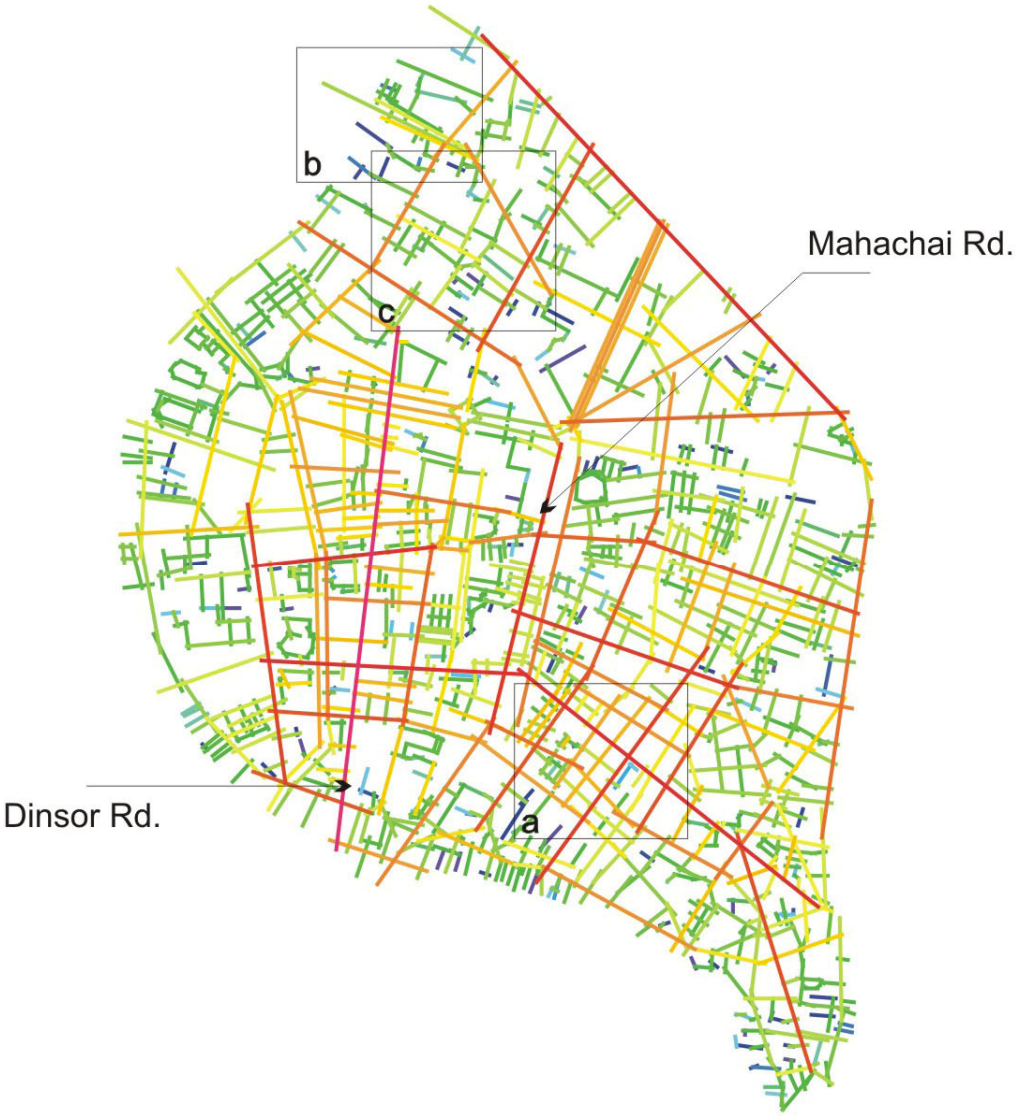
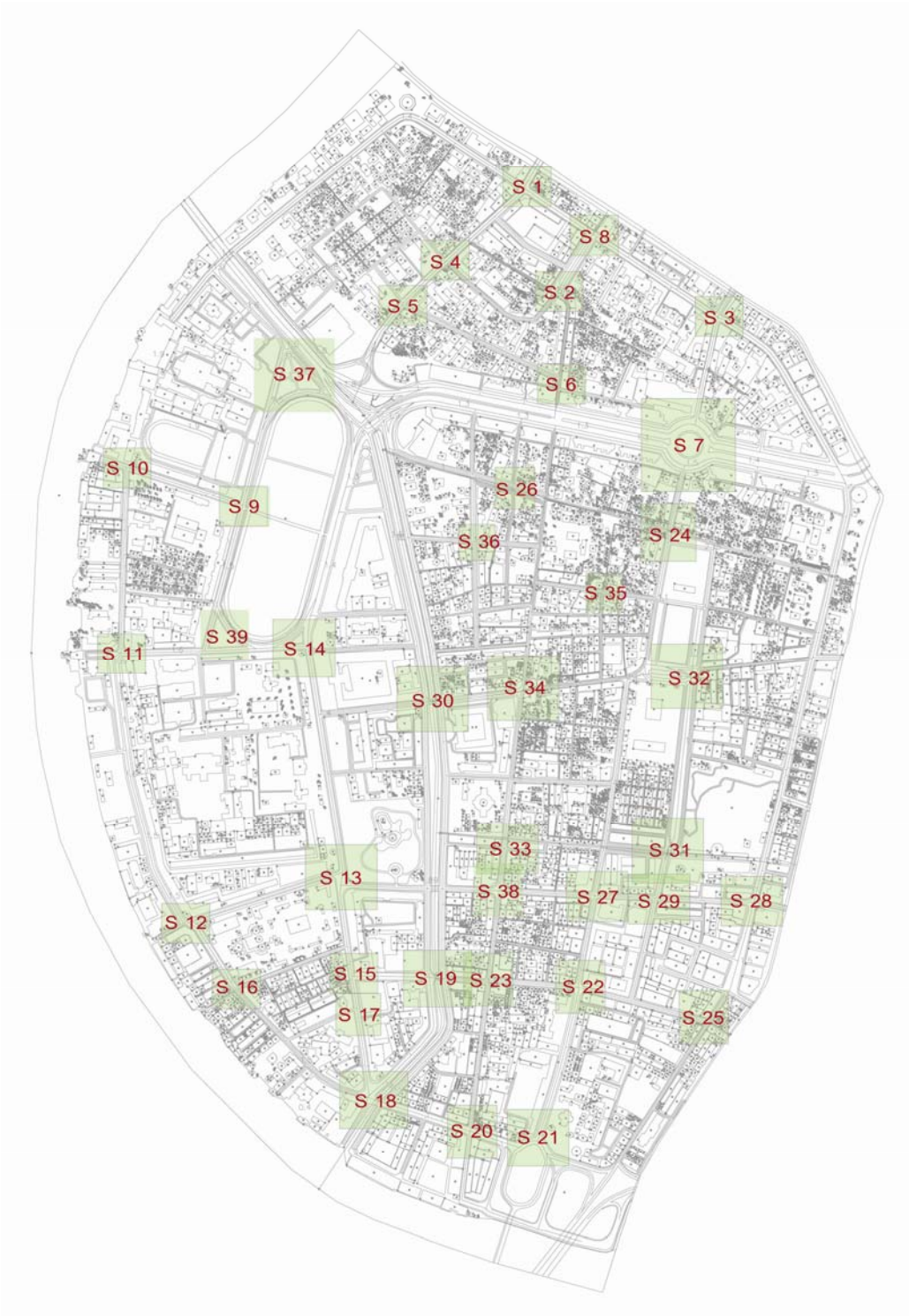
(Fig 4.13) Locations of Temples in Rattanakosin Ancient City

