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THE MUSEUM MANAGEMENT OF BANGKHUNPHOM PALACE



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The museum has to be perceived nowadays as a complex organization creating and maintaining a network of formal or informal relationships with people and other organizations, similar or not. It has therefore become possible to identify the critical factors and the crucial links needed for the museum to reach its main target: preserving heritage and educating people.

Bangkhunphom Museum is to be considered as an institution aimed at researching and sharing with the public works and products of human activity. This paper will focus on three key elements:

- a. A permanent exhibition devoted to the story of Prince Paribatra and his palace (Knowledge-driven activities).
- b. Temporary exhibitions or events aimed at attracting people to the museum and encouraging public awareness of this heritage site (Income-generating activities) according to Principle 1 of the ICOMOS Charter.
- c. We also can classify museums according to the different means of funding. Therefore we propose the museum survive on its own assets as well as is fully or partly financed by a joint organization comprised Bank of Thailand (BOT) and related external institutions.

From a managerial perspective Bangkhunphom Palace is to be seen as an institution related to Prince Paribatra, and as an organization that addresses itself in the first place to visitor's satisfaction.

International Program in Architectural Heritage Management and Tourism, Graduate School, Silpakorn University, Academic Year 2004

Student's signature

Research Project Advisor's signature. >

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This Research Project is dedicated to Prince Paribatra who built a very beautiful palace and maintained it in good condition so that today its conservation is a valuable part of our heritage.

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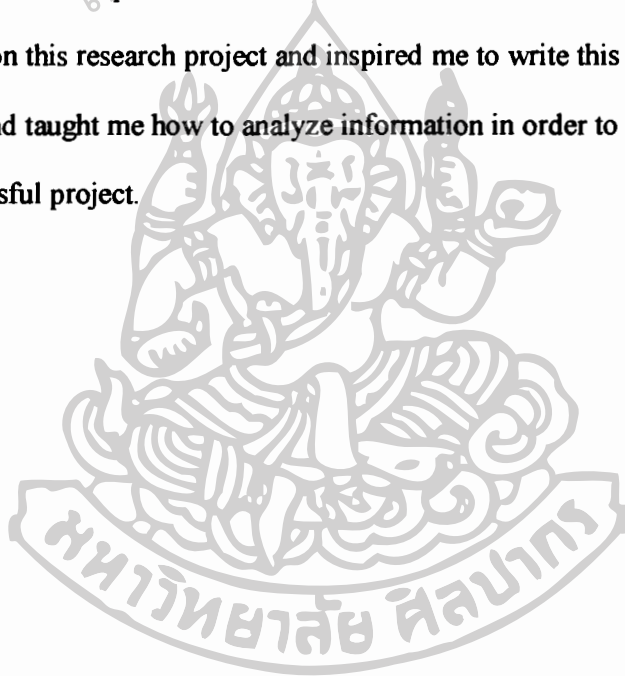


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Chapter 1

Introduction



Figure 01. Prince Paribatra and with his mother and sister

Born in 1881, Prince Paribatra Sukhumbhand was the only son of Queen Sukumala and King Chulalongkorn. He was sent to Germany to be educated under the guidance of Emperor William II. In addition to a taste for Western music, he acquired an admiration for Renaissance architecture. On his return to Thailand in 1903, he held a number of increasingly high positions in the military and eventually became the President of the Supreme Council and advisor to his

half-brother, King Prajadhipok. He was holding the position in 1932 when a coup d'état brought the absolute monarchy to an end; Prince Paribatra was forced to leave the country and went into exile in Java. He never returned to his home country. Thus Thai histories this intelligent and sympathetic figure whose home was one of the centers of the arts of Siam and the Western world".¹

¹ Lekakul Nawarat, Life and work of Prince Paribatra (Bangkok: Amarin Publishing, 2001), 112-120.

The home mentioned above was Bangkhunphom Palace, a splendid structure on the banks of the Chao Phraya River which was built shortly before the end of King Chulalongkorn's reign. The palace displays a blend of Renaissance, Baroque and Rococo styles, all of which were becoming popular in Thailand at the time as a result of the growing passion for Western culture, especially among the foreign-educated aristocracies.²

The extensive compound contains a number of buildings, the most prominent being the Tamnak Yai and the Tamnak Somdej.



Figure 02. Tamnak Yai and Tamnak Somdej

² Suksri Nengnoi, Palace and Royal Residences in Bangkok (Bangkok: Chulalongkorn University, 1982), 45.

- Tamnak Yai, or main building, is situated parallel to the river in a north-south direction and consists of a central section flanked by two wings. It has ornate stucco and wood decorations, Palladian windows, classical columns, and a magnificent marble staircase in the central hall.
- Tamnak Somdej, constructed later, reflects the growing popularity of Art Nouveau and has elegant bas relief patterns, pastel colors, and a fresco by Carlo Rigoli, one of the Italian artists who painted the murals in the dome of the Anata Samakom Throne Hall.

The palace served as Prince Paribatra's residence for some 30 years, during which it was a popular gathering place for artists as well as government officials and visiting dignitaries. After his exile it was taken over by the government and was used for a variety of purposes until it became the headquarters of The Bank of Thailand in 1945.

In the early 1990s, the Bank commissioned an extensive renovation of the palace, incorporating a museum of Thai currency and also ensuring that the historic buildings would remain as part of the country's architectural heritage.

Definitely, the building and the history of Prince Paribatra are very important for the nation. But the museum displays mostly bank notes which do not help anyone understanding the story of the palace enough.

As for the statement of significance, there are two significances which are: historic value and architectural value. But the currency museum actually displayed on the premises does not make the public understand either. Therefore the museum should raise awareness of the history of the building among the public by opening a museum of Prince Paribatra under the theme of “The Beautiful Palace of Prince Paribatra”.

From a management aspect, the museum should be separated from The Bank of Thailand. With the help of Tourism Authority of Thailand (TAT) in promoting the project and of the Department of Fine Arts as consultant and guarantor, the management organization should be set up in the form of an independent trustee which has the Bank of Thailand as the principle supporter.

With regard to funding, the Bank of Thailand could be the biggest donor supporting the museum in the early stages. The museum could make a contract with the Bank of Thailand as a trustee. The Bank of Thailand should fully support the museum at the beginning. After an agreed period of time, the Museum could begin paying back the Bank of Thailand by running the business on its own.

Finally, Bangkhunphom Palace, by using this form of management, could become a good example of a successful independent museum for Thailand in the future.

Goals and Objectives

The purpose of this research is to promote the significance of Bangkhunphom Palace at the international level by finding a way to plan a program for the management of the Palace which focuses on provoking tourism trade: Goals and objectives are as follows:

1. To propose a trustee for the management of Bangkhunphom Palace's values.
2. To manage for self sustainability.
3. To build public awareness of Bangkhunphom Palace.
4. To make Bangkhunphom Palace well known at the international level.
5. To enhance the tourism business and join with TAT (Tourism Authority of Thailand).

Scope or delimitation of the study

The study covers Bangkhunphom Palace with its 2 buildings: Tamnak Yai and Tamnak Somdej. The study was carried out within the time frame of November 2003 to October 2004. It includes four main parts as follows:

1. The site observation: The history of the building of Bangkhunphom Palace, its architecture and landscape. It also includes the data on-site.

2. The historic background: The history of Prince Paribatra, the architect's biography and the construction of the palace, from a survey of documentation.
3. The site today: The use of the palace nowadays as a currency museum under the control of the Bank of Thailand.
4. The Management program. The new management project as a result of the on-site survey and analysis of the literature.

Process of the study

1. Collecting and reviewing the literature about the site.

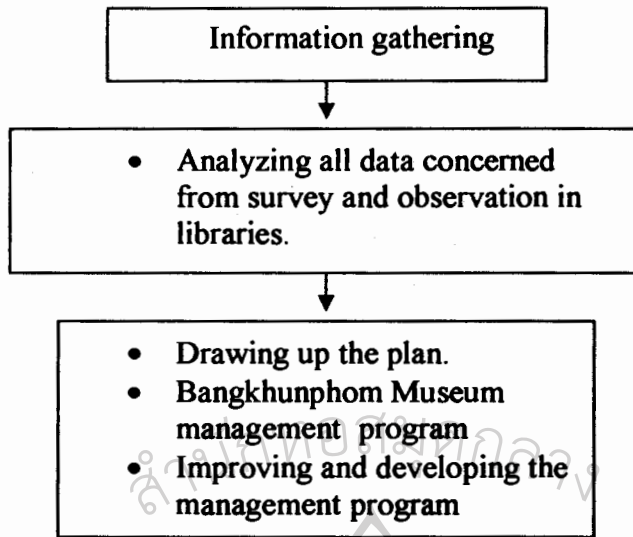
- 1.1 Primary sources: The biography of Prince Paribatra and the architectural history of the Palace, for example the architect of the palace and its significance.
- 1.2 Secondary sources: Magazines and Internet. The information related to Prince Paribatra and Bangkhunphom Palace.

2. Observation.

- 2.1 Location : Bangkhunphom district, Bangkok, THAILAND
- 2.2 Architectural style: European style buildings in the reign of King Rama V. Comparisons with the other palace which build in the same time.
- 2.3 Maps: Maps of the Palace in the period of King Rama V (B.E. 2411-2453), Old maps, Commercial maps and Residential maps.

- 2.4 **Photography:** Photos of Prince Paribatra, Photos of the Palace during the King Chulalongkorn period and Photos of the people who used to stay in the Palace
- 2.5 **Site Visit:** Visit Bangkhunphom Palace, also visit locations around Bangkhunphom Palace
- 2.6 **Interview:** The staff of Bangkhunphom Palace who take care the palace in present time.
3. **Analysis of the information**
- 3.1 **Analyzing the information with reference to the ICOMOS article with regard to the Venice charter, the Burra charter and the ICOM Code of Ethics for museums.**
4. **Conclusion**
- 4.1 **A management plan for the museum of Bangkhunphom Palace**
5. **Recommendations**
- 5.1 **A change of the display from Currency Museum to be the Museum of Prince Paribatra.**
- 5.2 **A museum management place operated by independent trust.**

Method of the study



Expected results

OUTPUT:

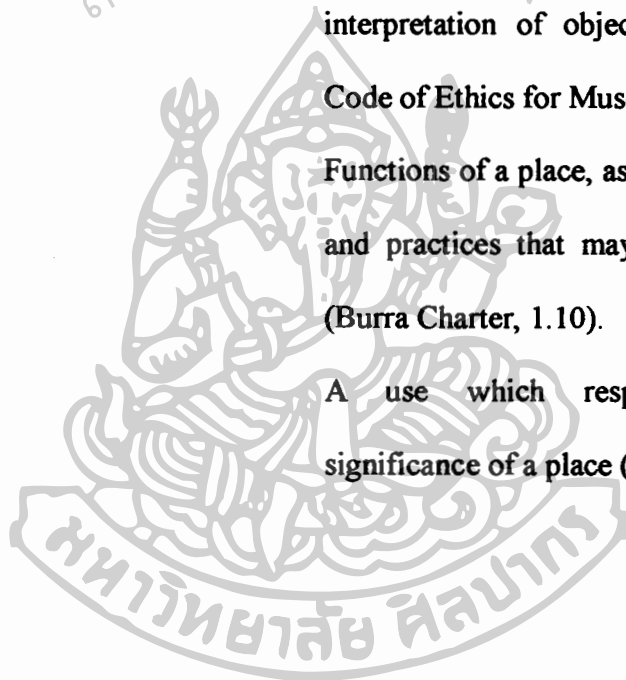
Museum management cultural based program and development of the historic buildings of Bangkhunphom Palace in which is beneficial for associations or foundations as a preliminary research.

OUTCOME:

Museum management program, the system of management which including the museum display, the museum marketing, the museum maintenance and the museum security program for self sustainability. Also, the tourism activities effected to tourism business that supported the plan of Tourism Authority of Thailand.

Definition

<i>Adaptation</i>	Modification of a place to suit the existing use or a proposed use (Burra Charter, 1.9).
<i>Income-generating activities</i>	Activities intended to bring financial gain or profit (ICOM Code of Ethics for Museums).
<i>Knowledge-driven activities</i>	Activities intended to further knowledge and understanding, resulting from the interpretation of objects or ideas (ICOM Code of Ethics for Museums).
<i>Use</i>	Functions of a place, as well as the activities and practices that may occur at the place (Burra Charter, 1.10).
<i>Compatible use</i>	A use which respects the cultural significance of a place (Burra Charter, 1.11).



Chapter 2

Biography of Prince Paribatra and History of the Palace



Figure 03. Prince Paribatra in Navy uniform

Bangkhunphom Palace is located at Bangkhunphom sub district and derives its name from its location. It was the residence of Fleet Admiral HRH Prince Paribatra Sukhumbandhu and his mother, Queen Sukhumala Marasri. Prince Paribatra was born on June 29, 1881, a prince of Chao Fa rank. He was educated first in Great Britain and later studied military science in Germany. He was created Prince Nakhon Sawan in 1901 by his father King Rama V, and later he was made a major general, then a vice admiral, and later commander in chief of the naval forces. During the reign of King Rama VI, he was made minister of the Naval forces. In 1911, he became Admiral, chief of the army general staff, and vice President of the Siamese Red Cross. During the reign of King Rama VII, he was made minister of Defense.³

³ Suksri Nengnoi, *Palace and Royal Residences in Bangkok* (Bangkok: Chulalongkorn University, 1982), 111-113.

History of the Palace Construction.

In 1894, after Prince Paribatra had left Thailand to study in Europe, King Rama V bought a plot of land for building a palace for Prince Paribatra with money from the Privy Purse. The site extended from the Chao Phaya River on one side to Sam Sean Road on the other, which belonged to many temples and private individuals. Fifteen separate lots had to be purchased, a process that took five years. After the construction was completed, it took another five or six years to extend the compound to its present size. After the land was granted by the King, the prince's mother, Queen Sukhumala, started building shop houses for lease on Samsen and Wisuthkasat Roads, planting trees by the river and shrubs on the site of the palace, and looking for a competent architect to draw up designs which could be sent for approval to her son in Germany. In 1901 Prince Paribatra came back to Thailand to attend the funeral of his grandmother, and reached agreement on the construction plans and costs of construction. He asked Phra Sathitnimankan, Head of the Department of Public Works, to manage the project. The total cost amounted to 249,592 baht, including the mansion at 157,400 baht, roadways at 16,000 baht, a landing stage at 10,500 baht, the electricity supply at 8,000 baht, iron and wooden fences and entrance gates at 23,992 baht, tanks and water filters at 10,000 baht, and a kitchen at 8,700 baht.

When Phra Sathitnimankan started the construction, King Rama V ordered the construction of an additional small wooden building as a Tamnak Ho, a mansion for newly weds, for Prince Paribatra was coming from Europe to get married in 1903.

This added a further 50,000 baht to the cost, bringing the total amount to 299,592 baht. As this exceeded the budget of 200,000 baht provided by King Rama V for a Chao Fa prince, the owner had to find additional funds. After staying in the small building for two years, the construction of the Tamnak Yai, the principal mansion was still not completed, but Phra Sathitnimankan was afraid to inform the prince of the various cost overruns. Upon learning of them, the prince withdrew the project from the Department of Public Works, and took control himself. He obtained a royal grant of 1,000 chang (80,000 Baht), hired Mr. G. Bruno as contractor early in 1906, and petitioned the king for certain scrap items, such as an old ship's boiler which he converted into a water tank. The completion ceremony for Tamnak Yai was held in December 1906.⁴



Figure 04. Bangkhuphom Palace, Tamnak Yai

⁴ Sasiwagec Bua, Bangkhunphom Palac (Bangkok:Bunnakij Trading,1981),124.

When King Rama V passed away in 1910, Queen Sukhumala first moved to the Suan Sunanda Palace, which King Rama the fifth had prepared for the ladies of his court. However, when she contracted malaria, she asked to move to Bangkhunphom Place, and in 1913 a mansion was built for her behind Tamnak Yai, the ground floor and the first floor of both buildings being linked by bridges. This residence was known as Tamnak Mai (meaning new mansion). When the Queen was elevated to the rank of Somdet level during the reign of King Rama VII, her mansion was renamed Tamnak Somdet. Later, Prince Paribatra's elder sister, HRH princess Suddhadibya Ratana, moved from Dusit Palace to Bangkhunphom Palace, and a new mansion was built for her in 1917, designed by HRH prince Chudadhuj Dharadilok, who had studied architecture at Cambridge. The princess lived there in Tamnak Lek (small mansion) until her death in 1922.

Traditionally places by the river would also have a wooden building on stilts standing in the river, called a Tamnak Nam, or water mansion. At first this was just a landing stage which was later enlarged into a two-storey building with a bedroom and sitting room above and a living room and a landing on the ground floor. This was pulled down in 1978 to build a retaining wall on the river bank. Apart from the five mansions maintained, there are many other buildings such as the house of Mom Sombhandhu (Prince Paribatra's second wife), an orchid house, offices and quarters for royal pages, attendants, and workers.⁵

⁵ Lekakul Nawarat, Life and work of Prince Paribatra (Bangkok: Amarin Publishing, 2001), 24.

Life in the palace

Prince Paribatra lived in Bangkhunphom Palace for 26 years, during which time the palace was a centre for the arts and culture, for members of the royal family, for social functions, for foreign dignitaries, and for businessmen and government officials.

At gatherings of the royal family, the prince loved to talk about orchids and music and also films were shown on weekends. To celebrate the 65th birthday of Queen Sukhumala, a grand party was held in May 1925. On January 16, 1929, a party was held to celebrate the completion of four cycles by four members of the royal family: Princess Sasibongse Prabai, Princess Bismaya Bimalasalya, Prince Purachatra Jayakara and Prince Paribatra himself, all of whom had been born in the same year (the year of the snake). This party was called “Si Maseng” (meaning “four snakes”). Many gifts were given to guests, sons and daughters. Those guests who were fortunate enough to have also been born in a snake year received especially fine presents.⁶



Figure 05. Prince Paribatra and Princess Prasomsong in reception party at Bangkhunphom Palace

⁶ Lekakul Nawarat. Bangkhunphom Palace (Bangkok: Bank of Thailand, 1992), 57.



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Whenever foreign guests visited Thailand, Prince Paribatra always welcomed them to his palace. The coronation of King Rama VI in 1911 was attended by dignitaries from many countries, including Prince William of Sweden and his consort; Prince Waldemar of Denmark, Grand Duke Boris of Russia, Prince Alexander of Teck from Great Britain and his consort; Prince Fushimi of Japan, and representatives from Austria, France, Spain, Norway and Italy, as well as ambassadors of Germany, the Netherlands and the United States. Prince Paribatra held luncheons and dinner parties in their honor and arranged for them a royal barge excursion at night.⁷



Figure 06. The Wangbangkhunphom Orchestra

⁷ Lekakul Nawarat, Life and work of Prince Paribatra (Bangkok: Amarin Publishing, 2001), 67.

