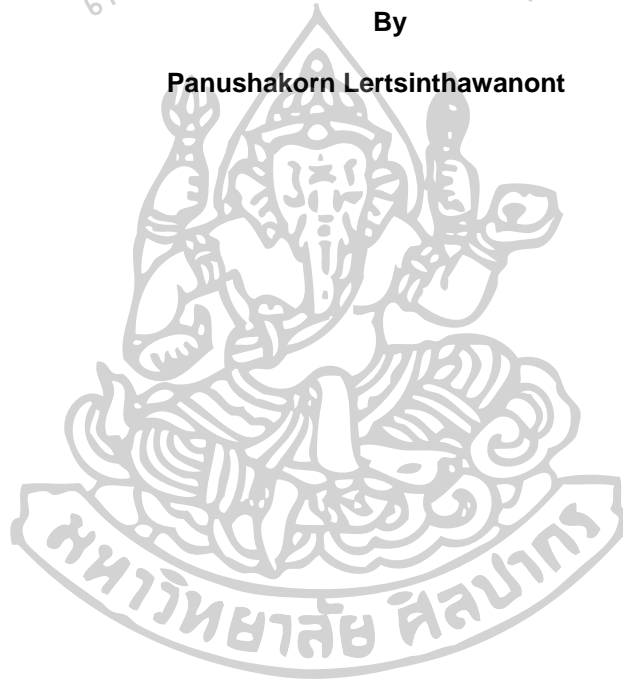


REVEALING ILLUSION: BAN MO PALACE

สำนักหอสมุดกลาง

By

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A Research Project Submitted in Partial Fulfillment of the Requirements for the Degree

MASTER OF ARTS

Architectural Heritage Management and Tourism

(International Program)

Graduate School

SILPAKORN UNIVERSITY

2003

ISBN 974-464-072-3

The Graduate school office, Silpakorn University has approved and accredited the research project title of “Revealing Illusion: Ban Mo Palace” submitted by Ms. Panushakorn Lertsinthawanont as a partial fulfillment of the requirement for the degree of Architectural Heritage Management and Tourism.

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K 45056306: ARCHITECTURAL HERITAGE MANAGEMENT AND TOURISM

KEYWORD: BAN MO PALACE

PANUSHAKORN LERTSINTHAWANONT: REVEALING ILLUSION:
BAN MO PALACE

RESEARCH PROJECT ADVISOR: Lecturer Sunond Palakawong Na Ayudhya, 94
pp. ISBN 974-464-072-3.

The degree to which the inbound tourism in Thailand has been increasing all over the past decade is a sign for tourism development growth in the international level and cultural tourism is even more on the trail.

The source of significance which cannot be denied is a palace. One of the palaces which are significance is Ban Mo Palace. In order to catch the current inbound tourists to visit the cultural heritage site like Ban Mo Palace, the degree of the strong concept about how to do a good interpretation and how to attract visitor is the key to success.

The following research of Ban Mo Palace will focus on the study of physical condition in order to prioritize a conservation work and assessment of significance then leads to the cultural tourism management plan. The objective of the plan is to develop Ban Mo Palace in to a cultural center and to encourage the economic revival on Ban Mo area.

The management plan will be based on business management, marketing management (including public relation) and interpretation. Stakeholders also play an important role on management and participation of the management program.

International Program in Architectural Heritage Management and Tourism,

Graduate School, Silpakorn University,

Academic Year 2003

Student's signature

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Acknowledgement

Special thanks to Lecturer Sunond Palakawong Na Ayudhya who has given valuable information on the books and vocabularies, Assist. Prof. Den Wasiksiri who pointed out the critical questions during the work process, Asst. Prof. Sathit Choosaeng who mentioned about the possible opportunity in marketing management in regards to all of them who encouraged me and push me this far.



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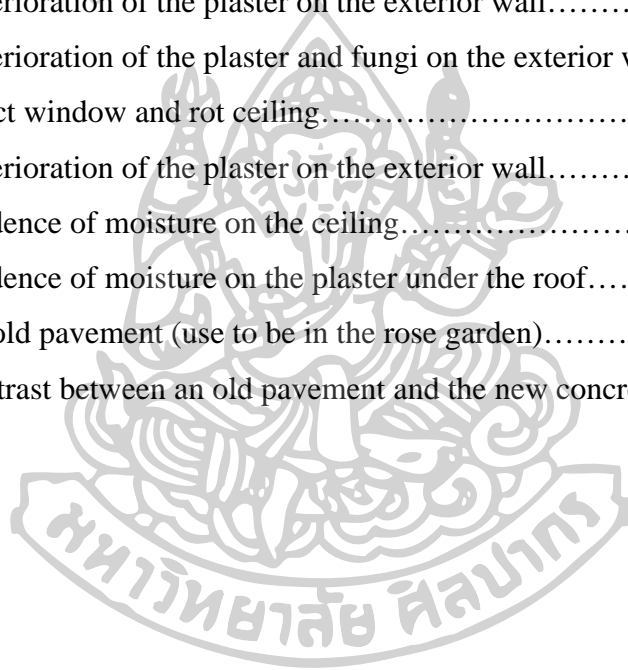
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Chapter one

History of Ban Mo Palace

From an early date Ban Mo Palace made progress in the development of classical Thai performing arts. The practitioners knew the elements of play, music and dance. Their performing art issued was specifically required by royal family members. They invented moves and acts for performing art, which were adapted from western opera. While they had no public for the performing arts, they nevertheless attained popularity among upper-class society in the old days.

Location

- North side is connected to Private Land
- East side is connected to Ban Mo Road
- South side is connected to Phraphithak Road
- West side is connected to Assadang Road



Layout 1 Ban Mo Palace

Description of the place

Ban Mo Palace was built around the year 2374 BE¹ on a trapezoid area by Prince Phithakthewet. The palace is surrounded by shop houses except on the north side which is connected to a private road. Three of the heritage buildings; which are, the audience hall, the wooden pavilion and the residential building are located in the central part of the palace. The buildings in the other areas of the palace have been reconstructed.

History

Ban Mo Palace

Prince Phithakthewet, the twenty second son of King Rama 2nd and Princess Siladerm, was given Taihapphoei Palace 3rd, one of the three palaces which were located on the west side of Klong Lord, by his father. Around the year 2374BE, a large fire burnt down most of the houses on the east side of Klong Lord, outside of Rattanakosin Island, and left a large vacant area within Ban Mo. Prince Phithakthewet decided to build his new palace in the vacant area. This palace became known as “Ban Mo Palace” and is still in use today.

Ban Mo Palace was well known in the field of the performing arts; it also provided a Thai classical music and dance school. Its popularity reached its peak during the reign of King Rama 5th.

Most of the landscapes and buildings within Ban Mo Palace were rebuilt during the reign of King Rama 6th and 7th. Each of the buildings was occupied by the

descendants of Prince Phithakthewet. Only three buildings, which are, the audience hall, the wooden pavilion and the residential building, are the remaining original buildings. The audience hall is the oldest building that was built during the reign of King Rama 3rd. The ownership of the palace is now in the hands of the 6th generation descended from Prince Phithakthewet.

The Social context

Historical associations

Ban Mo was the first jewelry community in Bangkok, located on the river bank opposite Rattanakosin Island. Ban Mo precinct is southeast of, and 10 minutes walk from the Grand Palace. The area of Ban Mo precinct has been divided into an upper part and a lower part, separated by Phraphithak Road (see map1 in the appendix). All of the shop houses were built on Ban Mo road during the reign of King Rama 5th. The upper part, where Ban Mo Palace is located is shared by the descendants of Prince Phithakthewet. The lower part of Ban Mo area is owned by another noble family. The shop houses were built in western architectural style during the reign of King Rama 5th.

Ban Mo is well known for jewelry shops, most of which are located in the upper part of Ban Mo precinct, whereas the lower part is mainly a residential area.

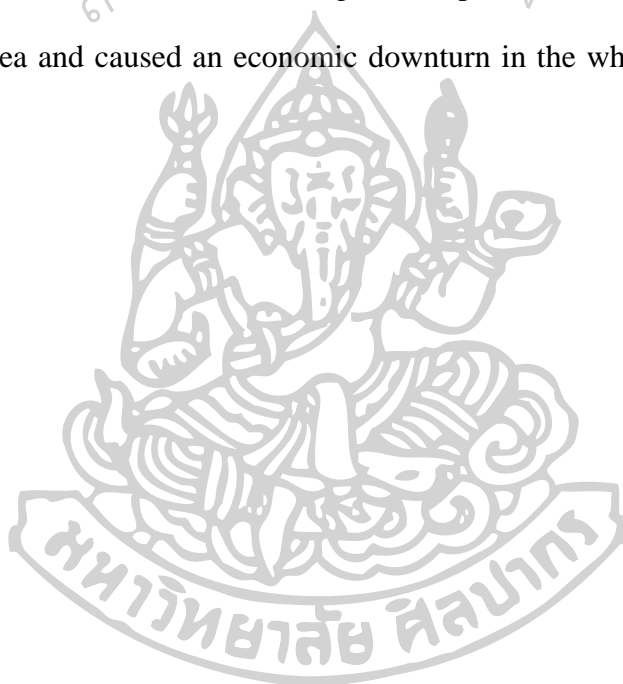
¹ according to The Prince Krom Prayadumrongrachanupap, The legend of old palaces in Bangkok and the story of the dynasties part 13th)

The transformation

Beginning around the year 2534BE, the electronic parts and audio businesses gradually took over shops along the upper part of Ban Mo precinct and drove out most of the jewelry shops, so Ban Mo has become the biggest shopping center for electronic parts and audio equipment today.

The impact of the transformation

The transformation has had a negative impact on the cultural significance of the Ban Mo area and caused an economic downturn in the whole jewelry industry in Ban Mo area.



The Architectural Style

The audience hall was built in traditional Thai style during the reign of King Rama 1st to King Rama 3rd. The characteristic shape of the audience hall is due to the roof decoration (see figure 1), the steep roof, slightly bent-in walls and raised platform. More rooms were added to the south of the hall sometime before the year 2489BE. The characteristic shape of the added rooms was due to western influence such as triangular roof, straight walls, raised plaster platform and balcony.

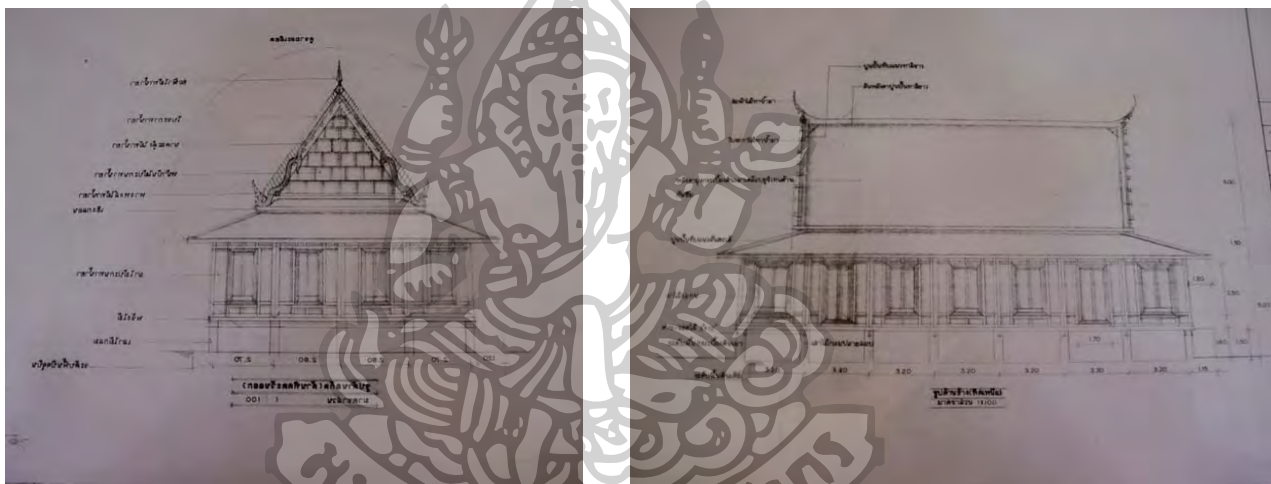


Figure 1 East side of the Audience Hall

Figure 2 North side of the Audience Hall

The wooden pavilion has an old style ginger bread decoration on the roof, four columns in the corners, a red tile floor and open space all over the pavilion.



Figure 3 North side of the Wooden Pavilion

The residential building is also an old building which displays a western influence. The characteristic shape of this building is due to its flat roof, straight walls, the balcony on the southern part of the building, the raised plaster platform and traces of western arches in the window decoration. This building was supposedly built between the reign of King Rama 3rd and King Rama 6th.



Figure 4 East side of the Residential Building

Chapter two

Significance of Ban Mo Palace, Existing Condition and Conservation Plan

Significance of Ban Mo Palace

Comparative analysis

Throughout most of the history of Ban Mo Palace, the performing art school has had a central place. The audience hall of Ban Mo Palace is the only audience hall among all the other audience halls of all the other palaces which is left in its original condition since the reign of King Rama 3rd. The large paintings on the wall are also quite uncommon among all the palaces. These unique characteristics of Ban Mo Palace thus make it a national treasure.

