters of The Tongmenghui, a political party of the Chinese revolution. In 1906, the Tongmenghui had its Southeast Asia headquarters in Singapore. At the same time, the Penang branch of the Tongmenghui was formed with 22 members. In 1910, the headquarters was transferred from Singapore to Penang. The Canton (Guangzhou) uprising of the Chinese Revolution was planned in 1910 through the Penang Conference convened by Dr. Sun Yat Sen. The conference took place at Tongmenghui Southeast Asian headquarters. At that time, Dr. Sun lived in Penang for six months with his family<sup>78</sup>.

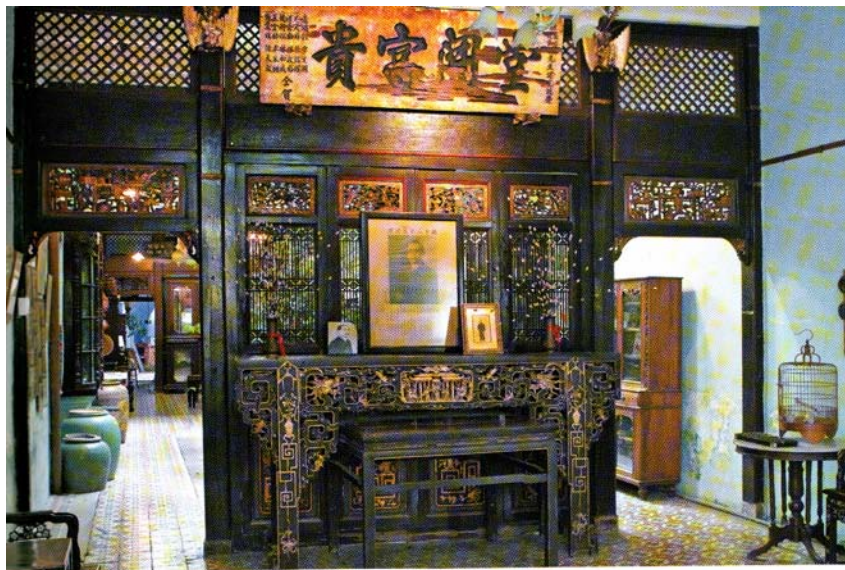


Figure 160: The interior of Dr.Sun Yat Sen's Penang Base

Source: Ronald G., Knapp, 2010

Dr. Sun Yat Sen's Penang Base is a shop-house that has a narrow double – storey structure with a covered walkway or five – foot way. In addition, this building has a width of approximately 5.5 meters and a depth of

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<sup>78</sup> Ibid.

about 40 meters. Moreover, the style of this building is mix of Chinese and European styles. Furthermore, above the door of this building are three characters, 'Zhuang Rong Yu', on a horizontal signboard, indicating 'Ch'ng Eng Joo', the name of Ch'ng Teong Swee's firearms company. In addition, on the surface of the red doors are the characters 'guorui jiaxiang', "Prosperity for the Country Auspiciousness for the family."<sup>79</sup>

## B) Religious Architecture

- Goddess of Mercy Temple



Figure 161: Goddess of Mercy Temple

Source: Tan, Kim Hong, 2007

Goddess of Mercy Temple is officially known as Kong Hock Keong, and it is one of the oldest Chinese temples in George Town, Penang. The Temple is located along Pitt street on Jalan Masjid Kapitan Keling street. The main diety of the Temple is Kuan Yin or Goddess of Mercy that is a very

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<sup>79</sup> Ronald G., Knapp, 117.

popular diety among the local Chinese. In addition, Kong Hock Keong means, “Temple of the Cantonese and Hokkien community” and the name Kong Hock Keong is derived from “Kong” for Kong Fu, meaning Cantonese, and “Hock” for Hokkien, and reflects the two main provinces in china from that the majority of the Chinese immigrants in Penang<sup>80</sup>.

In 1800, Penang’s Chinese settlers laid the foundation stone for Kong Hock Keong at Pitt street. In addition, 449 donors from Hokkien and Cantonese merchants contributed to the establishment of the Kong Hock Keong. Moreover, the temple’s board of trustees included ten Hokkien representatives, two from each of the five big kongsi (the Khoo, Cheah, Lim, Tan, and Yeoh clan), and ten Cantonese trustees from the Kwangtung and Teochew Association<sup>81</sup>.



Figure 162: Ornate curved ridge rooftops of the Goddess of Mercy Temple

Photograph: Author, 2009

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<sup>80</sup> [Online], accessed August, 2010. Available from <http://www.penang-traveltips.com>

<sup>81</sup> De Bernardi, Jean, 27 – 28.

Kong Hock Keong or Goddess of Mercy Temple was built in classic Chinese architecture. In addition, ornate curved ridged rooftops, made to look like ocean waves, are decorated with dragons and dragon – entwined pillars carved from a type of green stone. Moreover, the dragons are believed to be the temple guardians<sup>82</sup>.

Goddess of Mercy Temple was sited on a good hillock that is regarded as a dragon, and in fengshui, a good geometrically strategic place to locate a good temple. There are two visible wells at the Goddess of Mercy Temple, one at the courtyard for public use, and another one within the temple, for the monks. In addition, they are significant from fengshui aspect, for they are regarded as the “eyes of the dragon”. According to belief, there is supposed to be a third well that is under the front altar. Moreover, the third well is believed to be the dragon’s “third eye”<sup>83</sup>.

- Teochew Temple



Figure 163: Teochew Temple

Source: <http://www.penang-traveltips.com>

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<sup>82</sup> [Online], accessed August, 2010. Available from <http://travelmalaysiaguide.com>

<sup>83</sup> [Online], accessed August, 2010. Available from <http://www.penang-traveltips.com>

Teochew Temple or Han Jiang Teochew Ancestral Temple is a Chinese temple located along Lebu Chulia street in George Town, Penang. In addition, it is the community temple of the Penang Teochew Association, and the association was formed in 1855 by six Teochew migrants. The Teochew is one of six main Chinese dialect groups in Malaysia. Moreover, the Teochew originate from Chaozhou prefecture which is on the eastern part of Guangdong province in Southern China. Furthermore, Teochew immigrants arrived in Penang in the mid – 19<sup>th</sup> century and settled as plantation workers and owners in Penang. After that, they established themselves in the wholesale and dried foodstuff trades<sup>84</sup>.

The Teochew Association established the temple in 1870, and the temple is the only Teochew style temple in George Town, Penang. The original temple building took the form of sidianjing (four – point gold), referring to the gables of the four – hipped roofs forming a quadrangle around the small inner atrium. The temple façade is plain; however, the decorations inside are richly ornate. In addition, the main deity of the temple is God of the North that is the Teochew patron deity<sup>85</sup>.

In 2003, Teochew Temple underwent the third major restoration in its history, and spanned 18 months from September 2003 to April 2005. In 2006, the Han Jiang Teochew Ancestral Temple has won the UNESCO Asia – Pacific Awards for Culture Heritage Conservation<sup>86</sup>.

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<sup>84</sup> Ibid.

<sup>85</sup> [Online], accessed August, 2010. Available from <http://www.igeorgetownpenang.com>

<sup>86</sup> [Online], accessed August, 2010. Available from <http://www.architecture.com.au>

- Hainan Temple



Figure 164: Hainan Temple

Photograph: Author, 2009



Figure 165: The interior of Hainan Temple

Photograph: Author, 2009

The Hainan Temple is a Chinese Temple that is located at Lebuh Montri street in Penang. The Hianan Temple is also known as Thean Hock Keong or Temple of the Heavenly Queen, and is a Hainannese temple dedicated to the patron deity of seafarer; Ma Chor Po also known as Mazu. The Hainannese came from the island of Hainan in southern China, and the majority of them became cooks<sup>87</sup>. The Hainan Temple was founded in 1866. However, the building that can be seen today was completed in 1895. In addition, the Hainan Temple was built in the Hainan style and is ornately embellished with exquisite stone carvings executed in the Sung dynasty style. Moreover, the stone work is the work of craftsmen from China who were employed to remodel the temple in 1995<sup>88</sup>.

- St. George's Church



Figure 166: St. George's Church

Source: <http://travelmalaysiaguide.com>

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<sup>87</sup> [Online], accessed August, 2010. Available from <http://www.penang-traveltips.com>

<sup>88</sup> Ibid.

St. George's Church is the oldest Anglican Church in Southeast Asia, and it is located on Lebuah Farquhar street in George Town, Penang. The church was built in 1816 with the help of The East India Company. At that time, the cost of building the church was 60,000 Spanish Dollars. After the church was built, a significant event took place in 1818 which was the wedding of W.E. Philips to Janet, the daughter of Governor Col. Bannerman. During the Japanese occupation of World War II, the services of the church were interrupted. However, after the fall of the Japanese Empire, the services resumed<sup>89</sup>.

The architecture of the church was designed by Captain Robert N. Smith of Madras Engineer. In addition, the church in a hybrid architectural style described as 'Georgian Palladium' is a combination of 'Georgian', a style of architecture characteristic of Kings George I and IV (1714 – 1830) and 'Palladium', named after the Grecian – styled architectural works of a Roman named Palladius. Moreover, the brick structure has a solid plastered stone base. When the occupants realised that the original Mudras – style flat roof was unsuitable for the climate in Penang, a gable shaped roof was built in its place in 1864. Furthermore, after the destruction caused by World War II, the restoration of St. George church was completed in 1948<sup>90</sup>.