(Fig 4.14) Global Integration Map of Rattanakosin

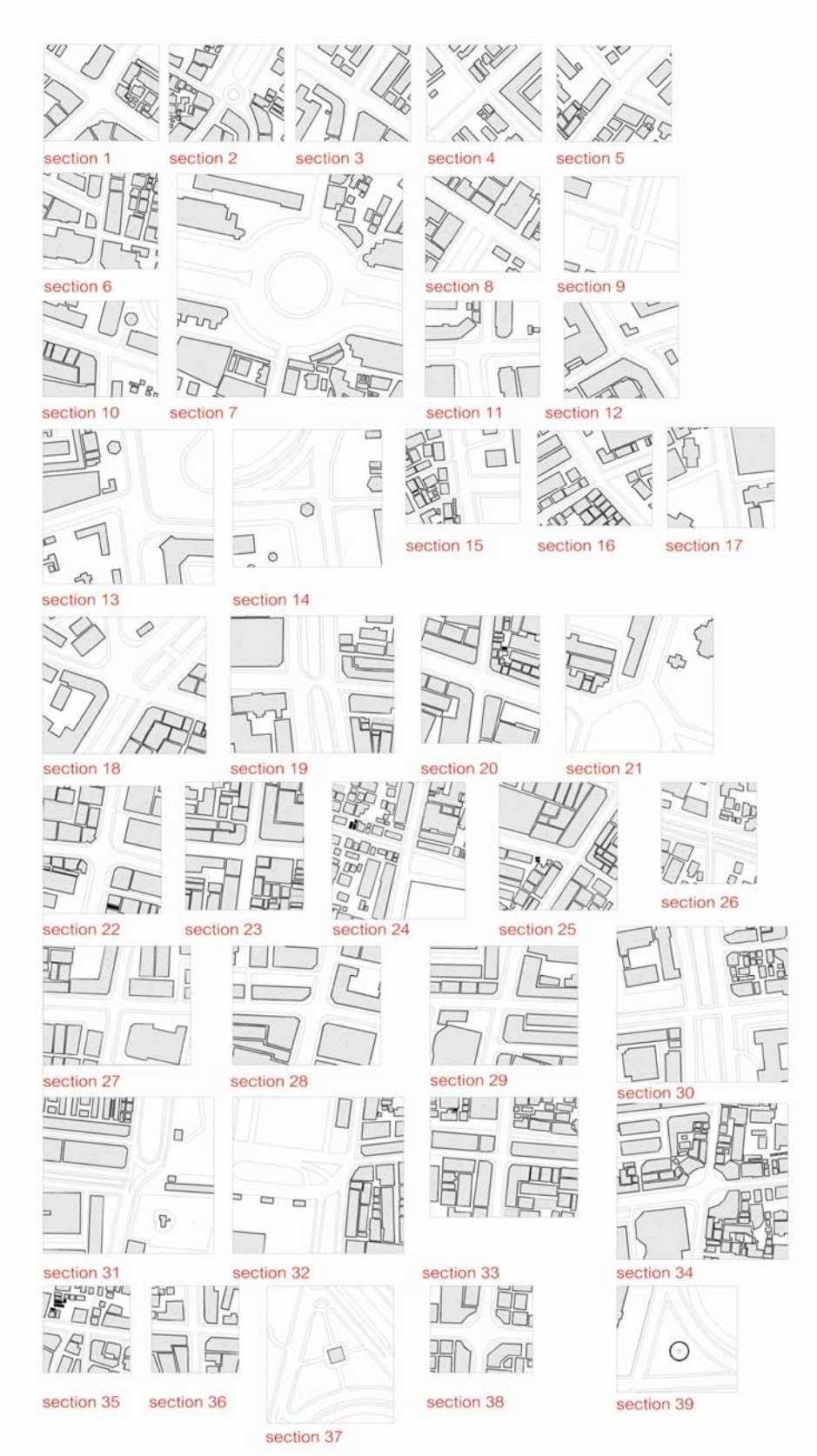


(Fig 4.15) Local Integration Map of Rattanakosin

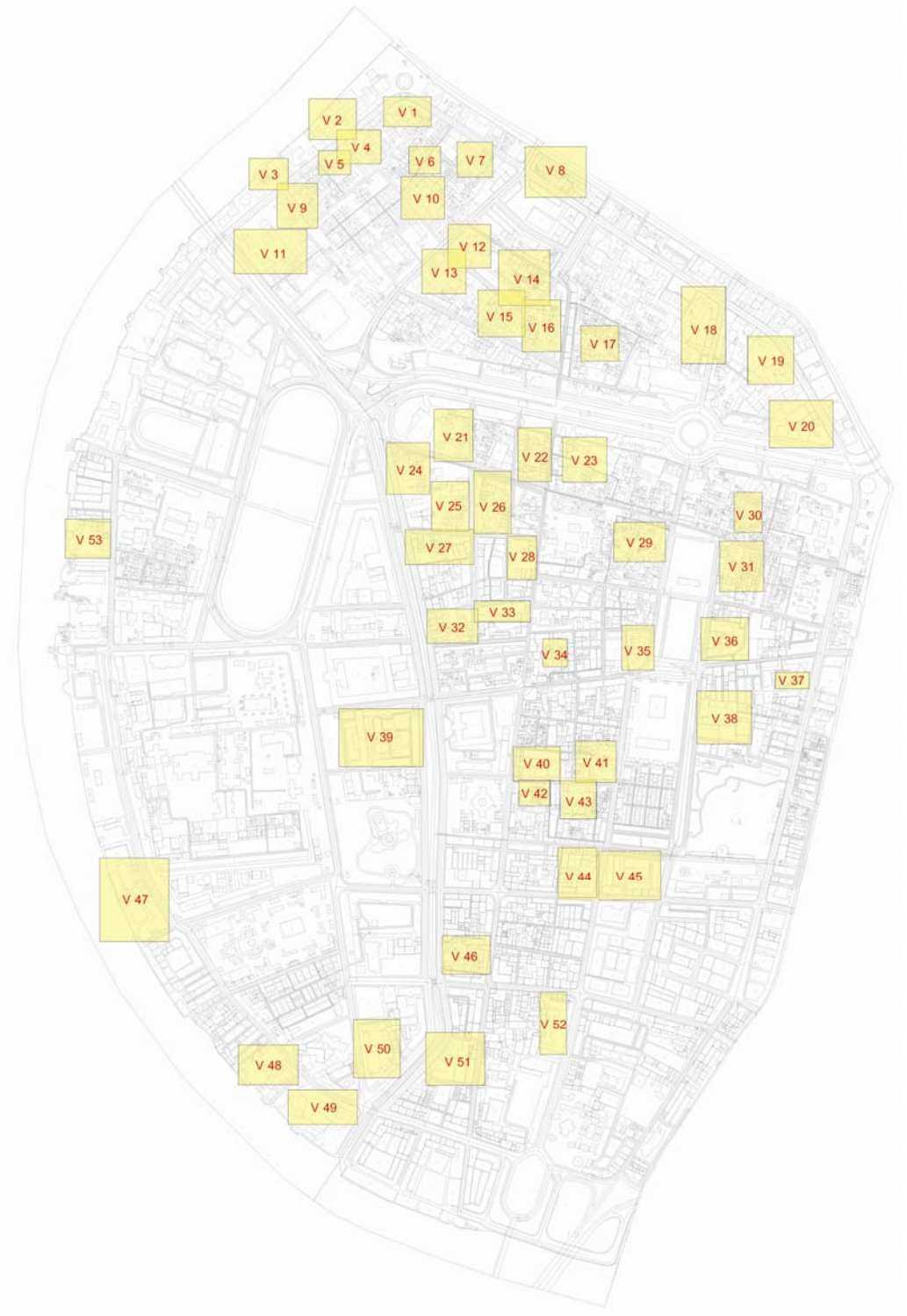
(Fig 4.16) Connectivity Map of Rattanakosin



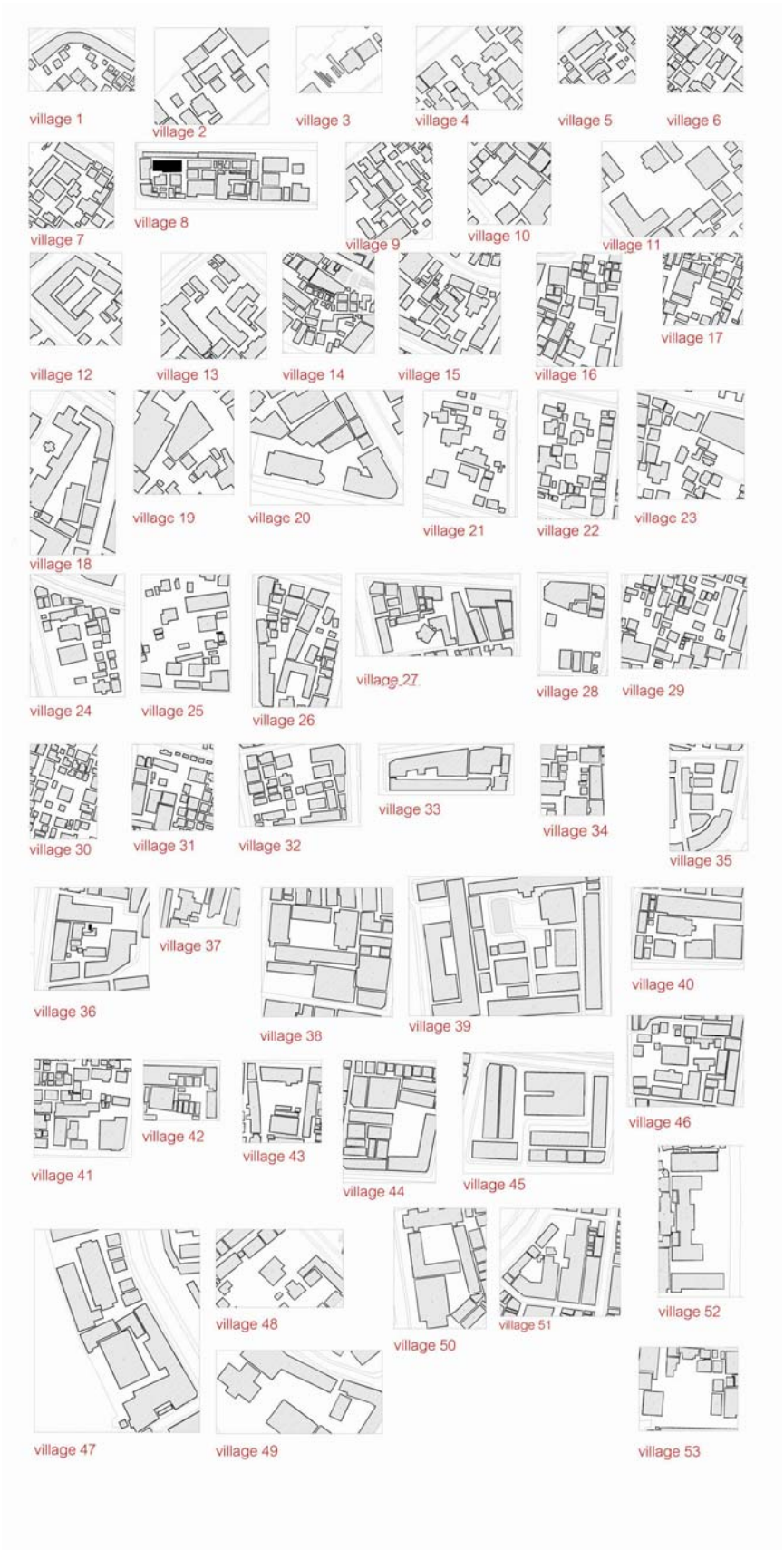
(Fig 4.17) Network Intersection, Plaza, Square