Although raised and educated abroad, the Prince had a great love for Thai classical music. He maintained a Thai classical orchestra in the palace, The Wangbangkhunphom Orchestra, and, himself being a master of Thai classical music, he participated as much as time allowed, together with his children and young relatives, playing the “Saw Sam Sai” (the three stringed Thai instruments similar to a fiddle) with Prince Thiwakornwongprawat. Prince Paribatra composed 39 Thai classical and English songs, one of the most famous of which is “Khaek Mon Bangkhunphom”. He took personal charge of his daughters' early musical education and only later hired a teacher for them. During the reign of King Rama VII, the Prince and his daughters were invited to perform at the inaugural celebration of the Klai Kangwon Palace in Hua Hin.⁸

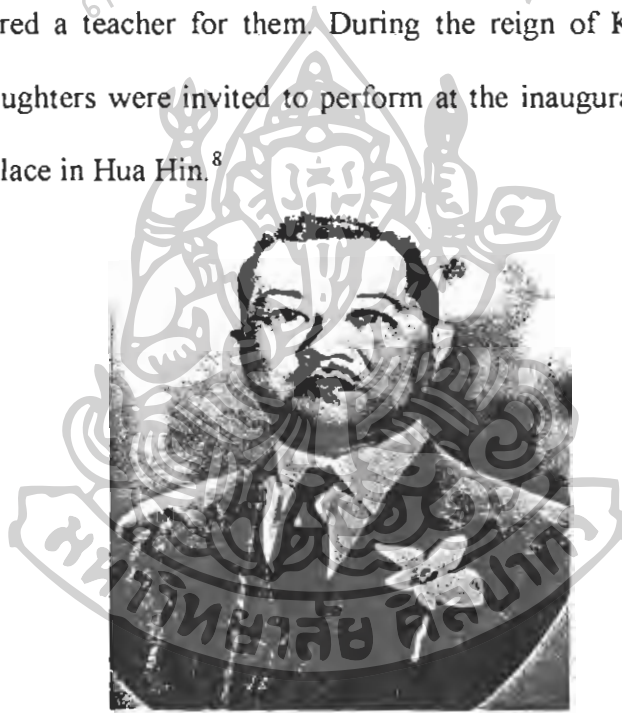


Figure 07. Prince Paribatra and his orchid

Prince Paribatra was also a keen orchid grower and had a collection of Thai and foreign orchids at a time when the hobby was still in its infancy. The Prince bred the famous orchid, the ‘Paribatra’, named in his honor.

⁸ Sasiwagee Bua, Bangkhunphom Palace (Bangkok: Bunnakij Trading, 1981), 117.

Traditionally, members of the royal family had sent their daughters to be brought up and educated in the Grand Palace, but during the reign of King Rama VI, this tradition began to die out. However, as Queen Sukhumala did not want her granddaughters to study outside the palace, she hired tutors to teach Thai, English and French in the palace. Other ladies of the royal court and daughters of princes attended these classes. The Queen ordered books from abroad, collected Thai books in great number, and fostered learning to such an extent that the palace became known as “Bangkhunphom University”.



Figure 08. Prince Paribatra, Queen Sukumala and his children

The architecture of Bangkhunphom Palace



Layout 01. Bangkhunphom Palace

Location

- North side is connected to Thewawet Palace
- East side is connected to Samsen Road
- South side is connected to The Kasem Road
- West side is connected to Chao Praya River

The compound of this palace is very large, extending in the north to Thewawet Palace, from which it was separated by a small moat, in the south to Tha Kasem Road, in the west to the Chao Praya River, and in the east to Samsen Road. Tamnak Yai stands in the centre of the plot (oriented north-south), closer to the Chao Praya River than to Samsen Road in the east, where the main entrance is situated. To

the rear of Tamnak Yai, toward the river, is Tamnak Somdej, its length oriented east-west. There also were wooden mansions lined up along the moat and parallel to the Tamnak Somdej.

The plan of the Palace is unusual in that the main entrance is on the corner of Samsen and Tha Kasem roads and is convex in form. From the main entrance, a straight drive gives way to a large circular drive, which encloses a broad lawn, and by means of which is approached the portico extending from the front of Tamnak Yai. This arrangement lends prominence to the principle building of the palace. Inside the fence along Tha Kasem Road, there are; a boathouse by the river, Orchid house I, an office, a garage, Orchid house II, and two houses of Mom Chao. Along the moat adjacent to the Thewawet Palace are houses of government officials.

The architecture of Bangkhunphom Palace is varied in style reflecting its construction at different periods. Tamnak Ho was always intended as a temporary wooden structure. Tamnak Yai, being the main mansion and residence of the prince, is especially beautiful. Tamnak Somdej was built later in the style of a German country house and with more emphasis on interior styling than the exterior. Tamnak Lek was the day-time mansion of the Prince's sister and had no special decoration. Both these mansions and the Tamnak Nam were later demolished. Today at the site

Tamnak Yai

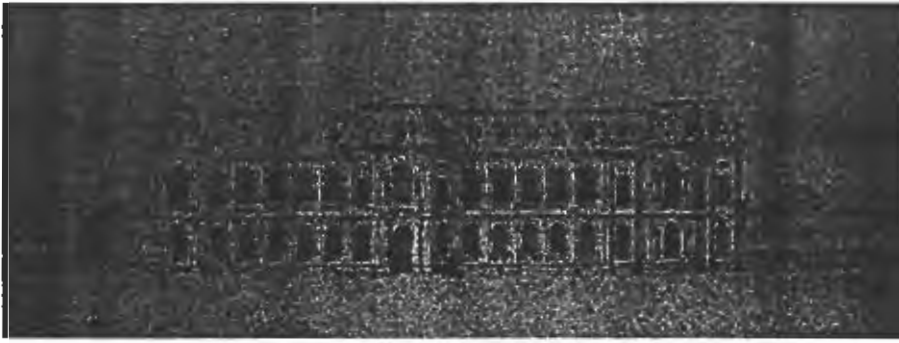


Figure 09. Bangkhunphom Palace by Mario Tamangno

It is believed to have been designed by a foreign architect who worked for the Department of Public Works whose name was Mr. Mario Tamangno, and Phra Sathitnimankan was in charge of planning and construction. The mansion is aligned in a north-south direction with the entrance on the east.

The Biography of the Architect



Figure 10. Mr. Mario Tamangno

Mr. Mario Tamangno was born in Turin on 19th June, 1877. Despite the financial problems of his family, Tamangno was able to receive a high education, thanks to scholarships after scholarships that he regularly won each year. Graduating from the Academia Albertina of Turin in 1898, Tamangno worked at several jobs, both privately and publicly

with Carlo Ceppi, one of Turin's noted architects. It was Ceppi, who introduced Tamango to overseas job openings and work possibilities.

Arriving in Bangkok in the summer of 1900, Tamango signed a twenty-five year work contract with the Ministry of Public Works. Due to his perseverance and great works, Tamango was appointed the Ministry's Superintendent Architect in 1908. Three years later, he was promoted to the position of Chief Architect, a position that allowed him to win the admiration and friendship of Prince Naris.

After his contract expired in 1925, Tamango stayed in Bangkok for one more year to complete the construction of Villa Norasing (or the former Prime Minister's office) before he finally left for Italy where he passed away in 1941.

Tamango's contribution to Bangkok's new urban landscape includes a number of buildings he designed in collaboration with other architects and engineers. Among his quality outputs are the Makawanrangsang Bridge, Phra Thinang Ampornsathan and Phra Thinang Aphisekduisit of the Royal Dusit Park, many residences for Royal Princes such as Bangkhunphom Palace, Prayatai Villa, The Ananta Samakhom Throne Hall, the Bangkok Railways Station, Villa Norasing, and the Neilson Hays Library.¹⁰

¹⁰ Tamango Elena, "Mario Tamangno and His Architecture in Siam," *Meungboran* 25,1(March 2001):23-55.

The Architectural style

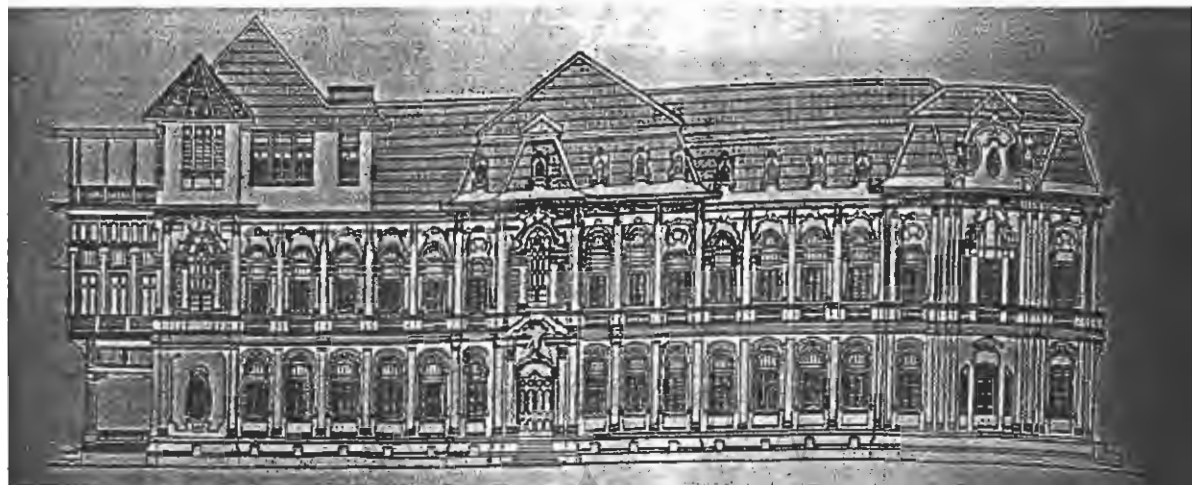


Figure 11. Tannak Yai, The front of the main building (The east elevation)



Figure 12. Tannak Yai, The rear of the main building (The west elevation)

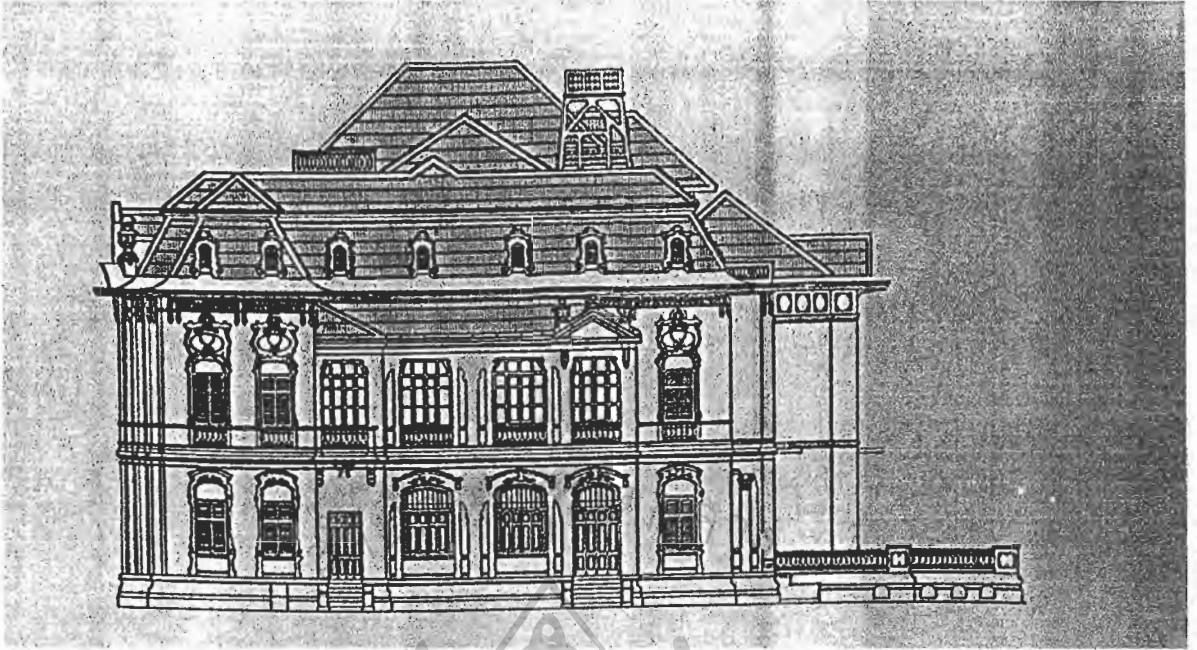


Figure 13. Tamnak Yai, Drawing of the main building from the north

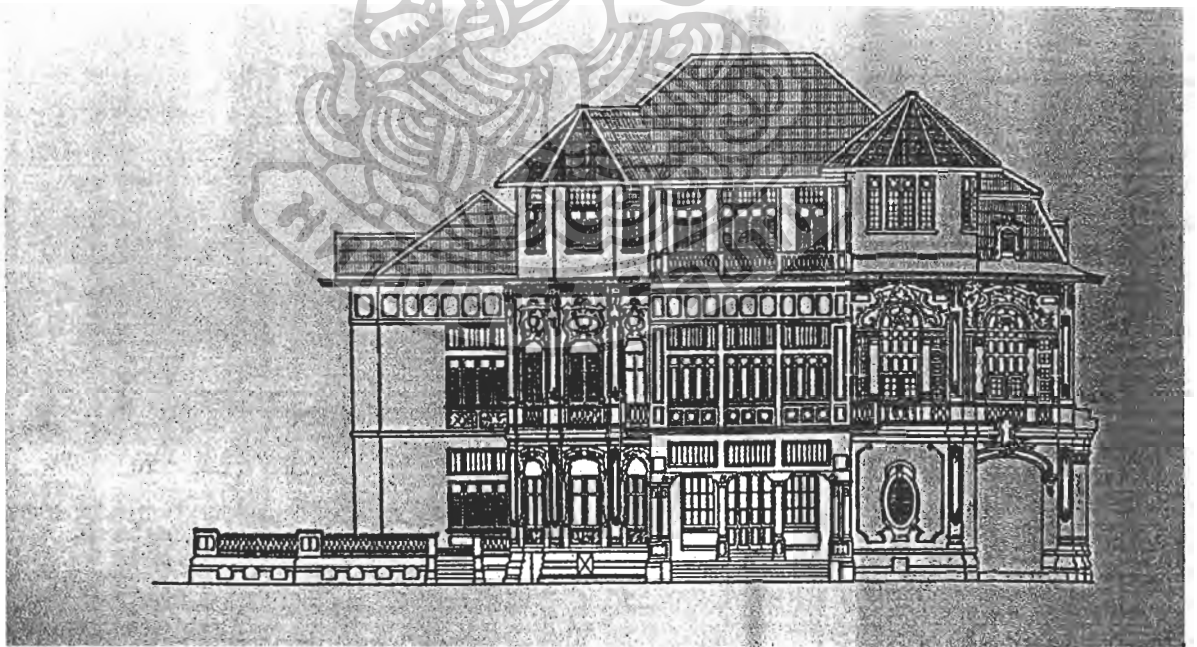


Figure 14. Tamnak Yai, Drawing of the main building from the south

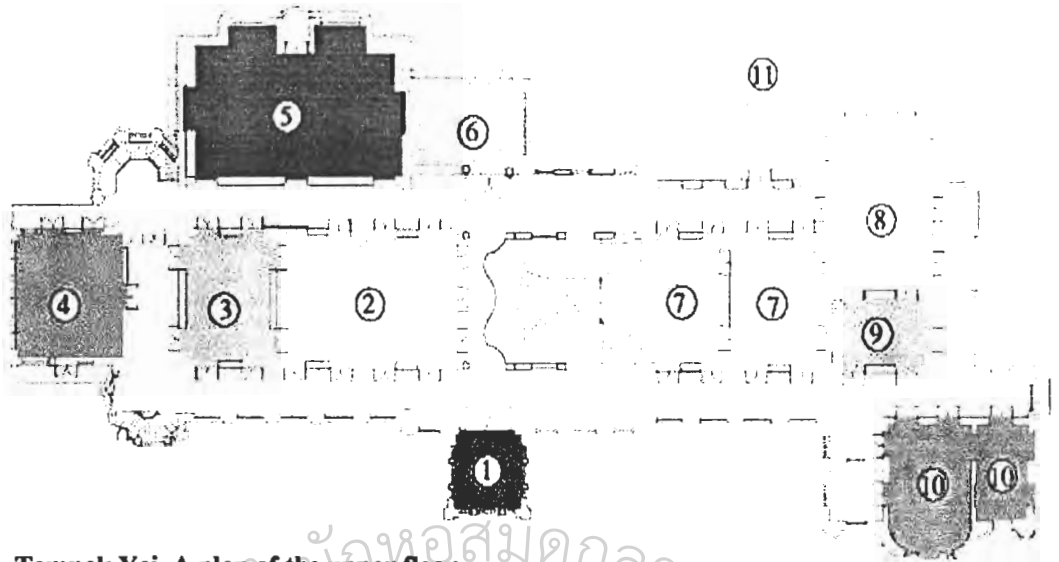
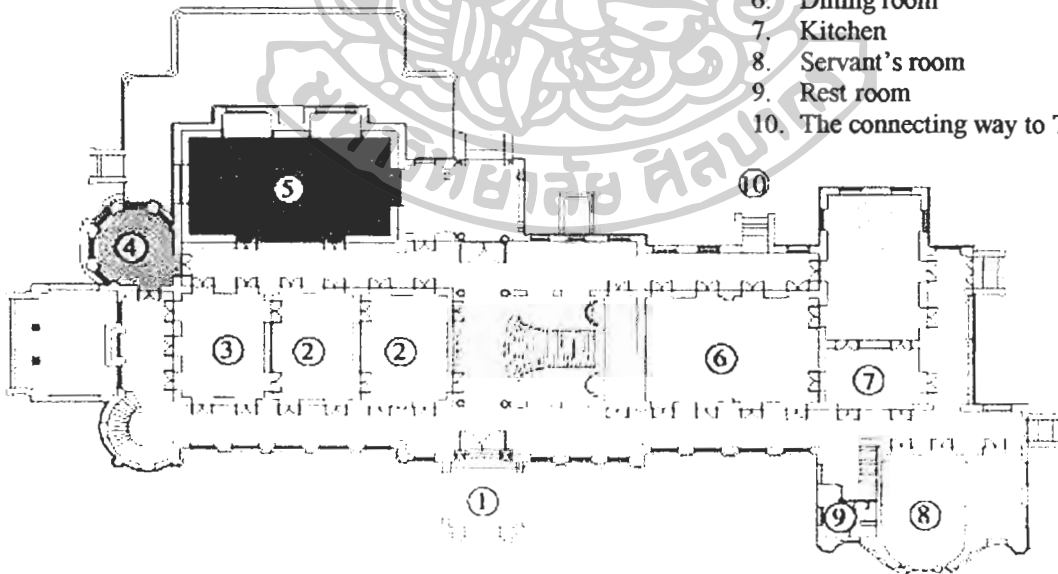


Figure 15. Tamnak Yai, A plan of the upper floor (Above)

1. Auspicious room.
2. The pink room, Main guest room
3. The blue room
4. Princess Prasongsom's bedroom
5. Marson room
6. The music custodian room
7. Living room
8. Prince Paribatra's bedroom
9. Dressing room
10. Princess Chankanmanee's bedroom
11. The bridge way to Tamnak Somdej

Figure 16. Tamnak Yai A plan of the ground floor (Below)

1. The middle terrace
2. Guest room
3. Study room
4. Guardian room
5. Library
6. Dining room
7. Kitchen
8. Servant's room
9. Rest room
10. The connecting way to Tamnak Somdej



The architectural style of the mansion is a combination of late Renaissance, Baroque, and Rococo. It has two stories, except on the southeast and southwest corners, which have small towers to enshrine Buddha images and the ashes of the kings of the Chakri Dynasty. The high roof is an adaptation of the mansard style, with dormer windows set into the steeper slope. On either side of the windows are carved wooden scroll buttresses.