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<sup>89</sup> [Online], accessed August, 2010. Available from <http://www.penang-vacations.com>

<sup>90</sup> Ibid.

- Sri Mahamariamman Temple



Figure 167: Sri Mahamariamman Temple

Source: <http://www.penang-traveltips.com>

Sri Mahamariamman Temple which is located on Queen Street, George Town, Penang, is one of the oldest Hindu temples in Penang. The temple began as a small and simple shrine in 1801, and the majority of the Indian people who lived around the temple were waterfront workers. Furthermore, the Sri Mahamariamman shrine was enlarged into a temple in 1833. The temple has a 23 feet tall sculptured tower that has 38 statues of Hindu deities<sup>91</sup>.

The temple is decorated in the colorful and distinctive South Indian Dravidian style. The interior of the temple has various statues of Hindu deities, and the main attraction of the temple is the statue of Lord Subramanian that is embellished with gold, silver, diamonds, and emeralds<sup>92</sup>.

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<sup>91</sup> [Online], accessed August, 2010. Available from <http://www.penang-traveltips.com>

<sup>92</sup> [Online], accessed August, 2010. Available from <http://travelmalaysiaguide.com>

- Kapitan Keling Mosque



Figure 168: Kapitan Keling Mosque

Source: <http://www.penang-traveltips.com>

Kapitan Keling Mosque which is located on Jalan Masjid Kapitan Keling, is the largest historic mosque in George Town, Penang. The term “Keling” is derived from the ancient Hindu Kingdom on the Coromandel coast of South India. Moreover, the title “Kapitan” comes from the English word “Captain” and is used to denote the leader of the community. As a result, Kapitan Keling is used to denote headman or leader of the South Indian Muslim community. The Kapitan Keling was the first Superintendent of the mosque, and he brought in the builders and stones from India for the project<sup>93</sup>.

The original Kapitan Keling mosque was a single – storey structure; however, the mosque has seen plenty of renovation works over the years. In addition, in 1910s, the mosque was given a major design in the British Moghul Revival style. The Moghul domes and a large minaret was completed in 1916. Another renovation of the mosque was not rebuilt, but only enlarged happened

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<sup>93</sup> [Online], accessed August, 2010. Available from <http://www.penang-traveltips.com>

in 1930. In addition, the Kapitan Keling Mosque underwent refurbishment in 2003, with a RM 5 million grant<sup>94</sup>.

### C) Mansion

- The Penang Peranakan Mansion



Figure 169: The Penang Peranakan Mansion

Source: Ronald G., Knapp, 2010

The Peranakans, also known as the Babas and Nyonyas, were a unique Chinese community in the Straits Settlement (Penang, Malacca, and Singapore). They created a unique lifestyle and customs that had left behind a rich legacy of antiques, however, their cultural influences like cuisine and language are still evident in Penang today<sup>95</sup>.

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<sup>94</sup> Ibid.

<sup>95</sup> [Online], accessed August, 2010. Available from <http://www.penangperanakanmansion.com>



Figure 170: The Penang Peranakan Mansion

Source: Ronald G., Knapp, 2010

At the Penang Peranakan Mansion, the typical home of a rich Baba of a century ago is Baba – Nyonya museum that has 1,000 pieces of antiques and collectibles of the era on display. The Penang Peranakan Mansion or Baba – Nyonya museum is also housed in one of Penang’s heritage mansions of eclectic design and architecture. The building that is located at Lebuhraya Gereja Street was built at the end of the 19<sup>th</sup> century by one of local history’s famous personalities; the ‘Hai Kee Chan’ or Sea Remembrance Store had once served as the residence and office of Chung Keng Kwee<sup>96</sup>.

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<sup>96</sup> Ibid.



Figure 171: Chung Keng Kwee

Source: Tan, Kim Hong, 2007

Chung Keng Kwee was the third of five sons in a Hakka family. He was born in 1827 in Zheng New Village, Zengcheng country, just to the east of Guangzhou in Guangdong province, China. In addition, Chung Keng Kwee was a leader of Hai San Society, the secret society of Hakka people in Penang and Perak, that control the tin mines. Moreover, Cheng Keng Kwee was a benefactor of cemeteries and temples as well as schools in Penang<sup>97</sup>.

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<sup>97</sup> Ronald G., Knapp, 104.



Figure 172: The interior of The Penang Peranakan Mansion

Source: Ronald G., Knapp, 2010

The Penang Peranakan Mansion comprised a pair of equal sized buildings, a front structure and a rear structure, with a big open space between them. Both buildings were covered with distinctive hipped roofs, each composed of a pair of triangular and polygonal shaped sloping tiled roof surfaces. The opulent structure was fitted with an eclectic mix of Chinese and Western elements: intricately carved wooden panels and calligraphic boards from China, cast – iron columns and ornamentation by a Scottish firm, English floor tiles from a Stoke – on – Trent pottery works, and an astonishing assortment of furniture and decorative styles from around the world. In addition, the mansion had a courtyard at the front that was directly on the street<sup>98</sup>.

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<sup>98</sup> Ibid., 105-106.

- Cheong Fatt Tze Mansion



Figure 173: Cheong Fatt Tze

Source: Lin Lee Loh-Lim.,2002

Cheong Fatt Tze or Chang Pi – Shih was born in 1841 in Xihe Township. Dabu county, northeastern Guangdong province. He was an extraordinary Hakka person who amassed fortunes in the Nanyang region through investments in plantations (rubber, tea coffee, and coconuts), commodity trading, land development, tin mining, banking, and shipping, and also for ventures within China itself in winemaking, glassmaking, brickmaking, textile mills, and railroads<sup>99</sup>.

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<sup>99</sup> Ibid., 128-129.



Figure 174: Cheong Fatt Tze Mansion

Source: Ronald G., Knapp, 2010

The Cheong Fatt Tze Mansion which is located at Lebu Leith street was begun in 1896 and completed in 1904. The mansion did not only serve as a family residence, but also as an office. In addition, Cheong's Penang mansion was built in an eclectic style that epitomized excellence in both Chinese and Western traditions<sup>100</sup>. Moreover, the mansion has its own sense of scale, proportion, and space. It has its own unique blend of materials, motifs, decorative styles, and language. The form of the mansion dates back 3,000 years to the Suchow dynasty. The main hall forms the center, and this form has been repeated from palaces to country dwellings. It refers to the belief that one's status on earth is reflected by one's relationship to the heavens, and the main hall represents the area where one communicates directly with heaven. In addition, the mansion site covers 56,000 square feet (5202.4 square meters) with a built – up area totaling 33,000 square feet (3065.7 square meters)<sup>101</sup>.

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<sup>100</sup> Ibid., 133-134.

<sup>101</sup> Lin Lee Loh – Lim, *The Blue Mansion: The Story of Mandarin Splendour Reborn*, (Malasia: L' Plan Sdn Bhd, 2002), 18.



Figure 175: The interior of Cheong Fatt Zhe Mansion

Source: Ronald G., Knapp, 2010

The restoration of the mansion began in 1991 and was completed in 1995. In addition, the restoration project won the Malaysian National Architectural Award for Conservation. The project was internationally acknowledged by winning the top award “Most Excellent Project” in the UNESCO Asia – Pacific Awards of UNESCO in 2000<sup>102</sup>.

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<sup>102</sup> Ibid., 63.

### 5.3.3 The Significance of the Site

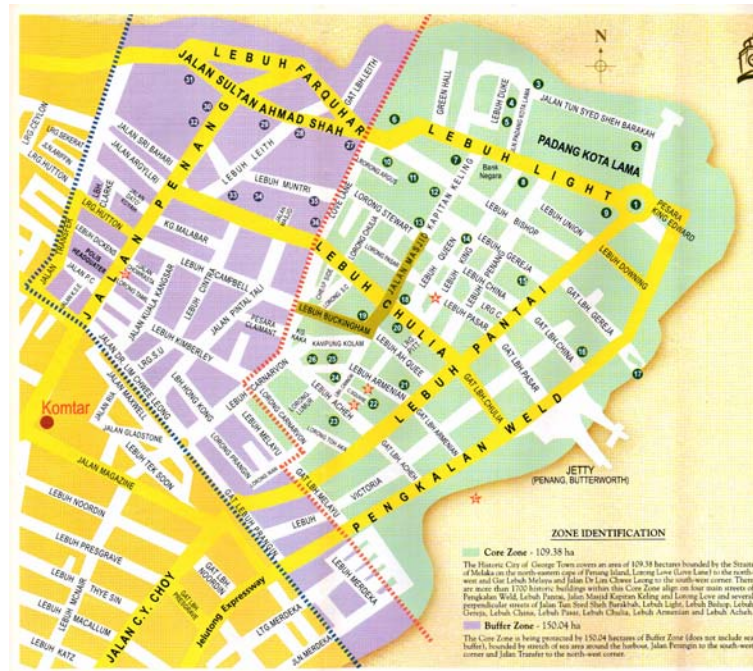


Figure 176: Map of George Town

Source: [www.visitpenang.gov.my](http://www.visitpenang.gov.my)

George Town, Penang, represents a multi – cultural trading town in Southeast Asia. It was established by trading activities that resulted from in the blending of Malay, Chinese, and Indian cultures with European colonial power over many years. This created a lasting imprint on their architecture and urban form. In addition, George Town is a living testimony to the multi – cultural heritage and traditions of Asia, and of the European colonial influences. The tangible as well as intangible heritage of the city is expressed in its religious buildings of different faiths, ethnic enclaves, spoken dialects, festivities, dances, art form, cuisine, and life styles. Moreover, the city reflects the blend of influences that result in a unique form of architecture, culture and cityscape in Southeast Asia. The city show cases an exceptional range of

shop houses and mansions from differing eras, providing snapshots of building styles and types<sup>103</sup>.