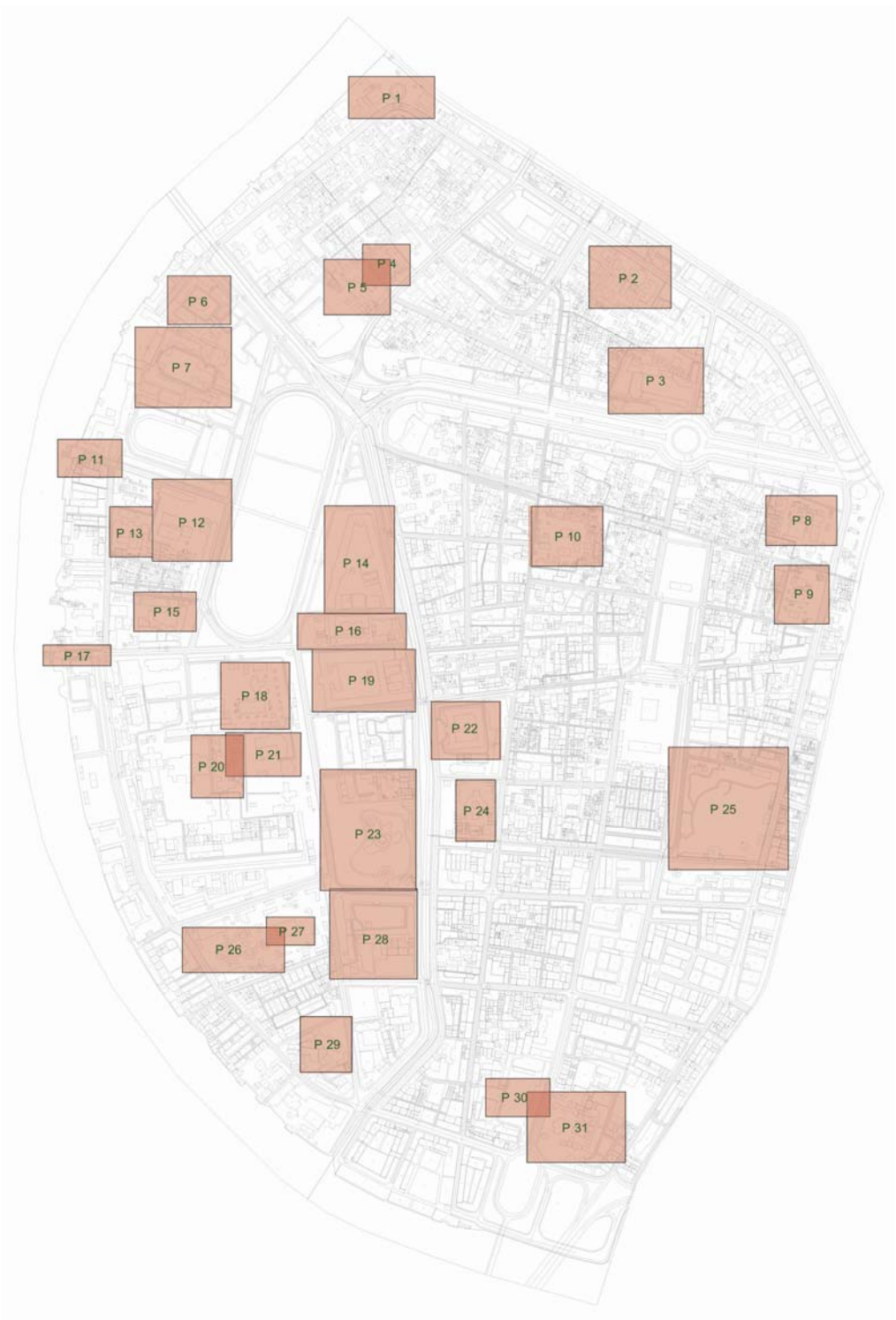
(Fig 4.18) Network Intersection, Plaza, Square



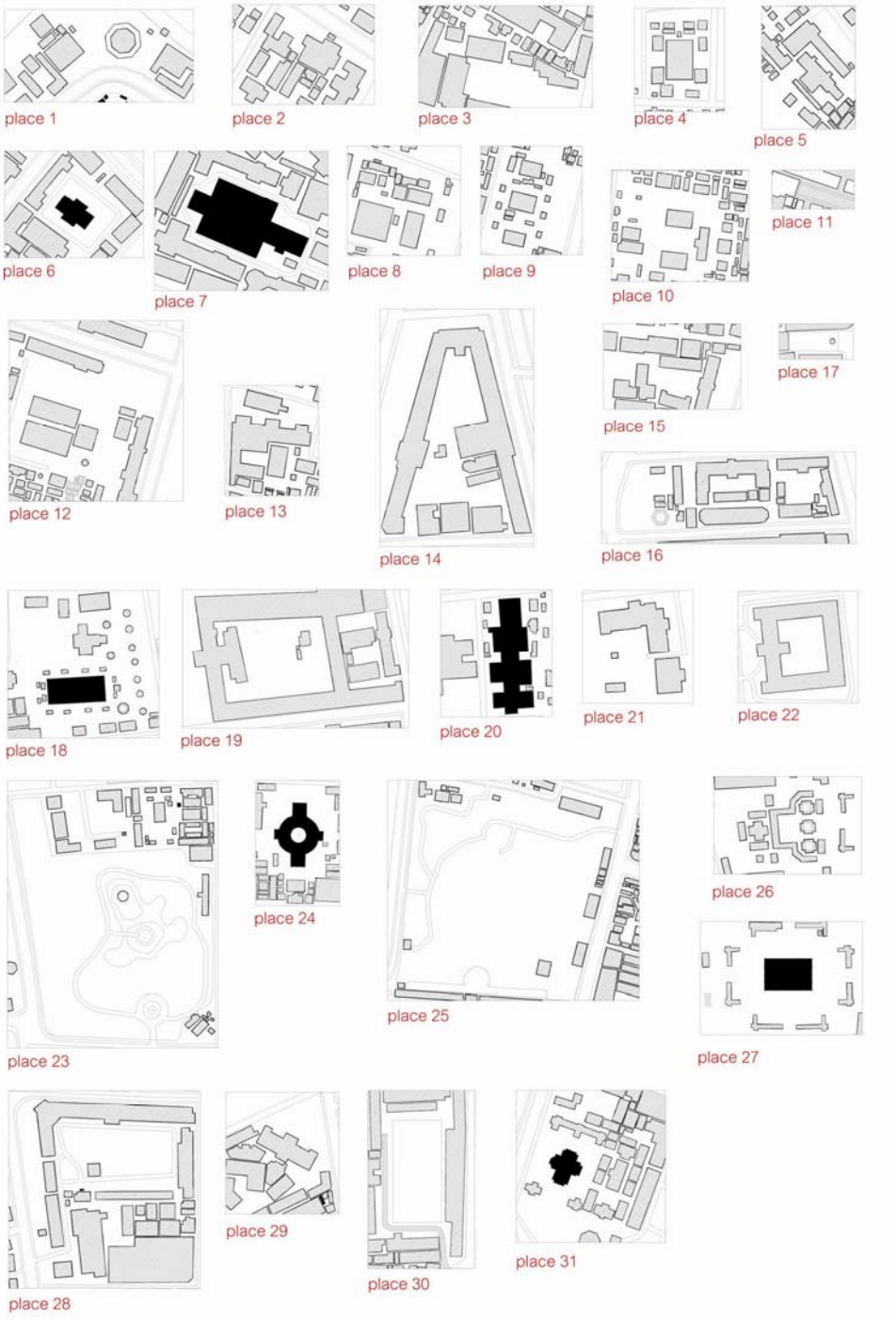
(Fig 4.19) Network of Interior Public Space within City Blocks



(Fig 4.20) Network of Interior Public Space within City Blocks



(Fig 4.21) Network of Interior Public Space within Religious and Governmental Compounds



(Fig 4.22) Network of Interior Public Space within Religious and Governmental Compounds

(Fig 4.23) Integration Map of Public Spaces within Rattanakosin Area

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APPENDIX

RESEARCH OUTPUT

PAPERS

1. Panin, Tonkao, "The Meaning of Patterns: Camillo Sitte and the Evolution of Ancient Towns," in Na Jua, Journal of the Faculty of Architecture, Silpakorn University, Bangkok, 2008.

2. Panin, Tonkao, "Know How or Know-Why: Between Theory and Practice," The Journal of South East Asian Studies, no.9., Singapore, 2008.

INTERNATIONAL CONFERENCE

3. Panin, Tonkao, "World Class Journey: From the Nineteenth Century *Flâneur* to the Twenty-first century Urban Tourist," UPE 7th International Conference, World Class Cities, Kasetsart University, Bangkok, January 2007.

1. Panin, Tonkao, “The Meaning of Patterns: Camillo Sitte and the Evolution of Ancient Towns,” in Na Jua, Journal of the Faculty of Architecture, Silpakorn University, Bangkok, 2008.

THE MEANING OF PATTERNS
CAMILLO SITTE AND THE EVOLUTION OF ANCIENT TOWNS

Abstract

The role of history and memory and the concepts of space and time are important concerns in the nineteenth century *arts of city building*. The nineteenth century put into questions not only the relationship between history and the city but also the public realm of the city, the reweaving of city fabric. Questions arose such as what aspects of city plan resist change and which do not, or what structure or forms have evolved slowly over time.