Figure 17. The Architectural of Tamnak Yai

The plan of the palace and the main façade reflect the function of the rooms and their relative significance. Thus the façade is given definition by three projecting parts very different in character. Of these the northeast projection is the most prominent, the curvilinear floor plan being expressed by the exuberant Baroque exterior, whose detailing emphasizes the importance of the interior rooms, in particular the prince's bedroom. The top of this block bears a crown motif, in the middle of which is an oval dormer window in Baroque style flanked by stucco urns. The windows of the first floor are Palladian style in which the middle portion is much

more prominent than the others and is decorated with stucco scroll buttresses and foliage motif. The lower part of the window is decorated with stucco balustrades. The windows of the ground floor are also Palladian windows, but of a less pronounced character.

The narrower projection of the central block of the façade defines the entrance to the palace. Once again its importance is signaled by a Palladian window, above which is elaborate stucco decoration.



Figure 18. Palladian style window

The southeast block of the façade projects in a semicircular form and provides an ancillary entrance with a secondary minor stairway leading to the first floor. The Palladian window reflects its particular function. The rear façade, facing the Chao Phraya River, has a three side exterior wall on the southwest containing another minor stairway.

Adjacent to this, an addition provided a bedroom for the Prince's consort when she was ill and on the ground floor there is a library opening onto a large balcony which is decorated with a miniature Chinese mountain.

Overall an outstanding characteristic of Tamnak Yai is its very varied windows and their beautiful stuccowork surrounds and pediments. Interestingly enough, the stucco surrounding the windows on the ground floor is less ornate than

those of the second storey, for in the past the ground floor was considered to be the domain of servants and palace officials. The lack of ornamentation on the ground floor is characteristic of almost all the palaces discussed in this paper. On the first floor, pilasters flank every window and are decorated with elaborate stuccowork. Their capitals are in the form of twin scroll brackets, which give the impression of supporting the roof, although they are not structural. At the same time a horizontal accent is maintained by a band of stucco moldings between the two floors and the balustrades. The base of the building is a so-called 'lotus-base', consisting of several continuous bands of stucco molding in Thai style into which ventilation openings have been interspersed at regular intervals.



Figure 19. The main marble staircase

The most impressive feature inside Tamnak Yai is its double height hall with marble staircase, which divides at the main landing into two staircases ascending left and right. On the upper floor a walkway surrounds the stairwell in the form of balusters with wrought iron balustrades in the same pattern as those of the balusters.

The banisters terminate in two bronze figurines of a woman holding up a lamp, while the turn of the banisters at the landing is defined by a bronze jardinière. The pillars and columns supporting the roof above this hallway are decorated with Ionic capitals and stucco scroll brackets. Elaborate stucco and woodcarvings are as much a feature

of the interior as they are of the exterior. On the ground floor of the hall there are two semicircular fountains near the staircase and to the front of it is an "art nouveau" style fountain decorated with sculptures of mermaids playing flute and guitar. This stair hall is considered one of the most beautiful constructed during this reign and is comparable to that of the Phra Thinang Boromphiman in the Grand Palace.



Figure 20. The pink room



Figure 21. The blue room

Both wings of the first floor contain many important rooms. On the south wing next to the stair hall is a grand reception room called 'The Pink Room', which was used by Kings Rama V, King Rama VI, and Kings Rama VII when they attended parties here. The stucco surrounding the openings above the doors and windows is very distinctive. A smaller living room was called 'The Blue Room', the door of which is decorated in the same style as that of the Pink Room. Adjacent to this was an addition, whose rooms included a bedroom for the Prince's consort, a living room, and a room for storing musical instruments. In the north wing of the second floor next

to the stair hall is a room which served as a living room or dining room. Next to it is a bedroom. Another important bedroom with a bathroom is in the front porch. Beside the bedroom is a service stairway.



Figure 22. Verandah on the upper floor

Adjoining the stair hall on the ground floor of the south wing are two small living rooms and a study room. At the rear of the living rooms and the study room is an additional structure in a different style which was used as a library. Behind the library is a large veranda on which there is a Chinese miniature of a mountain. The north wing of the ground floor next to the stair hall contains two dining rooms, a pantry and a kitchen with a corridor connecting them. Below the front porch on the second floor, which is a bedroom, is a room for attendants. Except for the superb staircase hall, undoubtedly the best decoration was reserved for the important reception rooms on the first floor.¹¹

¹¹ Saksri, N. Palace and Royal Residences in Bangkok (Bangkok: Chulalongkorn University, 1982), 145.

Tamnak Somdej



Figure 23. A blue print of Tamnak Somdej

This mansion was designed by Karl Döhning. The work of this German architect had pleased King Rama V, and he asked him to design the Phra Ram Ratchaniwet Palace in Phetchaburi Province in 1910. Later in 1913, when Prince Paribatra wanted to build a mansion for his mother, he chose Karl Döhning as the architect. The mansion has bridges connecting it to the ground and first floors of the Tamnak Yai.

The Biography of the Architect



Figure 24. Mr. Karl Döhning

Karl Döhning was born on 14th August 1879 in Cologne, Germany. In 1905, he graduated from KTH Berlin with a degree in architecture. He came to Siam in July 1906 to work as an engineer of the Royal Siamese Railways Department.

From 1906-1912, Döhring designed and supervised the construction of several buildings of the Department, such as the Department's headquarters, the staff's houses, storages areas and the publishing house, and the stations at Bangkok Noi, Phitsanulok, Phichit, Phichai, Uttaradit, and Sawankhalok.

In 1909, Döhring was appointed to work as an architect and engineer of the Ministry of the Interior. His new position gave him the opportunity to become acquainted with the Ministry's high-ranking officers as well as members of the Royal family, who worked for the Ministry, such as H.R.H. Prince Damrong and H.R.H. Prince Dilok. With his outstanding skill and ability, Döhring's career at the Ministry of the Interior took off. From 1909-1911, Döhring was commissioned to design and supervise the construction of King Rama V's villa in Phetchaburi, Prince Dilok's palace, Prince Damrong's Varadis Palace, and Somdej's residence in the palace of H.R.H. Prince Paribatra of Nakhon Sawan. He was also responsible for the layout of a city plan for Nakhon Pathom and Phetchaburi.

Unlike the work of his contemporary Western architects in Siam, Döhring's designs were not copies of Western styles architecture so as to please local customers, but different types of work that showed his intention to blend Western style architecture to the demands of the local climate, so keeping the emphasis on function.

In 1911, Döhring became disheartened by the sudden death of his wife and intense rivalry among foreign employees in Siam. He then decided to take a one-year leave of absence from work to spend some time in Germany

In June 1912, Döhring came back and was asked to design several buildings, some of which have never been built, such as the Navy Headquarters, the Navy Hospital, etc. Overwhelmed by work and stress, Döhring fell gravely ill and doctors recommended that he should be sent back to Europe. Fortunately, King Rama VI subsidized him to have a proper remedy back home in September 1913.

After recovering from illness in Germany, Döhring attempted a return to Siam but the First World War (1914-1918) prevented him from coming back. After the war ended, Döhring decided to quit his career as an architect and turned to being an art historian and archaeologist. With his first-hand experience in Siam, his insightful writings on Siamese art, architecture and culture received great attention and admiration from Western readers. In addition to his career as a Siamese art historian, Döhring also took sideline jobs as a product designer and translator of English and American novels.

Döhring's death came in the midst of the Second World War. He died in hospital in Darmstadt on 1 June 1941, at the age of 61.¹²

¹² Honguthen, Krisana. "KarlDohring and His Architecture in Siam," *Meungboran* 24,1 (January 2002):24-40.

The Architectural style

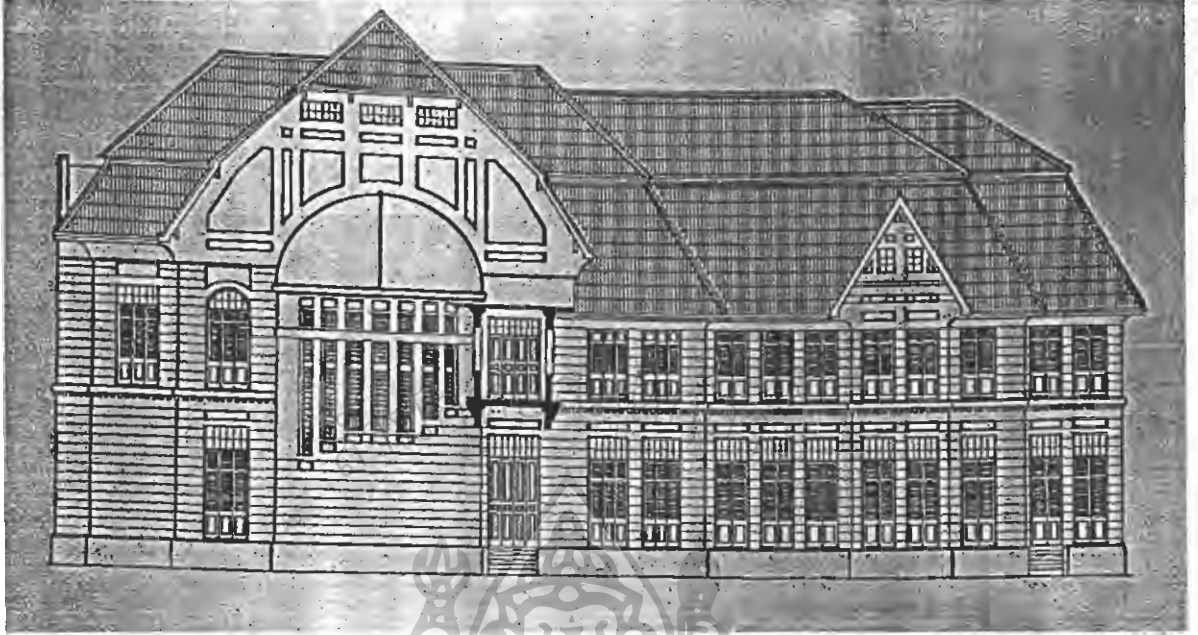


Figure 25. Tamnak Somdej, Front side of building (The east elevation)



Figure 26. Tamnak Somdej, Back side of building (The west elevation)

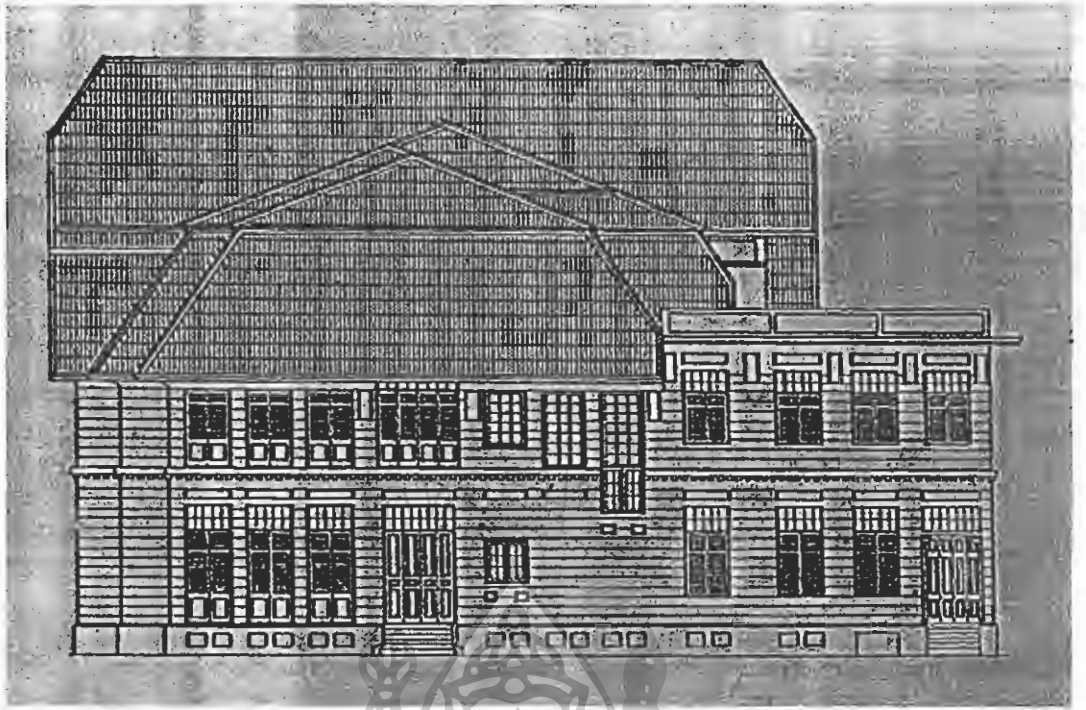


Figure 27. Tamnak Somdej, Drawing of the building from the north

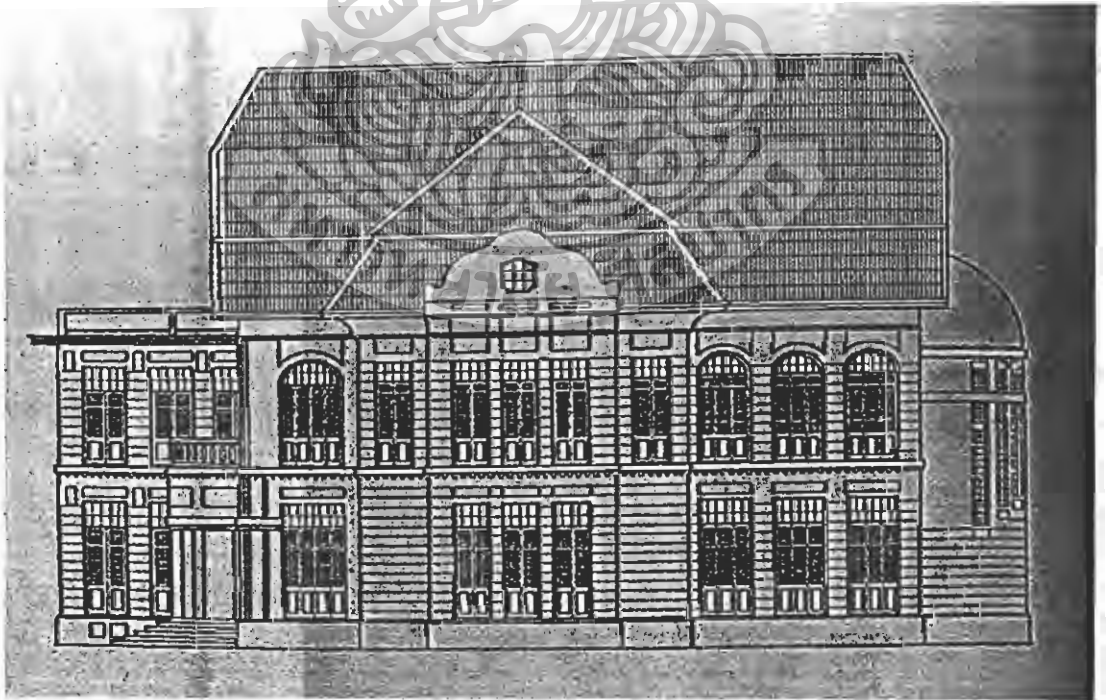


Figure 28. Tamnak Somdej, Drawing of the building from the south

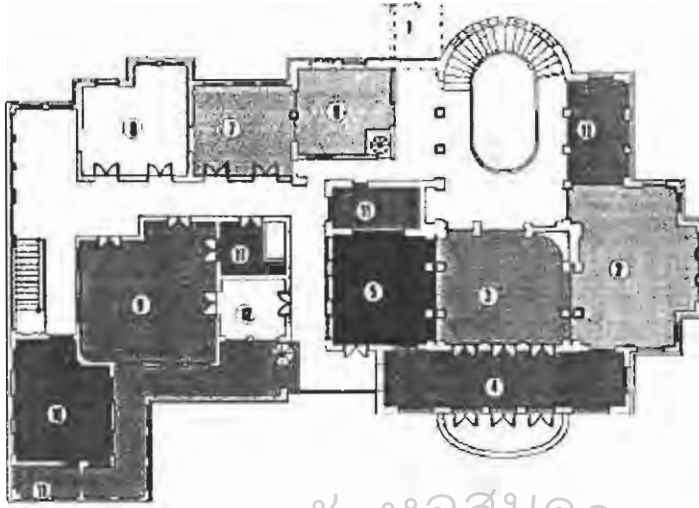
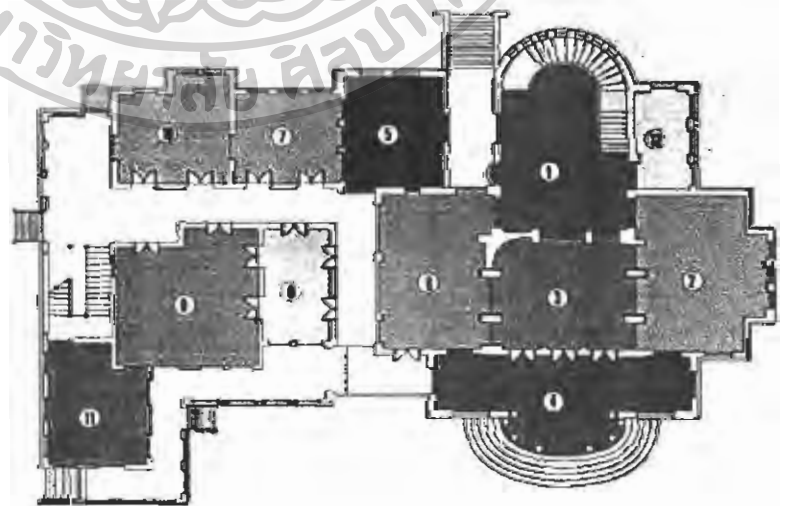


Figure 29. Tamnak Somdej, a plan of upper floor (Above)

1. The bridge to Tamnak yai
2. Restroom
3. Queen Sukumala's bedroom
4. Outer terrace
5. Dressing room
6. Princess Churaiman's bedroom
7. Princess Suthawongwjit's bedroom
8. Princess Siriratbusabong's bedroom
9. Princess Thipayarat's bedroom
10. Princess Pisitsubsamai's bedroom
11. Bathroom
12. Bathroom custodian

Figure 30. Tamnak Somdej, a plan of ground floor (Below)

1. Queen Sukumala's dining room
2. Guest room
3. Main hall
4. The west terrace
5. The custodian
6. Princess Sukumapimant's bedroom
7. Dining room
8. Prince Tinnachart's bedroom
9. Princess Suthatipayarate's guest room
10. Princess Chongchittanom's bedroom
11. princess Intoratana's bedroom
12. Bathroom



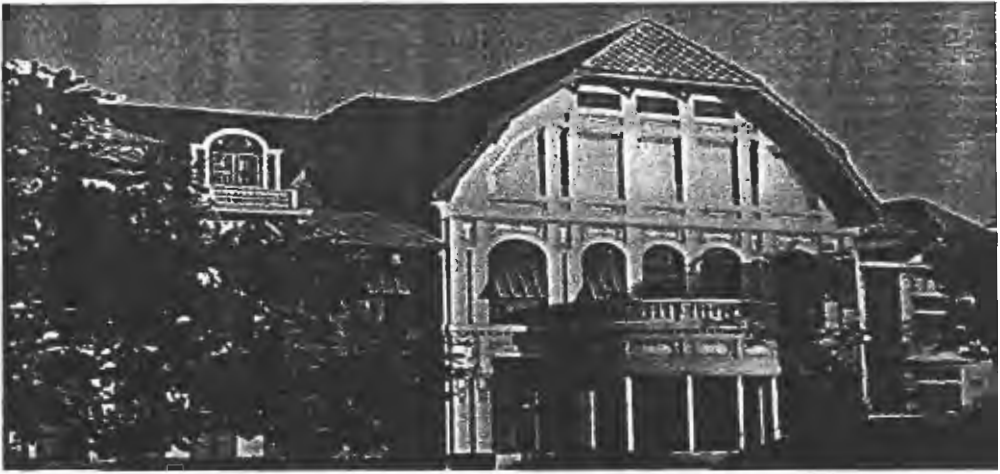


Figure 31. The Architectural of Tamnak Somdej

The Architectural style of this mansion does not represent any particular school. Rather the architect probably wanted to create a country house in line with progressive architecture of the time. The exterior decoration is much more restrained than that of Tamnak Yai, while the interior has a feminine look. The floor plan is also very different from Tamnak Yai reflecting the fact that this mansion had to be shared by many people not only the Prince's mother but also his aunt, his sister, HRH Princess Suddhadiya, and Prince Paribatra's five daughters. The need for space was the first priority so the mansion has many rooms leading off a central corridor. Important rooms on the ground floor, such as a hallway, two living rooms and a main hall, flow into one another. The limits of each room are marked by structural columns of different sizes and open carved wooden partitions with foliage motifs and graceful geometric patterns in art nouveau style, a type of work usually done in iron but here adapted to wood. The most beautiful space in the mansion is the semicircular hallway with double height ceiling, in which the curving staircase is encased on one side by the exterior wall of the building and the flow of space is particularly characteristic of the Jugendstil.