All of these reasons make George Town win a UNESCO World Heritage Site in 2008. The World Heritage Site of George Town covers a 109.38 hectare site on the northeast of Penang Island. This is regarded as the core zone. Surrounding the core zone is a 150.04 hectare band called the buffer zone. Only land area is counted; however, the sea is not included<sup>104</sup>.

#### 5.3.4. Conservation Solution

##### A) Streetscape Upgrades

Streetscape upgrades should allow for ongoing dynamic uses such as street markets. Removal of these traditional activities sanitizes the urban environment. Examples of the streetscape upgrades in Penang are the Cambell Street Mall and Little India<sup>105</sup>.

- **The Cambell Street Mall**

The Cambell Street Mall in Penang provides an example of an urban design initiative to upgrade a busy central city street. The decision, quite appropriately, was not to remove traffic completely, and the street was made one – way, with traffic – calming devices. The introduction of trees provides a long – term greening of the street<sup>106</sup>.

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<sup>103</sup> [Online], accessed August, 2010. Available from <http://www.penang-traveltips.com>

<sup>104</sup> Ibid.

<sup>105</sup> Vines, E., *Streetwise Asia: A Practical Guide for the Conservation and Revitalization of Heritage Cities and Towns in Asia*, (Bangkok: UNESCO Bangkok, 2005), 30.

<sup>106</sup> Ibid., 33.

- **The Little India**

The benefits of obtaining expert conservation advice at the planning stage was obvious in 2003 street upgrade and traffic calming projects in Little India. The proposal was the subject of a rigorous process of debate and dialogue with local businesses and residents. Open drains were left open, granite steps reintroduced, and paving materials and color were carefully chosen to complement<sup>107</sup>.

### **B) Street Signs**

Street Signs should be simple and clear. They can be effective and eye catching when they are unique and make some reference to the area in which they are located such as Lebuhraya Leith Street in Penang<sup>108</sup>.

### **C) Adaptive Re – use**

Adaptive re – use of heritage places in Penang such as the Cheong Fatt Tze Mansion underwent a seven year conservation program, incorporating extensive research and utilizing traditional artisan skills and materials. In addition, the 38 – room mansion now accommodates 16 bedroom apartments varying in size, with each room uniquely furnished and decorated. In every room, there is a leaflet that informs guests of the connected “Conservation Protocol” of the hotel, explaining the approach to the conservation, ongoing management, and maintenance of the building. Guests are invited to respect the original architectural solution for what it is learn

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<sup>107</sup> Ibid., 44.

<sup>108</sup> Ibid., 21.

tolerance from the old and respect the fragile. Moreover, each guest room carries a name rather than a number; each name being associated with some aspect of the life of Cheong Fatt Tze, who was described as “China’s last mandarin and first capitalist” and the “Rockefeller of the East”. Daily tours explain the history of the house, and all hotel staff are trained and knowledgeable about its history, so that the story of the place comes alive for guests<sup>109</sup>.

There are more historic shop - houses within George Town conservation area being restored for “adaptive re – use” such as heritage hotels, bars, and restaurants, boutique and speciality shops noticeably in areas such as upper Penang road, Kimberley street, and Nagore street<sup>110</sup>.

#### **D) Heritage Trust**

The Penang Heritage Trust that formed in 1986 is a leader in the ongoing heritage movement in Penang. This program makes efforts to preserve the history and culture of Penang as well as to promote the revitalization of George Town as a living heritage city. The Penang Heritage trust has launched a program that actively promotes intangible cultural heritage. This involves assisting artisans and performers whose skills are considered traditional and core to Penang cultural heritage. At present, these skills are few and far between; apprentices and skills need to be sourced so as not to lose the precious assets. The individuals themselves who are usually old, may be experiencing difficulties with evictions, high rentals, lack of help, difficulties of transportation, cost of materials, vulnerability and a loss of

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<sup>109</sup> Ibid., 36.

<sup>110</sup> [Online], accessed August, 2010. Available from <http://blog.intproperties.com>

significance. This proposal assumes that the time is right for rendering assistance and building capacity by promoting apprenticeships. The goal is to develop traditional skills and techniques, and transmit these through a prescribed training system. Also aid in marketing and strive to generate income so that the skills become attractive as a viable life choice career for young people. In addition, it is planned that as far as possible, these artisans be sited in individual shop – houses within a common area in the heart of George Town because it makes promotion and marketing in terms of a value added site for visitors, much easier to manage. Moreover, the proposed locations are properties of the Khoo Kongsi Temple and Acheh street<sup>111</sup>.

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<sup>111</sup> [Online], accessed August, 2010. Available from <http://pht.org.my>

## Chapter 6

### Analysis and Value

Following the documentation and assessment of data on the Old Phuket Town, this chapter analyses the significance of outstanding tangible and intangible cultural landscape values found in Old Phuket Town comprising of:

- Sino – Portuguese Architecture
- Sang Tham Shrine
- Cultural of Apparel of Baba- Peranakan (Baba – Nyon Ya)
- Baba-Peranakan Weddings
- Chinese God Worship Day and Hokkien Chinese's Theater Puppet Performance in Chinese New Year Festival

Criteria for assessment of cultural significance has been set in the Burra Charter. They are aesthetic, historic, scientific, social value for the past, present, or future generation.

#### **Aesthetic value**

Aesthetic value is considered by the form, scale, color, texture, and material of the fabric and sounds associated with the place and its usage.

#### **Historic value**

Historic value encompasses the history of aesthetics, science, and society. In addition, a place may have historic value because it has influenced, or has been influenced by an historic figure, event, phase or activity.

### **Scientific value**

The scientific value of a place will depend on the importance of the data involved on its rarity, quality or representativeness, and on the degree to which the place may contribute further substantial information.

### **Social value**

Social value embraces the qualities for which a place has become a focus of spiritual, political, national or other cultural sentiment to a majority or minority groups.

## **6.1 The Cultural Significance of Sino – Portuguese Architecture in the Old Phuket Town**

The Sino – Portuguese architecture of the Old Phuket Town has existed for more than one hundred years and is derived from the city of Penang during the period of Phraya Ratsadanupradit Mahisornphakdi (Khorsimbee Na Ranong): the Lord Lieutenant of Phuket Circle from the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. The Sino – Portuguese architecture of the Old Phuket Town blends Chinese and European styles. It is manifest in the common row – houses or shop – houses, mansions, commercial buildings, and public buildings. Facades of these buildings are decorated with delicate stucco, having Chinese and European influences. The colonnade walkway (or five – foot way) is another feature that represents the unique style of the buildings. In addition, the five – foot way arcade that is accessible between the shop – houses is indented into the ground floor of a building from the road, so that the overhanging upper floors can provide a cover to shield pedestrians from the sun and rain, therefore, it reflects the wisdom and the generosity of

people who created it in the past. Moreover, the Sino – Portuguese architecture expresses economic growth in the Phuket town. As a result, it has aesthetic value, historic value, scientific value, and social value.

## 6.2 The Cultural Significance of Sang Tham Shrine

Sang Tham Shrine or Shrine of Serene light is a Taoist temple that was built in 1889 by a local rich Hokkien Chinese family. In addition, it was built with traditional building techniques. In the past, the shrine was a branch of Tan Clan, one of the big clans in the Old Phuket Town. The Shrine has a rich Chinese style; in particular, the roof is decorated in a style popular in Fujian Province, China. Moreover, the interior wall murals tell many stories of Si – In – Gui, a legendary Chinese folk hero. Local people come to this shrine to worship Ong Sun Tai Sai, the Chinese god who was a hero of Chinese people in the past. As a result, the shrine has aesthetic value, historic value, scientific value, and social value.

## 6.3 The Cultural Significance of Apparel of Baba-Peranakan in the Old Phuket Town

The term Peranakan is most commonly used among ethnic Chinese for those of Chinese descent also known as Straits Chinese. The term ‘Peranakan’ is widespread in Singapore, Malaysia, Indonesia, and Phuket Province in Thailand. In Peranakan culture, ‘Baba’ refers to males and ‘Nyonya’ refer to females. However, in Phuket, Baba refers to both males and females. The influence of Baba – Peranakan on Phuket culture started from Chinese ancestors who migrated to Malacca, Penang and then Phuket with

the intention of making a new life when the tin industry was flourishing in Phuket. Baba – Peranakan culture is beautiful in both spirit and expression. It deeply blends several customs and traditions from Thai, Chinese, Malay, and Western culture into Phuket culture, throughout many civilizations for hundreds of years. One of the most significant features of Baba – Peranakan culture are the clothes. Baba – Peranakan has several dresses depending on social status, ceremony and seniority. The men usually wear suits when attending ceremonies. However, without ceremony, they wear yellowish linen shirts and pairs of shorts. On the other hand, the women have exquisite dresses. They usually wear flower-patterned blouses with a sarong called ‘Pa – Tae’, similar to the sarong of Malay people. In addition, the sarong has a very beautiful and graceful pattern. Moreover, in wedding ceremonies, a bride can wear several exquisite dresses. Therefore, the apparel of Thai Peranakan in the Old Phuket Town has aesthetic value, historic value and social value.