Assessment of significance

The fundamental significance of a heritage site resides in its inherent values². The only audience hall left since the reign of King Rama 3rd is significance in terms of historical value to Ban Mo Palace. The high quality of integrity and authenticity of the audience hall have given it significance in terms of architectural value to Ban Mo Palace. The unique paintings on the wall of the audience hall have given it significance in terms of artistic value to the Palace. The first Thai performing arts and music school in the Rattanakosin era earns it significance in terms of historical value

² Principles for the Conservation of Heritage Sites in China Article 2.3 issued by China ICOMOS October 2002

to the palace as well. Ban Mo Palace, once a bureau of entertainment during the reign of King Rama 5th, also earns it significance in terms of historical value. The first phonograph disk recording studio in Thailand, earns it significance in terms of historical value. That Ban Mo Palace was surrounded by the first jewelry community in Bangkok also gives it significance in terms of historical and social value.

Statement of significance

Cultural significance means aesthetic, historic, scientific, social or spiritual value for past, present or future generations. Cultural significance is embodied in the place itself, its fabric, setting, use, associations, meanings, records, related places and related objects. Places may have a range of values for different individuals or groups³. The heritage site of Ban Mo Palace contains an architectural, historical and aesthetic value; this cultural significance of Ban Mo Palace should earn it its place as a cultural heritage site.

The performing art school in Ban Mo Palace provided great cultural value; the integrity and authenticity of the audience hall gives a strong sense of historical value and the fact that Ban Mo Palace was surrounded by jewelry shop houses means that Ban Mo Palace was comparatively unique from all other palaces. For all these reasons Ban Mo Palace was remarkably significant.

³ According to Burra Charter Article 1.2

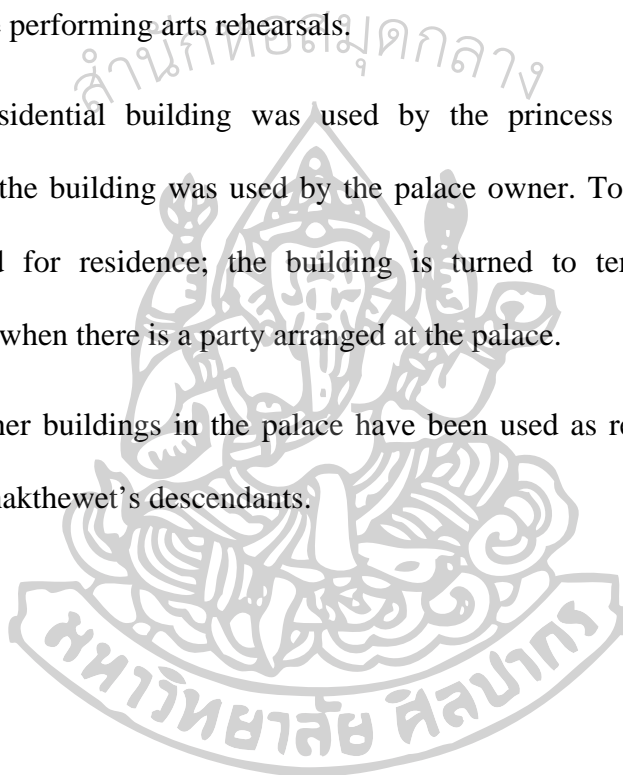
The uses of Ban Mo Palace

Ban Mo palace is a formal palace for Prince Phithakthewet and his descendants. The audience hall was used as a formal meeting hall and for classical Thai performing arts rehearsals. Today this hall is used for general purpose by members of the family.

The wooden pavilion was used as an outdoor residence for the owner in order to watch the performing arts rehearsals.

The residential building was used by the princess and maids of honor. Sometimes the building was used by the palace owner. Today this building is no longer used for residence; the building is turned to temporary use for food preparation when there is a party arranged at the palace.

The other buildings in the palace have been used as residential buildings for Prince Phithakthewet's descendants.



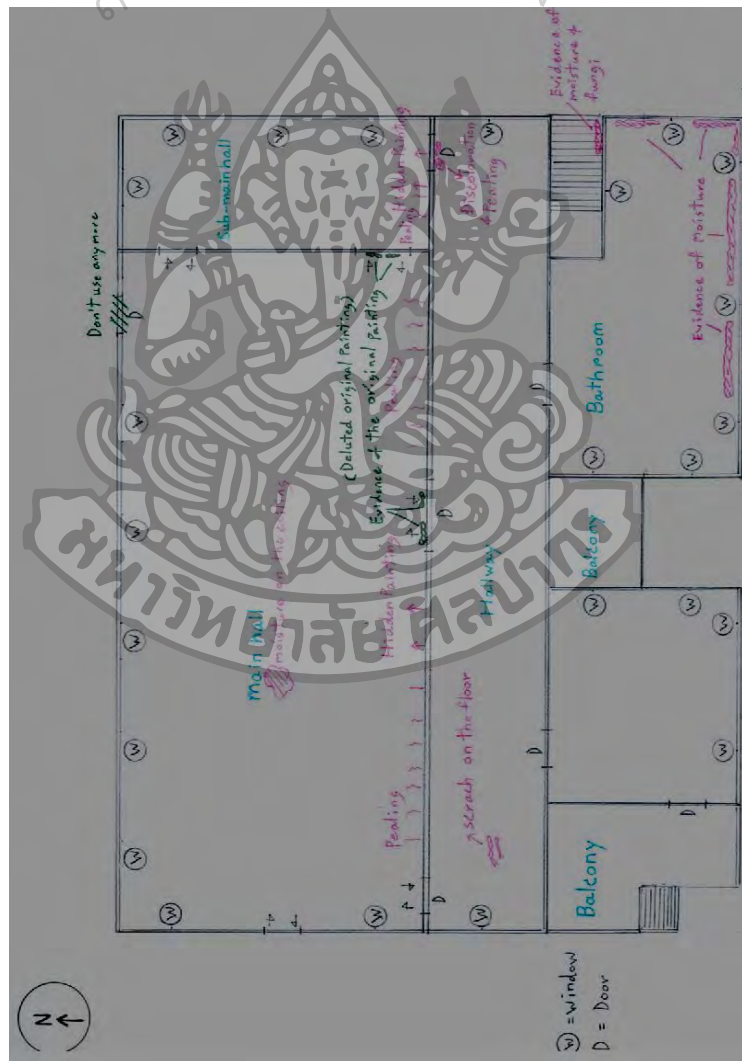
Physical Investigation (See Figure in Appendix)

At the beginning of Ban Mo Palace conservation, the physical investigation took some extremely important steps in the direction of creating an advance conservation plan.

Terms on Existing Condition	Meaning
Good	The object is in good condition and has been preserved.
Poor	The object is in some ways deteriorated but can be restored to good condition.
Medium	The object is in poor condition and may require safety measures, Reconstruction and restoration is a must.
Terms on Degree of Authenticity	
High Authenticity	The object has a high degree of authenticity.
Medium Authenticity	The object has changed from its original state, which affects the degree of authenticity somewhat.
Low Authenticity	Most parts of or the entire original object has changed, and those changes have reduced the value of its authenticity.
Terms on Works Priority	
High	It has the 1 st priority in conservation due

	to safety matters.
Medium	It has the 2 nd priority in conservation due to aesthetic matters.
Low	It has the last priority in conservation due to regular maintenance.

The Audience Hall Plan



Plan 1 Audience Hall

The Audience Hall	Existing Condition, Degree of Authenticity	Description	Works Priority
Exterior			
- Roof	See figure 25,34		
1. Terra cotta tile	Good, High authenticity	Coated with Urethane.	Low
2. Roof decoration	Good, Medium-High authenticity	The top of the decoration has been renovated, the rest has been re-painted.	Low
- Wall	See figure 24,31		
1. Teakwood wall	Good, High authenticity	Intact original material.	Low
2. Painting on wall	Good, Medium authenticity	Re-painted close to the original color but different chemical formula.	Low
- Windows	See figure 24,31		
1. Teakwood window	Good, High authenticity	Intact original material.	Low
2. Painting on window	Good, Medium authenticity	Re-painted close to the original color	Low

		but different chemical formula.	
3. Window decoration	Good, High authenticity	Intact original material and re- painting has been done in the same color as the re- painted window.	Low
- Doors	See figure 24		
1. Teakwood door	Good, High authenticity	Intact original material (two doors on the north were out of service).	Low
2. Painting on door	Good, Medium authenticity	Re-painted close to the original color but different chemical formula.	Low
- Raised Platform	See figure 29,30		
1. Teakwood column	Good, High authenticity	Intact original material.	Low
2. Painting on column	Medium, Medium authenticity	Re-painted close to the original color but different	Medium

		chemical formula. Peeling color and discoloration appear because of moisture on the ground.	
- Steps	See figure 24		
1. Cement cover with plaster steps	Medium, High authenticity	Intact original material but evidence of moisture apparent on the ladder due to deterioration of the original material.	Medium
- Exterior Gutter	Good, High authenticity	The exterior gutter is located on the ground and still functions efficiently.	Low
Interior			
- The Main hall			
1. Ceiling	See figure 22		
➤ Board ceiling	Good, High authenticity	Intact original material.	Low

➤ Painting on ceiling	Medium-High, High authenticity	Discolored in one area on the ceiling because of rising damp.	Medium
2. Wall	See figure 8,15		
➤ Teakwood wall	Good, High authenticity	The original material is in intact condition.	Low
➤ Painting on wall	Poor, High authenticity	Peeling color on the surface of the wall shows the hidden painting through the layers of time. (Most of the peeling color caused by human action).	High
3. Partition	See figure 13	Assumed to have been built before the reign of King Rama the 6 th . ⁴	
➤ Teakwood partition	Good, High authenticity	The original material is in intact	Low

4

From oral interview with Mr. Wisuwat Suriyakul Na Ayuttaya (The owner of Ban Mo Palace)

		condition.	
➤ Painting on partition	Medium, High authenticity	Evidence of moisture on the corner close to the window causing discoloration on the partition painting.	Medium
4. Window	See figure 11		
➤ Teakwood window	Good, High authenticity	The original material is in intact condition.	Low
➤ Painting on window	Good, High authenticity	Re-painted the same color as the wall. (Evidence found previously show different painting on the decoration part of the window but the color has faded away and has been re-painted in the same color as the wall).	Low

5. Door	See figure 15,23		
➤ Teakwood door	Good, High authenticity	The original material is in intact condition. The old scar on top of the main door affects only the aesthetic view on the surface of the material on the door.	Low
➤ Painting on door	Good, High authenticity	The old painting on the door shows evidence of the previous painting hidden behind it.	Low
6. Floor	See figure 15		
➤ Teakwood floor	Good, High authenticity	The original material is in intact condition and it was coated with shellac.	Low
7. Column	See figure 16,22		
➤ Teakwood column	Good, High authenticity	The original material is in intact	Low

		condition.	
➤ Painting on column	Good, High authenticity	Re-painted close to the original color but different chemical formula.	Low
- The Sub-main room			
1. Ceiling			
➤ Board ceiling	Good, High authenticity	The original material is in intact condition.	Low
➤ Painting on ceiling	Good, High authenticity	Re-painted color as close to the oldest color as the owner of the Palace could remember (up to 50 years ago)	Low
2. Wall			
➤ Teakwood wall	Good, High authenticity	The original material is in intact condition.	Low
➤ Painting on wall	Poor, High authenticity	One side of the peeling color wall which is continuous	High

		from the main hall also shows the hidden painting.	
3. Partition	See figure 12		
➤ Teakwood partition	Good, High authenticity	The original material is in intact condition.	Low
➤ Painting on partition	Good, High authenticity	Re-painted close to the original color but different chemical formula.	Low
4. Window			
➤ Teakwood window	Good, High authenticity	The original material is in intact condition.	Low
➤ Painting on window	Good, High authenticity	Re-painted the same color as the wall. (Evidence found previously show different painting on the decoration part of the window but the color has faded	Low

		away and has been re-painted in the same color as the wall).	
5. Door	See figure 10,27		
➤ Teakwood door	Good, High authenticity	The original material is in intact condition.	Low
➤ Painting on door	Medium, High authenticity	Peeling color on two sides of the door (there is no evidence of a hidden painting on this door) caused by human action.	Medium
6. Floor			
➤ Teakwood floor	Good, High authenticity	The original material is in intact condition and it was coated with shellac.	Low
7. Column			
➤ Teakwood column	Good, High authenticity	The original material is in intact condition.	Low

➤ Painting on column	Good, High authenticity	Re-painted close to the original color but different chemical formula.	Low
- The Hall way			
1. Ceiling			
➤ Board ceiling	Good, High authenticity	The original material is in intact condition.	Low
➤ Painting on ceiling	Good, High authenticity	Re-painted color as close to the oldest color as the owner of the Palace could remember (up to 50 years ago).	Low
2. Wall			
➤ Teakwood wall	Good, High authenticity	The original material is in intact condition.	Low
➤ Painting on wall	Good, High authenticity	Re-painted close to the original color but different chemical formula.	Low