Analogous to living organism and the pattern of its internal organs, can a town be considered and studied in terms of its working members and patterns? If so, what can one learn from such analogy? In *The Art of Building Cities* (*Der Städtebau)*, published in 1889, Camillo Sitte offered an analysis of successful public spaces in ancient towns in terms of patterns and relationship of town elements, the sequence and complexity of plazas and streets. He endeavored to derive from these examples the abstract principles which possibly formed the basis of their beauty. Once these principles were understood, they could be followed again. Sitte's "*Artistic Principles"* were addressed in terms of the pattern and optical principles. Both the street patterns and the treatment at the face of the building are important to the physiognomy of the city.

This paper will discuss the meaning of Camillo Sitte's *"Artistic Principles"* in town planning focusing on his idea of the *city pattern* and its role in an evolution process of a town. There are hidden patterns or types of ancient towns that function, for Sitte, as an operative system that provides a key to the development of the modern city. With an analogy to one of his sources, Natural Science, Sitte's pattern principles and idea of the city fabric will be discussed in relation to Charles Darwin and George Cuvier. Analogous to Cuvier's classification of forms, Sitte's pattern principles served as types that governed the perpetual evolution of towns.

The author would like to thank Thailand Research Fund for its continuous support in the research.

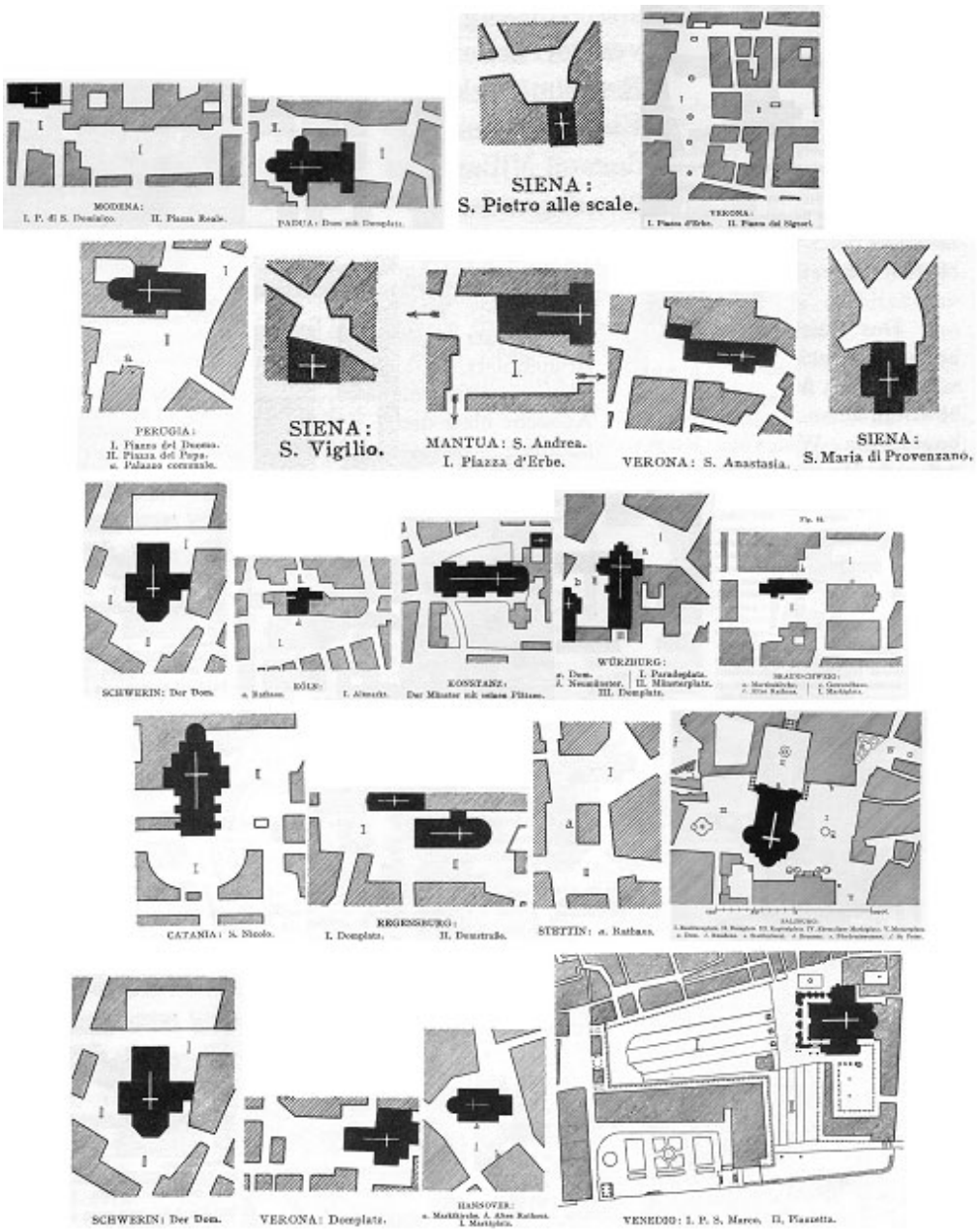

Figure I: From Camillo Sitte's *Der Städtebau*,
demonstrating the spatial and formal syntax of ancient town squares.

The Meaning of Patterns
Camillo Sitte and Evolution of Ancient Towns

This paper investigates the meaning of *City Fabric* and its role in an evolution process of towns. It will focus on the theoretical work of Camillo Sitte, a pioneer of modern thought on the city whose influence is still at work today. The paper is based on the unpublished manuscripts found in Sitte Archive in Vienna. George and Christiane Collins referred to the existence of these text in their major work on Sitte "Camillo Sitte and the Birth of Modern City Planning," yet a large number of Sitte's theoretical writings have neither been translated into English nor published in its original language, German. Thus this paper aims to introduce a few of his ideas not yet been presented to the general public.

Camillo Sitte's theoretical opus mainly investigated the city images and the creation of meaningful public space through an examination of successful urban spaces of the past. In his architectonic image of the city *(geschlossenes Architekturbild)* Sitte sought a special sort of continuity of effect in the fabric of the city.[1] In question is the fundamental relationship between architecture, urban form and history. Sitte's idea on the city fabric is related to his thoughts on an evolution of art forms both evolved from his research on Natural Science. His admiration of asymmetrical deviations and picturesque quality of town scape of the past had a deeper significance than historic revivalism. Sitte tried to idealize in architectural concepts the deviations he observed in nature. Perhaps the strongest influence came from Darwin, for whom Sitte had a strong admiration. For Sitte, the picturesque irregularities of the old urban structures are a result of gradual development. They developed *in natura*.

In this paper, Sitte's theory will be reviewed in analogous to one of his sources, Natural Science. In doing so, the paper will be developed in three parts: the first part is a study of the relationship between Sitte's artistic principles in town planning, his idea of town fabric and his thoughts on an evolution of art forms. The second part will address Sitte's idea of city pattern will be reviewed in relation to Natural Science: the ideas of Charles Darwin and George Cuvier. The last part is a study of Sitte's idea of city patter, type and its transformation.

The Art of Building Cities

In May of 1889, a small volume of essays entitled *Der Städtebau nach seinen künstlerischen Gründsatzen* appeared in Vienna. The author, Camillo Sitte, analyzed the civic and artistic character of old European towns that had survived in relatively unspoiled state from the preindustrial age. With the intent to discover the principles that might be learned from them, Sitte had turned to unplanned and incrementally developed towns ranging chronologically from Roman times to his own day. The continuity of space and time which caused a perpetual evolution of the urban fabric were for Sitte the fundamental aspects of older towns. Focusing on public spaces, plazas, streets and their choreographic sequence, he searched for an inner structure, a hidden pattern, that allowed for unending change.[2]

Ever since the city planning profession established itself in the course of the nineteenth century, it has received many ideas from individuals who were either external to it or not deeply involved in its practice. Pivotal theories and discoveries in modern city planning also came from collateral professions and disciplines. Sitte's *Der Städtebau* is no exeption.[3] His work is the alarmed outcry of a cultured and sensitive citizen about the disturbing urban development of his day. Sitte was involved professionally with arts and crafts more than with architecture and city planning. Many of his ideas about cities and town are related to his firsthand experience with traditional crafts and folk art.[4] As director of the Vienna State School of Applied Art *(Staatsgewerbeschule)*, he was engaged in teaching the technical as well as the creative aspects of Applied Art *(Kunstgewerbe).* Sitte was involved in abstracting principles from works that had been created anonymously, perhaps unconsciously. It was perhaps the vernacular whose secret he was trying to unravel; the vernacular in objects of daily use, in the building of single structure, and in building towns intimately responsive to the function of daily life. Sitte's most fundamental complaint was against the prevalence of plans made up by surveyors and representing only a surface survey. *(Grundriss, Stadtplan, Stadtanlange)* He urged the use of a *Bebauungsplan*, a city plan conceived in three dimensions. The *Bebauungsplan* eventually became the basis for detailed building regulations, especially as regards zoning for height, as German planners became increasingly concerned with its use in the 1890's.[5]

Sitte's search for the principles of timeless structure in town planning has been confused with historic revivalism. Sitte did not simply express his contempt for planning procedures in the New World. We might have to recall Adolf Loos' language to help us understand Sitte's idea. In language similar to Sitte's, Loos advocated a return to "the ancients," to basic building traditions free of the trapping of style. Only by a return to fundamentals could a true expression of one's own time be found. Like so many of their Viennese contemporaries, Sitte and Loos were intensely preoccupied with style, the cause and origin of stylistic change and the copying of styles. In their preoccupation with defining a style for their own time, they both turn to space *(Raum).* While Loos turned to interior space, Sitte focused on urban space and analysis of the sequence and complexity of the plazas and streets in ancient towns.[6]

We also have to recall Loos's rejection of the idea of the architect as an artist in favor of the architect as a stonemason who happens to know Latin. Yet at first glance, Camillo Sitte seemed to call for an artist to save the contemporary city and the build towns according to artistic principles. Here his ideas on city building seemed to take an opposite direction from his interest in traditional crafts and folk art that had been accomplished without the conscious intervention of an artist - a genius. But if we look closely at his analysis of ancient towns, his meaning of *"artistic principles"* lies perhaps in the evolution process of those towns intimately responsive to the function of daily life rather than an intervention of a genius or a committee. He did not search or attempt to present the principles or pattern to be followed; only a study which aim at an understanding of an evolution of a town, to find timeless principles that will not crudely disrupt the spatial-temporal continuum of urban fabric.