#### **6.4 The Cultural Significance of Baba – Peranakan Weddings in the Old Phuket Town.**

The Baba – Peranakan wedding originally came from China during Ching dynasty and then spread to Malacca, Singapore, Indonesia, Penang and Phuket. The Baba – Peranakan wedding in the Old Phuket Town was originally practiced in Penang, Malaysia where Phuket established good relationships through trade over a long period of time. Baba men and Nyonya women have been marrying each other in unique styles for as long as the community has existed. The weddings consist of numerous ceremonies. It involves elaborate costumes and lavish displays of wealth, as well as offerings to venerated ancestors. Moreover, the family matrimonial harmony and a

good strong family environment is present and helps in the continuance of Baba – Peranakan traditions and community bonding. As a result, the Baba – Peranakan wedding in the Old Phuket Town has historic value and social value.

### **6.5 The Cultural Significance of Chinese God Worship Day and Hokkien Chinese's Theater Puppet Performance in Chinese New Year Festival in the Old Phuket Town**

The Chinese New Year is the traditional New Year of mainland Chinese and overseas Chinese. It begins on the first day of the first month of the lunar year and ends on the fifteenth day. In the Old Phuket Town, the 9<sup>th</sup> day of Chinese New Year is a big night for the Chinese community, because it is the birthday of the Jade Emperor, the emperor of heaven, and it is called Chinese God Worship Day. On this day, Chinese people worship the Jade Emperor in order to ask for good life, and to give thanks, and honor him on his birthday. To do this, they set a worship table in front of their houses after midnight. Furthermore, there is Hokkien Chinese's theater puppet performance which is called "Kalae" on Chinese God Worship Day. This traditional performance is performed around the town where altars are set up in front of each house. This puppet performance is to bless the house's owner and family members. In addition, Chinese God Worship Day has been taking place for over 100 years in the Old Phuket Town, and it forms a particular and significant component of the heritage of the Old Phuket Town. As a result, it has historic and social values.

## 6.6 Conservation of the Site

In the last two decades, development agencies, academics, and City Hall have set the stage for the revitalization of the Old Phuket Town. The Old Phuket Town has been declared “conservation of cultural heritage zone” by the Office of Environmental Policy and Planning (OEPP) of the National Environment Board. In the Development Plan of Muang Phuket Municipality Area published in 2004, the designated conservation area is 19 Rai with a built – up area of 31,069 square meters. Development guidelines specify a 12 meter height limit in order to maintain the 2 – 3 storey building scale of the shop – house neighborhood. New infill buildings conforming to architectural prescriptions are no longer required to be set back for road – widening guidelines are disseminated for appropriate signage. Traditional activities which reflect Phuket’s identity are encouraged. Physical restoration is promoted. From the 1980’s, Phuket has been developing and modernizing its local authority with the support of GTZ’s “Urban Environmental Management at Local Level Project.” The Municipality has prepared a budget allocation for the conservation of the old town since 1994. Local authorities were strengthened when the government was restructured and decentralized following the financial crisis in Thailand in 1997<sup>1</sup>.

The conservation of the Old Phuket Town has been furthered through collaborations between the Municipality, the academia, and local leaders. A special impetus has been provided since 1997 by the work of architecture lecturer Dr. Yongthanit Pimonsathean and his students from Bangkok. With the full support of the City Hall, Dr. Yongthanit’s university team has developed an

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<sup>1</sup> [Online], accessed October, 2010. Available from <http://www.lestraiheritage.net>

architectural database, identifying heritage buildings, measuring and drawing them up. They have also assisted the municipality in conducting surveys, providing advice to house owners and searching for appropriate material and craftsmen<sup>2</sup>.

The Municipality and university team jointly organized exhibitions and facilitated community forums about the future of the Old Phuket Town. A few houses owners volunteered or were persuaded to remove the obstructions to the five – foot way sections in front of their houses. In celebration of this cooperation between the Municipality and residents, the first Old Phuket Town Festival was organized in 1998. This event has been repeated annually since, with allocations from the Phuket government. The festival showcases the Baba – Peranakan lifestyle, food, costumes, performing arts and architectural heritage<sup>3</sup>.



Figure 177: The Old Phuket Town Festival on Thalang Road

Photograph: Author, 2009



Figure 178: The Old Phuket Town Festival at Thai Hua Museum on Krabi Road

Photograph: Author, 2009

<sup>2</sup> Yongthanit Pimonsatean ยงธนิศร์ พิมลเสถียร, "พื้นที่อนุรักษ์สิ่งแวดล้อมศิลปกรรมเมืองเก่าภูเก็ต." [Art and Environment Conservation Area of the Old Phuket Town]. *ASA*. Vol.2, (2001): 21-25.

<sup>3</sup> [Online], accessed October, 2010. Available from <http://www.lestraiheritage.net>



Figure 179: Baba – Peranakan in the Old Phuket Town Festival

Photograph: Author, 2009

Between 1998 – 2002, the Municipality awarded more than 60 certificates of conservation effort to house owners who have restored or maintained their houses. This scheme speeded up the process of building local awareness and pride. In addition, it helped people to differentiate between what was good conservation practice and what was not<sup>4</sup>.



Figure 180: certificate of conservation effort to house owners

Photograph: Author, 2009



Figure 181: The Old Phuket Foundation's office on Dibuk Road

Photograph: Author, 2009

In 2003, the Old Phuket Foundation was established to spearhead initiatives that could be jointly supported by the government, the business sector and the community. City Hall appointed a committee of 15 civic leaders

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<sup>4</sup> Ibid.

with each serving a four-year team. Its objectives are to revive, restore and conserve the Phuket way of life, arts, architecture, and heritage; to raise awareness among Phuket people about the importance of the Old Phuket Town, and to promote Phuket's cultural life<sup>5</sup>.

After 2003, Urban renovations covered up local drains and the sidewalk is attractively made. Moreover, Phuket Municipality set up interpretation boards for many Sino – Portuguese shop – houses on Thalang Road and Krabi Road<sup>6</sup>.



Figure 182: Urban renovations have covered up local drains and the sidewalk  
Photograph: Author, 2007



Figure 183: The Interpretation board on Thalang Road  
Photograph: Author, 2007

<sup>5</sup> "The Old Phuket Town Foundation." The Old Phuket Foundation, *Phuketscape*. Vol.1, No.1, (March – May, 2007): 7 – 8.

<sup>6</sup> [Online], accessed October, 2010. Available from <http://www.lestraiheritage.net>

In 2009, Phuket Municipality worked on the project to bury power cables along Thalang Road and remove all electric poles on the Road<sup>7</sup>.



Figure 184: Bury power cables on Thalang Road underconstruction  
Photograph: Author, 2009



Figure 185: all of electric poles removed on Thalang Road  
Photograph: Author, 2009

In recent years, Phuket Baba – Peranakan weddings have become increasingly popular for visitors to Phuket, both from other parts of Thailand and abroad. The ceremony generally takes place in a Sino – Portuguese mansion, with traditional clothing, food, and music<sup>8</sup>.



Figure 186: Baba-Peranakan Wedding in the past  
Photograph: Author, 2009

<sup>7</sup> [Online], accessed October, 2010. Available from <http://www.phuketgazette.net>

<sup>8</sup> Khwannet Jindawat. "Scoop." The Old Phuket Foundation, Phuketscape. Vol.3, No. 1, (April – June, 2009): 30 – 39.

## 6.7 The Problem of Conservation of the Site.

1. At present, electric and cables poles have been removed from Thalang Road, but they still cause an unsightly hindrance on most other roads.

2. Humidity still causes a problem to the facades of many Sino – Portuguese buildings. This problem not only destroys the natural beauty of the buildings, but could also continue to cause the deterioration of the structure.

3. Inappropriate signs still exist due to the owners of the buildings having no concern for aesthetics.

4. There are still many inappropriate interpretation boards which are in the wrong position and make the facades unsightly. In addition, they are also of a poor quality, and are unsuitable overtime due to weathering.

5. Some buildings do not retain the original façade color, and in addition fixtures have been placed on these because of a lack of interest in cultural heritage by the owners.

6. The Old Phuket Town festival take place only on Thalang Road and Krabi Road while other roads of interest are ignored.

7. There is no promotion of the Jade Emperor's altar at each house during the God Worship Day in Chinese New Year. This under – representation of this special event may lead to a loss of its significance and therefore, a loss of some of the cultural heritage of the Old Phuket Town.

8. As in the case of the Jade Emperor's altar during God Worship Day, the promotion of the Chinese's theater puppet performance also not represented well enough. There is only one puppet master to continue this event in the Old Phuket Town festival.

9. There is no learning center for the training and education for puppeteers of culture events in the Old Phuket Town. Without adequate training, this cultural heritage may soon die.

10. There is no learning center for Chinese beliefs in the Old Phuket Town. This also may effect the historic atmosphere and indigenous character of this place, which can not be replaced.

11. There are no interpretation boards in Sang Tham Shrine. This omission results in a lack of understanding for visitors to this historic place and therefore, does not add to awareness of this cultural attraction.