3. Window	See figure 20		
➤ Teakwood window	Good, High authenticity	The original material is in intact condition.	Low
➤ Painting on window	Good, High authenticity	Re-painted close to the original color but different chemical formula.	Low
4. Door			
➤ Teakwood door	Good, High authenticity	The original material is in intact condition.	Low
➤ Painting on door	Good, High authenticity	Re-painted close to the original color but different chemical formula.	Low
5. Floor	See figure 26		
➤ Teakwood floor	Good, High authenticity	Coated with shellac. Some scars on the surface of the floor caused by accidents.	Low
6. Column	See figure 20		
➤ Teakwood	Good, High	The original	Low

column	authenticity	material is in intact condition.	
➤ Painting on column	Good, High authenticity	Re-painted close to the original color but different chemical formula.	Low
- The Bathroom		Additional part of building, built around 50 years ago	
1. Ceiling			
➤ Board ceiling	Good, High authenticity	The original material is in intact condition.	Low
➤ Painting on ceiling	Good, High authenticity	Re-painted close to the original color but different chemical formula.	Low
2. Wall	See figure 38,39		
➤ Plaster wall	Good, High authenticity	The original material is in intact condition.	Low
➤ Painting on wall	Medium, High authenticity	Re-painted close to the original color.	Medium

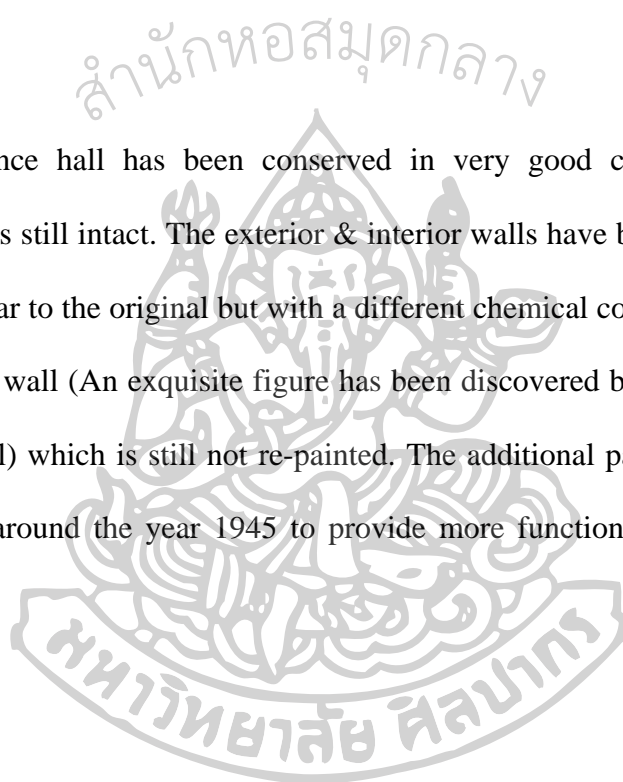
		Evidence of moisture along the horizontal line under three sides of the windows.	
3. Window	See figure 38		
➤ Teakwood window	Good, High authenticity	The original material is in intact condition.	Low
➤ Painting on window	Good, High authenticity	Re-painted close to the original color	Low
4. Door	See figure 39		
➤ Teakwood door	Good, High authenticity	The original material is in intact condition.	Low
➤ Painting on door	Good, High authenticity	Re-painted close to the original color	Low
5. Floor	See figure 38,39		
➤ Cement floor	Good, High authenticity	The original material is in intact condition.	Low
- The Store room		Additional part of building built	

		around 50 years ago	
1. Ceiling			
➤ Board ceiling	Good, High authenticity	The original material is in intact condition.	Low
➤ Painting on ceiling	Good, High authenticity	Re-painted close to the original color.	Low
2. Wall			
➤ Plaster wall	Good, High authenticity	The original material is in intact condition.	Low
➤ Painting on wall	Good, High authenticity	Re-painted close to the original color	Low
3. Window			
➤ Teakwood window	Good, High authenticity	The original material is in intact condition.	Low
➤ Painting on window	Good, High authenticity	Re-painted close to the original color.	Low
4. Door			
➤ Teakwood door	Good, High authenticity	The original material is in intact condition.	Low

➤ Painting on door	Good, High authenticity	Re-painted close to the original color.	Low
5. Floor			
➤ Teakwood floor	Good, High authenticity	Coated with shellac.	Low
- The Balcony next to the Bathroom		Additional part of building, built around 50 years ago.	
1. Floor			
➤ Teakwood floor	Good, High authenticity	Coated with shellac	Low
2. Fence			
➤ Teakwood fence	Good, High authenticity	The original material is in intact condition.	Low
➤ Painting on fence	Good, High authenticity	Re-painted close to the original color.	Low
- The Balcony next to the store room		Additional part of building, built around 50 years ago.	
1. Floor			
➤ Teakwood floor	Good, High authenticity	Coated with shellac.	Low

2. Fence			
➤ Teakwood fence	Good, High authenticity	The original material is in intact condition.	Low
➤ Painting on fence	Good, High authenticity	Re-painted close to the original color	Low

- The audience hall has been conserved in very good condition. The original teakwood is still intact. The exterior & interior walls have been re-painted, using a color similar to the original but with a different chemical color mixture, except one side of the wall (An exquisite figure has been discovered behind the peeling color of this wall) which is still not re-painted. The additional part of the audience hall was built around the year 1945 to provide more functions used in the audience hall.

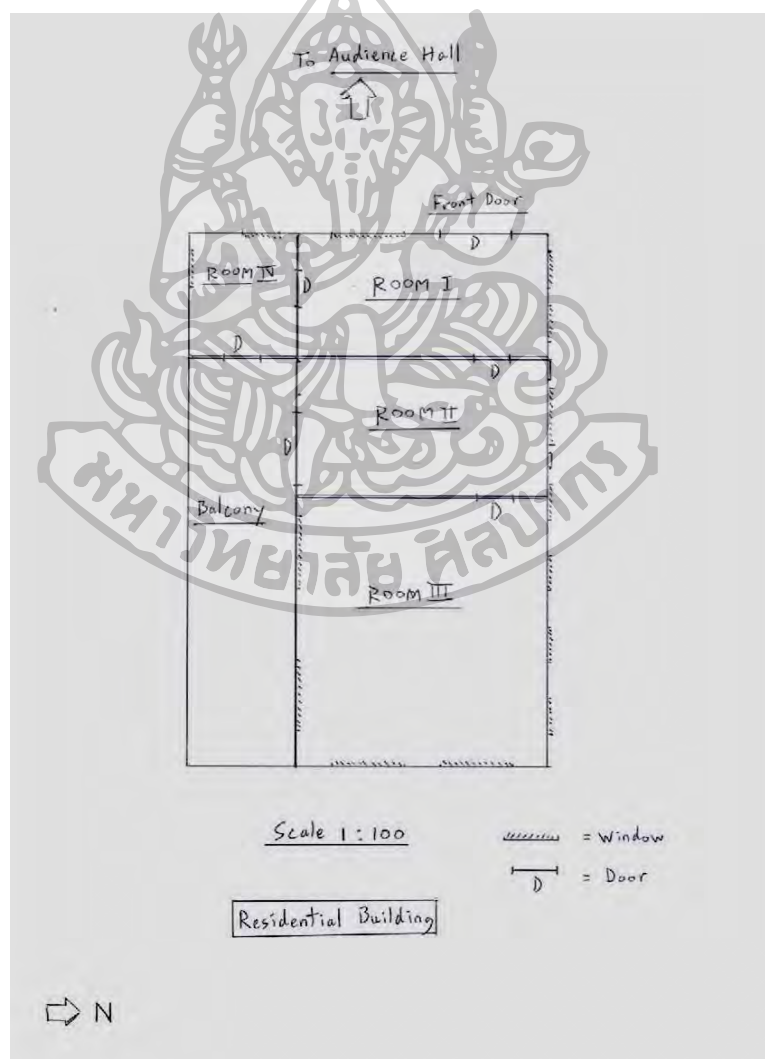


The Wooden Pavilion	Existing Condition	Description	
- Roof	See figure 17,18		
➤ Terra cotta tile	Medium, High authenticity	Discoloration on the roof tiles. Evidence of moisture and fungi on the roof tiles.	Medium
➤ Ginger bread decoration	Medium-Good, High authenticity	Discoloration on the roof decoration. The pattern of the decoration is still intact.	Medium
- Column	See figure 18		
➤ Teakwood column	Good, High authenticity	The original material is in intact condition	Low
➤ Painting on column	Medium-Good, High authenticity	Discoloration especially at base of the column.	Medium
- Floor	See figure 18		
➤ Red cement tile	Good, High authenticity	The original material is in intact condition.	Low
➤ Cement floor	Medium, High	Evidence of	Medium

	authenticity	moisture and discoloration on the floor.	
--	--------------	--	--

- The wood pavilion is in good condition. The original material is authentic, only some of the ginger bread decoration on the roof has been damaged.

The Residential Building Plan



Plan 2 The Residential Building

The Residential Building	Existing Condition	Description	
Exterior			
- Roof	See figure 62,64	The original roof which is a terra cotta tile and teakwood structure was unintentionally taken out and replaced by a cement tile and plywood structure around 20 years ago.	
1. Cement tile	Poor, Low authenticity	Evidence of moisture and fungi on the cement tiles causing further deterioration to the structure of the building.	High
- Wall	See figure 61-67		
1. Teakwood wall	Medium, High authenticity	Rot on the lower part of the wall.	Medium
2. Concrete wall	Poor, Medium authenticity	Evidence of moisture and cracks from	High

		different settlements all over the exterior wall.	
3. Painting on wall	Poor, Medium authenticity	Discoloration, peeling color and fungi apparent on half the lower part of the wall.	Medium
- Windows	See figure 61,64		
1. Teakwood window	Poor, High authenticity	Teakwood is in good condition but the window hinge that broke has left the windows out of order.	High
2. Painting on window	Medium, High authenticity	Discoloration on windows.	Medium
3. Window decoration	Poor, High authenticity	Evidence of ruined decoration and discoloration.	High
- Doors	See figure 41		
1. Teakwood door	Medium, medium authenticity	New door knob was added to the front	Medium

		door. Rot on the lower part of the door and hollow in an opening on the door.	
2. Painting on door	Medium, High authenticity	Discoloration on the front door	Medium
- Elevation Platform	See figure 61,63		
1. concrete wall	Poor, Low authenticity	Concrete which covered the elevation platform to the ground shows evidence of moisture at base, fungi and poor material mixture (the result of inappropriate renovation around the year 1985).	High
2. Painting on concrete	Medium, Medium authenticity	Discoloration and peeling color apparent on the elevation platform	Medium

		wall.	
- Ladder	See figure 62		
1. Cement cover with plaster ladder	Medium, High authenticity	Evidence of moisture apparent on the plaster surface.	Medium
- Exterior Gutter	Good, High authenticity	Exterior gutter on the ground is still intact and functional.	Low
Interior			
- First room from the front door			
1. Ceiling	See figure 46	A new style of electric ceiling lamp has been added on the ceiling and is out of order.	
➤ Board ceiling	Poor, Low authenticity	Broken plywood and evidence of rising damp on the ceiling.	High
➤ Painting on ceiling	Medium, Low authenticity	Discoloration and fungi on the ceiling.	Medium

2. Wall	See figure 44,45		
➤ Teakwood wall	Poor, High authenticity	Evidence of rot on the lower part of the wall.	High
➤ Painting on wall	Medium, Low authenticity	Evidence of discoloration.	Medium
3. Window			
➤ Teakwood window	Poor, High authenticity	Teakwood is in good condition but the joining that broke has left the windows out of order.	High
➤ Painting on window	Medium, High authenticity	Discoloration on windows.	Medium
4. Door	See figure 41,43		
➤ Teakwood door	Medium, medium authenticity	New door knob was added to the front door.	Medium
➤ Painting on door	Medium, High authenticity	Discoloration on the inside of the front door.	Medium
5. Floor			
➤ Teakwood	Medium, High	Evidence of scars	Medium

floor	authenticity	and holes on the original teakwood material.	
- Second room behind the first room			
1. Ceiling	See figure 47	Additional board on the ceiling, renovated around the year 1985.	
➤ Board ceiling	Poor, Low authenticity	Evidence of rising damp and fungi on the ceiling.	High
➤ Painting on ceiling	Medium, Low authenticity	White color painting on the ceiling has been discolored because of moisture.	Medium
2. Wall	See figure 47		
➤ Concrete wall	Poor, Medium authenticity	Vertical crack from different settlements and poor quality mixture of concrete.	High
➤ Painting on wall	Medium, Medium authenticity	Peeling color caused by crack on the wall.	Medium