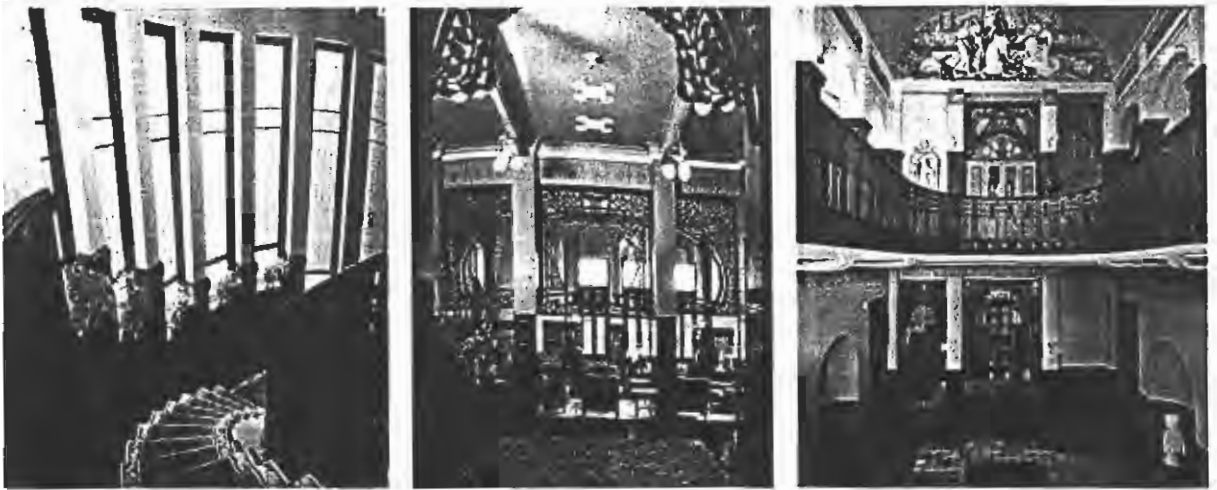


Figure 32. The stair hall

Figure 33. The doorway

Figure 34. The hall

The plan of the upper floor comprises a hallway, a bedroom, a dressing room and a private room. The confines of each area are defined by structural columns and carved wooden panels. For example, the walls of the bedroom are made of wooden panels on which are carved geometric patterns in art nouveau style.¹³

As mentioned before, this mansion has somewhat a feeling of a German country house. However, the architect tried to make some aspects of the design link with Tamnak Yai, such as the use of a mansard style roof. Nevertheless, the overall feeling is very different being more rectilinear rather than flowing Baroque. The outstanding characteristic of this mansion is the porch on the south with its shaped gable as high as the level of the roof, a characteristic of German architecture. The building of an almost semicircular staircase in the middle of the wall of the porch was a special architectural feature used by the architect in Tamnak Sodej

¹³ Chungsiriarak, Somchart. The work of Karl Siegfried Dohring Architect (Bangkok: Silapakorn Printing, 1997), 23-47.

Transformation of the Palace by new owners



Figure 35. Prince Paribatra in Bandound Palace, Indonesia

HRH Prince Paribatra lived at Bangkhunphom Palace until the revolution of 1932. As he was one of the most important political figures at that time, he exchanged the seizure of the palace in return for his freedom.

In exile, he sought refuge at Bandoung Palace, Indonesia, and stayed there until the end of his life.

The palace was initially used as an office of the National Culture Council and the Buddhist Association, before the Bank of Thailand moved there from the outer court of the Grand Palace in 1945 and made Tamnak Yai, Tamnak Somdej, Tamnak Nam, Tamnak Lek, and the Tamnak Ho its offices. In 1951, the country's first television broadcasting station was built in the compound of the palace. In 1959 all buildings except those of the Bank of Thailand were pulled down and the Bank continued to use these mansions for many years before building a new headquarters on the large lawn adjacent to Samsen Road. Thereafter, Tamank Yai and Tamnak Somdej were completely restored, while Tamnak Ho was dismantled and rebuilt at Sukhothai Palace. Tamnak Nam, Tamnak Lek, and other buildings were demolished. The addition of the 3rd floor on the top of the southeast block used for the office of

the former governor in almost every way decreases the architectural value of this palace. ¹⁴

Today, the Bank of Thailand uses the Tamnak Yai as a Currency Museum and the Tamnak Somdej as a reception hall. As with many other palaces owned by government ministries the palace has lost much of the vibrant beauty it must have enjoyed in its heyday.



Figure 36. The currency museum

¹⁴ Wattanamahatama Kitti, The old Palace (Bangkok:Prapansam Publishing, 1994), 45-67.

Chapter 3

Evaluation

The existing display

Located in Bangkhunphom Palace, one of the Rattanakosin Period's historical sites with splendid artistic beauty in architectural design and decorative art, the Bank of Thailand Museum has on display Thailand's complete exhibition of the currency's development. The Museum disseminates the relevant knowledge to the public, particularly the youth, with the aim of encouraging them to realize the value of the nation's cultural heritage.

Currency museum's map

Figure 37.

A plan of upper floor

1. Bank of Thailand's 60th anniversary room
2. Note printing works room
3. Princess Paribatra room
4. Meeting room
5. The pink room
6. The blue room
7. The Marson room
8. Watthanachai memorial room

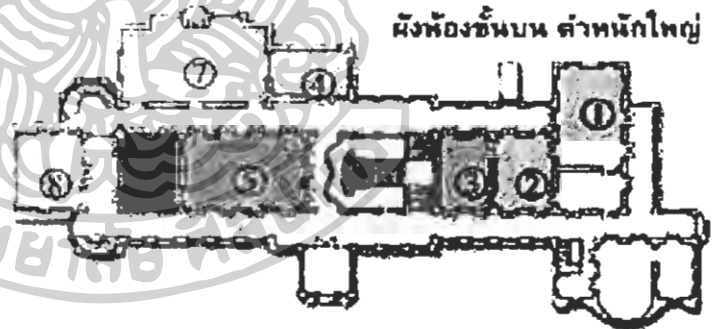
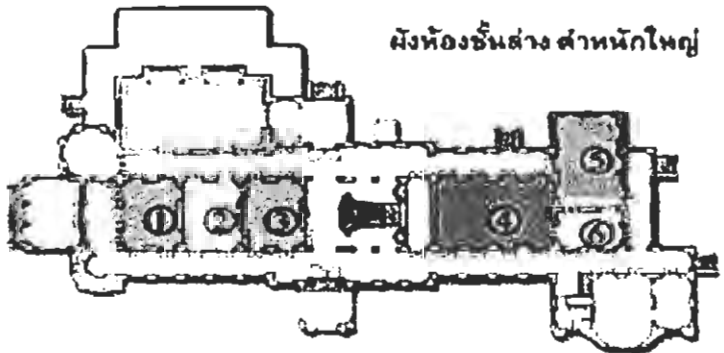


Figure 38.

A plan of ground floor

1. Ancient coin room
2. Pot Duang room
3. Thai coins room
4. Thai banknotes room
5. Gold and Commemorative coins room
6. Money inspection room



Ancient Coins Room



Figure 39. Ancient coins room

The exhibition in this room dates back to the prehistoric era when people used as a medium of exchange such item as shells, beads, stone bracelets and stone axes. The money which was excavated from the Suvarnabhumi site of present day Thailand includes the Funan coins, Sri-ksetra coins, Dvaravati coins, Sri Vijaya coins, Lanna money and Lanchang money. These coins and money had been used before the Kingdom of the Thai race was founded.

Pot Duang Room



Figure 40. Pot Duang room

This room displays Pot Duang coins, the first kind of indigenous Thai money which was uniquely Thai, and valued according to the silver weight. It was circulated from the Sukhothai Period up to the reign of King Rama V. The exhibition includes the process of making coins, the weighing method, the development of the coin shapes, marks, ancient currency matrix, cowry and shell.

Thai Coins Room



Figure 41. Thai coins room

This room displays Thai flat coins which were initiated by King Rama III to be used in substitution for Pot Duang coins. There are several types of coins on exhibit in this room: Muang Tai coins, Chakra, Mongkut and Pra Tao marked coins, Rien Ngoen Bannakarn (the Royal Gift silver coin) Att-Solos coins, Nickel coins issued in the reign of King Rama V, and the present day coins.

Thai Banknotes Room



Figure 42. Thai banknotes room

This room displays the development of Thai paper money. The first issued was "Mai" which was initially produced in the reign of King Rama IV. Also displayed are "Treasury Notes" which were produced but not actually circulated, paper Att, and Banknotes issued by foreign commercial banks. Paper money Series 1 was also introduced into circulation in the reign of King Rama V.

Gold and Commemorative Coins Room

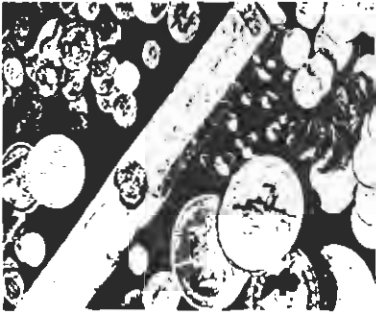


Figure 43. Gold and commutative coins room

This room displays Pot Duang coins and gold coins royally initiated by King Rama IV and called "Thong Tra". Also displayed are commemorative coins, and commemorative medals i.e. gold coins, silver coins, nickel coins, and gold bullion which is used as currency reserves, and

gold bonds.

Money Inspection Room



Figure 44. Money Inspection room

This room displays directions on how to authenticate banknotes, as well as instructions in redeeming mutilated banknotes. Also displayed are the origins of marks on Pot Duang coins in circulation from the Sukhothai period to the Rattanakosin period and specimens of banknotes worldwide.

Bank of Thailand's 50th Anniversary Room



Figure 45. Bank of Thailand's 50th anniversary room

This room displays history, duties and responsibilities of the Bank of Thailand including information about the organization's structure, name lists of Governors, financial and statistics.

Note Printing Works Room

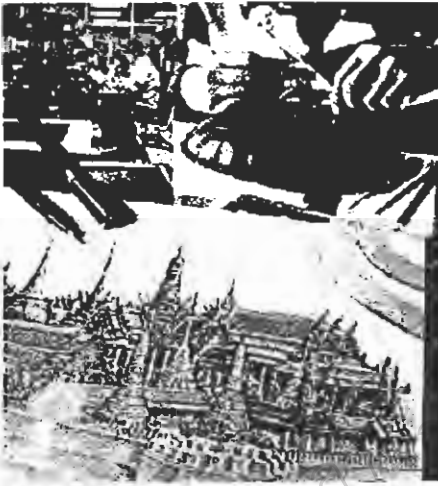


Figure 46. Note printing works room

H.M. the King graciously presided over the inauguration ceremony of the Note Printing Works on June 24, 1969. Banknote production, which is one of the Bank of Thailand's duties, has been locally carried out since then. This room displays the banknote production process including design of banknotes, plate making and printing ink manufacture.

The Pink Room



Figure 47. The pink room

Originally used as a venue to host VIP visitors and to hold religious ceremonies, today the items displayed therein include portraits and photographs of H.R.H.Prince Paribatra's family members, and household items once used in the palace. The Bank of Thailand used the room to hold a reception ceremony for H.M. the King and H.M. the Queen and H.M. Queen Elizabeth II of England and the Duke of Edinburgh in 1995.

Marson Room



Figure 48. Marson room

This room displays ancient Chinese porcelains. There used to be a painting of horses and pine trees on every side of the upper walls, and there was a carpet with a picture of horses in the middle of the room.

Wiwattanachai Memorial Room



Figure 49. Wiwattanachai Memorial room

This room was once used as the office of the Bank of Thailand's first governor HRM Prince Wiwatanachai when the Bank moved into the palace. The following 10 governors also used this office room from 1945 to 1982 before the Bank's Head Office was relocated to the present building. At present this room accommodates office equipment used by those former governors.

Criticism of the Bangkhunphom Palace's Display

The good points of the currency museum

- The display provides a good understanding in the historic development of the Thai currency.
- It is an excellent source for researchers for the topic.
- It helps the public to know more about money and counterfeiting.

The weak points the currency museum

- This exhibition does not show the cultural significance of the Palace.
- This exhibition makes it impossible to organize a more focused exhibition in relation to the significance of the Palace and the history of Prince Paribatra
- The exhibition subject is much specified topic which can draw only a limited number of the public.

The Statement of Significance

Evaluation of the value of the palace follows the framework provided by the international charters for architectural conservation namely the Venice Charter and the Burra Charter. Significances and Values of the Palace are as follows:

Venice charter

ARTICLE 1. The concept of an historic monument embraces not only the single architectural work but also the urban or rural setting in which is found the evidence of a particular civilization, a significant development or an historic event. This applies not only to great works of art but also to more modest works of the past which have acquired cultural significance with the passing of time.¹⁴

The charter mentioned above is relevant to the context because the site includes a compound of historic buildings of the King Rama V's period. It is one of the best works of that time and it is still an important place for the Thai nation.

1. Cultural significance (*Venice Charter Article 1*)

Refers to the story of Prince Paribatra's life, his public responsibilities and his personal reputation as "a man of numerous talents and interests", and whose Palace was the venue of many public functions. Here, many prominent figures in Thai politics and society were received. Many high ranking foreigners were invited for dinner parties or entertained by classical stage performances. He was a man of artistic temperament and fine taste.

¹⁴ Venice ICOMOS. International Charter for the Conservation and Restoration of Monuments and Sites, Venice 1964.

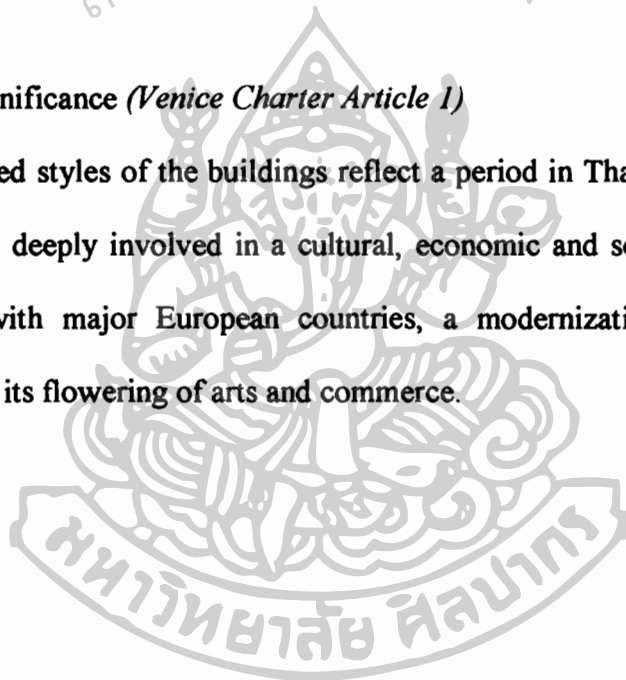
This residence has been listed by the Department of Fine Arts, Ministry of Culture, as the Palace of an Important Person. Now it belongs to the Bank of Thailand.

2. Significance of Architecture (*Venice Charter Article 1*)

Bangkhunphom Palace clearly illustrates the influence of European Architectural styles in the period of King Rama V. Renaissance, Baroque, Rococo and art nouveau all feature prominently in the design and decoration of the palace.

3. Historical Significance (*Venice Charter Article 1*)

The varied styles of the buildings reflect a period in Thailand's history when the country was deeply involved in a cultural, economic and scientific exchange of mutual value with major European countries, a modernization period which is remembered for its flowering of arts and commerce.



Burra charter

ARTICLE 1.1.2: Cultural significance means aesthetic, historic, scientific, social or spiritual value for past, present or future generations.¹⁵

The charter mentioned above is relevant to the context of the palace for the following statement.

Statement of Value

Historic value: Connection with the past. (*Burra Charter Article 1.1.2*)

The Palace belonged to Prince Paribatra who was one of the most important royal persons during the reigns of King Rama V, King Rama VI and King Rama VII.

Although Prince Paribatra's residence was a palace and not a museum as such, because of his way of life, his public responsibilities and his personal reputation as the man who had power in the early modernization period of Siam, his palace was used for many public functions and underwent as many various fortunes as its owner did. Important figures in Thai politics and society were received at his house; high ranking foreign guests paid courtesy calls or were invited for dinner parties or entertained by Thai classical performances; on the other hand the palace was the same that was taken over by revolutionaries in 2475 B.E. who were dissatisfied with his policies during his premiership.