## Chapter 7

### Conclusion and recommendation

#### 7.1 Conclusion

Phuket has a long association with European seafaring nations such as Portugal, Great Britain, Holland, and France. It also has an established tradition of ethnic Chinese settlement, mainly from Fujian Province, during the tin mining days. In addition, the Old Phuket Town is a traditional meeting place of Chinese, Thai, and Malays. It is the home of the Baba – Peranakan cultural community of mixed Chinese and Malay heritage. The Old Phuket Town's heritage is closely intertwined with that of Penang, Malaysia. It shares the same Baba – Peranakan ancestry. Baba – Peranakan culture in the Old Phuket Town is beautiful in both spirit and expression. It deeply blends several customs and traditions from Thai, Chinese, Malay, and Western cultures. The good examples of Baba – Peranakan culture are the apparel of Baba – Peranakan and the Baba – Peranakan weddings.

The Old Phuket Town was really modeled after British colonial Penang, and that was the origin of any European influence on its architecture. Upon close examination, it is evident that Sino – Portuguese buildings in the Old Phuket Town resemble those in Penang in form, materials, and design. The Sino – Portuguese building in the Old Phuket Town have existed for more than one hundred years, and they are a blend of Chinese and European styles that express Eastern culture and Western culture. Therefore, Sino – Portuguese architecture is a kind of East meets West.

Chinese New Year is a very important day for Chinese people. It is the day of much joy and anticipation. It is a day to renew family ties, get together with relatives, friends, and family members. Chinese New Year festival in the Old Phuket Town showcases the unique heritage such as God Worship Day and Hokkien Chinese's theater puppet performance. They are the religious practices of Chinese people that originally came from their hometown in China.

The Chinese Shrine has a rich Chinese style. It is a place that is associated with Chinese culture such as religions, sects, and beliefs. Sang Tham Shrine or Shrine of Serene light in the Old Phuket Town has history behind it, and expresses Chinese culture. It is a place where local people come to worship Chinese gods and perform rituals.

All of these features such as Sino – Portuguese buildings, Sang Tham Shrine, Cultural of apparel of Baba – Peranakan, the Baba – Peranakan wedding, God Worship Day, and Hokkien Chinese's theater puppet performance in the Old Phuket Town make the significant values of the Old Phuket Town.

## **7.2 Recommendation of the Site.**

The Sino – Portuguese buildings on the Old Phuket Town such as Thalang Road, Krabi Road, Yaowarat Road, Phang Nga Road, and Dibuk Road should have streetscape upgrades and the center of Chinese beliefs including setting up interpretations in Sang Tham Shrine. Moreover, it should expand promotion of the Old Phuket Town Festival, Chinese God Worship

Day, Hokkien – Chinese's theater puppet performance, and Baba – Peranakan culture for cultural tourism. Therefore, all of these aspects should be done as follows :

### **7.2.1 Setting Policies for improvement of conservation in the Old Phuket Town.**

1.1 Improving the infrastructure of specific roads to meet the original, historic cityscape of the Old Phuket Town.

1.2 Enhancing streetscape to appeal to not only local residents, but also visiting tourists for purposes of attraction and retaining cultural identity.

1.3 New development of interpretation guidelines to educate and involve visitors as well as local residents.

1.4 Development of strategies to sustain and promote the growth of tourism to the area as well as retaining and protecting the original aspects of cultural heritage. In addition, the implementation of local awareness for the importance of cultural heritage is equally significant.

1.5 To develop understanding and training centers for local residents to continue the skills and art of local customs and beliefs to sustain cultural heritage.

### **7.2.2 The need of improvement conservation strategies in the Old Phuket Town.**

2.1 Removing all electric poles and put wires underground not only in Thalang Road, but also Krabi road, Yaowarat Road, Phang Nga Road, and Dibuk Road.

2.2 The facades of Sino–Portuguese buildings in the Old Phuket Town must be repaired by using historic materials for heritage conservation.

2.3 Recreating missing elements or features that existed during the restoration period based on physical or documentary evidence. The new features will match the old in design, color, texture, and where possible materials.

2.4 Creating, constructing, and adopting streetscape upgrades of Sino–Portuguese buildings in the Old Phuket Town to suit the appropriate and compatible use.

2.5 New additions such as streetscape upgrades should not destroy historic material features, and spatial relationships that characterize the heritage in the Old Phuket Town.

2.6 The facades of Sino–Portuguese shop–houses in the Old Phuket Town should have the original colors that are harmonious with the row of Sino–Portuguese shop–houses.

2.7 Extending appropriate pedestrian walkways and paved surfaces alongside Sino–Portuguese shop–houses in the Old Phuket Town for suitable walking tours and other activities.

2.8 Blending appropriate natural aspects such as trees on the pedestrian walkways and architectural heritage of Sino–Portuguese buildings in the Old Phuket Town.

2.9 Providing streetlights in the Old Phuket Town.

2.10 Providing street furniture in Thalang Road.

2.11 Removing and adapting appropriate signs on the facades of Sino–Portuguese buildings in the Old Phuket Town.

2.12 Providing appropriate interpretation boards of Sino–Portuguese building and roads in the Old Phuket Town.

2.13 Providing interpretation boards in Sang Tham Shrine.

2.14 Expanding the Old Phuket Town festival to not only take place on Thalang Road and Krabi Road, but also Yaowarat Road, PhangNga Road, and Dibuk Road.

2.15 Encouraging local residents to become involved in expanding the coverage of the Jade Emperor's altar to be out side as many houses as possible during the God Worship Day in Chinese New Year.

2.16 Providing a learning center for the training and education of puppeteers of cultural events to take place in Sang Tham Shrine.

2.17 Providing learning center for Chinese beliefs in Sang Tham Shrine.

2.18 Supporting Baba–Peranakan culture in the Old Phuket Town.

### 7.2.3 Images Describing problems and solution conservation of the Old Phuket Town.



Figure 187: Electric and cables poles are not a good view in the Old Phuket Town.

Photograph: Author, 2009

3.1 Remove all electric poles and put wires underground in the Old Phuket Town area.



Figure 188: Humidity problems on façades of Sino-Portuguese shop-houses in the Old Phuket Town

Photograph: Author, 2009



Figure 189: Humidity problems of the five-foot way of Arcade in the Old Phuket Town

Photograph: Author, 2009

3.2 Repairing façades of Sino – Portuguese shop – houses in the Old Phuket Town.



Figure 190: Inappropriate signs on Facades of Sino-Portuguese shop-houses in the Old Phuket Town

Photograph: Author, 2009

### 3.3 Removing inappropriate signs on façade of Sino – Portuguese shop – houses in the Old Phuket Town and providing appropriate signs of them.



Figure 191: Not original color on Façade of Sino-Portuguese shop-houses in the Old Phuket Town

Photograph: Author, 2009



Figure 192: The original color on Facade of Sino-Portuguese shop-houses in the Old Phuket Town

Photograph: Author, 2009

3.4 Painting paint the Original color for the façades of Sino – Portuguese shop – houses in the Old Phuket Town.



Figure 193: Pedestrian walkways in the Old Phuket Town

Photograph: Author, 2009

3.5 Providing appropriate pedestrian walkways and paved surfaces in the Old Phuket Town.



Figure 194: Inappropriate interpretation boards of Sino-Portuguese shop-houses in the Old Phuket Town

Photograph: Author, 2009



Figure 195: Inappropriate interpretation board of Sino-Portuguese shop-houses in the Old Phuket Town

Photograph: Author, 2009

### 3.6 Providing appropriate interpretation boards of Sino – Portuguese buildings and roads in the Old Phuket Town.



Figure 196: Talang Road in the Old Phuket Town

Photograph: Author, 2009



Figure 197: Krabi Road in the Old Phuket Town

Photograph: Author, 2009

### 3.7 Providing street tree planning in the Old Phuket Town.

3.8 Providing streetlights in the Old Phuket Town.

3.9 Providing street furniture in Thalang Road.



Figure 198: Sang Tham Shrine in the Old Phuket Town

Photograph: Author, 2009

3.10 Providing interpretation boards in Sang Tham Shrine.



Figure 199: Baba-Peranakan apparel

Source: Banzhert Tantivit, 2006



Figure 200: Baba-Peranakan wedding in the past

Source: Kuson Acam-Aroon, 2002



Figure 201: The Jade Emperor's altar in  
The Chinese God Worship Day  
Photograph: Author, 2009



Figure 202: Hokkien Chinese's theater  
puppet performance  
Source: "Phuket Town Area," (N.P., N.D.)  
(Brochure)

3.11 Supporting local culture and traditions such as Baba – Peranakan culture, Chinese God Worship Day, and Hokkien Chinese's theater puppet performance in the Old Phuket Town for Cultural tourism.

All of these heritage conservation plans will make the Old Phuket Town to become a great old town that boosts the economy, conserves architectural environment, strengthens the old way of life, traditions, culture, and livelihood of the genuine Phuket, and builds awareness of cultural conservation among the people.