3. Window			
➤ Teakwood window	Poor, High authenticity	Out of order window caused by the wall between second room and third room (this wall is supposed to have been built after the original construction but there is no evidence on the date of this additional construction)	High
➤ Painting on window	Medium, High authenticity	Evidence of discoloration on a visible part of the window.	Medium
4. Door	See figure 52		
➤ Teakwood door	Medium, Medium authenticity	Evidence of discoloration and new door knob added to the door.	Medium
➤ Painting on	Medium, High	Color peeling on the	Medium

door	authenticity	door.	
5. Floor	See figure 52		
➤ Teakwood floor	Medium, High authenticity	Evidence of scars and holes on the original teakwood material.	Medium
- Third room behind the second room			
1. Ceiling		Additional board on the ceiling, renovated around the year 1985.	
➤ Board ceiling	poor, Low authenticity	Evidence of rising damp on the ceiling.	High
➤ Painting on ceiling	Medium, Low authenticity	White color painting on the ceiling has been discolored and is peeling because of moisture.	Medium
2. Wall			
➤ Concrete wall	Medium, Medium authenticity	Evidence of cracks on the upper part of the wall.	Medium

➤ Painting on wall	Medium, Medium authenticity	Peeling color and evidence of moisture on the wall.	Medium
3. Window	See figure 50,51		
➤ Teakwood window	Good, High authenticity	Closed and out of order.	Low
➤ Painting on window	Medium, High authenticity	Discoloration on window.	Medium
4. Door			
➤ Teakwood door	Medium, Medium authenticity	New door knob was added to the door.	Medium
➤ Painting on door	Medium, High authenticity	Discoloration on the door.	Medium
5. Floor			
➤ Teakwood floor	Medium, High authenticity	Scratches on the original teakwood floor.	Medium
- Fourth room on the south next to the first room			
1. Ceiling	See figure 60		
➤ Board ceiling	Poor, Low authenticity	Evidence of moisture, rot and	High

		fungi appear on the ceiling	
➤ Painting on ceiling	Medium, Low authenticity	Discoloration appear on the ceiling	Medium
2. Wall	See figure 60		
➤ Teakwood wall	Medium, High authenticity	Evidence of moisture appears on the wall	Medium
➤ Painting on wall	Medium, High authenticity	Discoloration apparent on the wall	Medium
3. Window			
➤ Teakwood window	Medium, High authenticity	Some decoration on the windows has been taken away but the original material is still intact.	Medium
➤ Painting on window	Medium, High authenticity	Discoloration appears on the window	Medium
4. Door	See figure 53		
➤ Teakwood door	High, High authenticity	Original form and material on the door is intact.	Low
➤ Painting on	Medium, High	Dirt and	Medium

door	authenticity	discoloration appear on the door.	
5. Floor			
➤ Teakwood floor	Medium, High authenticity	Discoloration appears on the floor.	Medium
- The Balcony behind the fourth room			
1. Floor	See figure 54		
➤ Teakwood floor	Medium, High authenticity	Discoloration appears on the floor.	Medium
2. Fence	See figure 54		
➤ Teakwood fence	High, High authenticity	Teakwood material is still intact.	Low
➤ Painting on fence	Medium, High authenticity	Discoloration appears on the fence.	Medium

The residential building within the palace is in poor condition. The original teakwood on the roof has been replaced by plywood, and has tumbled down. Evidence of moisture and cracks is apparent in various parts on the wall.

Conservation Plan

Above all, the physical investigation had begun its earliest attempts to organize the conservation, and it had noticed the need to prioritize a conservation plan.

Prioritized conservation work table

The object that is graded as 'High' has the 1st priority in conservation. The essential work is a must due to safety matters, further research and laboratory experiments might be necessary.

The object that is graded as 'Medium' has 2nd priority in conservation due to aesthetic matters.

The object that is graded as 'Low' has the last priority in conservation. It requires regular inspection and maintenance.

The Audience	Works	Type of	Recommendation	Duration
Hall	Priority	work		
Exterior				
- Roof	Low	Maintenance	Regular inspection	Once a month
- Wall	Low	Maintenance	Regular inspection	Once a week
- Windows	Low	Maintenance	Regular inspection	Once a week
- Doors	Low	Maintenance	Regular inspection	Once a week
- Elevation	Medium	Desirable	Remove damp and	
Platform			mould.	
- Steps	Medium	Desirable	Remove damp and	
			mould.	
- Exterior Gutter	Low	Maintenance	Regular inspection	Once a week
Interior				

- The Main hall				
1. Ceiling	Medium	Desirable	Remove damp and re-paint ceiling	
2. Wall	High	Essential	Reveal historic painting (consult with chemistry and professional)	
3. Partition	Medium	Desirable	Remove damp and mould.	
4. Window	Low	Maintenance	Regular inspection	Once a week
5. Door	Low	Maintenance	Regular inspection	Once a week
6. Floor	Low	Maintenance	Regular inspection	Once a month
7. Column	Low	Maintenance	Regular inspection	Once a month
- The Sub-main hall				
1. Ceiling	Low	Maintenance	Regular inspection	Once a month
2. Wall	High	Essential	Reveal historic painting (consult with chemistry and professional).	
3. Partition	Low	Maintenance	Regular inspection	Once a week
4. Window	Low	Maintenance	Regular inspection	Once a week
5. Door	Low	Maintenance	Regular inspection	Once a week

6. Floor	Low	Maintenance	Regular inspection	Once a month
7. Column	Low	Maintenance	Regular inspection	Once a month
- The Hallway				
1. Ceiling	Low	Maintenance	Regular inspection	Once a month
2. Wall	Low	Maintenance	Regular inspection	Once a week
3. Window	Low	Maintenance	Regular inspection	Once a week
4. Door	Low	Maintenance	Regular inspection	Once a week
5. Floor	Low	Maintenance	Regular inspection	Once a month
6. Column	Low	Maintenance	Regular inspection	Once a month
- The Bathroom				
1. Ceiling	Low	Maintenance	Regular inspection	Once a month
2. Wall	Low	Maintenance	Regular inspection	Once a week
3. Window	Low	Maintenance	Regular inspection	Once a week
4. Door	Low	Maintenance	Regular inspection	Once a week
5. Floor	Low	Maintenance	Regular inspection	Once a month
- The Store room				
1. Ceiling	Low	Maintenance	Regular inspection	Once a month
2. Wall	Low	Maintenance	Regular inspection	Once a week
3. Window	Low	Maintenance	Regular inspection	Once a week
4. Door	Low	Maintenance	Regular inspection	Once a week
5. Floor	Low	Maintenance	Regular inspection	Once a month

- The Balcony next to the Bathroom				
1. Floor	Low	Maintenance	Regular inspection	Once a week
2. Fence	Low	Maintenance	Regular inspection	Once a week
- The Balcony next to the store room				
1. Floor	Low	Maintenance	Regular inspection	Once a week
2. Fence	Low	Maintenance	Regular inspection	Once a week
The Wooden Pavilion	Works Priority	Type of work	Recommendation	Duration
- Roof	Medium	Desirable	Reveal historic fabric	
- Column	Low	Maintenance	Regular inspection	Once a week
- Floor	Low	Maintenance	Regular inspection	Once a week

The Residential Building	Works Priority	Type of work	Recommendation	Duration
Exterior				
- Roof	High	Essential	Repair roof and remove rising damp.	
- Wall	High	Essential	Reconstruction for structural safety.	
- Windows	High	Essential	Repair jointing for safety.	
- Doors	Medium	Desirable	Remove later accretion and reveal historic fabric.	
- Elevation Platform	High	Essential	Reconstruction for structural safety.	
- Ladder	Medium	Desirable	Remove damp and mould.	
- Exterior Gutter	Low	Maintenance	Regular inspection	Once a month
Interior				
- First room from the				

front door				
1. Ceiling	High	Essential	Restoration for safety and upgrading electrical service.	
2. Wall	High	Essential	Reconstruction for structural safety.	
3. Window	High	Essential	Repair jointing for safety.	
4. Door	Medium	Desirable	Remove later accretion and reveal historic fabric	
5. Floor	Medium	Desirable	Repair cracks and reveal historic fabric	
- Second room behind the first room				
1. Ceiling	High	Essential	Restoration for safety, upgrading electrical service and repainting ceiling.	

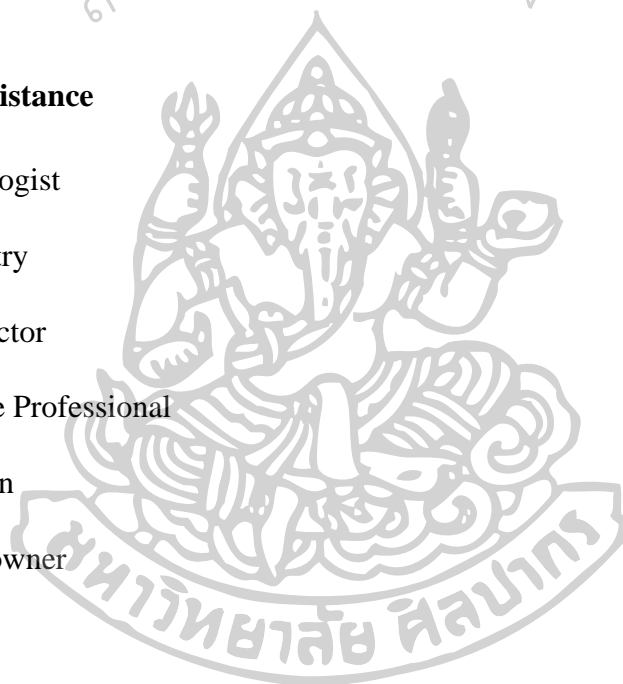
2. Wall	High	Essential	Reconstruction for structural safety.	
3. Window	High	Essential	Repair jointing for safety.	
4. Door	Medium	Desirable	Repaint to reveal historic fabric.	
5. Floor	Medium	Desirable	Repair minor cracks and reveal historic fabric	
- Third room behind the second room				
1. Ceiling	High	Essential	Restoration for safety, upgrading electrical service and repainting ceiling.	
2. Wall	Medium	Desirable	Repair minor cracks and reveal historic fabric	
3. Window	Medium	Desirable	Clean and revealing historic fabric	
4. Door	Medium	Desirable	Repainting for	

			reveal historic fabric.	
5. Floor	Medium	Desirable	Reveal historic fabric	
- Fourth room on the south next to the first room				
1. Ceiling	High	Essential	Restoration for safety, rising damp treated and upgrade electrical service	
2. Wall	Medium	Desirable	Remove damp and mould and repaint to reveal historic fabric.	
3. Window	Medium	Desirable	Clean and reveal historic fabric.	
4. Door	Medium	Desirable	Reinstating original finishes.	
5. Floor	Medium	Desirable	Clean and reveal	

			historic fabric.	
- The Balcony behind the fourth room				
1. Floor	Medium	Desirable	Clean and reveal historic fabric.	
2. Fence	Medium	Desirable	Repaint and reveal historic fabric.	

Sources of assistance

- Archeologist
- Chemistry
- Constructor
- Heritage Professional
- Historian
- Palace owner