Sitte's diagrams of plazas have to be considered within a context of place as well as in terms of their ability to endure within a process of urban change. His analysis of patterns of compositional elements analogous to those in tiles and textiles derives meaning from the relationship and contiguity of such elements. His work can be considered in terms of pattern and the semiotic analysis of ornament and of individual elements within the whole. His patterning principle is a way toward an evolving unity and universality in planning.[7] Josef Frank, a Viennese architect, had transferred Sitte's principles to the private realm in his essay of 1931 *Das Haus als Weg und Platz* (The House as Path and Place).

Frank's consideration of the plan as a society of rooms connected by a coherent pattern also echoed Christopher Alexander's ideas in *A Pattern Language* which evolved from Sitte's pattern principles. For Alexander, as for Sitte, no pattern is an isolated entity. Each pattern can exist only to the extent that it is supported by other patterns that are the larger patterns in which it is embedded, the pattern of the same size around it, and the smaller patterns which are embedded in it.[8]

It has been suggested that Sitte's interest in city planning derived from his teacher Rudolf Eitelberger who had lectured and published on the subject many years before. Sitte's immediate stimulus to write on the subject was also the current building activity on the Vienna Ringstrasse and its disturbance to the spatial-temporal continuum of the city fabric. He was upset about the handling of space around the major building and the method of placing public monuments that led him to publish his study of old-time urban spaces. But significantly enough, his first major effort in this direction was an exposition of the city planning ideas of Gottfried Semper. Semper is an architect for whom Sitte held a lifelong admiration and whom he had met personally through Richard Wagner and Hans Richter, Sitte's school friend then a concertmaster for Wagner.

Evolution of Art Forms

Evolution of Towns

Though we do not know of Sitte's knowledge of Semper's theoretical work on Style, *Der Stil*, he apparently shared one of Semper's sources, Natural Science. Sitte described, in a letter to a friend Ferdinand von Feldegg,[9] how he gradually reached a comprehensive understanding of the evolution of culture on the basis of his research of natural history and cultural history. Sitte had studied ideas of Charles Darwin and George Cuvier, along with art history before he laid down an outline for an eight volume project intended for publication.[10] The first five volumes would interpret *"Die Erkenntnis des Culturwerdens, des Kunstschaffens"* (The perception of cultural evolution, of artistic creation). His outline of the first two volumes suggested a concept somewhat parallel to Darwin. While the first would interpret the development of the basis forms of ancient Greek architecture, the second volume would show

the roots and evolution of Etruscan and Roman architecture. Sitte described the idealism connected with it as an affirmation of a belief in the continuous evolution of cultural groups *(Culturvölker).* From the observation of nature, he concluded by analogy that in the creations of our hands, in the works of art, approximately the same kind of process is to be found.

For Sitte, there are the laws governing the work of art. The same laws work for *Kunst* and *Kunstgewerbe.* The laws which govern the conception of a work of art can be inferred from the practice of simple craft. An evolution of the work of art is governed by such laws analogous to the particular inherent formal laws that allowed animals to develop. As has been suggested, both by George Collins and Carl Schorske, many of Sitte's ideas about cities and towns are related to his experience with crafts and functional beauty of folk art as well as applied art. His analysis of the sequence and patterns of plazas and streets in ancient towns is grounded on such experience. On the one hand while his ideas on the evolution of art forms are inspired by Darwin,[11] on the other hand his belief in the laws governing such process that led to his analysis of the town pattern and their types is more related to Cuvier's classification of forms. We know of Sitte's personal contact with Semper through Richard Wagner but we do not know of his knowledge of Semper's theoretical work. Consider Sitte's background and his position as the director of the State School of Applied Art, he was also well read and well informed in the subject. It is highly possible that Sitte had knowledge of *Der Stil.* But if not, Sitte certainly shared another two of Semper's sources: the hermetic *Gesamtkunstwerk*, and the classification of forms by Cuvier and interpret them at the scale of a town. In other words, his pattern principles can be seen as an analogy to Cuvier's classification of forms.

In Cuvier' s classification, one finds the types of even the most complicated forms of the animal Kingdom. His method is based on organization of inner structure. Animals are classified by the way their internal organs functioned together. In other words, there is a hidden pattern of such internal organs that function as an operative system. The great innovation which Cuvier had introduced was to shift the emphasis from description by the identifiable members of an organism, and classification by description to classification by function performed. Resemblance was no longer the principal criterion of classification but the working of the member within the organism. This new

kind of classification based on function rather than resemblance implied a discontinuous view of organic development. Species were fixed and developed by their particular inherent formal laws, never by some transformation from one to another.

Sitte was involved in abstracting principles from the works that had been created anonymously for a belief that such works provided a model of articulation. There are radical, irreducible elements and patterns to be found in folk arts as well as ancient towns which correspond to the ways of operating. Perhaps it could be said that Sitte was searching for types in such works as well as in ancient towns. While art forms as for animal forms developed, some identifiable members of the forms may change. Hence, description cannot be used to determine their types; rather one has to consider the function and the pattern of working members.

City, Typology and Transformation

From Sitte's speculation on the development of towns, it convinced him that there was a logically consistent system in the patterns of towns which could be defined as the theory of originating principle, from which the art of building cities is born. This idea of system is applicable to more than one kind of town and that each town can have its own. Perhaps this fundamentally universal concept could be called the metaphysic of towns.

Sitte's view on the origin and the fundamental relationship between the work of art, architecture, language and society were brought together and unified within the framework of the city pattern and typology. By introducing type and pattern, he aimed at forming operative means for "building" the city. Equally integral to his idea of pattern was social organization, for it, along with physical conditions, determined which type was to take root. He referred to different patterns or types of towns as well as the social order that adhered with them. The pattern he introduced were principle types from which all the different towns known to us emanated. For Sitte, this notion of pattern was both a dynamic architectural element and an operative principle of the city. Pattern was one of the most important factor in the process of city development and the relationship between the city's first and later manifestation was

evolutionary. Sitte saw the existence of pattern or type perhaps as an answer to a complex ideological, religious or practical demand which arose in a given historical condition of whatever culture. It is an abstract notion of historical continuity of the city.

Sitte did not see architecture as an imitation of nature but a product of man responsive to nature. He did not consider type and pattern as a model but as an operative system to be respected. The problem of the relationship between the ancient and modern cities was the transformation process of type, a conceptual metamorphosis of architecture. Sitte's pattern principles can not be seen as static rules or conditioning model to be imitated for he saw them as inhabitant space accompanied with an idea of transformation, an admit of change within the realm of rationality. In Sitte's view, there was an interlacement between the city pattern and the inventiveness of the creative process. In other words, there was an organic law of development within the city typology that allowed rational changes towards idealtiy.

With the question of stylistic change and intervention of artist-genius within the arts, Sitte did not simply try to expand historicism to redeem man from modern technology and utility. He did not present anti-urban point of view, but rather accepted the city as a vital part of cultural development. Nowhere in his writing do we find a rejection of urban development in favor of ancient towns. Rather, Sitte firmly believed that if properly guided the modern city was capable of fulfilling civic, cultural, and human needs. Looking for possibilities of such guidance, Sitte turned to towns of the past believing in the free form of ancient and medieval city space organization which arose not on the drawing board but "in natura."[12] Analogous to working the members of living organism, a town also has a pattern of its working members inherent in nature and functions of daily life. Forms of towns continually changed or developed though time. Identifiable members of towns or descriptions such as rectilinear, radial, triangular or uniform grid alone do not suggest the towns function and relationship of each working member. Sitte did not reject the uniform grid on the basis of its being modern rather on the ground that any pattern originated on the drawing board may crudely disrupt the spatial-temporal continuum of an evolution of urban fabric.

Perhaps in the same way Cuvier classified animal forms, Sitte was looking into each separate members of towns to determine the way they functioned together. Each plaza, square, street can not be considered as independent artistic element. It must be considered as a part of urban fabric which cannot be altered without affecting the others. Artistic principles refer rather to the patterning principles of compositional elements that derive meaning from the relationship to each other than a creative power of an artist.

Sitte's patterning principles show his idea on the relationship of nature, original models or types and man's creative work of art. Artistic principles are considered according to the universal principles closest to the intentions of nature or the original type which only the study of the creator can reveal. Using examples ranging from Roman time to his own days represent an attempt to explain the plurality of origins and the diversity of forms. His principles did not aim toward an imitation of concrete material models, rather to universality and flexibility of elements and at the same time toward an opening to new possibilities. His artistic principles were perhaps abstract, without reference to concrete form but to the spirit and function expressed by them.

Sitte made clear that the original forms of towns arose from human's need and human's response to nature. As time progress, everything including our environment changes but the fundamental principles of town and its operative system did not change. Such working principles when found in living organism are considered typology by Cuvier. Sitte's notion of "type" or patterning principles certainly allows an opening to changes and transformations. The act of referring itself to the original type, function, or purpose of such pattern would make all changes rational, be it a change into uniform grid or other systems. At a time of great change, Sitte was in search for pattern in ancient towns, once and for all, not for a return to the pattern of the past but for a link between the city of the past and the city of the future. He found such link in the patterns of towns that can be used as a parameter of satisfy ever-present, universal needs of communal living - social and aesthetic as well as functional.