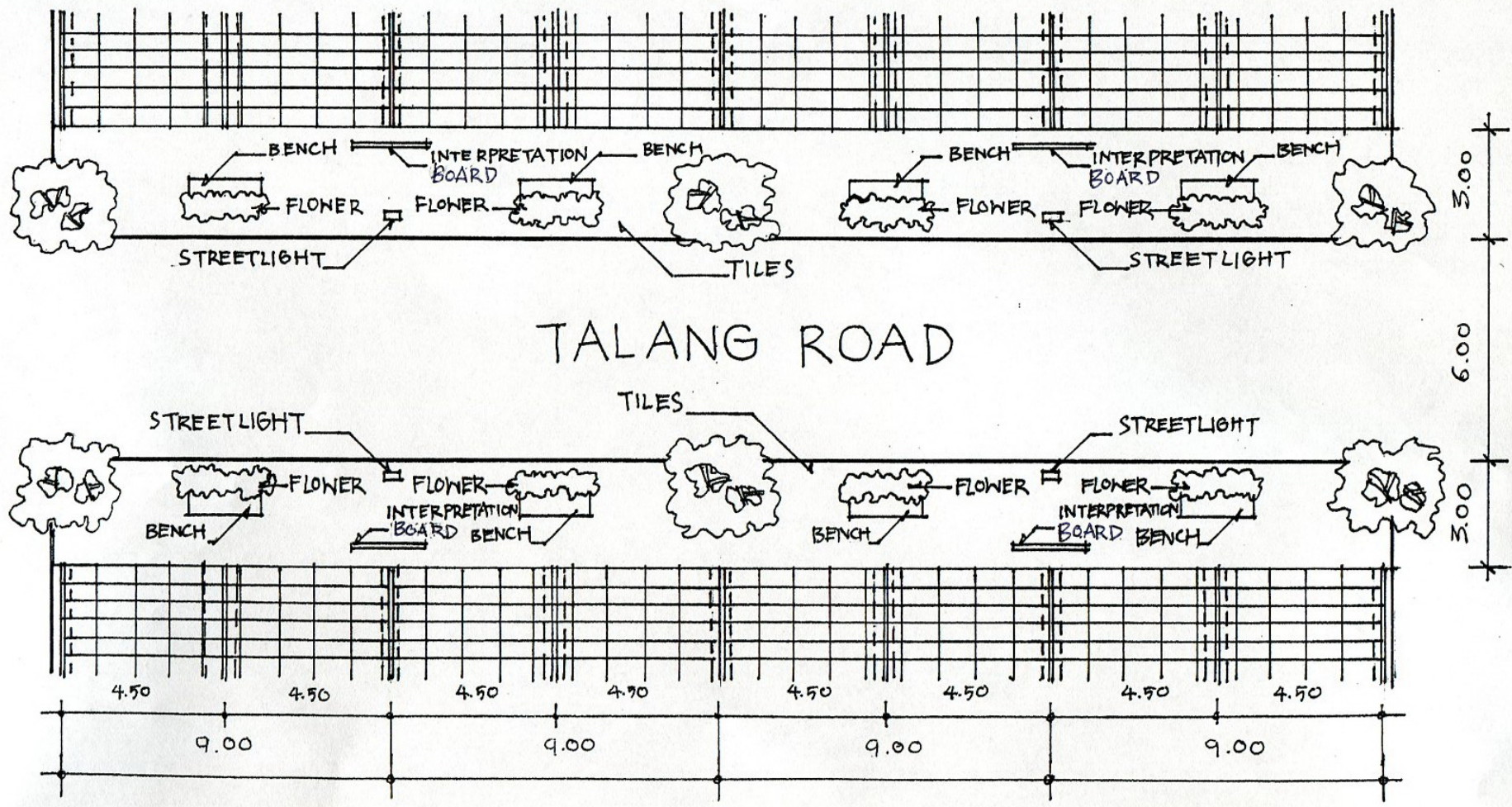


Figure 203: Plan of streetscape upgrades on Talang Road in Phuket

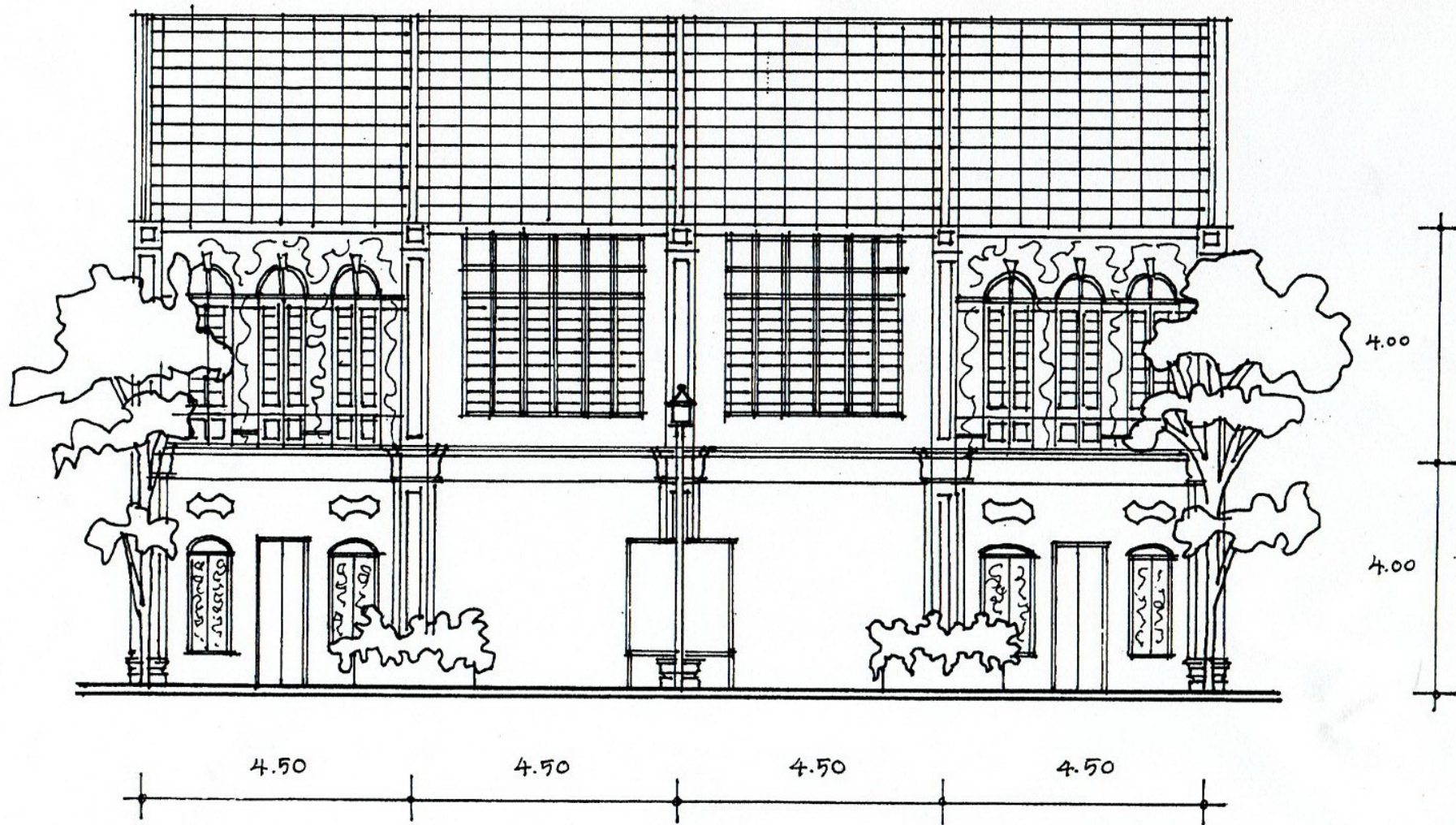


Figure 204: Elevation of streetscape upgrades on Talang Road in Phuket

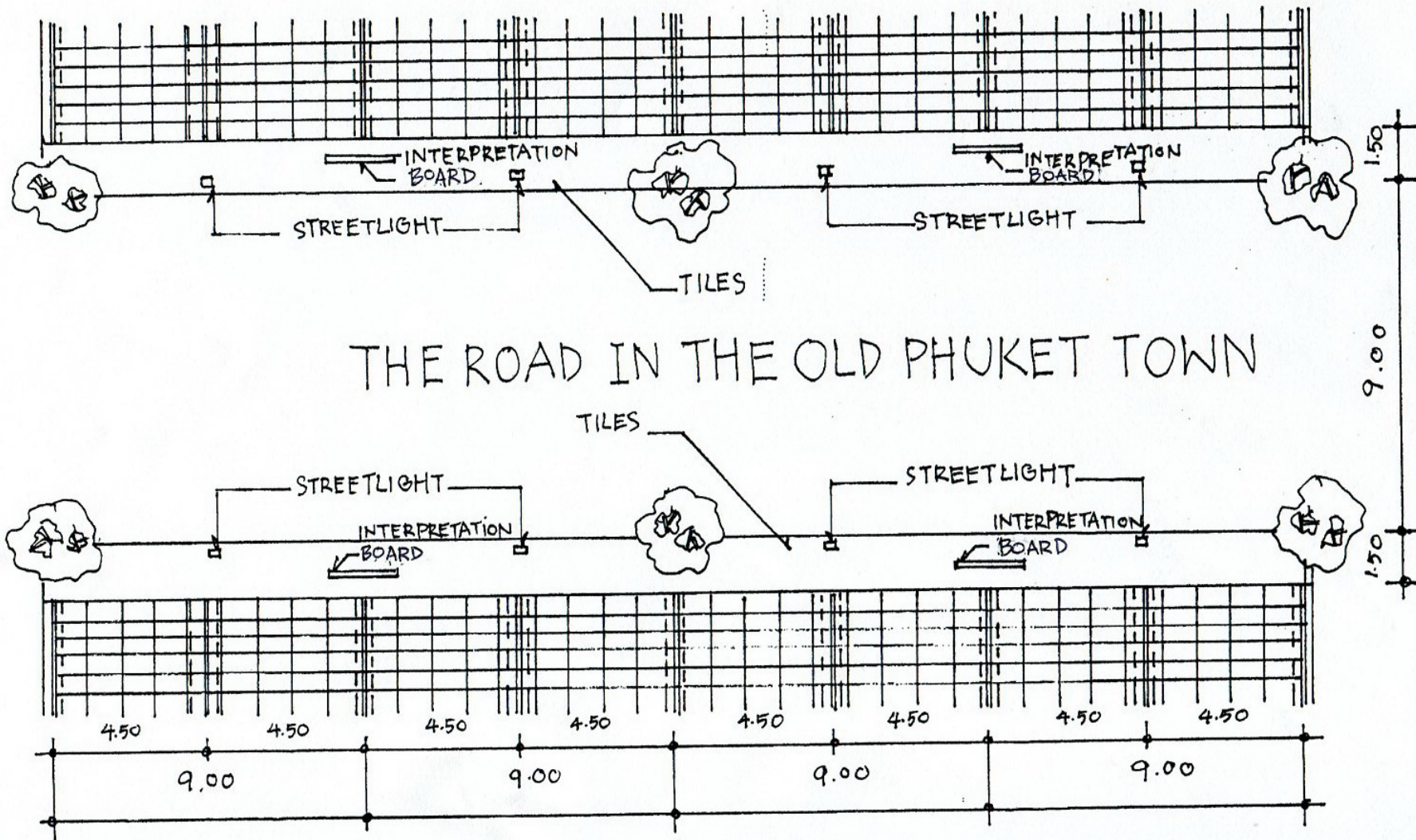


Figure 205: Plan of streetscape upgrades on Krabi road, Yaowarat road, Phang Nga road and Dibuk road in Phuket

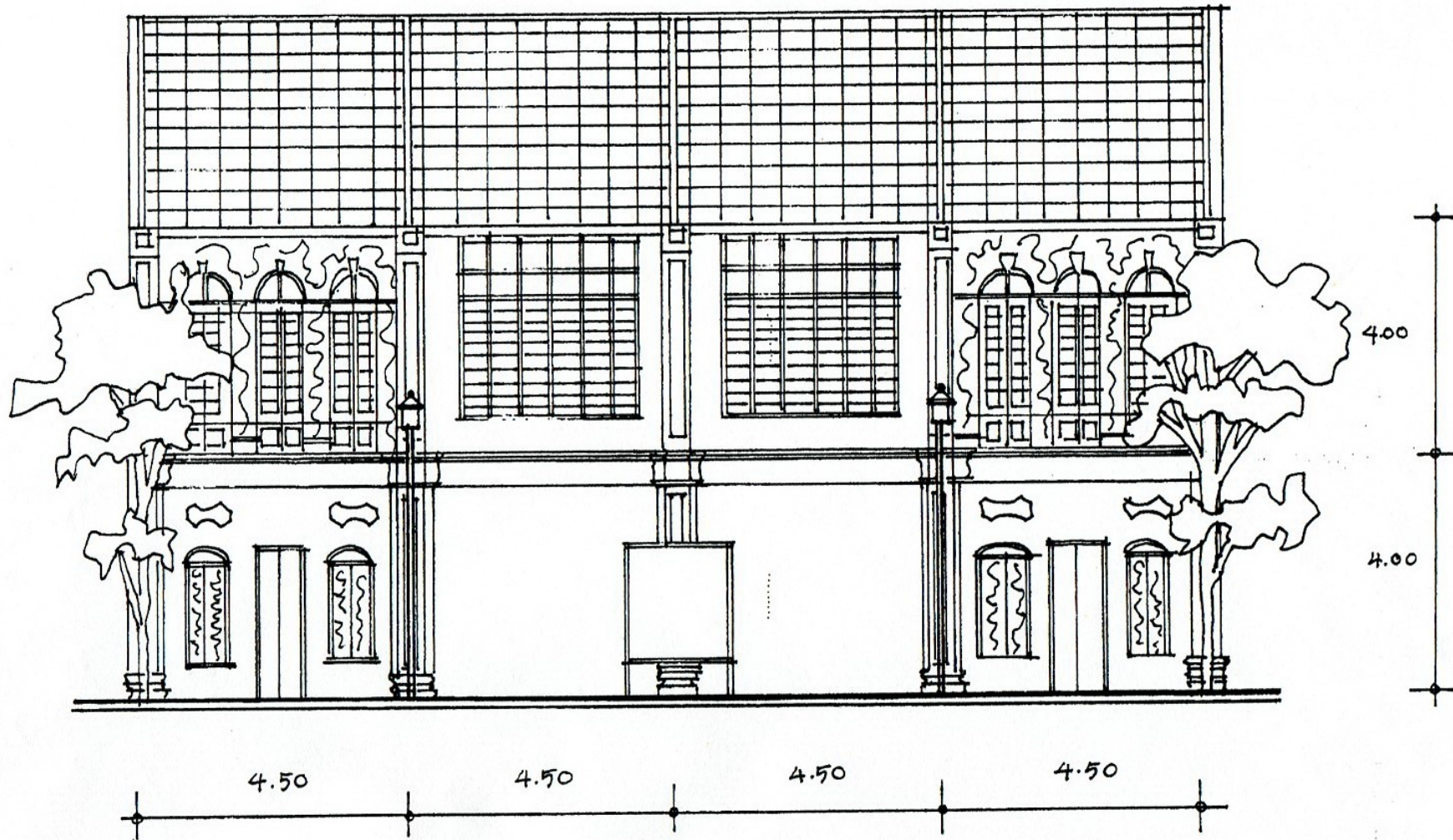


Figure 206: Elevation of streetscape upgrades on Krabi road, Yaowarat road, Phang Nga road and Dibuk road in Phuket

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## Appendix 1

### Introductory discussion of the term cultural landscape?

Cultural landscapes are the integration between nature and culture. When people settle down for living, they adjust their living with the environment that surround of them and they conduct their activities. As a result, cultural landscapes in each area are different. For example, people who live on the mountain have activities that fit with the mountain area. Moreover, people build the architecture that suit to the mountain. On the otherhand, people who live close to the sea or the river area have activities that appropriate to the sea or the river area. In addition, people build the architecture that fit to the sea or the river area.

The UNESCO'S Operational Guidelines for the Implementation of the World Heritage Convention 2005 defines that : "Cultural landscapes are cultural properties and represent the "combined works of nature and of man"... they are illustrative of the evolution of human society and settlement overtime, under the influence of the physical constraints and / or opportunities presented by their natural environment and of successive social, economic and cultural forces, both external and internal."

The World Heritage Convention has categorized the World Heritage of the cultural landscapes category into 3 types:

1. Landscape created and designed intentionally by people.

2. Landscape come from the changing of society economic, rule, religion and belief such as a relic or fossil landscape and a continuing landscape.
3. Landscape connects with local cultural area such as religions, seets, and beliefs.

In addition, the Council of Europe has defined cultural landscape Convention 2000 that : “Landscape” means an area, as perceived by people, whose character is the result of the action and interaction of natural and / or human factors.”

**From the mentioned examples, the consideration of cultural landscape can show as follow:**

1. Being a base of cultural heritage by nature.
2. It surrounding forms a context of people activities and actions.
3. Sense of place that come from the recognition of local identity and culture that can connect with both tangible and intangible phenomena in that certain landscape.