Layout



Layout 2 Ban Mo Palace in the year

2542 BA

Scale 1:500



Layout 3 Ban Mo Palace in the year

2531 BA

Scale 1:500



Layout 4 in the year 2489 BA

Scale 1:500

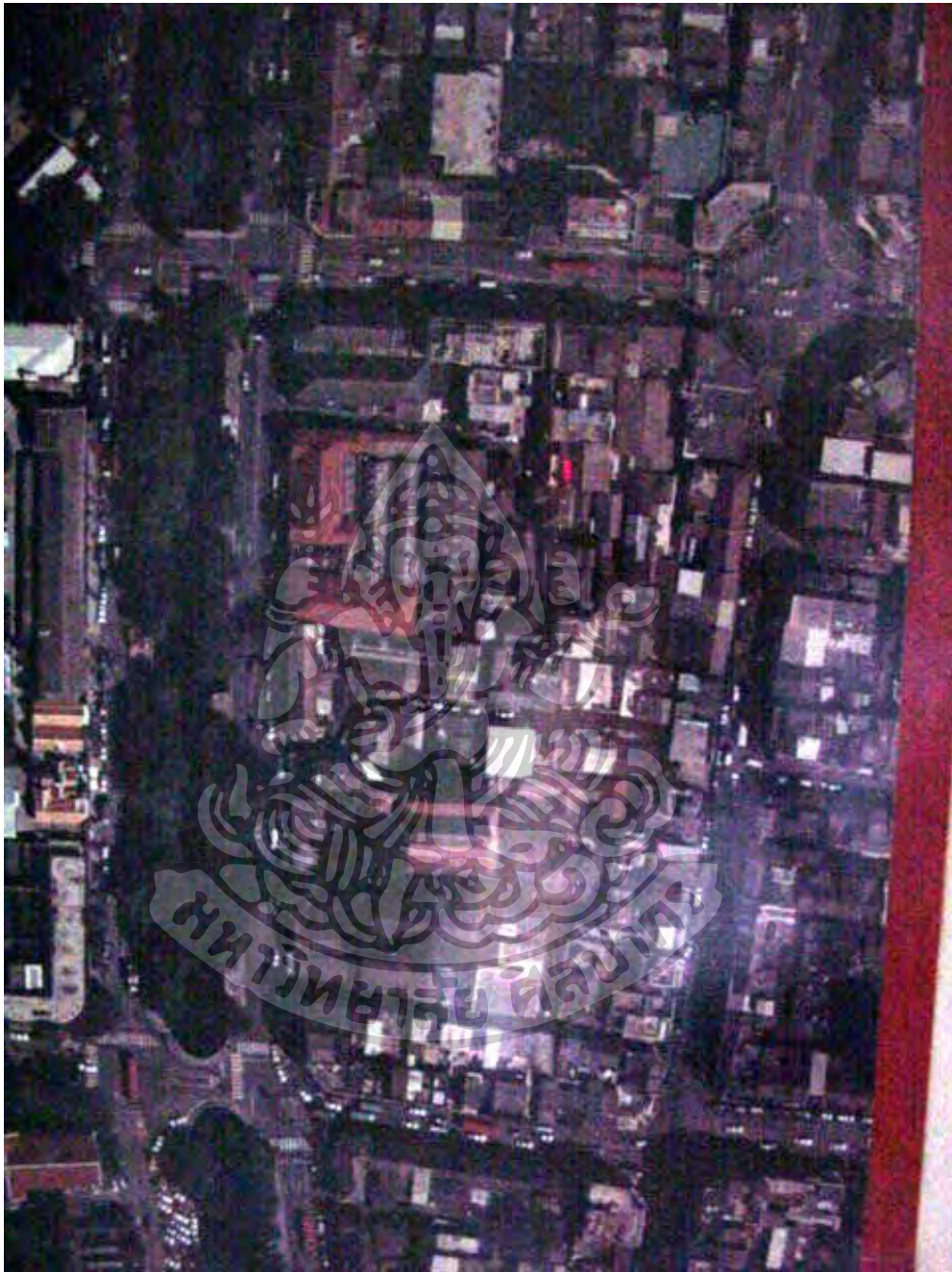


Layout 5 in before the year 2489 BA

Scale 1:400

The layout of Ban Mo Palace has changed over time. The layout in recent years shows only 3 heritage buildings left.

Aerial view in the year 2544 BA. (1:3000)



Aerial View Photograph 1 Upper Ban Mo Precinct

Chapter three

Economic Condition and Business Plan

Turning from the reign of King Rama 3rd and 5th to the present, we enter an altogether different world. Economic and political developments were paralleled by fateful changes in social structure. Originally the performing arts were limited to upper-class society; therefore the popularity of the performing art school in Ban Mo Palace was limited so the public is unaware of the cultural significance of Ban Mo Palace.

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.

Economic Conditions

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 Ban Mo 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.

- Strengths

Cultural significances of the palace in historical and architectural values, have given strong characteristics to Ban Mo Palace. The palace is also a living heritage site due to its function. Besides, the jewelry shop houses on Ban Mo Road provide uniqueness in the Ban Mo palace context. The location of Ban Mo Palace is close (around 10 minutes walk) to Rattanakosin Island which is the main tourist attraction in Bangkok

- Weaknesses

Multiple ownership of the palace causes communication problem, especially in the management decision making process. Also lack of awareness of Ban Mo Palace and its significance to the public requires a lot of public relations. This heritage site is considerably small, compared with other palaces within Rattanakosin Island. Only 3 heritage buildings within Ban Mo Palace remain at the site. The limited car parking space at the site is an obstacle to visits to the palace.

- Opportunities

Bangkok Metropolitan and Tourism Authority of Thailand have policies to promote cultural tourism in the tourist industry which will support this heritage site. Moreover government support in the BFC (Bangkok Fashion City) project which is aiming to enhance the jewelry industry, garment industry and leather industry in order to promote Bangkok as a fashion city at the international level will encourage visitors to come to the Ban Mo area. Even more, the increasing number of tourists who visit historical and cultural sites in Bangkok such as The Grand Palace⁵ also shows the potential number of visitors. Besides, Bangkok is becoming the 1st jewelry trade market in the world (today BKK is one of the top 5 jewelry trade markets in the world). The development plan of the market on Ban Mo road, opposite to Ban Mo Palace, is to transform the existing market into a jewelry center. The plan will have supportive impact on the Ban Mo area.

- Threats

The problem of traffic jams around the Ban Mo area especially on weekends creates difficulties in coming to the site. The disorderly stalls in front of the palace also lend an undesirable atmosphere to the site. Since there is a huge investment in tourist and hospitality businesses, the degree of competition is increasing all the time. The trend in visitors' behavior keeps changing; two way communication, visitor participation and feedback from an interpretation program, will provide only short

⁵ Sustainable Cultural Development Through Tourism Management in Thailand, 2002

term information. The competitive environment is high and rapid change is high as well.

Business opportunity

The Tourism Authority of Thailand (TAT) which was founded mainly upon supporting Thailand's tourist industry began to give way to larger cultural tourism. As the tourist market and the need for cultural heritage management increased, Thailand grew up around market places as a 1st tourist destination in Southeast Asia.

Government policy

Existing conservation law and regulation on Ban Mo Palace and its context

Ban Mo Palace has been registered as ancient remains under The Fine Art Department; a subdivision of the department of archeology. (Venice Charter)

Heritage Planning Policy

This policy relates to the key focus area of Architectural and Cultural heritage; the old Palace and community were applied in the Draft of Bangkok City Plan 2nd edition⁶ under the City Planning Act of Parliament, 2518BE (1975BC). The height in the conservation area (Rattanakosin Island) are under City Planning control. The conservation details of the heritage site, which has been registered, are under the control of the Fine Arts Department. Thus any conservation of Ban Mo Palace must be approved by the Fine Arts Department.

⁶ Bangkok City Plan 2nd edition will be active on July 04, 2004

Policy Basis

The Draft of Bangkok City plan 2nd edition has as a stated objective, to conserve and renovate the uniqueness in cultural art and environment of Bangkok city. Ban Mo Palace and its context which has significance in art as well as architectural, historical and social value will rely on the Fine Arts Department, conservation office and Bangkok City Planning.

- Government has a policy to promote the tourism industry including cultural tourism
- BFC (Bangkok Fashion City) project is aiming to promote 3 industries; garment & textiles, jewelry and leather, to the international level

Existing resources

Cultural heritage is no longer something, whose value is determined with certainty by a small group in society, and whose authority is accepted without questioning. Nowadays, discussions revolve around the various benefits that heritage can bring to society...economic development (being one of the main ones)⁷. The rise of the economic dimension of heritage makes a heritage site a valuable asset or a resource from the business management point of view. Ban Mo Palace and Jewelry Shop Community can be considered as the existing resources. Another dimension of business resources can be a focus on the local community as a human resource for the heritage site.

Business Plan

Statement of issue

Ban Mo Palace as a heritage management site for tourism can have a positive economic impact on the declining jewelry business on Ban Mo road.

Master Plan

Objective of the project:

1. To conserve Ban Mo Palace as a cultural center.
2. To create business opportunities around Ban Mo Palace and its context.

Policy of the project:

1. To join with the TAT promotional campaign for the cultural tourism industry in Thailand.
2. To encourage classical Thai performing arts.
3. To stimulate economic growth on the heritage site of Ban Mo Palace and its context.
4. To minimize the negative physical impact on the heritage site of Ban Mo Palace
5. To bring Ban Mo Palace and its context into good condition.
6. To guide principles for future development.
7. To utilize the existing resources at the palace and its surrounding area.
8. To bring out the significance of Ban Mo Palace to the public

Strategy of the project:

1. To prioritize conservation works.
2. To enhance Ban Mo Palace's significance through the use of interpretation tools.
3. To raise the awareness of Ban Mo Palace among the public by the use of a public relations program.
4. To build Ban Mo palace as a cultural centre.
5. To motivate visitors by the use of marketing experience.

Identify Target Group**Major Target Group**

The pattern of tourist destinations gives way to Ban Mo Palace becoming a tourist attraction. The founding of airlines and the growth of commerce provided new interests and habits of traveling. The target visitor of Ban Mo Palace is particularly well linked with foreign visitors due to its location and a large number of visitors nearby. According to the preparatory surveys done for the Tourism Development Master Plan in the year 2003, 10,061,950 foreign visitors arrived in Thailand, earning the country 299.05 billion baht in foreign exchange revenue, much of which benefited the local people and by extension benefited the Thai economy as a whole. 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. The results of the survey show that cultural destinations for tourists are concentrated in the central part of Thailand rather than the other parts which include mostly natural destinations. From the

number of cultural destinations, historical destinations seem to be the most popular destinations. This tourist attraction refers to archeological and historic sites in order to gain a better understanding of Thai history and appreciate local archeology.

Minor Target Group

The minor target visitors are local people who are interested in the performing art, leisure motivation and cultural study.



Project organization chart⁸

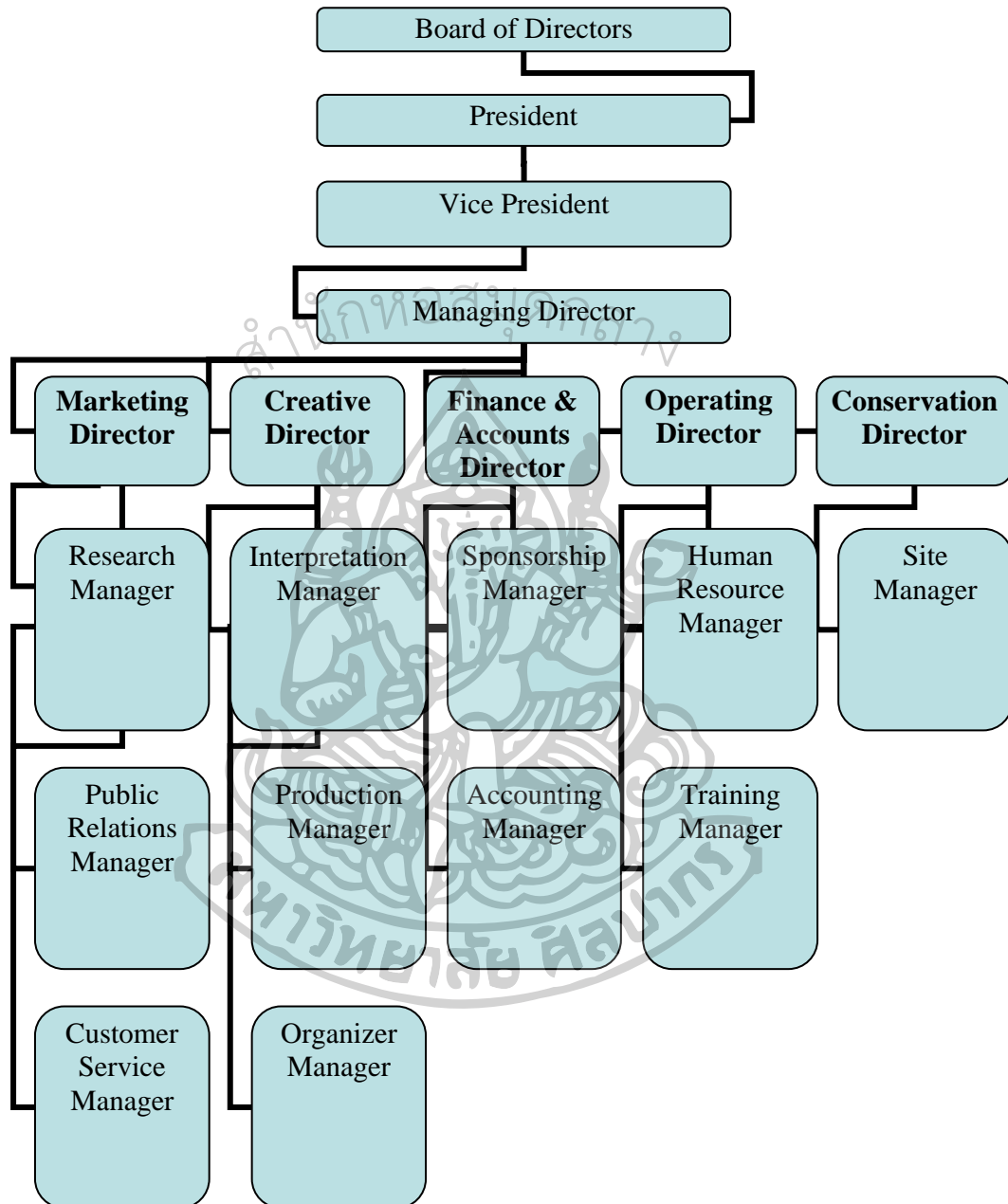


Figure 5 Organization Chart

⁸ Adapted from Marketing Management, the millennium edition by Philip Kotler

Job identification

Title	Responsible For:
1. Board of Directors	Objective, policy and strategy determination
2. President	Decision making on the project
3. Vice President	Consolidate and evaluate the project
4. Managing Director	Strategic and policy management
5. Marketing Director	Setting a marketing plan, leading, monitoring and controlling.
6. Research Manager	Setting and customizing a research plan, designing research tools, selecting a target research group, determining a sample size and location, analyzing the collected data, concluding and reporting the results of the research to the marketing director.
7. Public Relations Manager	External or public communication, making a PR plan, finding media channels and communicating with media.
8. Customer Service Manager	Contacting tour companies, informing about transportation route, prepare in - out loading point for visitors, making reservations and providing information for the visitor.
9. Creative Director	Create a theme for the project and prepare logistic management and schedule.