¹⁵ Australia ICOMOS. The Burra Charter: the Australia ICOMOS Charter for Places of Cultural Significance. Australia, 1999

Aesthetic value: Integrity, Uniqueness. (*Burra Charter Article 1.1.2*)

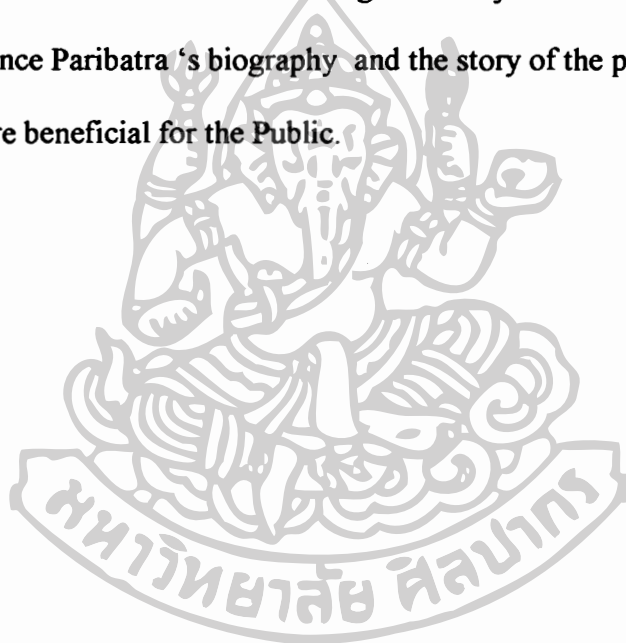
The Palace is situated by the Chao Phraya River and reflects the owner's background and complex personality. As it stands now, there are two residential buildings of which the architectural styles are European. However each building reflects a different concept of design. Tamnak Yai reflects the eclecticism of the late 19C. whereas Tamnak Somdej shows the influence of the modern arts and crafts movement and the Jugentsil of the early 20C.

Social value: Integrity of modern Thai life and traditional Thai culture. (*Burra Charter Article 1.1.2*)

As the residence of Prince Paribatra who was one of the highest ranking Princes of the Royal family of King Rama V, and also important as a politician, an author, a musician, a patron of the arts and an important Navy and Army leader, what is of great interest about the palace is that it is a traditional European Palace in a residence of the modern Thai elite who lived there following a European way of life instead of the traditional one. On the other hand some traditional aesthetic value was still preserved namely Thai music, Thai arts and crafts as well as the gentle etiquette of the Thai court.

Conclusion

Regarding the above significance, the necessity to reveal the life and work of Prince Paribatra, the owner of the palace, is inevitable; for the reason that the visitor would understand better the relationship between the architectural fabric and his life and also the spirit behind it. The existing currency exhibition although it provides a good understanding of the development of the Thai economy is a misleading interpretation of the palace with regard to its historic aspect. Therefore the recommendation is the museum should change the subject of display. The museum should display Prince Paribatra 's biography and the story of the palace's architecture which will be more beneficial for the Public.



Chapter 4

Management Plan

Significance, including history and aesthetic value of the Bangkhuphom Palace provided the final outlet for the palace as an architectural heritage of Thailand. Not just aesthetics but also historical interests about Prince Paribatra, the owner of Bangkhuphom Palace, are indicating the content to propagate to the public. Hence the significance of Bangkhuphom Palace shall be continuing to the next generation.

After the palace becoming the currency museum. It is difficult to visit because there are many rules that visitors have to follow, for example, a certified letter from the visitor's organization is required. The rule makes the museum difficult to access. Moreover, the Palace is located in the same area as the Bank of Thailand which makes it so difficult to just take a walk because of the Bank of Thailand very strict rule of security. Furthermore, the display shows only the story of Thai currency. Truly, this kind of museum would be better located in the Bank of Thailand building.

This Palace was the Palace of Prince Paribatra who had a strong role in the politics, society, education, music, and architecture of Thailand from the past to present. But, the museum does not reflect this significance. Therefore the form of management should be totally changed.

The Palace should have a new way of management. The business will run as an independent sector of the Bank of Thailand. The management plan is about maintaining the existing function of Bangkhunphom Palace as a museum and to be self sustainable. The management for the organization and administration will be divided into 2 levels, a policy maker level and an operation level. The plan will separate into 4 areas, which are interpretation, maintenance, marketing and security. The interpretation plan will carefully bring out the content of the palace on display with an appropriate interpretation method. The interpretation department will have the marketing department's support in order to create public awareness. The Marketing plan is about promoting the palace itself as a trust in order to collect a budget for maintaining and renovating the palace. Followed by heritage management, security is a must in order to control the risk of site damage. The management plan in the above 4 areas is customized into the current situation such as the difficulties in access to the museum. The objectives of the new museum should be as follows.

- To be an independent sector of the Bank of Thailand under management by a trust which is supported by the Bank of Thailand (BOT)
- To be self sustainable
- To make Bangkhunphom Palace well known at the international level
- To build wider awareness of Bangkhunphom Palace among Thai people
- To attract visitors with education and entertainment.
- To enhance the tourism business and join with the Tourism Authority of Thailand (TAT)

In practice, the Bank of Thailand should establish a trustee for managing the museum as an independent sector. The new body has freedom to make decisions on its own and works independently.

Organization and Administration

In order to be systematic, decision making at different levels should be involved. The organization should comprise 2 bodies working at different levels.

1. Policy making level

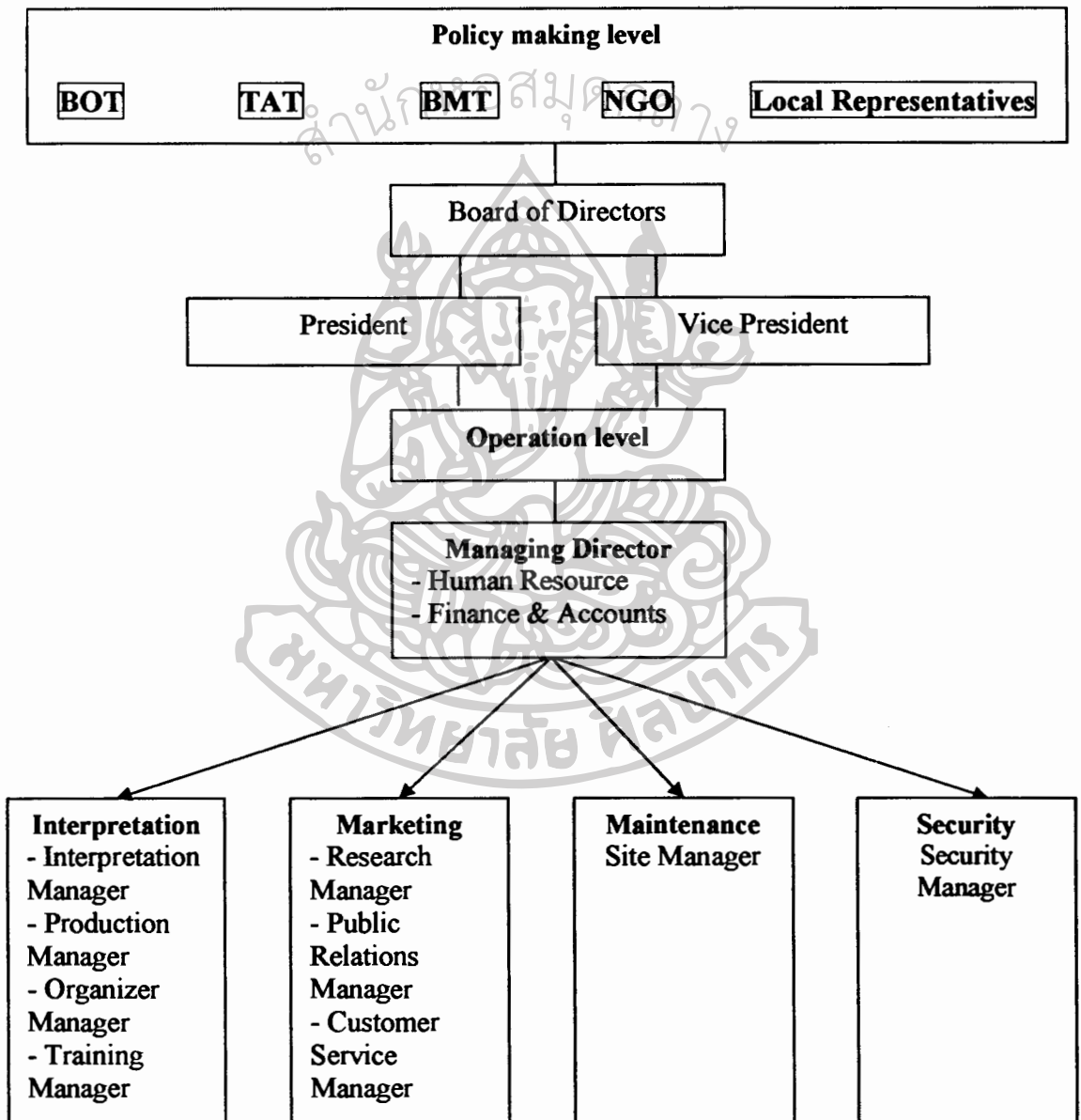
An Executive Committee should be set up to manage the museum. The body should comprise 5 parties: the Bank of Thailand (BOT), the Tourism Authority of Thailand (TAT), Bangkok Metropolitan (BMT), and a Non Government Organization (NGO) and local representatives. If any, the last one with only be an advisory power. An independent representative of the Museum itself should also sit at this Board as Chairman of the Executive Committee. This body should make important decisions in accordance with the Museum policy, including finance.

2. Operation level

Operation level is a decentralize management position which will enhance the power of the operating team to implement the selected project from the policy maker. For The operation level: The museum management team will divide the team of management into 4 departments

- Interpretation Department
- Maintenance Department
- Marketing and Communication Department
- Security Department

The administrative organization of the new managerial body is shown in the diagramme below.



The administration of job identification titles:

- **Board of Directors** is a group of person who set the objective, policy and strategy of the organization.
- **President** is the person who makes decision on the project.
- **Vice President** is the person who assists the president as well as consolidate and evaluate the project.
- **Managing Director** is the person who works on strategic and policy management. He will make budget planning as well as controller and recruit permanent and temporary staff and will manage temporary staff for the project.
- **Interpretation Manager** is the person who creates a theme for the project and prepares logistic management and schedule. Interpretation Manager will create an interpretation plan and convey an interpretation message to the visitor. He will design a circulation flow of the visitors.
- **Production Manager** is the person who makes production and design of the media and interpretation tools for the project.
- **Marketing Manager** is the person who sets a marketing plan. He will lead monitor and control the marketing.

Research Manager

This person will set and customize a research plan. He will design research tools, and selects target research group and determines a sample size and location and analyzes the collected data and concludes and reports the results of the research to the marketing director.

Public Relations Manager

For external or public communication, this position will prepare a Public Relation plan and finding media communication channels link to audience. He also prepares and manages events for the site.

Customer Service Manager

This person will contact tour companies and will inform them about transportation routes and will prepare in - out loading point for visitors and will make reservations and will provide information for the visitors.

Maintenance Manager is the person who will make a conservation plan and control conservation work.

Site Manager

This person will make a conservation report and he will monitoring site conditions and preparing the site ready for the program of the project.

Security Manager is the person who will make a security program for both internal and external of the museum.

Security Manager

This person will make the time schedule for the internal and external guards and reporting the safety situation of the museum everyday.

Strategy

The co-ordination of the four departments will support and control each other depending on the activity needed to reach the objectives of the project. The Management plan will include various activities in order to achieve all objectives. There are also some specifically designed activities to reinforce the strengths of the museum operated by an annual plan of Interpretation, Maintenance, Marketing and Communication and Security programs.

Target group

Target group indication is an important tool in order to identify the interpretation method, marketing communication to reach the selected target group, security preparation and required maintenance work on the site.

- **Educators:** All the educational community, from primary school to College and Universities. As the objective of this management. This group is the main group who want to study about Prince Paribatra' history and the architecture of the museum.

- **Tourists:** People come from other countries to discover Thailand on an individual basis. According to the preparatory surveys done for the Tourism Development Master Plan in the year 2003, 10,061,950 visitors traveled in Thailand, earning the country 299.05 billion baht in foreign exchange revenue. Thailand has a total of 2,879 tourist destinations, of which 1,364 are natural destinations and 1,515 are cultural destinations; historic, art, cultural and religious sites are included.¹⁶
- **Travel agency:** Tourism organizers should include the Museum in their package. Following to the above report, Travel agencies are one of the keys to make the tourists known about Bangkhunphom Palace. The program tour could show Bangkhunphom Palace as a highlight or include Bangkhunphom Palace in their itinerary.
- **Media and Public:** A television program should be set up to promote the museum and organization broadcasting to public. This media will accelerate public relation. The media will make Bangkhunphom palace well known among members of the public who are interested in the history of Prince Paribatra and the architecture of the palace.

Goal Mission: The aim is to inform the public about the importance of Prince Paribatra and Bangkhunphom Palace.

Theme: Renovation.

¹⁶ Sustainable Cultural Development Through Tourism Management in Thailand, 2002

Under a completely new concept the museum will be transformed from the display of the history of Thai coins to the history of Prince Paribatra and Bangkhunphom Palace. The existing display should be related to the Bank of Thailand (BOT). The new museum will underline the importance of Prince Paribatra in Thai history and will give an insight into the palace itself and its construction and history.

Message: "Bangkhunphom Palace, the Beautiful Palace of Prince Paribatra". The idea that the visitors should retain after touring the Palace should be of a center of culture and sophistication.

Staff of the museum

The main objective for recruitment is to build a strong team by "Putting the right man in the right place". Educating the team makes it clearly understand the mission which includes training programs. Team spirit should be motivated by pushing group's dynamic activities.

The method of recruiting people who have the suitable ability for each mission will reinforce the chances of reaching the objective. Successful candidates will have confirmed skill in public relations. They might also have a standard of psychology from the board of Mentality Standard.

- **Understanding spaces**

This means the staff ability to think in the round, to see a flat plan and to be able to project it mentally outwards into three dimensions; to be able to explore spaces in the mind; to place objects in space and to walk around or through them. Training in sculpture, interior design and architecture helps to develop these faculties.

- **Understanding people**

The staff needs to have sensitivity to people and how they behave, interact or respond to various physical circumstances; how they enter a room, how they react to artifacts, diagrams, photographs and even each other. Every staff member should have some skill in psychology, which is essential in the close intimate relationship between displays and people.

- **Understanding structure**

It is vital that staff have a certain level of common sense on structural aspects. When necessary, structural expertise can be easily brought in, but it is important in the early planning stages to know that ceilings do not generally float in space unaided, floors actually have to support enormous loads, and walls will fall over sideways if they are not stiffly braced. This is all pretty basic information, but amazingly poor proposals have had to be rejected by the organizers of exhibitions and their experts because it was written without sense of structure.

- **Sense of theater**

A sense of theatre is a valuable attribute for the successful exhibition designer as well as the ability to see the drama in a subject and to exploit it to attract a bigger audience, or explain complex ideas in an enthralling manner.

- **Solving the problems**

This is the ability to be open-minded enough to be able to find original solutions to design problems unconstrained by conventional attitudes. The staff should have the strength and patience to face the situation in front of them. Lateral thinking can be applied to countless other circumstances. The ability to solve problems by this expansion of thinking is invaluable.

- **Intelligent interest**

The staff members should be the sort of persons who are well informed, well read and are able to take a short-term intense interest in any subject. In this way they can act as an effective interpreter, guiding the specialist suppliers of the information towards a comprehensible presentation. If the staff can understand the client's explanation, it is likely that their interpretation will be understood by the visitor. This leads naturally to an interest in communication and interpretation.

- **Communicating**

It helps if the staff are literate and enjoys communication. There is a body of opinion which thinks that the best staff can think, not just have an interest in communication but need to communicate, almost to show off. There is certainly very little point in embarking on a career in exhibition design if you are shy, withdrawn and do not like to mix! However, the communication must be explicit, brief and effectively leveled and balanced.¹⁷

Policies of the museum

The final goal of the Governing body of the Museum is to make the site well known as a museum and as a place of culture where high standard cultural events happen. Every department of the Museum should be fully aware of this commitment and every step will be taken in order to lead to this result as quickly as possible.

1. Interpretation improvement Policies

With the cooperation of the department of Fine Arts to investigate any possibility to grant various types of help including financial assistance to the museum in order to improve the management and display, and upgrade it when necessary.

2. Tourism promotion policy

Cooperation with the Tourism Authority of Thailand (TAT) should continue to make the public and tourists aware of the Palace's unique history by encouraging

¹⁷ Stall Gert. In side out Out side in. BIS publisher, Amsterdam, 2003

the conservation and restoration of historic structures as well as promoting cultural tourism. Consideration should be given to develop a cultural tourism program as well as provide information about the history and significance of the palace.

3. Building Renovation Policy

The museum should consider improvement and renovation of the palace in accordance with the new interpretation policy. The museum should also invite experts in conservation to provide the staff with information about the availability and support for rehabilitation of the building.

4. Communication Policy

- Museum communication on site should include exhibition of many different types, functions, sizes and approaches to interpretation. Also, the site should provide the easily understood media such as brochures, VCDs, printed tickets, cassettes in the main languages: Thai, Mandarin, Japanese, English, French, Spanish, and German. These should be included in the entrance fee.
- A souvenir shop has to be efficiently organized just before the exit where a wide range of goods will be sold, the main criteria being the relationship to the collection.

- A web site should be set up in Thai and English and kept up-to-date on a weekly basis.

5. Curator Policy

A curator should be able to lead different tourist groups. All audiences should be given exact information. Topic of displays may need different curators no matter what the media is.

6. Training Policy

- a. The Museum should have training programs for curators and staff which lead to effective communication with the public.

There are 4 important courses according to different groups of visitors

- The program to lead the children: Staff specially trained for taking care of children, being able to convey the principal and simple message of the museum to children, more on a game like basis. Special documentation should be made available for children. At the end of the Tour of the Museum, a quiz will be organized and the winners will receive a souvenir of the Museum and have their name written in a golden book with the result.
- The program to lead the educators: This is the most elaborate program because the guide will have to give details on very dense materials in a short period of time to educate professionals. A high standard of content is required.

- The program to lead the tourists: This is the normal program which covers the common knowledge that each guide should have.
- The program for seniors: Staff should be sensitive to the special needs of senior people and give an overview of the Museum taking special care not to make senior people too tired. Frequent stops, slow motion and good voice will be the minimum required.

b. The Museum should also develop a program for training volunteers to become guides in the Museum, based on the program for leading tourists. An opportunity to dig further in the history should be offered to the one willing to know more. A full session should be ended with an exam and a certificate will be awarded to the successful candidates that will be entitled to free entry in every national museum of Thailand.

7. Display Policy

The Museum should display the history of Prince Paribatra and of the palace. The display should be set in various themes in accordance with the important content of Prince Paribatra's life. The museum will provide 2 kinds of exhibitions:

- **Permanent Exhibitions:** This exhibition will display on a permanent basis the history of Prince Paribatra and of his Palace. The display could be reviewed and modified according to new techniques in museum display and to new knowledge on the subject exhibited.

- **Temporary Exhibitions:** Special exhibitions will be temporarily organized from time to time. Each exhibition should be in relation to Prince Paribatra's biography, his Palace and the cultural environment in Thailand at Prince Paribatra's time.

8. The outdoor display policy

As the palace is located on an impressive site, the museum should launch an outdoor display in order to create an interpretative park which will draw a larger tourist attendance. The presentation of the park will reinforce the identity of this former palace and its great owner. However special attention should be paid to enforcing the security rules of the Bank of Thailand (BOT). Various events like concerts or theater performances can be organized in this lovely setting along the Chao Phraya River and will enhance the significance of the Palace.