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[5] Collins, 36.

[6] Ibid.

[7] Collins, 16.

[8] Christopher Alexander, *A Pattern Language: towns, buildings, construction* (New York: Oxford University Press, 1977)

[9] A letter of July 6, 1899, a copy of which is in Sitte Archiv.

[10] His eight volume were to include:

Vol. I. Über die Entstehung der Grundformen der alt-griechischen Baukunst und Ornamentik
Vol. II. Die Wurzeln der etruscisch-römischen Baukunst
Vol. III. Geschichte des perspectivischen Zeichnens
Vol. IV. Die Figurendarstellungen in der grossen Kunst
Vol. V. Beiträge zur Erkenntnis des Völkerwanderns und Völkwerdens
Vol. VI. Die Physiologischen und psychologischen Ursachen von Weltanschauungen
Vol. VII. Das Deutsche Kunstwerk der Zukunft
Vol. VIII. Gesammelte Pädagogische Aufsätze

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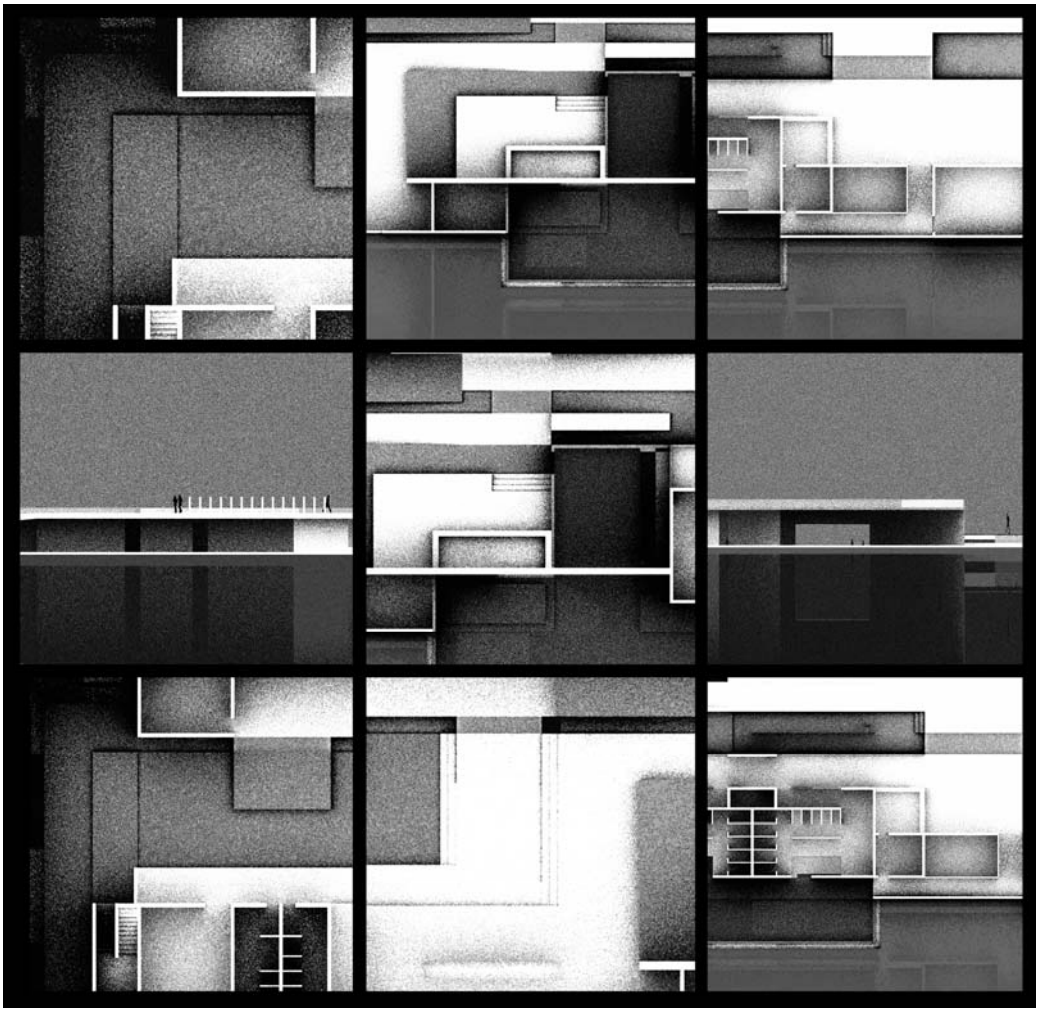

KNOW-WHY OR KNOW-HOW:

Between Theory and Practice

ABSTRACT

The paper focuses on the dialectic between architectural theory and practice. It addresses the current conditions of architectural education in Thailand, its priorities and preoccupations. Different approaches towards teaching and learning architecture are discussed in order to unfold the inherent complexity and contradiction within the process of architectural creation. In the normal courses of education, projects are reread repeatedly, reworked and represented in roles that are well outside the original. Pragmatic doctrine and philosophical inquiry, both partake in the potential of architectural design to draw from the past towards the future.

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KNOW-WHY OR KNOW-HOW:

Between Theory and Practice

ART & SCIENCE

"Architecture is a combination of art and science."

It is a phrase so familiar that we often take for granted. We seem to believe without a doubt that architectural design is a process that requires inherent negotiation between scientific logic and artistic intuition.

Yet, at a closer look, questions may emerge. Which part of architecture can be considered an art, which part can be considered otherwise? How exactly can art negotiate with science? Does it mean we need to compromise our faculty of reason, or subdue our imagination?

While such tenet may have helped educators explain the difficulty of teaching and learning architecture, it has also caused problematic by-products. When we think of architecture as a mixture of two other disciplines, we already set ourselves up against conflicting conditions. Instead of understanding the process of architectural design as unique, we often look through the lenses of other discourses and consider their conflicts as the causes of our architectural difficulties. Thus we have concluded that the inherent complexity and contradiction within the process of architectural creation was the result of discordant coexistence of art and science, or worse, of reason and imagination, technical knowledge and philosophical inquiry. Furthermore, when we think of architecture as a union of two other things, we already allow a chance for those two things to break apart, leaving architecture unsatisfactorily incomplete. Faced with difficulties, it forces us to choose between pragmatic doctrine and philosophical inquiry, or *know-how* and *know-why*. Results are either disposition towards rigid practicality or inclination towards subjective imagination. We are thus left with two major types of architects. First are those equipped with technical knowledge but lacking in philosophical understanding, believing that practical functionality is the sole purpose of architecture while other semantic measurements are arbitrary. Second are those imaginatively adept but lacking in advance pragmatic logic, believing that architecture is an innovative creation outside of the boundary of practical rulings.

Such divisions can easily be found in Thai architectural schools, home to both types of architectural students. At any rate, while it is diversely productive for students to become methodologically strong in certain areas of architectural education, it is also unfortunate that such strengths are often translated into unacceptable weaknesses in other areas of the discourse. Why has it become difficult to educate students who can intuitively accord reason and imagination, technical knowledge and philosophical understanding?

KNOW-HOW & KNOW-WHY

One of the causes for this problem is either the lack of training in theoretical inquiry, or overemphasis on it. Both ends of the spectrum can equally burden architectural education with unbridgeable gap.

Architectural education in Thailand formally began during the 1930s with the faculty of architecture, Chulalongkorn University as the first to be systematically established. It was shortly followed by Silparkorn University and King Mongkhut Institute of Technology, Ladkrabang. During the past seventy years the number of school has dramatically grown, along with diverse teaching directions and approaches to architectural education.

At any rate, the history of architectural schools in Thailand began and stayed with Bauhaus-oriented tradition, thus followed its premises by championing architecture as a practical and political art. While this approach has made architecture open, democratic and socially concerned, it has also created an attitude in which making and doing architecture become more important than inquiring and understanding what it is that is being done. Or as Robert Vickery noted in his article *"Teaching Theory to Beginning Students",* such approach implies a triumph of pragmatic doctrine over philosophical inquiry.[1] In other words, we have been immersed in an architectural discourse that simply de-emphasized theoretical know-why while underscored technological know-how.

In the past thirty years, architectural education in North America and Europe has shifted its emphasis and give priority to questioning again what architecture is, how it may be defined, how it is created, and what are its appropriate goals and aspirations.[2] As these questions are set as the basic premises of

architectural education, it enables students to understand architecture as architecture, unique in itself with its own priorities and preoccupations, thus it is no longer necessary to ponder the question of art-science discordance. This explains why the last thirty years have seen tremendous changes in the discipline of architectural history and theory. As M.Arch. Programs in North America and Europe have multiplied, so have Ph.D. programs. Furthermore, publishing houses specializing in architecture and related discipline have also blossomed, as the readership of art and architecture rapidly grows.[3] Number of theoretical publications went from scant to overwhelming. But as value has been placed more and more over architectural theory, it has also become increasingly autonomous. The word theory has started to become dubious. In recent years, theory has become a field unto itself, gradually disengaged from architectural practice. During the past ten years, in addition to the theory of architecture, there also appeared the theory of architectural history, the theory of architectural theory, and critical theory of everything but architecture. Thus the gap between the academic world of studio studies and the academic world of history and theory studies has become increasingly difficult to bridge.[4] In other words, the space of inquiry between architectural production and advanced scholarship has increased.[5] The task of architectural institutions is thus to bring architectural education back to the multidisciplinary equilibrium it was once familiar with.