10. Interpretation Manager	Create an interpretation plan and convey an interpretation message to the visitor. Design a circulation flow of the visitors.
11. Production Manager	Production and design of the media and interpretation tools for the project.
12. Organizer Manager	Prepare and manage events for the site.
13. Finance & Accounts Director	Planning budget and control.
14. Sponsorship Manager	Finding and contacting sponsors.
15. Accounting Manager	Accounting examination and report to the director.
16. Operating Director	Synchronize with other departments and provide appropriate temporary and permanent human resources and staff for the project. Scheduling and positioning people at the right time and place.
17. Human Resources Manager	Recruit permanent and temporary staff and manage temporary staff for the project.
18. Training Manager	Training temporary staff for the project
19. Conservation Director	Making a conservation plan and controlling conservation work
20. Site Manager	Making a conservation report, monitoring site condition and preparing the site for the program of the project.

Stakeholders and Role of the Stakeholders

A stakeholder is a person, company or an organization that has an interest in a business or an industry. In this document, stakeholders will be involved with the Ban Mo Palace project.

Who are the stakeholders?

1. Fine Arts Department
2. Bangkok Metropolitan Authority
3. Tourism Authority of Thailand
4. Cultural Department of Thailand
5. Department of Industrial Promotion
6. Department of Civil Engineering
7. Ban Mo Company Limited
8. Jewelry Shop Community along Ban Mo Road
9. Electronic and Audio Shop Community along Ban Mo Road
10. Local Community within Ban Mo area
11. Tour Companies
12. Investors (Banks, Private Organizations)

Roles of the stakeholders

There should be co-ordination between Bangkok Metropolitan Authority and the Tourism Authority of Thailand in order to promote the sense of cultural heritage in Bangkok through various media such as Newspapers, Magazines, Bill Boards, Brochures, Posters and Multimedia through different channels to enhance the uniqueness and awareness of each place including Ban Mo Palace and Jewelry

Industry. The Tourism Authority of Thailand should take responsibility for the promotional campaign. The funds should also come from the Tourism Authority of Thailand.

The Department of Fine Art⁹ and Ban Mo Company Limited should co-ordinate in order to create a conservation plan for Ban Mo Palace and its context.

The Cultural Department of Thailand should encourage cultural heritage in this Ban Mo Cultural Center project by providing trainers and human resources on the Classical Thai Art Performance which will be one of the themes to promote the significance of the cultural value of Ban Mo Palace. This co-ordination should develop education programs and training programs in order to provide knowledge and skill in sustaining Thai Performing Arts in order to safeguard our Thai cultural heritage for the future.

The Department of Industrial Promotion should take responsibility in this program for promoting the Jewelry Industry by coordinating with Bangkok Metropolitan Authority in 'Bangkok Fashion City' project. There will be an opportunity to extend in the area opposite Ban Mo Palace which forms Ban Mo Market as part of any development project because of the end of the market contract in the year 2005.

The Department of Fine Arts and the Department of Civil Engineering should develop a model plan for the architectural conservation in order to guide and to set a standard on the details of infill, set back and bulk control in the heritage area besides the existing height control.

Since the area of Ban Mo Palace has been declared a heritage zoning area, the local community including, the jewelry shop community, the electronic and audio shop community and Ban Mo Company limited should co-ordinate their responses to the project. This project focuses on establishing Ban Mo Palace as a cultural center to become a magnet for stimulating business opportunities within the Ban Mo area so the co-ordination and responsiveness will provide a win-win approach to all of the co-ordinators. The local community can participate with the project in the field of human resources as a curator, an art performer, a tour guide or staff. It is also an opportunity for the local people to open a restaurant and hospitality service. The Jewelry shop community will have new business opportunities from tourists. The Electronic and audio shop community can also benefit from the better atmosphere.

Tour Companies will play an important role by promoting tourist visits to Ban Mo Palace cultural center (this can be occasionally or regularly depending on the program of the project)

Investors will also be involved with the development project and conservation project as well. In order to promote Ban Mo Palace as a cultural center it is necessary to have a sponsor or an investor fund to manage public relations and the operating budget for running the project; the same for the development of Ban Mo Market area into a jewelry cultural center. Investors will get benefit from the development revenue while the local community, the jewelry shop community and the electronic and audio shop community will get benefit from new business opportunities.

⁹

The Department of Fine Arts in Thailand is responsible for the entire heritage: cultural, art, architectural, etc.

Note: There are some funds available for heritage places such as from UNESCO, the World Bank, the Thailand Research Fund, American Express, Mitsubishi Group, etc.

The Interpretation

Development of the program

Interpretation program

Theme

Interpretation has been developed for many years. The result is the new trend of interpretation. It is to be considered that the new trend of interpretation is more focused on the visitor; the perception of the visitor, how to entertain the visitor, educate the visitor and the experience of the visitor. Each author has their own point of view but most point in the same direction.

One reason for the success of a heritage management is a good interpretation. The interpretation has to be clear and able to communicate. The aim of interpretation at Ban Mo Palace site is to reveal the performing arts from the past and the historical value of the old architecture within the palace.

Once the interpretation program is prepared, the next step is to publicize the performing art activity of the palace in order to build palace awareness among the target visitor. Follow up by providing the historic atmosphere in the activity or an event day.

Mission Statement for Ban Mo Palace site:

Ban Mo Palace is an exclusive cultural heritage center

Key Theme of the Interpretation Program:

The theme of the interpretation will influence the impression of the visitor. The theme will develop the idea of the sensational order of nature which is the embodiment of the visitor's experience.

- Experience moment of the past by yourself
- See the beauty of classical Thai performing arts.
- Hear the calm voice of classical Thai music.
- Smell the fragrant miasma.
- Taste the freshness of fruit juice.
- Touch the great sensation.

The Interpretation Program

To develop the interpretation program in the manner of visitor perception. First of all, the most interesting and the most important significance of Ban Mo Palace, the cultural Thai performing arts in the old palace, must be applied in the program. In order to do the public relations of the palace, the development of the interpretation program is the 1st task of the operation.

Elements of the interpretation program:

1. Select the area in order to prepare or develop a visitor circulation route of Ban Mo Palace to separate the residential houses and the open area by use of conservation strategy to the existing architecture and display old figure at the same point of view to present the link between the present and the past. Include a relevant message under the figure such as “This traditional Thai palace was once surrounded by greenish trees and small animals. The only transportation route that existed was the canal behind you”
2. Educate and train local people within the Ban Mo Palace context to be an interpreter or an art performer and to develop their own presentation. The message can be conveyed to the visitor without the barrier of language such as through performances of Thai classical arts to the visitor daily, once a week, once a month or on special occasions. After the presentation, the visitor would be allowed to learn the basics of Thai performance art (maybe Thai dance)
3. The sound of classical Thai music could affect the atmosphere around the selected area; the visitor will perceive this implicit message and feel the strong link to Thai culture.
4. The smell of Thai herbs, such as jasmine, could also enhance the connection between traditional Thai culture and the visitor.
5. The taste of cold coconut juice served in a fresh coconut could wipe away the hot temperature and the thirst after the long day traveling.
6. The manager can use the tool of the five senses to fulfill the interpretation program by the use of local resources.

Plotted Historic Strategy

Plotted history is due to specific events in the past. The reason for using this strategy is to bring out the performing art that is a great achievement of Ban Mo Palace during the reign of King Rama 5th. Classical Thai lifestyle is also another part of the plotted historic strategy which will enhance the visitor's experience.

Three main programs will be available at the Ban Mo Palace site:

1. Thai performing arts program. Co-ordinate with Cultural Department of Thailand for the performance. The program of the performing arts will change over time. The visitor can reach the site by boat on the Chao Praya River to Klong Lord Canal then get off the boat at Tha Chang pier and take a little walk to Ban Mo Palace. The visitor will see an architectural heritage along the canal. The greeting coconut juice will come at this point when the visitors arrive at the palace. Local people who work in Ban Mo Palace will dress up in the Thai traditional way. Up to this point the visitor will have a curator to tell the story of Ban Mo Palace, about its significance and what the palace used to be. Then let the visitor appreciate the Thai performing arts program. (location can be the Audience Hall or in front of the Wooden Pavilion) The Residential Building can be re-used for the basic Thai performing arts training course (about 30 minutes) for the visitor
2. History of Ban Mo community program. Walking trail to visit Ban Mo Palace and visit the jewelry shop houses along Ban Mo road. The visitor can enjoy looking and shopping while they are walking along the trail. (curator and audio visual may be appropriate)
3. Visiting the Past Traditional Thai Architecture Program. Visit the most intact traditional Audience Hall, Wooden Pavilion and Residential Building at the

Ban Mo Palace then walk around the Ban Mo area down to the flower market in order to see shop houses within the Ban Mo area with an illustration of the shop houses as they were in the olden time. Also provided are illustrations of the whole area in the past displayed on the spot where it can be viewed to compare and contrast with the old palace layout (by the different layer of time) and shop houses (by the different interior and exterior decoration) in the past to the present day.