9. Limitation of visitors policy

The museum should set up a time schedule for visitors in order to have a proper number of visitors each day. For example the proper number for a group should not exceed 30 people and a tour should not last over one hour and thirty minutes at the maximum. No free traveling should be allowed, only a guided tour is permitted. Appropriate timing should avoid two groups being too close to one another, so that people cannot change group and the commentary of one guide will not interfere with the commentary of another.

10. Display technique policy

The museum should provide easy to understand and attractive medias for the display, for example an interactive information monitors at important places in the Museum, brochures, video presentation as well as leaflets and audio guides, in different languages.

11. Museum Fee Policy

The ticket should be set at a reasonable price and covered the main costs of the Museum.

Adult	200 Baht
Child	100 Baht
Student with identity card	50 Baht
Student group with certified letter	Free of charge
Agency group (15 people per group)	70 Baht per each person

12. Maintenance Policy

Physical conditions of the fabric should be regularly inspected by specialists and a report should be submitted to the executive committee annually. Condition of the collection and the display instruments should also be inspected and reported annually.

13. Fundraising and Financial support policy

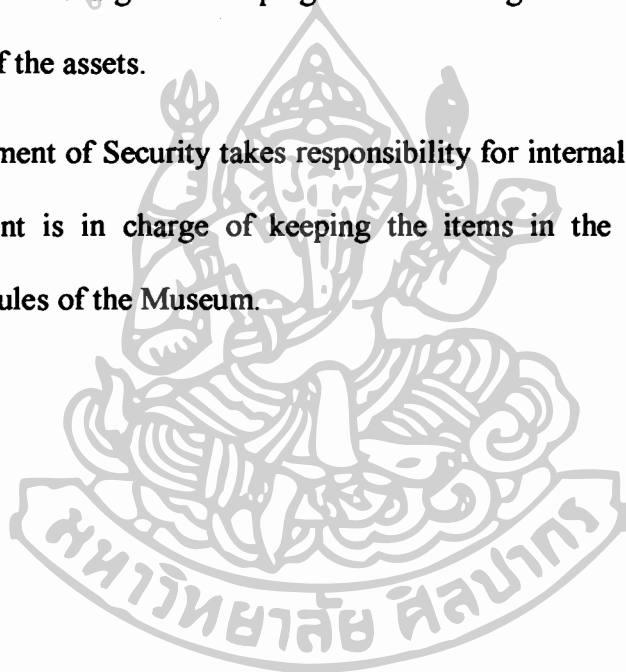
Financial support is the key to running a successful heritage management program while good account management is the key to controlling the account receivable and account payable of the project.

The ideas of interpretation, maintenance, marketing and security must be based on financial support. One way to organize the heritage site is to manage the site as a museum of Prince Paribatra, attracting a number of visitors, in order to get a budget. In addition, the Bank of Thailand will provide the budget for the Trust in this project.

This Management program should lead the Museum to become an important pole in the cultural life of Bangkok. This will first attract sponsors. Second the attractive cultural policy shall generate important income (entry fees, souvenirs, snacks and drinks, fees for using the site for private functions). Finally the strong financial backing of Bank of Thailand (BOT) through the trust will ensure the viability of the project.

The Role of each department.

1. Department of Interpretation takes responsibility for all the display in the museum. This department is in charge of the organization of the permanent display in the Museum.
2. Department of Marketing takes responsibility for the promotion activities program of the museum. This department also makes it financially self sustainable.
3. Department of Maintenance takes responsibility for the building. This department is in charge of keeping the site in good condition and avoiding deterioration of the assets.
4. Department of Security takes responsibility for internal and external security. This department is in charge of keeping the items in the Museum safe and of enforcing the rules of the Museum.



Interpretation Department

The Interpretation department's main task is to develop the interpretation programs of Bangkhunphom palace to suit the target visitors. As mentioned earlier, Bangkhunphom palace should have a new form of display. The display of the palace should make the public understand the history of Prince Paribatra. Interpretation is a co-ordinate, creative and inspiring form of learning. It provides a way of discovering different aspects of the display. *"It leaves people moved, their assumptions challenged and their interest in learning stimulated"*¹⁸. So, the target audiences should be able to follow the interpretation tools and easily get all the messages which the palace would like to communicate to the public. The museum describes the process of helping people in the discovery and appreciation of their natural and cultural heritage.¹⁹ It could be the key characteristic for the target audiences and useful for Bangkhunphom palace in creating a new image for the public.

The structure of interpretation consists of three components. These are Theme, Messages and Concept, which will direct the interpretation and identify the characteristics of Bangkhunphom Palace.

¹⁸ Hall, C. M. and McArthur S. (Eds.). Integrated Heritage Management: Principles and Practice. London: Selected chapters, 1998

¹⁹ Australia ICOMOS. The Burra Charter: the Australia ICOMOS Charter for Places of Cultural Significance, Australia, 1999.

Theme

Bangkhunphom Palace reflects prince Paribatra's life as one of the most important persons in the history of the earlier period of modern Thailand. The architecture, the buildings' functions, and the location as well as the activities in the palace show the image of the palace and how great Prince Paribatra was. So, the theme selected for the interpretation content of Bangkhunphom Palace is: "The beautiful palace of Prince Paribatra".

Concept

Indeed, the concept of Bangkhunphom Palace is to make the public aware of Prince Paribatra who was a very important figure in the period of King Rama V, King Rama VI and King Rama VII. The architecture of Bangkhunphom Palace shows Prince Paribatra's elegant way of life. There are two different buildings and each room inside the buildings has a different function and characteristic.

Tamnak Yai was the Prince's residence. The exhibition will illustrate his life chronologically. For example: The story of Prince Paribatra since he was born, his study abroad and family life, Prince Paribatra the great Navy commander, Prince Paribatra the great Army commander, Prince Paribatra the founder of the Red Cross, Prince Paribatra and orchids, Prince Paribatra and music, Prince Paribatra and literature.

Tamnak Somdej was Queen Sukumala's residence, the mother of the Prince. The exhibition will display the collections of Queen Sukumala and Prince Paribatra's daughters, as well as temporary Art exhibitions at the average display period of one exhibition for ever three months.

The purpose of messages

The purpose of the interpretation's messages of Bangkhunphom Palace is to bridge the gap between forms and content.²⁰ The 'forms' are Tamnak Yai and Tamnak Somdej. The 'content' is the history of the Prince Paribatra in this palace. The history pertains to that materials and buildings that have been designed or shaped for a visitor viewing the museum, which means Bangkhunphom Palace allows the visitor to gain more memories or experiences of the museum.

Display Technique

The channel of interpretation should be any forms of presentation of factual materials and interpreting about a site or other heritage items, whether on site or off site such as brochures, web sites, media coverages, and advertising campaigns. Several kinds of media can be provided for visitors.

Map

The maps show the new landscape of Bangkhunphom Palace which include Tamnak Yai and Tamnak Somdej as museum of Prince Paribatra.

²⁰ Kay, A. Interpretive planning: problems with implementing recommendations: in Open to Interpretation 1993, Proceedings from 1993 National Conference of the Interpretation Australia Association. Newcastle: University of Newcastle, 1992.

Figure 50. Bird eye view of Bangkhunphom Palace the museum of Prince Paribatra

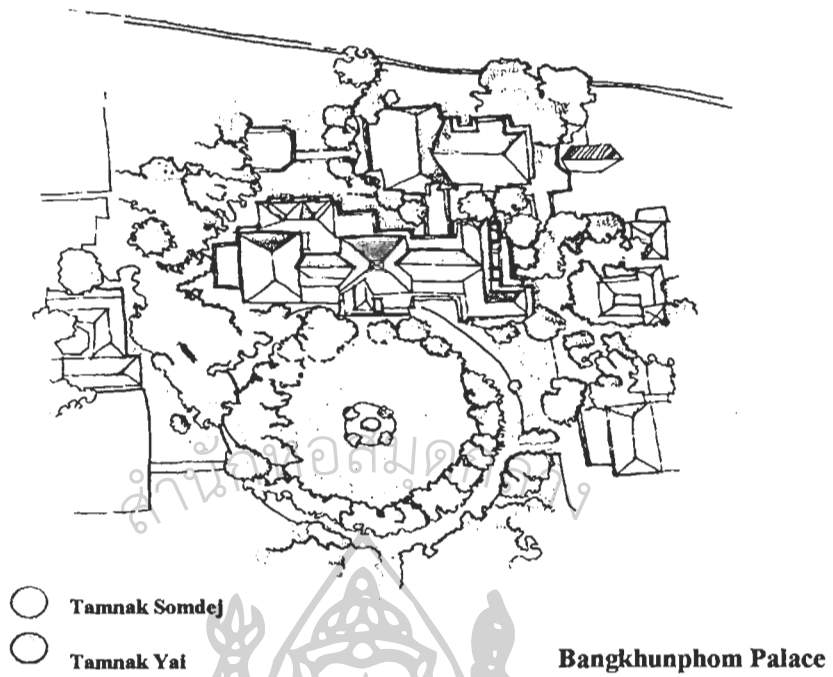
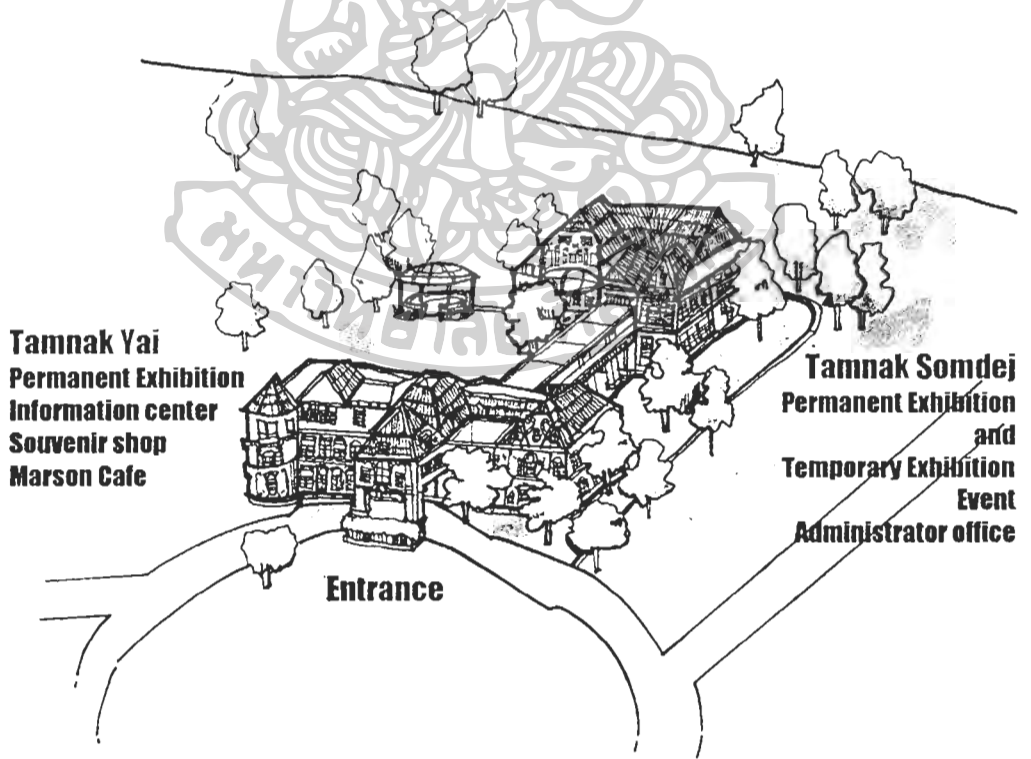


Figure 51. The landscape of Bangkhunphom Palace the museum of Prince Paribatra



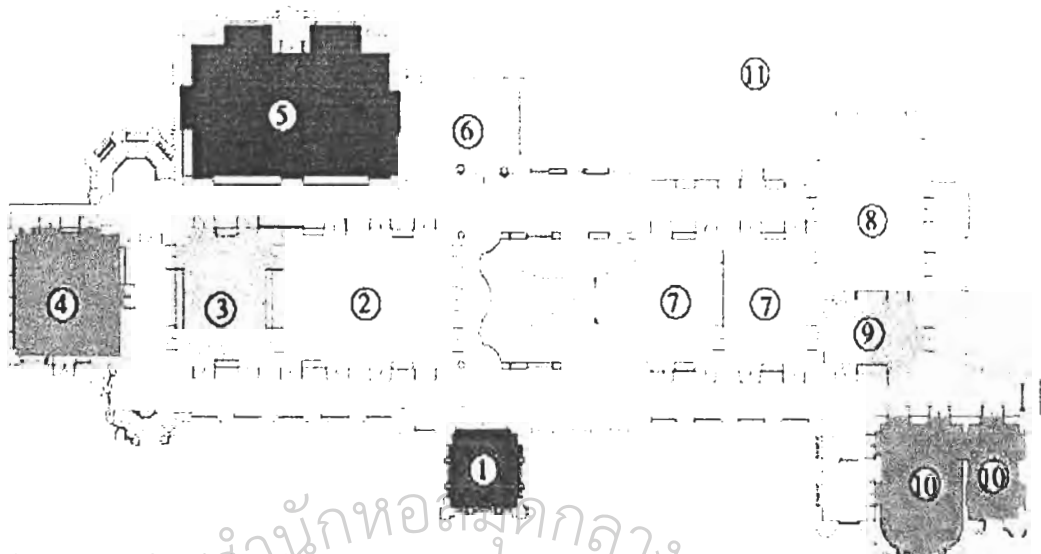
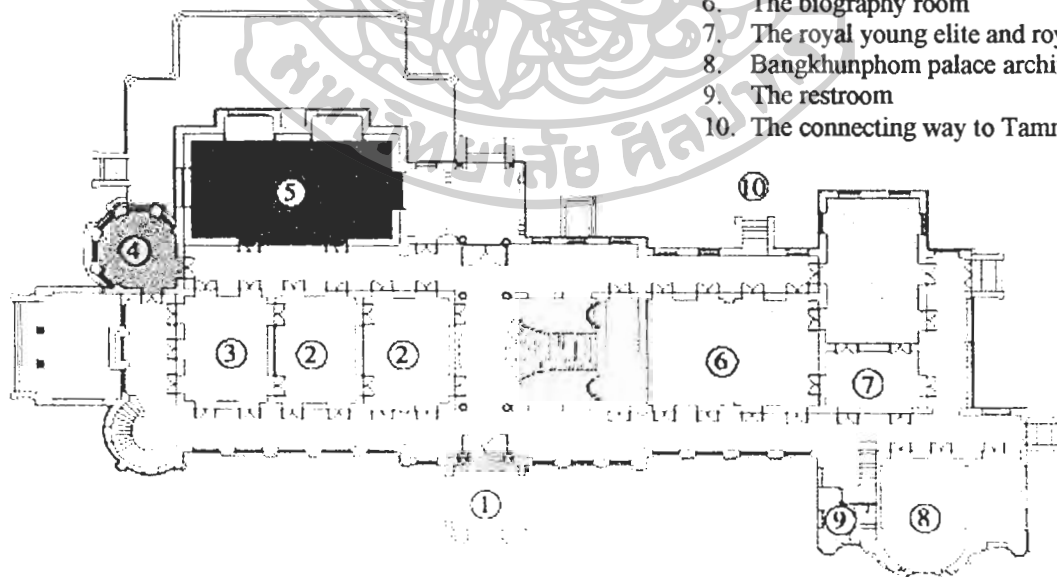


Figure 52. Tamnak Yai, Existing plan of the upper floor (Above)

1. The Red cross founder room
2. The Navy room
3. The Army room
4. Life in the Palace room
5. The musician room
6. The Orchid room
7. The Revolution room
8. Bundung life room
9. The Literature
10. The explorer
11. The connecting way to Tamnak Somdej

Figure 53. Tamnak Yai, Existing plan of the ground floor (Below)

1. Main entrance
2. Information center and Library
3. The multimedia presentation
4. Orchid Cafe
5. Souvenir shop
6. The biography room
7. The royal young elite and royal family
8. Bangkhunphom palace architecture
9. The restroom
10. The connecting way to Tamnak Somdej



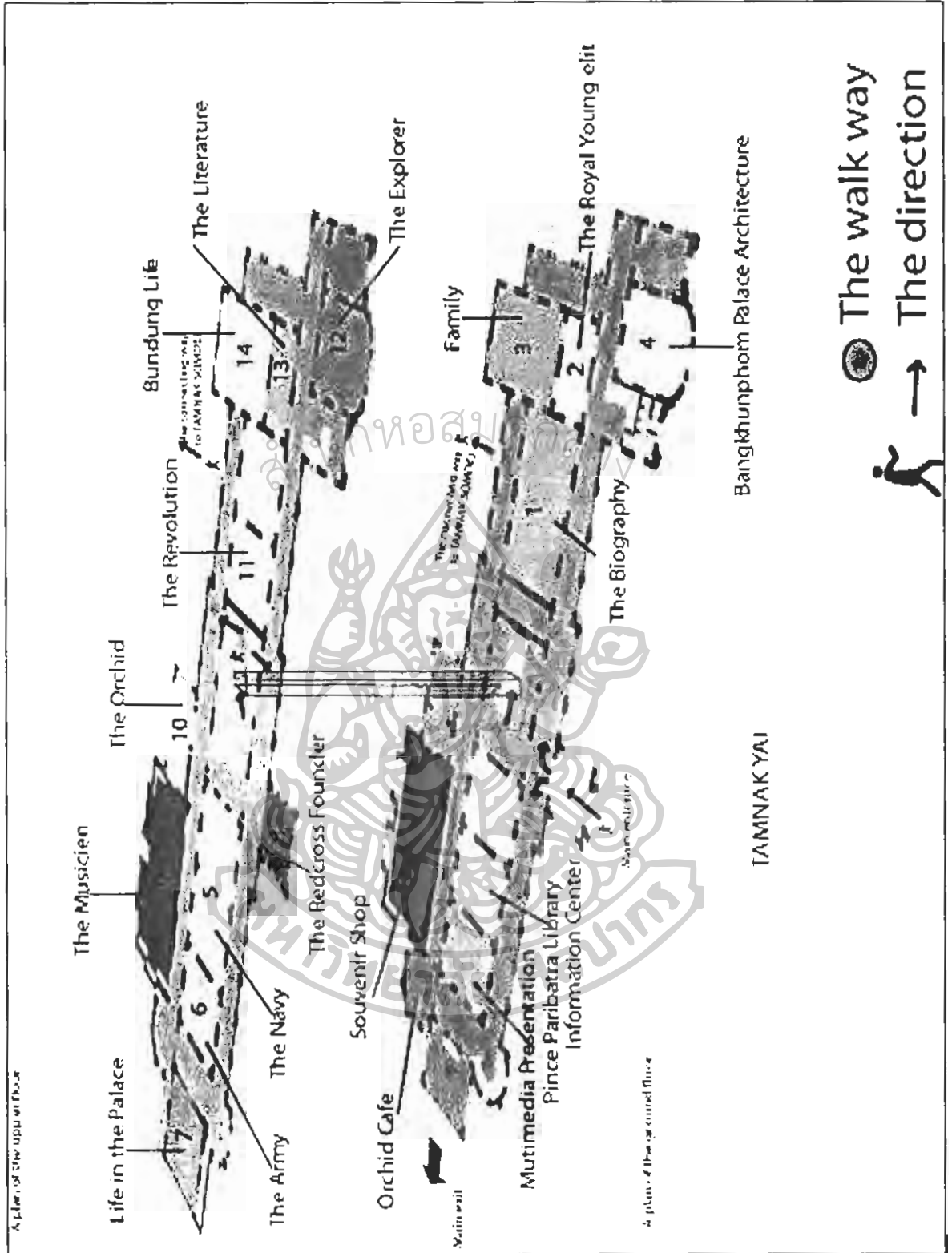


Figure 54. The Circulation of Tammak Yai: The proposed plan for the new display.