As North American and European architectural education is burdened by increasing, sometimes over, emphasis on theory, Architectural education in Thailand has been approached differently. Theory has resided in a relatively unknown terrain for Thai architects. The younger generation of practitioners under 35 may have started theoretical awareness, but unless they are educated abroad, theory becomes more familiar but largely remains untouchable. Yet, in the past fifteen years colloquiums at major schools began to include courses such as Concepts in Architecture, Design Criteria and Concepts, Theory and Concepts in Architecture, and other variously named courses depending on the schools. The subjects that these courses tackle vary from basic history of architecture to advance history of architectural thinking, history of theory to theoretical inquiry on various architectural issues and philosophical exploration on basic premises of architecture. Yet the numbers of these courses are scant compared to those of other areas, often

amount to one or two courses within the whole five year study. So far there has been no graduate program on History & Theory, while those of other academic-pragmatic subjects have considerably increased. For students, the most sought after graduate programs are ones that promise new or more knowledge about something readily applicable to their practice as soon as they graduate. In addition to basic graduate programs in architectural, urban and landscape design, urban planning and history of architecture, new courses offer either new innovative technological knowledge or recuperation and reconstruction of disappearing traditional-vernacular knowledge. Today, however, this educational climate has started to shift.

BUILDING-TYPE & PROBLEM-BASED APPROACHES

While undergraduate studios elsewhere may fuse design methods and techniques with theoretical inquiries, organizing each project via problem-based orientation, design studios in Thailand have been adamant to building-type know-how approach, which has provided generations of highly skilled architects for many decades, no matter how archaic it seems to the younger generation of educators.

While problem-based projects allow students to understand different logics underlying the nature of various built environments, they often leave no time for advance practical exploration. Since the 1980s, mutual problems in many North American schools are that students have been given philosophical-theoretical questions, but hardly enough time to apply their answers to concrete solutions. A few weeks within a semester are simply not enough. In other words, it is an approach that emphasizes primarily on the thinking process rather than the practical product. Thus, it seems inevitable for students to be left afloat in the middle of the river while they learn to swim. They must find a way to their own practice once they graduate, which explains why a few years of architectural training is mandatory before trainees can become licensed architects. In other words, the antecedent problem-based know-why approach is inseparable from the subsequent know-how practical training. Thus, teaching and learning architecture never begins and ends within the walls of architectural schools.

The building-type approach, on the other hand, has burdened us with different problems. Projects are selected for their practical applicability both in terms of scales and prosaic functions. They foretell what students will face after graduation. Thus the spectrum of projects during the courses of study attempts to cover a whole range of “possible” building types as realistically diverse as possible. Students will automatically know what to do, or what to make, once presented with such commissions after graduation. Yet, dealing with complex functional programs is never easy. Arranging and re-arranging functional puzzles takes time, thus no space is left for asking what it is that is being made, and why it is done that way. As the goal is to arrive at concrete final products both conclusive and readily applicable, the process is already set with gradual steps to be followed. A few weeks within a semester are simply not enough; there is simply no time for hypothetical inquiry. Once out of schools, new architects are ready to tackle tasks entrusted to them, but after a few years of making and doing architecture, some will inevitably return to the questions they did not have a chance to ask in the first place; what it is that is being made, why it is done that way. Without prior training in theoretical inquiry these architects either dutifully continue doing what they do without asking more questions, or continue to feel the lack of philosophical satisfaction in what they do. This explains why graduate programs in advanced architectural design with theoretical and conceptual overtone often attract those hoping to fill such theoretical hole in their practice.

At any rate, the building-type approach has succeeded to arm Thai architects with practical know-how, while the theoretical know-why part had to be acquired from overseas. It is exceedingly rare, often requires exceptional interests and vast experiences, for those solely educated in the country to be fully immersed in both pragmatic doctrine and theoretical inquiry. Yet, at the turn of the century, with younger generations of educators and architects fully influenced by intense theoretical-philosophical climate of Western architectural education that has grown since the 1980s, theoretical ripples are beginning to appear in Thai architectural education. Seemingly “old” teaching methods are being questioned and challenged; “new” modes of study are being introduced. During the past ten years, practical equilibrium has been shaken by design studios at various schools directly adopt foreign teaching and learning methods, resulting in a sudden break between processes of practical

production and modes of theoretical abstraction. New generation of educators then began to extend the premises of adoptive intellection in the direction of what has been called “theory.” [6] Yet, there is a difference between this adoptive notion of theory and the intuitive know-why philosophy that has served many North American and European schools for the past thirty years. On the one hand, the North American know-why methods are firmly grounded by basic philosophy and fundamental questioning about ourselves and what we do which makes most design solutions conceptually logical. Adoptive theory on the other hand, seized upon something more abstract and arbitrary thus placing architectural design in the realm of artistic creation seemingly free from all binding constraints. When educators see traditional practice as banal, new design projects would try to avoid the basic premises of such practice, thus resemble less and less of what is being done outside schools.

While this expansion and intensification of theoretical approaches has served to bring our architectural education up to speed with its own critical awareness, allowing for a fuller exploration of issues unable to accomplish in previous teaching methods, it has also become ever more remote from concerns of architectural practice outside the schools. Thus this overtly abstract theoretical approach, paralleled with impulses introduced into architectural education through technology and computation, has created a further rift in the practical-theoretical union we have strived for. As neither a complete overthrow of previous educational approaches nor a complete adoption of new methods will suffice, rethinking the possibility of building-type based design may allow it to transcend the rigid pragmatic doctrine it once adhered. Perhaps we need to ask not only how much theoretical inquiry our architectural context can take, but also when, and how much of the pragmatic doctrine we still need. Unable to find the point of equilibrium, we would inevitably return once again to the notion that know-how equals something concrete, conclusive, ready available and constrained, while the know-why part of architectural education is synonymous with something abstract, intangible, inconclusive, and seemingly free.

FUNCTIONAL AND CONCEPTUAL

In addition to the categorization of architecture via building-type, another kind of architectural division has also emerged in Thai architectural education during the past ten years, those of functional and conceptual architecture. Such division, while easily understood, also distorts the fundamental nature of architectural design. By dividing types of works into functional and conceptual, we are misled to conclude that function is an antithesis of concept. Through the eyes of practical reason, concept is thus seen as untouchable, unintelligible and arbitrary, whereas through the lenses of imagination, function is seen as banal, cumbersome and restrictive. Problems arise as students see themselves fit to either functional or conceptual design, but never both. Obvious examples are the subjects of fifth-year thesis in many schools. In order to choose the design projects, students often begin by categorizing themselves as either the functional or the conceptual type. At one end of the spectrum are projects adamantly aim at symbolic representation of abstract concepts. In the name of conceptual approach, such projects are often unwilling to deal with the mandatory issues of human activity and interaction, let alone basic functional requirements all architecture must answer to. At another end of the spectrum, projects seem to take on ready-made programs, easily categorized by their building-types. In the name of functional approach, these projects neglect the fundamental philosophical inquiry each and every architectural design must begin with. At any rate, students see themselves as either an artist or a pragmatist, but hardly an architect. The question is: what causes students to choose sides? Why can't our architectural education be as diverse, integrative as multidisciplinary as Vitruvius once preached?

In Book I of the *Ten Books on Architecture*, Vitruvius openly stated that being an architect never means being adept in one doing, but always many. *"The architect should be equipped with knowledge of many branches of study and varied kinds of learning. This knowledge is the child of practice and theory."*[7] In order to explain what architecture is, Vitruvius emphasizes the integral relationship between manual skills and scholarship. *"It follows, therefore, that architects who have aimed at acquiring manual skill without scholarship have never been able to reach a position of authority to correspond to their pains, while those who relied only upon theories and scholarship were obviously hunting the shadow, not the substance."*[8] Apart from practical knowledge, one

needs to familiarize oneself with anthropological, social, cultural as well as philosophical foundations of one's context. Along with technical skills, an architect must understand the meaning of what he makes and learn to communicate as well as interpret the meaning of all things. Philosophy is a prerequisite for such understanding, in order for architects to avoid arbitrary assumptions. Despite being multidisciplinary, architecture is architecture, unique with its own priorities and preoccupations, neither an art nor a science. As architecture always consists of the built substance and the thinking behind it, both the making and the thinking ability are thus integral. Understanding this may help us resolve the functional-conceptual conflict we face today. Soon we may realize that the battle of the building-type versus the problem-based teaching approaches is only futile. Perhaps it is not a question of which to choose, but a question of when and how. Whatever methods and approaches we choose may equally be applicable, as long as we know what we are doing and never stop re-inquiring into the nature and purposes of the things we teach and learn.

REASON AND IMAGINATION

At any rate, all architecture is potential for the work generates many possible readings, but to seek out its potential or to design for potential is a more self-conscious task. An analytical approach might see existing programs, functions, sites or technical methods as generative, able to evolve onto new poetry that is rich and surprising. Strategic changes might create new readings of the old, or open the way to potential within an interaction of new and old. Design is then truly in-novation, a making new again, creating for contemporary audience new potentials for their reading.