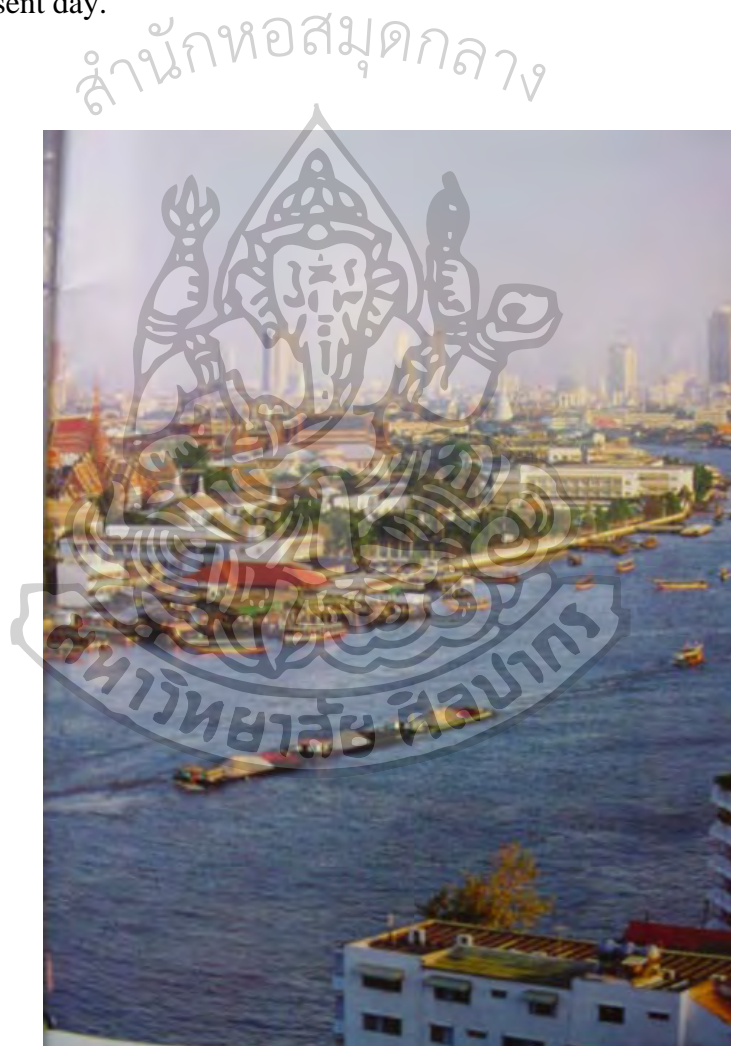


Figure 6 Chao Praya River

Interpretation Route

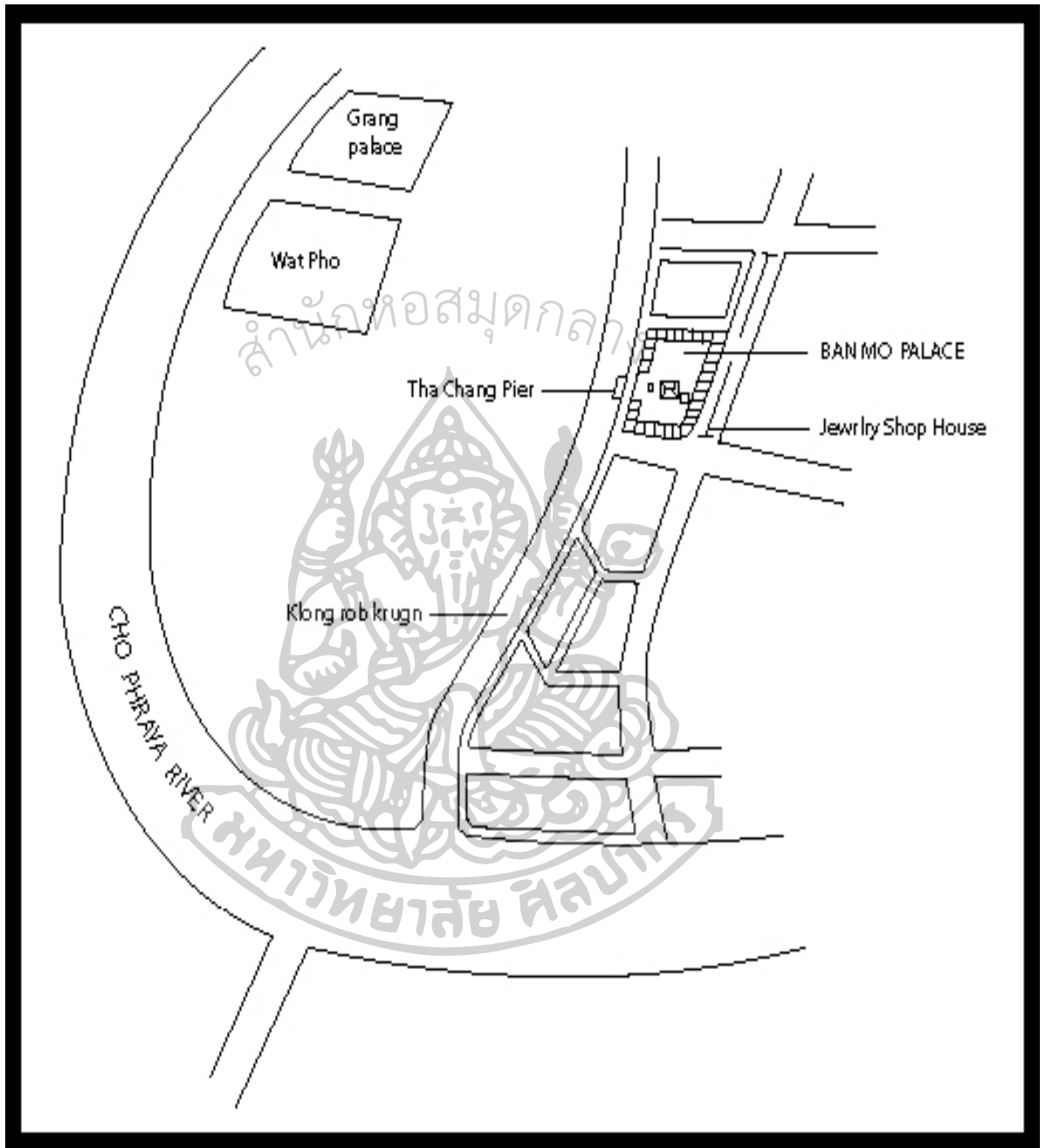


Figure 7 Interpretation Route

Public Relations Program

Objectives:

Short term objective

- To build awareness of Ban Mo Palace among the public.

Long term objective

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

Strategy

- The PR Plan includes various activities to achieve all objectives and there are some specifically designed PR activities to reinforce the characteristics of Ban Mo Palace over the introduction stage of the project.

The PR Plan is separated into 4 areas:

1. An Interim PR Plan: To introduce Ban Mo Palace to the public.
2. Special PR Activity: To gain awareness and an exclusive image.
3. Routine PR Activity: To reinforce Ban Mo Palace's reputation and to build a good relationship with the media and public.
4. Ban Mo Palace PR Activity: To stimulate popularity of Thai performing arts.

Period

1 December 2004 to 1 December 2005 (12 months)

An Interim PR Plan: To introduce Ban Mo Palace to the public

- Grand Opening Event
 1. Brochure distribution around prime locations in Bangkok.
 2. Announce 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 Ban Mo Palace revolution).
 5. Highlight the program in the grand opening event.

Special PR Activity: To gain awareness and exclusive image for Performing Arts activities

1. Performing arts training; basic, intermediate and advance training courses
2. Performing arts program for the year

Routine PR Activity: To reinforce Ban Mo Palace's reputation and to build a good relationship with media and public

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

Ban Mo Palace PR Activity: To stimulate popularity of Thai performing arts

1. PR via magazine (interview with famous person, making journal)
2. Performing art scholarship
3. Student training session (special occasion)

Evaluation of the Program

The interpretation plan/program will be evaluated by the use of the following indicators:

1. Number of visitors in terms of nationality, age, repeated visitation which are collected in 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 program. 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 program needs to be revised.
2. Site observer could be another useful indicator in order to see from the reaction of the visitor whether the program meets the objectives or not. The observer can also note down the points to be revised or the points to be improved in the existing program.
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 program or the walking trail needs to be changed in order to reduce the damage.

Chapter four

The Conclusion

Summary of key findings

From the study of Ban Mo Palace project, I have found that a business approach is the key to running a successful heritage management program.

Architectural heritage management is the result in part of the embrace of information gathering, assessing, analyzing, and evaluating. Besides, the idea of conservation and interpretation must be based on financial and marketing matters. One way to organize the heritage site is to manage the site as a cultural center, which is attracting a number of visitors.

Interest is another benefit for government and private sectors. These sectors will provide the budget for possible financial returns project. It is very important to make a good marketing plan.

Capital investment and development of the cultural heritage site, Ban Mo Palace, as well as tangible (old architecture within the palace) and intangible forms (classical Thai performing art) could revitalize communities and their economy by creating employment, sustaining traditional artisan skills, generating new business opportunities and investment, and by increasing building and construction activity. These in turn will have the effect of creating more benefits which are: increasing turnover of companies manufacturing raw materials used in restoration, significant increase in tourism and tourism development including hospitality and food &

beverage sectors, and encouraging local authorities to invest in townscape beautification and infrastructure improvement programs. In short, the sum total of local economic benefits can assume national economic significance.

Limitations of The Project

Due to the few existing documents concerning Ban Mo Palace, it is hard to get as much information as I need. To enter Ban Mo Palace is also another limitation because the palace is still in use. A limitation in time is another factor in organizing the project. The use of the English language is also another limitation in this project.

List of recommendations

1. **Keep everything simple** in order to avoid complexity for the management team and the Palace owners by clarifying the tasks and objectives of the project.
2. **Accept comments** and feedback from the visitor, government sector, and local people within the community when the project has been launched, in order to use this information for developing the program.
3. **Continuous development** of the program should be undertaken for better solutions to Ban Mo Palace site management.
4. **The interpretation objective** and the interpretation plan must be focused on the performing arts and the historical value of the palace.

Further study required

For anyone who is interested in the Ban Mo Palace project, further study should be focused on:

1. The study of architectural conservation techniques which are required by the project. A professional consultant is a must, in order to conserve the physical component of Ban Mo Palace and its context.
2. The study of marketing research in order to prepare an appropriate interpretation program and good communication.
3. The study of the history of Thai performing arts in order to create a good interpretation program for the visitor.

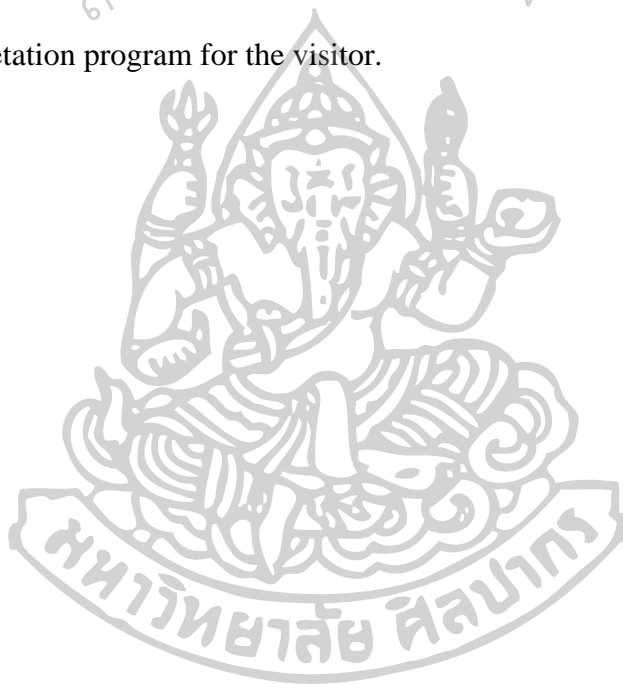


Figure and Map

Aerial view photograph from primary source at Ordnance Survey Department.

Black & white photographs from primary source at National Archive.

Color photographs come from site observation by Ms. Panushakorn Lertsinthawanont; a photographer.

Layout and plan of Ban Mo Palace come from Fine Arts Department; Archeology division.

Personal Interview With

Saebey, Gourhua. Jewelry shop owner on Ban Mo Road, Gin Tek Lon Shop, Bangkok. Interview, 6 February 2004.

Lertsinthawanont, Surachai. Jewelry shop owner at Charn Issara Tower, VN Gems Shop, Bangkok. Interview, 16 January 2004.

Surhiyahkule Na Ayuttaya, Wisuwat. One of the Ban Mo Palace Owners, Ban Mo Palace, Bangkok. Interview, 23 January 2004.

Na Ayuttaya, Wongsthean. Archeologist, Department of Fine Arts, Bangkok. Interview, 23 December 2003.

Department of City Planning Officer, Department of Bangkok City Planning, Bangkok. Interview, 23 December 2003.

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Appendix



Figure 8 Hidden Painting in the Main Hall



Figure 9 Hidden Painting in the Sub-main Hall



Figure 10 Peeling color cause by human



Figure 11 Window Decoration



Figure 12 Painting Door on the Sub-main hall



Figure 13 Discoloration on the partition of the Main Hall



Figure 14 The roof of the original part (on the right) & Additional part (on the left) of the Audience Hall

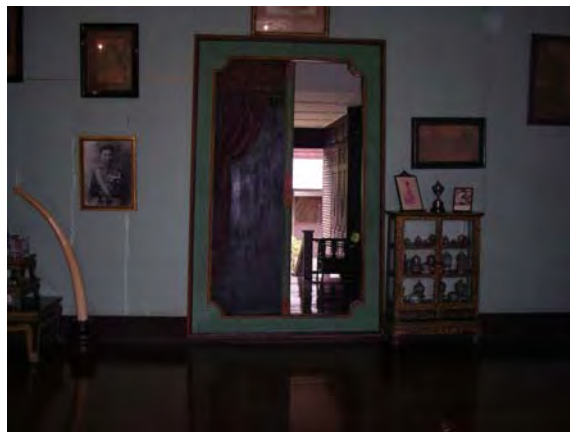


Figure 15 Painting door and evidence of peeling color (2 vertical line on the left of the door)



Figure 16 Repainting inside of the Main Hall



Figure 17 Ginger Bread on the roof decoration of the Wooden Pavilion and discoloration on the roof tile



