

Buildings in the Buddhist Temples in Thailand

A Compilation of Pencil Drawings

Tongchai Savasdisara



Buildings in the Buddhist Temples in Thailand: A Compilation of Pencil Drawings

By Tongchai Savasdisara

This book includes drawings of temples and buildings in temples such as pagodas, the ordination halls, halls for keeping the Buddhist scriptures, bell towers, etc. that I drew between July 2019 and December 2023. All drawings were drawn with graphite pencils on A3 (297x420 mm) or A4 (210x297 mm) drawing paper with a paper weight of 230–300 grams per square meter.

The drawings in this book appeared in chronological order of the date they were drawn.

Drawing has been one of the most gratifying activities in which I have engaged and enjoyed after giving up work in late 2016. Since then, I have been drawing regularly during my free time and have also used the drawings that I drew to make several books.

My first book of drawing, titled “Serenity Through Drawing: A Compilation of Pencil Drawings” book 1, was released on February 11, 2020 as a 194–page–ebook by Chulalongkorn University Book Center U–bookstore. It assembled my drawings drawn between July 2018 and December 2019. The second book of drawing, titled “Serenity Through Drawing: A Compilation of Pencil Drawings” book 2, was released on January 8, 2021 as a 79–page–ebook by Chulalongkorn University Book Center U–bookstore. It assembled my drawings drawn between January and December 2020. Subsequently, my third book of drawing, titled “Serenity Through Drawing: A Compilation of Pencil Drawings” book 3, was released on October 28, 2022 as a 57–page–ebook by Chulalongkorn University Book Center U–bookstore. It assembled my drawings drawn between January 2021 and August 2022. More recently, the fourth book of drawing, titled “Serenity Through Drawing: A Compilation of Pencil Drawings” book 4, was released on December 26, 2023 as a 45 page–e–book by Chulalongkorn University Book Center U–bookstore.

My interest in drawing went back to the time when I was a child.

I had learnt about art and began to like it when I studied at the “Bhumipol King’s College”, a boarding school in Thailand, from Grade 5–10 from 1964–1970.

I greatly admired my art teachers for their love of art and was impressed with the way in which they used their artistic skills to create works of art. At the school, students learned to develop basic art skills in drawing, painting, and sculpturing both through studying art theory in the classroom and doing individual art homework during students’ free time outside the classroom. As the entrance doors to the staircase at the far end of the dormitory where I lived were locked during long weekends and stair landings of the staircase with their big enough space could be turned into quiet and comfortable areas for me to work on my art homework, I could easily be found on one of those stair landings during long weekends at the school. It was not long before I was committed to learning how to draw and develop those artistic skills taught at the very school.

The pictures and memories of myself being alone enjoying the drawing on the school stair landing are vividly still on my mind. I recognized that it was the time when I could focus on the drawing for just the fun of drawing, away from all constant troubles that usually bothered my mind.

After I graduated from high school, I continued my studies further and graduated in architecture with a doctorate degree. However, during my studies in architecture in which drawing was an integral part of it, I had not been aware of the same good old feelings that I received from drawing as when I was a child.

For more than 30 years of working after my graduation in 1983, in both educational institutions and the accommodation sector in hospitality industry, I realized that I had not spent much time drawing at all, except for the one occasion when I made some drawings in Lijiang, China while attending the 5th Annual Meeting of UNESCO in October 2001. While I was visiting Lijiang, I had a chance to make a memorable trip alone to one of the Chinese villages in the foothill of the Jade Dragon Mountain outside the city.

Stunning view of the village at first sight completely made me stand still. The village with its simple, traditional Chinese tiled roof wooden houses nested peacefully amongst natural environment was undeniably beautiful. Its majestic beauty was very powerful and I was appeased. The cool breeze was blowing gently while I was being there, flowers in a meadow on a hill in front of the village were rippling, and I could hear the sound of the leaves softly swaying at the very beat of the wind. The place was so full of lives and mesmerizing that I felt I was quickly absorbed into its grandeur and finally became part of it. That evening, when I came back to the hotel room, I could not help thinking of the beauty I saw and the experience I had during the day. I had a strong desire to go back in order to capture the splendors of the Chinese village through drawing. Thus, on the following day, I made another trip back to the village, with a sketch book and a few drawing pencils, spending half a day in the afternoon alone drawing. It was an enjoyable and peaceful outdoor drawing experience.

Both memories of drawing experiences during my childhood at the boarding school and those in Lijiang have inspired me to once again make drawing a more regular habit after retirement. I started to draw again in September 2018. Though I have not drawn every day since, I have drawn almost every day. I spent most of my drawing time in the solitude of my room with its large bay windows overlooking the park next to it through branches, twigs, and leaves of big trees nearby. I observed that my mind that focused only on the drawing had gradually become quiet and myself finally was drawn to become part of that great peace.