In the normal courses of education, projects are reread repeatedly, reworked and represented in roles that are well outside the original. But this kind of imaginative game, as any other games, must have its own rule. Architecture always has its own immortal constraints since its birth till today. These constraints are, in their own way, active to creativity. For architecture is not, and will never be, a total work of art, architectural design could never rely upon imagination alone. Rather, as architect Adolf Loos preached, architecture is in the same category as any other objects of utility. Imagination must not

interfere with its original purpose that is its function as human shelter. A chair can never be beautiful if one cannot sit comfortably on it. The shape and form of a chair cannot be created by any artist's will. We do not sit in this way because someone designs a chair in such way, but rather, a chair is designed in such way because we naturally sit that way. The same logic applies to architecture. We do not live, move or conduct our habits in such and such ways because someone design a house that way, someone does not tell us that he designs our house this way so we should live in such way. This simple rule has sometimes been forgotten, and history bare witnesses. There has been such period of time when imaginative power of designers overburdened our lives; practical rules were seen as obstruction of creativity. But for an architect, it must not be forgotten that the game of imagination is a conviction that such resistant or pragmatic constraints on creative work are not detrimental but productive. Potential design plays the game of practice and theory, making and thinking, old and new. It resists, but not by chance, one is conscious, one knows what one produce and why, but it is not everything that will self-produce. Design and re-design both partake in the potential of interpretation to draw from the past towards the future.

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WORLD CLASS JOURNEY:

FROM THE NINETEENTH CENTURY *FLÂNEUR* TO THE TWENTY-FIRST CENTURY *URBAN TOURISTS*

ABSTRACT

The paper will investigate the notion of touristic urbanism through a comparison of the nineteenth century *flâneur*, and the twenty-first century *urban tourist*. While the *urban tourist* represents a synoptic and totalizing apprehension of the city, the *flâneur* discloses a field occupied by an observer within a city that is knowable only as the accumulation of multiple and diverse points of view. While the *flâneur* experiences the city as an open field of images and fragments, the urban tourist offers a view of the city as a unified entity yet represented an act of enclosure in its form. The paper will discuss the meaning and role of urban spectators as well as their relationship with urban everyday lives, how they influence our view, express or reveal our perception and memory of the city. The transformation of the *flâneur's* into the *urban tourist* can be seen as a reflection of metropolitan architecture that has developed through the course of time and the change in society.

The author would like to thank Thailand Research Fund for its continued support in the research.

WORLD CLASS JOURNEY:
FROM THE NINETEENTH CENTURY *FLÂNEUR*
TO THE TWENTY-FIRST CENTURY *URBAN TOURISTS*

THE NINETEENTH CENTURY FLÂNEUR

The flâneur's activity of strolling and looking is a recurring motif in literature, sociology, cultural and urban studies. The flâneur receives a famous tribute in the prose and poetry of Charles Baudelaire, who published a famous essay *The Painter of Modern Life*, describing Constantin Guys, the painter whose life was centered on the spectacles of the great city. [1] Originally, the figure of the flâneur was tied to *the nineteenth century Paris*. But the flâneur also appears regularly in the essays of social and cultural commentators in an attempt to understand the nature and implications of the conditions of modernity in the nineteenth century metropolis.[2]

The word flâneur is derived from the Indo-European flana: to run back and forth, and relates to the Greek planos: wandering. But flânerie is more specific than strolling. It is a spatial practice of specific sites: the interior and exterior public space of the city. While flanerie is an individual practice, it is a part of a social process of inhabiting and appropriating urban space. Flanerie is based in anonymity, observation and the poetic vision of the public places and spaces. The practice of flânerie is un-structured, aimless but purposive. It is an activity carried out at "home," driven by mysteries among the seemingly familiar. Associated primarily with public, pedestrian space, flânerie consists of strolling at an overtly leisurely pace, allowing oneself to be drawn by interesting sights and places. It can be understood as the activity of the soverign spectator going about the city in order to find the things which will occupy his gaze. But the flâneur as observer cannot be reduced to the idler. Rather, the activity of acute observation in the modern metropolis is a multifaceted method for apprehending and reading the complex and myriad signifier of modernity. For Baudelaire, life in the great city, full of stark contrasts, was electrifying and abounding in imagery, harboring secrets both sinister and sublime. The flâneur emerged as a spectator of the modern world.

But moving towards the new century, the great city became less seductive. As the first half of the nineteenth century witnessed the rise of the flâneur, so the second half beheld the decline. By the time the Academie français gave its official approbation to the term in 1879, the flâneur had begun to lose his distinction. Georg Simmel's essay of 1902, *The Metropolis and Mental Life*, presented quite a different picture from Baudelaire's. The promise of a new life in a new world, once offered by industrialization with its speed of machine production and circulation, proved to be disruptive to the patterns of human existence. Punctuality and exactness became dominant behavioral attributes to the urban individual; private existence was reduced to impersonal matter of fact. With city expansions and regulations taking place along with the increasing speed of circulation of the late nineteenth century, the flâneur began to disappear.

Walter Benjamin offered a survey of the metropolis in his essay *"Paris, Capital of the Nineteenth Century,"* depicting the flâneur strolling the streets and arcades both aware of his modernity and deferential to his reification, humbly taking his part in a vast, surreal comedy. But towards the end of the nineteenth century, rationality of capitalism and, especially, commodification and circulation of commodities, itself defined the meaning of existence in the city so that there remained no space of mystery for the flâneur to observe. For Benjamin, by the end of the nineteenth century, architecture and the city have seen its ideology permanently altered.

THE TWENTIETH CENTURY URBAN TOURIST

With rationalization of space in the city, the sense of mystery was removed. The meaning and the order of things were established in advance which makes flânerie less possible. [3] When the streets became the grand boulevards more oriented towards the circulation of traffic rather than the pedestrians, the flâneur lost his city location. [4]

As flâneur began to disappear, the new type of city spectator emerged. During the twentieth century, a new type of city touring became popular in many countries throughout the world, and the era saw the rise of packaged tours to cities for vacations that would entertain and edify. It was the beginnings of urban tourism, the set of tourist resources or activities located in towns and cities and offered to visitors from "elsewhere." Thus, unlike the flâneur who became an avid observer of his hometown, the urban tourist is driven out of his or her own locale in search of excitement in other cities. Urban tourism is the type of tourism that focuses on the urban culture, and environments of the destination.. Even though it resides within the broad range of tourism activities, it often encompasses experiences absorbed by the visitor to a place that is beyond their own living environment. Concerning the identification of the main tourist attractions in many cities, well-focused tourist urban routes are developed, some are integrated by historical sites, some by cultural sites. These routes are often designed to represent a total and unified image of the city. The local flâneur was now replaced by visitors from afar.

Urban tourism has increased in a significant way around the world during the late twentieth century. For economic reasons mainly, the governments and ministries of economy of many countries have considered tourism as an important source of income generation. In this context, the urban tourism promotion represents an opportunity to revitalize the city and regional economy, and at the same time, to dignify and preserve the architectonic and cultural richness of the cities considered as centers of tourist development. The urban tourist product has well been defined as historic buildings, urban landscapes, museums and art galleries, theatres, sport and events.[5] The elements of urban tourism is classified as *primary elements* (cultural facilities, physical characteristics, sports and amusements facilities and socio-cultural features), *secondary elements* (hotel and catering facilities and markets) and *additional elements* (accessibility, parking, information offices, signposts guides, maps, etc.). [6]

With the rise of urban tourism, marketing of tourist destination became the major task of many cities. The strategy of urban tourism is based on the image that the visitors have in their mind concerning the attributes of the place. [7] Thus, every city, as a tourist destination, can be considered as an image, which is integrated by cultural attributes that the travellers shape from their perceptions and their symbolic interpretation of this global image. [8] Yet, the tourist destinations can convey images that are artificially created by a particular marketing strategy. Thus emerges the contrast between the created image and the perceived reality. And as the urban tourists concentrate on “sites” and “sights,” their paces are rapid, restrained by the limited amount of time they have in each city, they may be able to observe the physical characters of the places, but they are unlikely to grasp the specific characteristics of local cultures in the same manner that the more idle flânerie allowed in the previous century.

THE TRANSFORMATION

The practice of flânerie is un-structured, aimless but purposive. It is an activity carried out at “home,” driven by mysteries among the seemingly familiar. Flânerie is tied to the public space and spectacles of the urban environment. In the view of the flâneur, the city is defined in terms of its public space, movements and rituals. Flânerie discloses a field occupied by an observer within a city that is knowable only as the accumulation of multiple and diverse point of view. In other words, the flâneur experiences the city as an open field of images and fragments.

In contrast to flânerie, urban tourism is well-structured, organized, and pre-destined. It is an activity carried out far away from “home,” in search of idealistic images unable to find at home. Urban tourism is tied to either historic or cultural routes. It represents a synoptic and totalizing apprehension of the city. In other words, the urban tourist experiences a view of the city as a unified entity representing an act of enclosure in its form.

Within the past two centuries, the city spectators as well as their relationship with urban everyday lives have changed. Even though resurrection of the flâneur is impossible, the future of urban tourism can still be shaped. We, in the twenty-first century, who live in the age of rapid communication network, advanced information technology, are satisfied by the accumulative gathering of fluctuating information. Thus, we are no longer satisfied by the stable and rooted images the local flâneur experienced in the nineteenth century.

The most recent trends and forecasting studies by the World Trade Organization indicate that cities will continue to be in high demand by tourists of all sorts, and the problems associated with the handling of these tourists will have to be more systematically tackled. [9] As flânerie becomes urban tourism, local culture becomes global, cities face, therefore, a double challenge. First, they have to be able to respond to the expectations and needs of the growing number of tourists. Secondly, cities have to ensure that tourism is developed and managed in such a way that it benefits the resident population, does not contribute to the deterioration of the urban environment but rather to its enhancement. Both the physical and non-physical environment of the city should be taken into account. Sites, places, neighborhoods are, clearly, important references to the history and culture of the places and their inhabitants. They should not be considered an architectural monument in itself, or even a physical entity to be preserved for the sole purpose of tourism. Perhaps through the balance between the concept of flânerie and urban tourism, urban neighborhoods can become a living entity of networks, buildings, people, relationships, and a past, present and future.

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