In addition, cultural landscapes are the areas that have undergone changes by people, both intentionally and unintentionally, until they became valuable. The changes happen all the time. As a result, the cultural landscape contains the layers of history.

The kind of cultural landscapes can categorize into 3 types:

**1. The rural cultural landscapes.**

People who live in the rural cultural landscape have changes the environment just a few things because they have to live with nature and learn from nature.



Figure 207: The rural cultural landscape

Source: Ande, D., 1994.

**2. The half rural and half urban cultural landscape.**

This kind of cultural landscape develops from the rural cultural landscape. After developing overtime, the community becomes half rural and half urban. However, people still use local knowledge and materials for living in the local area.



Figure 208: The half rural and half urban cultural landscape

Source: Author., 2007.

### 3. The urban cultural landscape.

The urban cultural landscape can find in many big cities. The settlement of this kind of cultural landscape has been for a long time. It develops from the small community to the big community. People who live in this kind of area want to conquer the nature. Especially, they use high technology for living. Nevertheless, they try to learn environment for applying their area. Moreover, people want the area where they live become sustainable area.



Figure 209: The urban cultural landscape

Source: Van Beek, S., 1999.

## Appendix 2

The European style that influences Sino – Portuguese buildings in the Old Phuket Town can categorize as follow:

### The Early Renaissance

The Early Renaissance began in 14<sup>th</sup> century. The first city that Early Renaissance arose was Florence, Italy. At that time Florence was the significant economic and artistic hub. In addition, in the 14<sup>th</sup> century was politically divided into different people started to think of themselves as a unified entity with the desire to connect with the Roman Empire and their classical past. Thus, the term “renaissance” that means “rebirth” implied the birth of Humanism. The main purpose was to establish a scholarly program that include art and architecture for a select group of intellectual people to recreate the Classical Roman Civilization. Moreover, Humanistic thought was centered on the human world that belief in human effort rather than on the medieval emphasis on God and church<sup>1</sup>.

### Early Renaissance Architectural Characteristics

- The idea of building types based on the principles of Republican Rome are re – introduced.
- Roman classical motifs are revived in new ways.
- Concepts of symmetry, order, balance, and harmony are used in design.
- Systems of modular design evolve based on the analysis of the human form<sup>2</sup>.

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<sup>1</sup> Stokstad, Marilyn, Art History, Revise Edition, (New York: Harry N. Abrams Incorporated, 1000), 610-666.