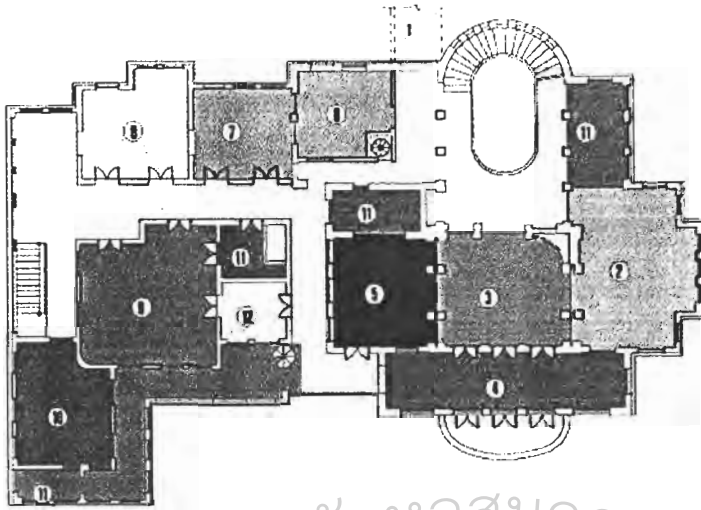


Figure 55. Tamnak Somdej, The proposed plan for the new display, the upper floor (Above)

1. The connecting way to Tamnak Yai
2. Art Deco show room
3. Daughter's room
4. The museum office
5. Son's room
6. Queen Sukumala zone
7. Queen Sukumala zone
8. Queen Sukumala zone
9. Princess Suthatipayarat zone
10. Princess Suthatipayarat zone
11. Princess Suthatipayarat zone
1. Princess Suthatipavarat zone

Figure 56. Tamnak Somdej, The proposed plan for the new display, the ground floor (Below)

2. The museum office
3. The museum office
4. The museum office
5. The museum office
6. The museum office
7. The museum office
8. The museum office
9. The museum office
10. The museum office
11. The museum office
12. The museum office
13. The museum office

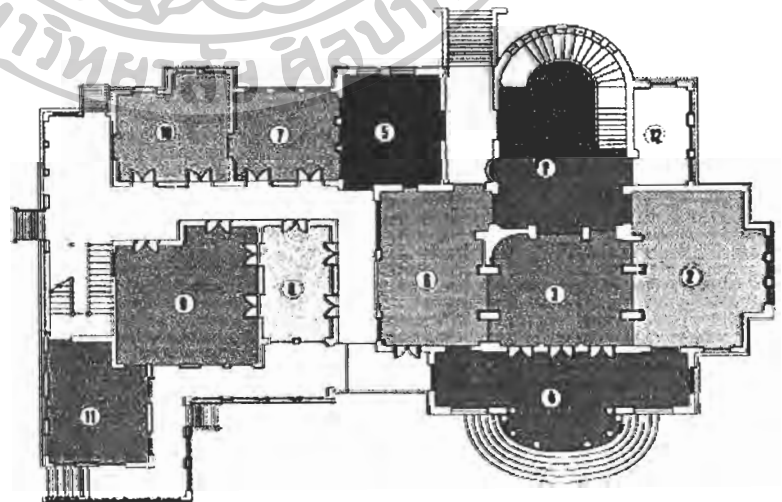




Figure 57. The Circulation of Tamnak Somdej: The proposed plan for the new display.

All three components are shown in the table

Theme	Display Content	Messages	Location	Display Technique
Biography of Prince Paribatra	An important person in the founding of the modern Thai nation.	To show everything he did for the Thai nation.	Bangkhunphom palace	Vedio Presentation, Brochure, Curator.
Biography of Prince Paribatra	King Rama V's son	To show his early biography.	<u>Tamnak Yai</u> Room number 1. Prince Paribatra's biography, Bangkhunphom Palace.	Old pictures display from his birth to Sokun, His clothes, interactive information monitor, curator.
Biography of Prince Paribatra	A young royal member of the elite.	To show his excellent study background in England and Germany.	<u>Tamnak Yai</u> Room number 2. The room of a young royal elite.	History picture display as a student, the school, the room. The letter, his study table, the important events when he was in Europe that linked with world history.

Theme	Display Content	Messages	Location	Display Technique
Biography of Prince Paribatra	Marriage and Family	To show his married life with Princess Somprasong and his family life with his children	<u><i>Tamnak Yai</i></u> <i>Room number 3.</i> Prince Paribatra's Family life	Pictures of the wedding ceremony, Princess somprasong's history, pictures before marriage Pictures of his sons and daughters, the family's pictures.
The history of the palace buildings	Bangkhunphom Palace architecture	To show the history of The Palace from when it was founded.	<u><i>Tamnak Yai</i></u> <i>Room number 4.</i> Bangkhunphom Palace architecture	Pictures that can display the history and achitectural style of Bangkhunphom Palace.
Biography of Prince Paribatra	Prince Paribatra, the great navy comander	To show his professionl talent as a leader of the newly founded Siam Royal Navy	<u><i>Tamnak Yai</i></u> <i>Room number 5.</i> Prince Paribatra The navy room	Pictures and the story when he was in charge of the navy, his uniform, the important events. His works room.

Theme	Display Content	Messages	Location	Display Technique
Biography of Prince Paribatra	Prince Paribatra, the great army commander	To show his professional talent as a leader of the newly founded Siam Royal Army.	<u><i>Tamnak Yai</i></u> <i>Room number 6.</i> Prince Paribatra the army room	Pictures and the story when he was in charge of the army, his uniform, the important events. His works room.
Biography of Prince Paribatra	The special exhibitions in the Palace	To show his way of life at the palace	<u><i>Tamnak Yai</i></u> <i>Room number 7.</i> Life in the Palace room	Pictures of special exhibitions that Prince Paribatra arranged in the palace and pictures of each event held annually in the palace.
Biography of Prince Paribatra	Prince Paribatra the founder of Siam Red Cross	To show his establishment of the Siamese Red Cross	<u><i>Tamnak Yai</i></u> <i>Room number 8.</i> The Siam Red Cross room	Pictures of Prince Paribatra at the time he established this organization for the Thai nation.
Biography of Prince Paribatra	Prince Paribatra the musician	To show his professional talent in traditional Thai music	<u><i>Tamnak Yai</i></u> <i>Room number 9.</i> The Thai Traditional music room.	Pictures of Thai traditional music performance in the palace.

Theme	Display Content	Messages	Location	Display Technique
Biography of Prince Paribatra	Prince Paribatra the prince of orchids	To show his professional talent with orchids	<u>Tamnak Yai</u> <i>Room number 10.</i> The orchid room	Pictures of orchid farm in the palace.
Biography of Prince Paribatra	The Revolution and Prince Paribatra	To show his life during the Siam democracy revolution and his exile to Bungdung Palace until he passed away.	<u>Tamnak Yai</u> <i>Room number 11.</i> The Revolution room	Pictures of the revolution in 1932 and the events of his exile to Indonesia.
Biography of Prince Paribatra	Prince Paribatra the great poet	To show his professional talent in poetry	<u>Tamnak Yai</u> <i>Room number 12.</i> 12. The Explorer room	Pictures during the last period of his life when he collected materials for his poetry by traveling to many places as a researcher.
Biography of Prince Paribatra	Prince Paribatra the great poet	To show his professional talent in literature	<u>Tamnak Yai</u> <i>Room number 13.</i> The Literature room	Pictures of the palace where he compiled his novels.

Theme	Display Content	Messages	Location	Display Technique
Biography of Prince Paribatra	Prince Paribatra after exile	To show his way of life after exile.	<u><i>Tamnak Yai</i></u> <i>Room number 14.</i> The life at Bundung room	Pictures of Bundung Palace in Indonesia and his way of life after exile.
The display of Prince Paribatra's mother	Prince Paribatra's mother.	To show the relationship between Queen Sukuman and Prince Paribatra and their role in society	<u><i>Tamnak Somdej</i></u> <i>Room number 15.</i> Queen Sukumala zone	Pictures of Queen Sukhumala and her clothes and other properties.
The display of Prince Paribatra's sister	Prince Paribatra's sister	To show the relationship between Princess Suthatip and Prince Paribatra	<u><i>Tamnak Somdej</i></u> <i>Room number 16.</i> Princess Suthatipayarat Room	Pictures of Princess Suthatipayarat in family life and her clothes as well as other personal belongings.
Prince Paribatra's family	Prince Paribatra's son	To show the relationship of Prince Paribatra with	<u><i>Tamnak Somdej</i></u> <i>Room number 17.</i> Son's room	Pictures of Prince Paribatra with his son.

Theme	Display Content	Messages	Location	Display Technique
Prince Paribatra's family	Prince Paribatra's daughters	To show the relationship of Prince Paribatra with his family.	<u>Tamnak Somdej</u> Room number 18. Daughter's room	Pictures of Prince Paribatra with his daughters.
The display of Tamnak Somdej decoration	The Art Nouveau decoration	To show the decoration of Art Nouveau in Tamnak Somdej.	<u>Tamnak Somdej</u> Room number 19. Art Nouveau room	The decoration of Art Nouveau in Tamnak Somdej hall.
The display of Bangkhunphom Palace environment	Prince Paribatra garden	To show the environs of the Palace.	Garden	The final display as a garden that shows the vegetation around the palace with the view of the Chao Praya river.

The Museum Circulation

Circulation is a concept of routing structure, which makes the interpretation messages transfer to the audience effectively. There are several interpretation techniques used under and alongside the circulation part. For Bangkhunphom Palace,

the techniques that are suggested in this circulation part will be stated in order of circulation route.

1. Interpretation Center

The most important place for tourists is the Interpretation Center. This place will provide the information on Prince Paribatra and on the Palace and their history and the main facts of Thai history at that time by means of mural boards. A map of the compound will also be displayed there together with the main points of the rules of the museum. In a special room video program will be played non stop introducing the Palace and Prince Paribatra in Thai and English language alternatively.

A curator who knows the history and the museum can give tips and suggestions if needed.

1.1 Information Desk

This desk should be located in the middle of the museum. Visitors can easily access it and feel free to collect information. At least two members of staff with a good knowledge of the history of Prince Paribatra and of the Palace, should be available at any time in order to answer visitors' queries. Each staff member should speak Thai and fluent English.

1.2 Library

A library accessible to the public should be organized within this department, in a separate room. A good example of a similar library can be found in King Rama

VII's Museum. The library should make available for reading books and all kinds of documentation in relation to Prince Paribatra, his life, the Palace, and the history and culture of the time.

1.3 Multimedia Presentation

This room will have multimedia tools that present the history of Prince Paribatra and the story of the palace. The video will raise the awareness of the audience before the tour of the permanent exhibition.

2. Tour

A guided tour should be available on request at the information desk. Every group including English and Thai visitors should request a guide accompanying them as a leader. For other language group visitors who visit with their own guide, the museum will provide a guide in order to give correct direction and be able to answer questions when the visitors have questions translated through the tour guide of that group.

The target of one guide should be at minimum 15 persons in 30 minutes up to the time availability of the group, which has to be organized by the museum. The tour should cover the entire museum.

3. Interpretative Guidebook

This guidebook, provided at the gate of the museum, is a tool for getting basic information on the Museum and its structure.

4. Suggested route

As shown in the guidebook publication of the museum. The book must show a map, directions, points of attraction, opening and closing times, show times, services available, the address and condition of the site.

5. Interpretative Signs

Signs are the most important tools for understanding and they facilitate circulation in the Museum according to the rules. Signs must be clear enough to avoid any problem with circulation in the Museum.

6. Souvenir shop

A souvenir shop should be placed inside the museum, selling items related to the site and necessary items for tourists like camera film and batteries. Books for further reading will be sold together with badges, T-shirts or hats of the site.

7. Coffee shop (Orchid Café)

It will be forbidden to eat and drink in the museum. A coffee shop will be operated alongside the Chao Phraya River providing a good choice of classic beverages, snacks and light meals. The benefit of both the Souvenir Shop and the Coffee Shop is that they will help the Museum budget.

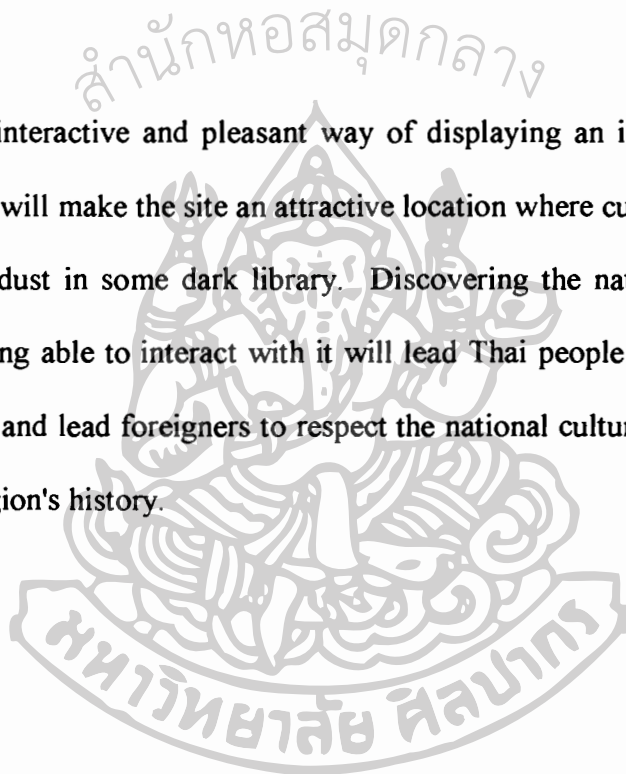
8. Visitors' facilities

Toilets should be in sufficient number, easy to access, clean and convenient.

There should be one special toilet for disabled persons. There should be enough dustbins and they should be well located and visible enough. They should be checked and cleaned several times a day in order to avoid bad smells, to keep them empty and for security reasons.

Conclusion

The really interactive and pleasant way of displaying an important heritage site in Thai history will make the site an attractive location where culture is living and not just gathering dust in some dark library. Discovering the national culture and feeling it alive, being able to interact with it will lead Thai people to love more and more their country and lead foreigners to respect the national culture as an important landmark in the region's history.



Marketing Department

Changing from the currency museum to the museum of Prince Paribatra, the marketing form should change into a new construction for promoting this new face of the palace to the public.

With the new economic and political conditions, there came also a growing concentration of cultural significance as a power in the hands of cultural tourist business management.

As it is located in the area of the Bank of Thailand, It is very difficult to go and pay a visit to the Palace. The tool of marketing will raise awareness of the significance of the palace itself through the strengthened economic conditions and public relations program.

Economic Conditions and Evaluation

In order to make a marketing plan, an information assessment about existing economic conditions is a must. Information assessment can be done by the use of SWOT analysis which is a tool to evaluate the museum market position, the public awareness, and the target group in order to create a marketing plan for Bangkhunphom Palace.

Existing economic conditions

The pattern of social and economic life is remarkably complex. Through the marketing management system, SWOT analysis is an important tool to determine the marketing management plan.

SWOT analysis

The overall evaluation of Bangkhunphom Palace strengths, weaknesses, opportunities, and threats is called SWOT analysis.

The analysis has been divided into two parts, an internal environment analysis (strengths and weaknesses) which shows the competency to succeed in existing opportunities, and an external environment analysis (opportunities and threats) which is the system to track trends and important developments.²¹

- **Strengths**

The cultural significance of the palace in historical and architectural terms, have given strong characteristics to Bangkhunphom Palace. The palace is also a living heritage site because of its function. Besides it used to be the residence of Prince Paribatra. The location of Bangkhunphom Palace is close to Chao Phraya River which is an important tourist attraction in Bangkok.

²¹ Kotler, P. Marketing Management. The millennium edition. USA: Prentice-Hall, 2000.

- **Weaknesses**

The location of the Palace located in the Bank of Thailand which has to stick to the security program, especially in the management decision making process. The heritage site has the same entrance as the Bank of Thailand. It affects the promotion program. The Palace requires a lot of public relations.

- **Opportunities**

The compound of heritage buildings in two styles of art built in European architectural style. The buildings are very beautiful, having a lot of attractions.

The history of Prince Paribatra displayed inside the museum who was a great figure in King Rama V period. He had done many missions for the Thai nation, such as the leader of Navy and Army, The founder of the Red Cross, a patron of traditional Thai music and the performing arts and a grower of orchids.

Moreover, Bangkok Metropolitan and Tourism Authority of Thailand have policies to promote cultural tourism in the tourist industry which will support this heritage site.

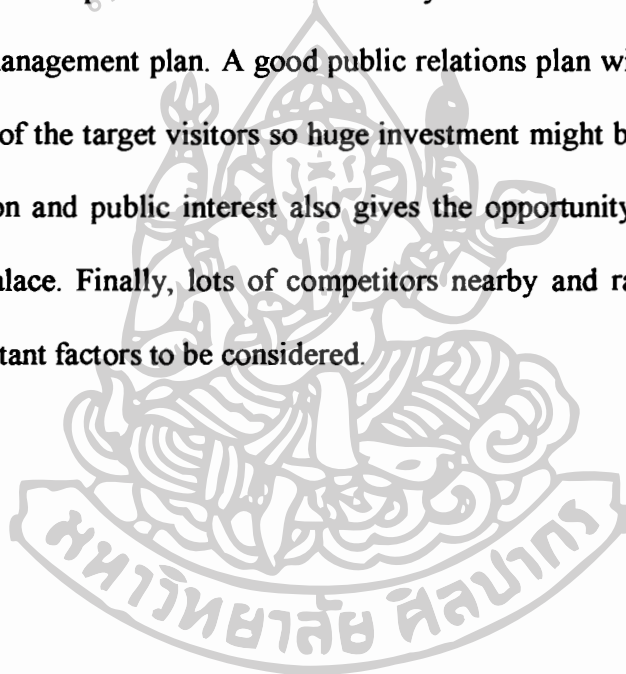
- **Threats**

The huge investment in the tourist and hospitality business, and the degree of competition is increasing all the time. In the neighborhood of the palace are Thewawet Palace, Parusakawan Palace and Pimanmek Palace. These palaces were built in the same period. The trend in visitors' behavior keeps changing; two way

communication, visitor participation and feedback from an interpretation program, will provide only short term information. The competitive environment is high and rapid change is high as well.

Evaluation of SWOT analysis

Bangkhunphom Palace has a strong position in terms of being a living heritage site in a tourist attraction area, so it is easy to bring a lot of visitors from tourist groups. But the problem with the difficulty in access to the palace has to be resolved in the management plan. A good public relations plan will have to deal with the unawareness of the target visitors so huge investment might be required. Cultural tourism promotion and public interest also gives the opportunity for attracting new visitors to the palace. Finally, lots of competitors nearby and rapid changes in the market are important factors to be considered.