Figure 18 Discoloration on the column of the Wooden Pavilion



Figure 19 Vegetation around the Wooden Pavilion and the Audience Hall

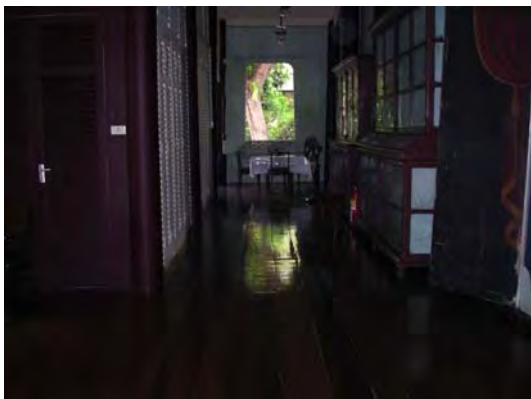


Figure 20 The Hall Way in the Audience Hall



Figure 21 An old tree beside the Wooden Pavilion

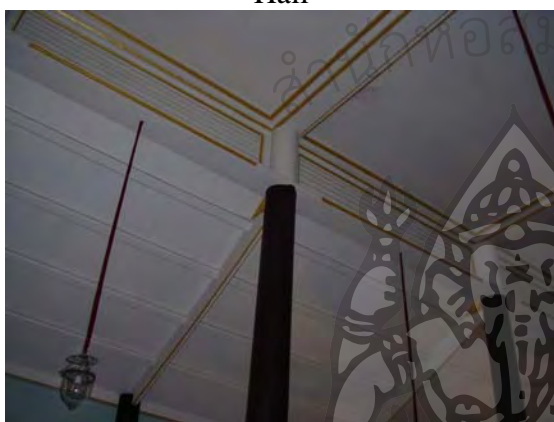


Figure 22 Evidence of moisture on the Main Hall ceiling

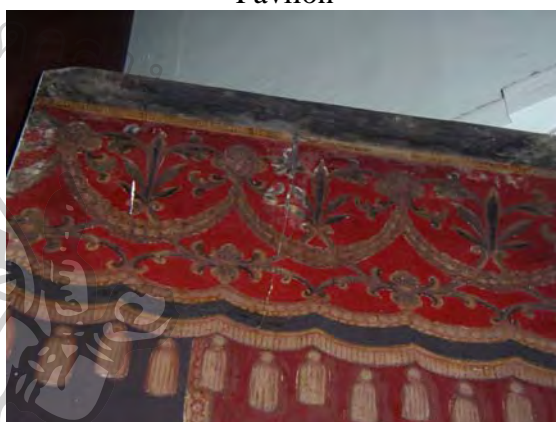


Figure 23 Evidence of crack and discoloration on the painting door



Figure 24 Re-painting on the exterior wall of the Audience Hall



Figure 25 Roof decoration of the Audience Hall



Figure 26 Scratch on the floor



Figure 27 Peeling color on the door



Figure 28 Peeling color & discoloration on the column



Figure 29 Rising platform of the Audience Hall



Figure 30 Rising platform of the Audience Hall



Figure 31 Fire extinguisher hanging on the Audience Hall



Figure 32 Evidence of moisture



Figure 33 Ventilation vent on the rising platform

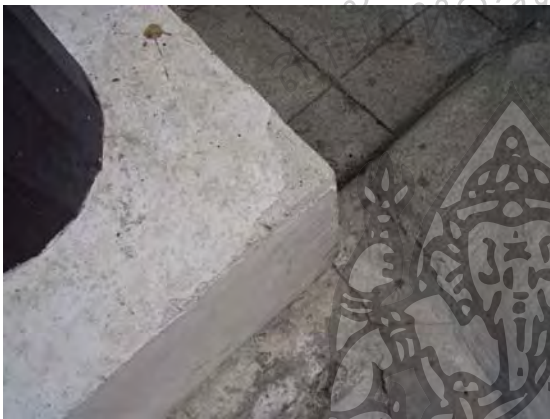


Figure 34 Cement ship on the column base



Figure 35 Jointed column



Figure 36 Slightly bent in wall of the Audience Hall



Figure 37 Staircase hand rail in the Hallway

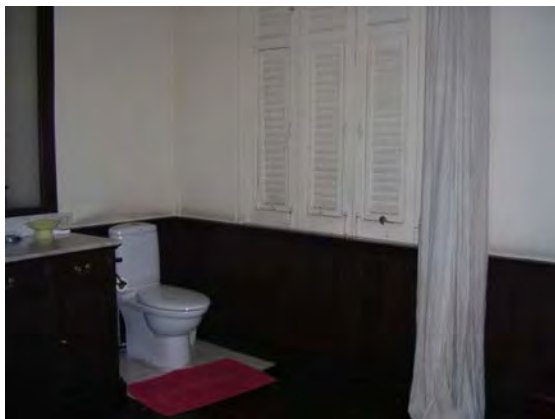


Figure 38 Evidence of moisture on the Bathroom wall

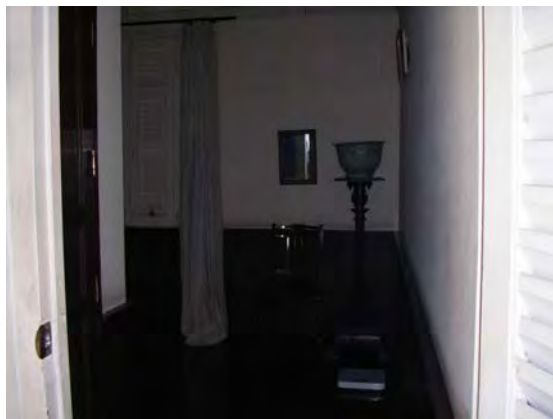


Figure 39 Bathroom of the Audience Hall

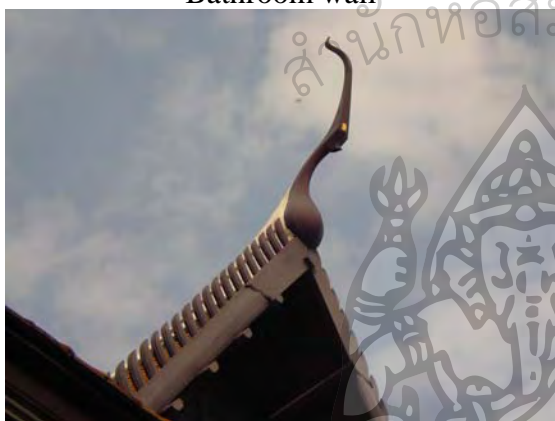


Figure 40 Roof decoration of the Audience Hall



Figure 41 Deteriorate condition of the Residential Building

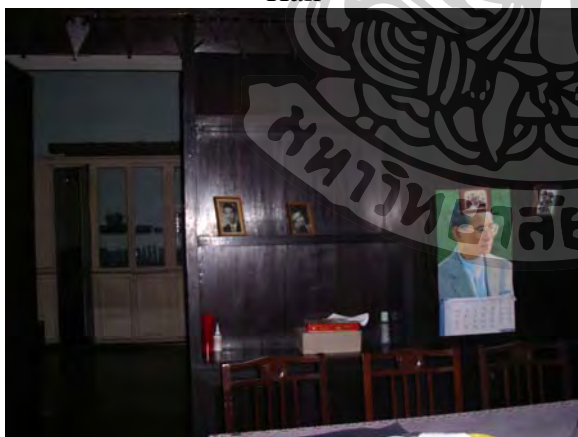


Figure 42 First room & second room of the Residential Building



Figure 43 Close door and discoloration of the first room

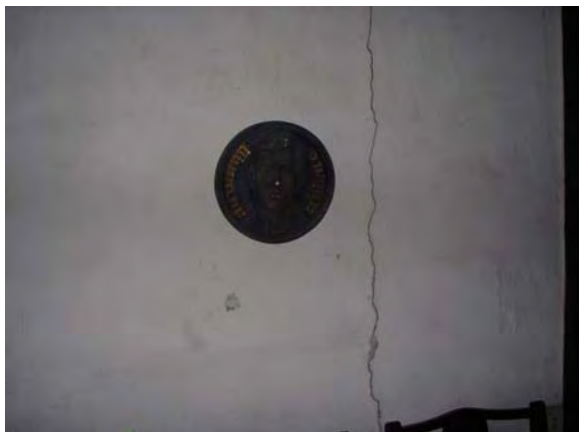


Figure 44 Different settlement on the wall



Figure 45 Different settlement on the wall



Figure 46 Rot and fungi on the ceiling.
Ceiling lighting lamp on the first room
ceiling



Figure 47 Evidence of moisture from the
falling damp on the second room

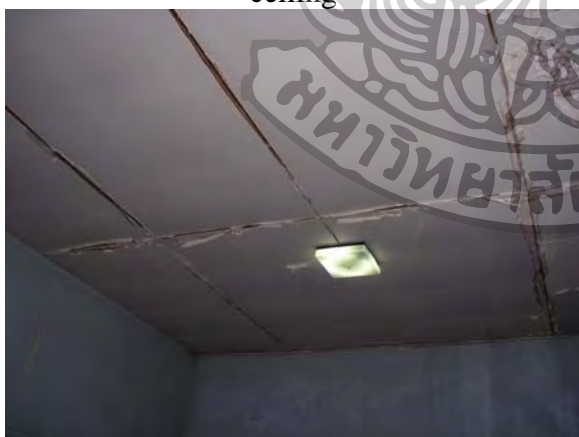


Figure 48 Evidence of moisture and color
peeling from the falling damp on the second
room



Figure 49 Old cabinet within the second
room



Figure 50 Interior of the third room

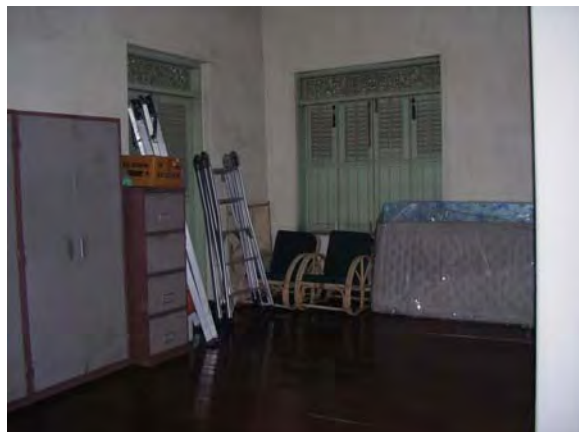


Figure 51 Close window (The original windows are still intact)



Figure 52 The open door of the first room



Figure 53 Dirt & discoloration



Figure 541 The balcony & the fire extinction hanging on column

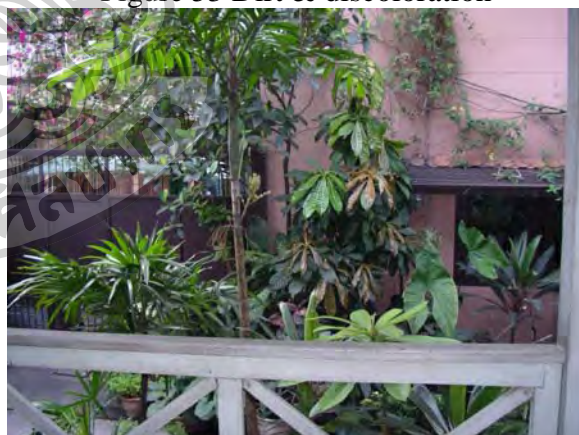


Figure 55 View from the balcony



Figure 56 Evidence of arch above the window decoration



Figure 57 The horseshoe symbol on the wooden decoration



Figure 58 Evidence of moisture and discoloration on the wall (left side on the balcony)

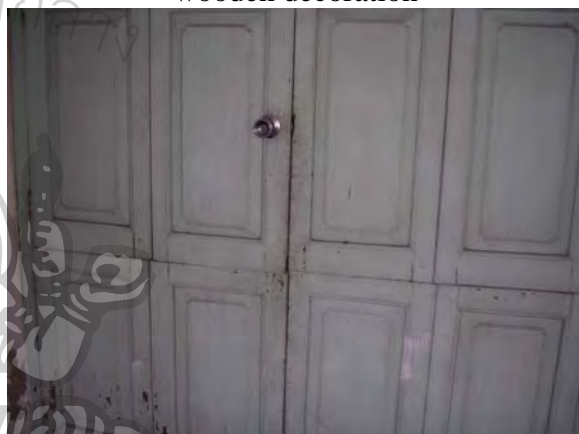


Figure 59 Discoloration on the door of the balcony

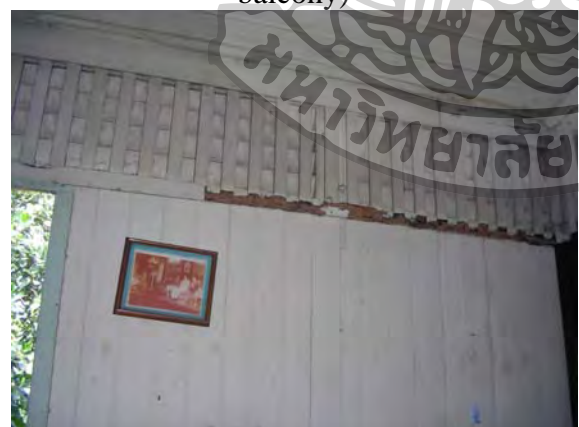


Figure 60 Color peeling, discoloration and fungi on the top of the wall of the forth room



Figure 61 Exterior deterioration on the north side of the Residential Building



Figure 62 West side (front) of the Residential Building



Figure 63 Evidence of moisture at base



Figure 64 Evidence of moisture and rot on the exterior structure



Figure 65 Deterioration of the plaster on the exterior wall



Figure 66 Deterioration of the plaster on the exterior wall



Figure 67 Deterioration of the plaster and fungi on the exterior wall



Figure 68 Intact window and rot ceiling



Figure 69 Deterioration of the plaster on the exterior wall



Figure 70 Evidence of moisture on the ceiling

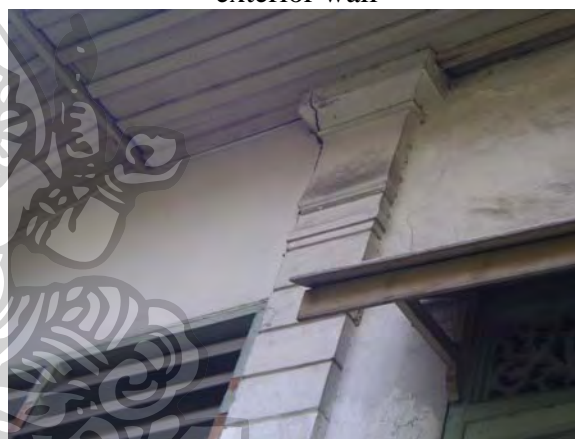


Figure 71 Evidence of moisture on the plaster under the roof



Figure 72 An old pavement (use to be in the rose garden)



Figure 73 Contrast between an old pavement and the new concrete pavement

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