<sup>2</sup> Ibid.

## High Renaissance

With the fall of Constantinople in 1453, Rome was the political center of Christian Italy led by a strong papacy that wanted to recreate the Roman Empire in all its monumental splendor. As a result, the church became the main patron of the arts and architecture<sup>3</sup>.

### High Renaissance architectural Characteristics

- Clear articulation of the classical vocabulary.
- Clarity of structural function of the classical order.
- Simplification of elements
- Repetition of identical elements.
- Symmetry<sup>4</sup>.

## Baroque

The baroque style originated in Italy and then spread to many countries during the 17<sup>th</sup> century. It is associated with the Counter Reformation in Catholic Church. Moreover, it is associated with the heavy concentration of political power that developed in divine – right or absolute monarchic. In addition, the word “baroque” originally meant misshapen with reference to pearls<sup>5</sup>.

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<sup>3</sup> Ibid., 678-714.

<sup>4</sup> Ibid.

<sup>5</sup> Ibid., 748-805.

### Baroque Architectural Characteristics

- Utilized Renaissance classical vocabulary, but extended.
- The architectural forms were dynamic, continuous, emotional, sculptural, and massive scale.
- Integration of painting, sculpture, and architecture into one surrounding space characterized by dramatic lighting and spatial illusions<sup>6</sup>.

### Neo – Classicism

Neo – Classicism began in the late 18<sup>th</sup> century. It involved the rejection of the Baroque and Rococo because of their redundant elaboration. In addition, it proposed instead a return to Roman and Greek architectural origins in order to redefine the fundamental principles of the classical tradition<sup>7</sup>.

### Neo – Classic Architectural Characteristics

- Elements drawn directly from Greek and Roman vocabularies such as Greek Doric columns, Roman domes, and vaulting.
- Columns used only for support with proportions determined structurally rather than aesthetically.
- Innovative rather than traditional combinations and composition<sup>8</sup>.

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<sup>6</sup> Ibid.

<sup>7</sup> Ibid., 926-972.

<sup>8</sup> Ibid.

## Art Deco

In 1925 the term “Art Deco” was coined at the international Exposition of the Decorative Arts in Paris, France. It describe evident in many of the works on display. In addition Art Deco replaced old decorative practices with new, more glittering materials in geometric pattern<sup>9</sup>.

### Art Deco Architectural Characteristics

- Angular forms<sup>10</sup>.
- Geometric composition<sup>11</sup>.

The Chinese style that influences Sino – Portuguese buildings in the Old Phuket Town can categorize as follow:

### Chinese Symbolism

- The symbolic from animal.

### *Bat*

Bat plays an important part in Chinese legendary lore. According to the Chinese Herbal, in the caverns of the hills are found bats a thousand years old, and white as silver, which are believed to feed on stalactites, and if eaten will ensure longevity and good sight. In addition, the bat is a symbol of happiness and longevity. The conventional bat is frequently employed for decorative purposes, and is often so ornate that it bears a strong resemblance to the butterfly. Moreover, the design of the Five Bats is a pictorial rebus

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<sup>9</sup> Ibid., 1057.

<sup>10</sup> M. Roth, Leland, *Understanding Architecture: Its Elements, History and Meaning*, (C.O.: Westview Press, 1993), 459.

<sup>11</sup> Fletcher, Sir Banister, *A History of Architecture*, 19<sup>th</sup> Edition, (London: Butler and Tanner, 1989), 1323.

standing for the Five Blessings that are age, wealth, health love of virtue, and natural death. Furthermore, this is due to the similarity in the sound of the characters for “bat” and “happiness” in Chinese language that are both pronounced “Fu”<sup>12</sup>.

### *Phoenix*

The phoenix takes an important place in Chinese art, whether modeled or pictorial. In addition, the phoenix is only supposed to appear in times of peace and prosperity. It is the second among the four supernatural creatures, the first being the dragon, the third, the unicorn, and the fourth, the tortoise. It presides over the southern quadrant of the heavens, and there fore symbolize sun and warmth for summer and harvest. This divine bird is the product of the sun or of five, hence it is often pictured gazing on a ball of fire. The sun being the yang or active principle, the phoenix has great influence in the begetting of children. Moreover, the phoenix, as a decorative motive in ceremonial costume, was formerly employed to a considerable extent by the Empresses of China. A beautiful ornament for a lady’s head – dress is sometimes made in the shape of the phoenix. As a result, the phoenix means a beauty<sup>13</sup>.

### *Unicorn*

The unicorn is a fabulous creature of good omen, and the symbol of longevity, grandeur, felicity, illustrious offspring, and wise administration. In addition, the unicorn is reputed to be able to walk on water as well as on land, and is said to have last appeared just before the death of Confucius. It is

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<sup>12</sup> C.A.S., Williams, *Outlines of Chinese Symbolism & Art Motives*, 3<sup>rd</sup> Revised Edition, (Rutland, Vt. : C.E. Tuttle, 1974), 34.

<sup>13</sup> Ibid., 323-325.

sometimes called the dragon horse, and is one of the four great mythical animals of China, the others being the dragon, phoenix, and tortoise. Moreover, it is represented by Buddhists as carrying on its back the civilizing Book of the Law<sup>14</sup>.

### *Lion*

The lion is not indigenous to China, though specimens have been imported as gifts to the Emperor. It does not occur in Chinese primitive art, although it was introduced later in connection with Buddhism, figuring as the defender of law and protector of sacred buildings. Sculptured lions are frequently placed at the gates of the temples and porticos of houses, and sometimes they are seen guarding the precincts of tombs. In addition, the lions that appeared in several kind of building were originally set for the purpose of power and demon – scaring<sup>15</sup>.

### *Tiger*

The tiger is called by the Chinese the King of the wild beasts, and its real or imaginary qualities afford them matter for more metaphors than any other wild animal. Its head was formerly painted on the shields of soldiers and on the wooden cover of port – holes of forts to terrify the enemy. In addition, the tiger symbolizes military prowess. It is an object of special terror to demons, and is therefore painted on walls to scare malignant spirits away from the neighborhood of houses and temples or shrines<sup>16</sup>.

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<sup>14</sup> Ibid., 413-415.

<sup>15</sup> Ibid., 253-254.

<sup>16</sup> Ibid., 398-399.

- The symbolic from trees and flowers

### *Peony*

Peony is the King of flowers and the flower of riches. This favorite flower of the Chinese gardeners, with its large, showy, and variegated blossoms, thrives best in North China and the Yangtze valley. In addition, it is a symbol of love and feminine beauty. Moreover, it takes its place as one of the flowers representing the four seasons: the tree – peony is a sign of spring; the lotus, summer ; the chrysanthemum, autumn ; and the wild plum, winter. Furthermore, the peony is regarded as an omen of good fortune, if it becomes full of beautiful flowers and green leaves<sup>17</sup>.

### *Lotus*

The lotus is classed as one of the eight treasures or auspicious signs on the sole of Buddha's foot, and sometimes symbolically represents the sacred liver of that divinity. In addition, this flower is also much esteemed by the Taoists and is the emblem of Ho – Hsien – Ku, one of the Eight Immortals of Taoism, who is represented as holding a lotus – stem with the seed – pod. On account of the number of seeds in the pod the lotus ranks as a symbol of offspring. Moreover, the lotus is regarded as a symbol of summer and fruitfulness. Many beautiful lotus designs are employed in paintings and architecture. The flower is often so highly conventionalized that it frequently looks more like a peony, or some other flower. When used as a sacred symbol it is entwined with ribbons, which represent the halo, or sacred rays emanating from the mystic flower<sup>18</sup>.

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<sup>17</sup> Ibid., 320-321.

<sup>18</sup> Ibid., 255-258.

### *Peach*

The peach also known as the Fairy Fruit is supposed to have really originated in China. The peach has an important place in Chinese superstitions and appeals highly to the aesthetic sense of the people. It is an emblem of marriage and symbol of immortality and springtime. In addition, the most appropriate and felicitous time for marriage is considered to be in the spring, and the first moon of the Chinese New Year is preferred. It is in this month that the peach – tree blossoms in China, and hence there are constant allusions to it in connection with marriage<sup>19</sup>.

- The symbolic from nature

### *Cloud Pattern*

Clouds sometimes referred to as auspicious clouds that represent the heavens and also good luck because the Chinese word for cloud is pronounced the same as Chinese word for luck or fortune. The cloud is a commonly seen design and when repeated in a pattern symbolizes never – ending fortune<sup>20</sup>.

- The symbolic from things

### *Mirrors*

The earliest mirrors in China were circular in shape, and made of polished bronze mixed with an alloy containing a large percentage of tin, though they are now chiefly superseded by glass. In addition, ancient mirrors are supposed to have magic power to protect their owners from evil.

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<sup>19</sup> Ibid., 315-316.

<sup>20</sup> [Online], accessed October, 2010. Available from <http://www.primaltrek.com>

Moreover, the mirror is a symbol of unbroken conjugal happiness. In the event of a marriage, a mirror is sometimes flashed upon the bride owing to the belief that the rays of light are luck influences. Its principle use is to counteract, prevent, or dissipate devilish or unpropitious influences. It is supposed that evil spirits, on approaching to do harm, will be apt to see themselves reflected in the mirror, and becoming frightened will betake themselves away without delay<sup>21</sup>.

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<sup>21</sup> C.A.S., Williams, 1974, 274-277.

### Autobiography

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