Public Relations Program

Public relations are a tool to support marketing strategy. It has to be divided into short term and long term plans in order to meet management objectives. The objective of both plans will be as follows:

Objectives: Short term objective

- To build awareness of Bangkhunphom Palace among the public.

Long term objective

- To build an exclusive image of Bangkhunphom Palace as a cultural center.
- To stimulate Thai performing arts activity at the palace.
- To create popularity of Bangkhunphom among the public.

Strategy

- The Public Relations Plan includes various activities to achieve all objectives and there are some specifically designed Public Relation activities to reinforce the characteristics of Bangkhunphom Palace during the introduction stage of the project.

Mission statement

1. Establishing effective and comprehensive centre for publication distribution.
2. Reviewing all state and regional tourism publications to assure the museum's inclusion.
3. Upscaling the visitor services by providing hospitality training for front-line workers (receptionists, docents). The Museum's quality of service is only as effective as those staff members, students, and volunteers who come into contact with visitors in person and on the telephone.

Public Relations technique development

- **Developing the publication system.**

This is to set up a Marketing and Public Relation team to manage publicity, marketing of publication. It is necessary to improve capacity, within an organization to build an inter-relation outreach to business sectors and tourism communities by advising and recommendation on new communication strategies and technologies.

The production of communication strategies tools such as brochures, website and press should be made annually

The other communication activities such as monthly public meeting at the palace which will persuade future membership should be emphasized in order to stimulate public interest.

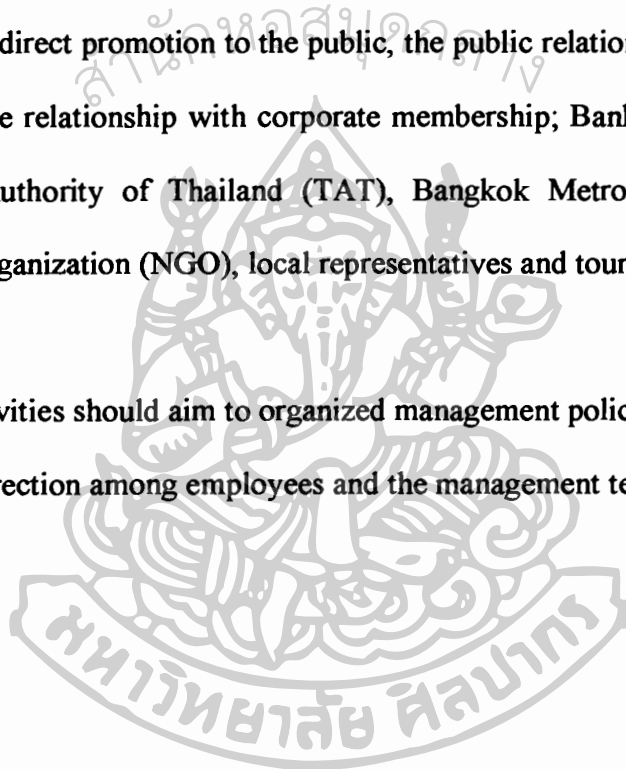
- **Developing an outreach to the target group.**

The distribution channel should be set up in the target group destination such as airports, hotels, and universities and tourism information centres. The communication tools will be exploring via these distribution channels regularly.

- **Developing business and partnership.**

Besides direct promotion to the public, the public relation team should be able to strengthen the relationship with corporate membership; Bank of Thailand (BOT), the Tourism Authority of Thailand (TAT), Bangkok Metropolitan (BMT), Non Government Organization (NGO), local representatives and tour operators.

The activities should aim to organized management policy by clarifying management direction among employees and the management team such as annual conference.



An interim Public Relations plan: that is to introduce Bangkhunphom Palace to the public

- *Grand opening event will comprising the following activities.*
 1. Brochure distribution around prime locations in Bangkok.
 2. Announcing the grand opening event to newspapers, magazines, TV and travel agencies.
 3. Invite VIPs and famous people to promote the grand opening event.
 4. Video presentation (to announce the new museum Bangkhunphom Palace, the palace of Prince Paribatra).
 5. Highlighting the program in the grand opening event.

Special Public Relations activities: That is to gain awareness and an exclusive image for Performing Arts activities. The activities will comprise.

1. Traditional Thai Music and performing arts courses in basic, intermediate and advanced training courses.
2. Traditional Thai Music and performing arts programs two times a year at every 6 months when the students have school vacation.

Routine Public Relations activities: That is to reinforce Bangkhunphom Palace's reputation and to build a good relationship with the media and public. The activities will comprise.

1. Bi-weekly meeting for Public Relation consultation.
2. Monthly Public Relation release (newspaper advertisement).
3. Regular event checking with monthly summary.

Corporate Public Relations activitie: That is to stimulate the popularity of Thai performing arts. The activities will comprise.

1. Public Relation via magazine (interviews with famous people).
2. Traditional Thai Music and performing arts exhibition.
3. Co-operation with Bank of Thailand(BOT), Tourism Authority of Thailand (TAT), Bangkok Metropolitan (BMT), Non Government Organization (NGOs) and the local community.

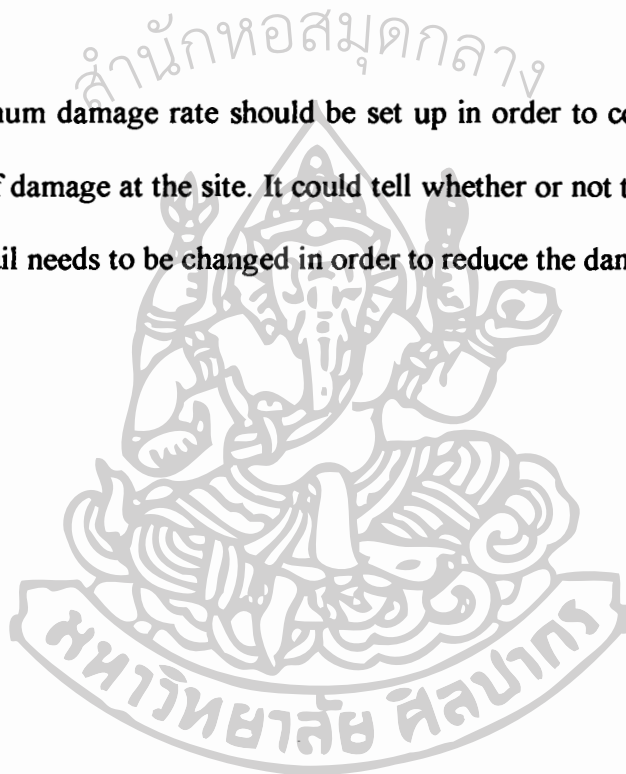
Evaluation of the Programs

The interpretation programs will be evaluated by the use of the following indicators:

1. Number of visitors in terms of nationality, age, repeated visitation which are collected each day, then the data can be assessed and used in a data analysis. The number of visitors can be used to compare short term and long term performance of the programs. It can also tell whether the program needs to be changed or not. If the numbers of visitors drop without uncontrollable factors

such as war, disease, economic down turn, low season, etc then it can be assumed that the programs needs to be revised.

2. A site observer could be another useful indicator in order to see from the reaction of the visitors whether the programs meet the objectives or not. The observers can also note down the points to be revised or the points to be improved in the existing programs.
3. The maximum damage rate should be set up in order to control and evaluate the level of damage at the site. It could tell whether or not the programs or the walking trail needs to be changed in order to reduce the damage.



Maintenance Department

A. General Principle

Maintenance can be defined as "*the continuous protective care of the fabric, contents and setting of a place*" according to the Australian ICOMOS Charter for the Conservation of Cultural Significance.²²

For the reason that the building has been fully renovated less than 10 years ago, and it has been quite well maintained since then, the only concern today is to keep it in good shape.

There is no need for so called "Corrective Maintenance", the building having already been raised to an acceptable standard.

The mission is therefore limited to:

- Works that prevent failure which recurs predictably within the life of a building, such as cleaning gutters or paintwork (Planned maintenance). The main reason for a maintenance plan is that it is the most cost-effective way to maintain the value of the assets. The advantages of a plan are: (i) the Museum is organized and maintained in a systematic way, (ii) Museum services can be monitored to assist their efficient use, (iii) the standards and presentation of

²² Australia ICOMOS. The Burra Charter: the Australia ICOMOS Charter for Places of Cultural Significance, Australia, 1999.

the Museum can be maintained, and (iv) subjective decision-making and emergency corrective maintenance are minimized and so are the costs.

- Work that must be initiated immediately for health, safety or security reasons or that may result in the rapid deterioration of the structure or fabric if not undertaken (for example, roof repairs after storm damage, graffiti removal or repairing broken glass). A daily response system detailing who is responsible for urgent repairs should be prepared. (Emergency Corrective Maintenance).
- Equipment installed within the Museum also needs routine servicing to keep it in working order. They usually have specific servicing and maintenance requirements.

Most of the works could be carried out by the Museum staff (Housekeeping maintenance), while some other work should be carried out by specialized contractors (Second line maintenance).²³

B. Maintenance procedure

Basically the Maintenance procedure can be summarized as follows. A special team conducts the checking of the premises according to the calendar and files in a report to the Board with its recommendations. The Board then makes its decision on the works to be done, within the limits of the budget.

²³ Stall Gert, In side out Out side in. BIS publisher, Amsterdam, 2003

1. Regular Inspection

Regular inspections are basic to planned maintenance. They ensure continuing serviceability and economy of labor and materials. Therefore the Museum should be inspected at regular intervals to identify any deterioration and required maintenance work, including cleaning.

Records with photographs showing the history of an item's condition will be a guide to likely future problems and costs. They indicate whether the Museum is being over- or under-maintained, and can show if previous maintenance was inappropriate or if there are design or material defects. All records should be readily available on site.

It could also be advantageous to record the long-term performance of repair materials and procedures in order to assess their suitability for future maintenance work. Where there may be changes in maintenance personnel, the failure to keep detailed records could result in a repetition of previous mistakes.

Inspections should be carried out using standard forms to assist comparison with previous inspections. It is desirable to use the same people over a long period to aid continuity with maintenance assessment. The staff in charge of these inspections will need to develop skills in detecting the very first signs of failure. If necessary, the Museum should seek the help of relevant specialists in a limited number of cases.

The inspection schedule at the end of this section will guide the staff in what to look for, and how often inspections are needed to properly maintain the Museum. Life expectancy of the material should be monitored too and annually adjusted based on the inspections.

2. Other tools for efficient maintenance planning.

- Day logbook or diary

The diary is for recording reported defects, injuries and daily expenses.

- Maintenance logbook

This records all maintenance work carried out, including a description of the work, date of completion, estimated and actual cost, contractor and warranties. A cross-reference system should enable details of treatments such as fungicides, paint types and colors to be readily accessible in the future. As the logbook includes the actual price for work done, it is a valuable source for future budgeting.

3. Maintenance program.

The schedule can be compiled by assessing the regular inspection survey, daily log book or diary and work carried over from the previous year. The daily response system for carrying out urgent maintenance should be upgraded annually. Invariably, the cost of all desirable works in any one year will exceed the budget.

The Board of the Museum then has to decide what is necessary this year to maintain the assets within the funds available, and what could be carried forward to the following year. This implies setting priorities for different works. Some of the factors affecting priorities are: occupational health and safety, security of premises, statutory requirements, vandalism, increased operating costs, loss of revenue, likely failure of critical building fabric, or policy decisions.

4. Maintenance budget.

Annual budgeted expenditure on maintenance will be a part of the total Museum budget and will be of three kinds:

- ***Committed expenditure***, which includes tasks that occur every year as part of planned maintenance.
- ***Variable expenditure***, which includes regular tasks within an overall program of planned maintenance that may not occur every year. The Board exercises some discretion and decides on priorities for these tasks
- ***Managed expenditure***, which relates to unplanned maintenance works carried out entirely at the Museum Director's discretion – primarily emergency corrective maintenance.

The aim of a maintenance budget is to reduce managed expenditure over time as far as possible and replace it with variable expenditure. Regular inspections can help by identifying how components are performing and when they might fail.

Budgets need to include costs for inspections, replacement of materials or finishes, cleaning and any unforeseen breakdowns or repairs. Budgeting for these items will become more accurate over time if detailed records of maintenance expenditure are kept.

Budgets need a simple control system with regular and frequent reports on actual and committed expenditure.²⁴

5. Maintenance assessment.

The effectiveness of the maintenance work that has been carried out should be reviewed regularly. An important part of the maintenance planning is to improve the previous decisions to maintain the asset so that subsequent maintenance expenditure will be more effective. Issues to consider when reviewing the work include:

- was it necessary or appropriate
- The timing and standard
- Time frame of the planned maintenance work

This can form part of the annual inspection.

C. Estimate schedule

²⁴ Theobald, R. Reworking Success. London: New Society, 1997.

Monthly checking	<ul style="list-style-type: none"> • White ants, pest control • Moisture and fungi • Systems and components (Alarm Tests, ventilation, air conditioning, etc.) • Electric system • Gardening
Half yearly checking	<ul style="list-style-type: none"> • External painting, finishing and details • Roof drainage • Fabric • External works (fence, paving)
Yearly checking	<ul style="list-style-type: none"> • Structural elements (walls, floors) • Joinery (windows, doors) • Roof covering, roof structure and tiles • Foundations, footings and supporting structures of the building. (Special care should be paid to these items due the proximity of the Chao Phraya River.) • Internal painting, finishing and details

Conclusion

By keeping the building and display in a good condition the maintenance program designed in this report will play a key role in preserving the assets of the trust. The maintenance program will be an efficient tool for a good management of the museum in order to achieve its vocation to become a cultural pole in the city.

Security Department

Security is a major issue since the Museum is located on the same site as the Bank of Thailand (BOT). It is the fact that the Museum is housed in different buildings from the Bank of Thailand (BOT) and there is no connection between the two parts, but both parts are located in the same precinct. It is therefore very important to keep the two entities completely autonomous in order to prevent visitors to the Museum having access to the Bank of Thailand (BOT). The ideal recommendation would have been to establish a clear-cut separation wall or fence. However it would be quite difficult to build it without destroying some degrees of the aesthetic value of the palace surroundings. No doubt this is the main reason why the Bank of Thailand (BOT) expressly forbids any wall or even fence whatsoever.

The challenge is hence to provide a security solution fulfilling the needs of the Bank of Thailand (BOT) and preserving at the same time the environment and the aesthetic value of the surroundings. The first step will be to make a distinction between external and internal security.

In both case the key words will be “prevention” and “dissuasion” but the ways of achieving it will be different inside and outside the Museum building.

The key role will be held by a **Security Center** to be created in a restricted area only accessible to specially authorized staff. In this Security Center two security officers will permanently scrutinize screens. The Security Center will be connected with special phones to security officers patrolling the Museum and the park. The Security Center of the Museum will be connected to the Security of the BOT, to the Metropolitan Police Headquarters, the River police headquarters and to the Firefighters Headquarters.

1. Internal Security.

Inside the Museum the mission is to keep the building itself and the displayed items untouched and safe.

We can rely on two different techniques: a human one and an electronic one.

a. The human internal security.

A permanent security officer will be in charge of two rooms and one security officer will supervise every level, patrolling randomly around the rooms. Each of them will be in constant communication with the others and with the two security officers in the Security Center.

b. The electronic internal security.

The first one is purely electronic and consists of a video system and a detection system.

- *Video Surveillance.*

An internal camera system should be installed in every room, accessible to the public or not, and in front of the accesses to the building. The film will be recorded and kept safe for a period of one week after which the tape can be used again.

- *Detection System.*

The windows, doors and the main display will be equipped with sensors sensitive to shocks.

A motion detector will be placed in every passageway to be turned on after business hours.

A fire alarm will be wired all along the Museum.

All these alarm systems will be linked to the Security Center that will have the mission to double check any alarm and take proper action after confirmation. A very detailed security procedure will be put in place by an outside security consultant.

In order to keep the displayed items in good condition a constant temperature and hygrometer should be put in place but this is not the responsibility of the Security Department.

2. External Security.

- General public areas.

The security level in the main area in the park outside the Museum is on a lower level because there is no displayed items and no building to preserve. It is more a question of public order and of keeping an eye on what is going on. The security will be efficient enough with one security officer in charge with a general overview of every strategic location in the park, and three teams of two security officers touring around the park on a permanent basis. Each of them is connected to the Security Center.

- Special border area.

As we underlined earlier the major security issue is to keep the Bank of Thailand (BOT) safe enough without destroying the aesthetic value of the site. Security measures will therefore focus on the borderline between the Bank of Thailand (BOT) and the Museum. Along this borderline a series of guard huts will be set up at regular intervals and in sight of each other. One security officer will be in each hut during the opening times of the museum.

A team of two security officers will be patrolling along the borderline with a dog. Each of these security officers will be connected to the Security Center.

At nighttime a special lighting of this section will be maintained. An external video camera system linked to the Security Center will provide additional surveillance on the border.

Nobody will be allowed to cross the borderline. Signage all along the borderline will clearly let the visitors know (in Thai and in English) that they cannot cross the border. This important rule should be put in first place on the policy board in the information center and in the leaflet of the Museum.

The security officers along the borderline will be equipped with megaphones in order to be able to recall trespassing visitors, if any.

The problem will be with young children. For this reason one of the rules in the policy of the Museum should be that children under 12 years old cannot be left alone and unattended in the Museum.

In order to prevent as much as possible any problem, the suggested circulation route in the park should keep the visitors far enough from the sensitive area.

Chapter 5

Conclusions and recommodation

Prince Paribatra's Palace is an important historical place in Thailand and a receptacle of the culture of the Thai nation. It is a part of the Bank of Thailand (BOT) the buildings and the surrounding parks have been well preserved and it has been fully renovated in the recent past.

The aim of the program designed in this research project is first to keep the Palace in very good shape, to promote the history and Prince Paribatra through a permanent exhibition on his life, accomplishments and on the history of the Palace. This will be achieved by transforming the existing coin museum into a Museum on Prince Paribatra's life and cultural influence with special attention paid to the quality of display and architectural significance. In the management aspect a re-structural program is proposed by setting up a museum trust supported by Bank of Thailand (BOT) and related organizations in a form of Board of Directors. With the initial help of the trust, a strong management policy together with a coherent maintenance program will take charge of the condition of the environment and its preservation.

The second goal of the program is to attract the public to the Palace in order to make it a landmark of Thai culture and a place where people like to gather and enjoy the various activities and temporary exhibitions. The café along the Chao Phraya River should become a gathering place for lovers of Thai culture and history. This ambitious target requires first that the security issue be fixed. Since the Palace shares the same precinct as the Bank of Thailand (BOT) buildings, special attention has been put on security in order to avoid any interference of the Museum business on the Bank of Thailand.

The marketing plan is designed to attract people and will consequently make the Museum a self-sustainable institution.

At every level throughout this study we faced the same account: the success of the business depends in a large part on the quality of the service. A complete training stage should focus on the very high quality of the staff that should become a standard for other similar institutions. In the medium term the Museum could play a role as a Training Center for the staff of other museums in Bangkok.

In other words, the future of the project lies in the hands of the management team and of the staff. The most important part of the project is therefore a question of human resources.

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