



NATION BRAND STRATEGIES: NATIONAL IDENTITY, ARCHITECTURE
AND CULTURAL HERITAGE VALUEA CASE STUDY OF THE THAI
PAVILION AT THE WORLD EXPOS



A Thesis Submitted in Partial Fulfillment of the Requirements
for Doctor of Philosophy ARCHITECTURAL HERITAGE MANAGEMENT AND
TOURISM (INTERNATIONAL PROGRAM)

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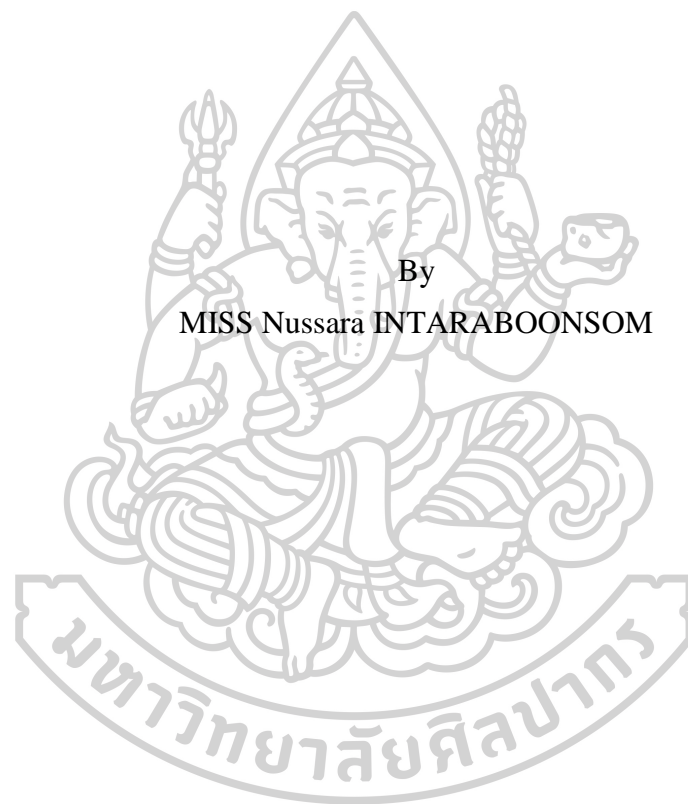
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NATION BRAND STRATEGIES: NATIONAL IDENTITY,
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By
MISS Nussara INTARABOONSOM

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MISS Nussara INTARABOONSOM : Nation Brand Strategies: National Identity, Architecture and Cultural Heritage ValueA case study of the Thai Pavilion at the World Expos Thesis advisor : Tippawan Tangpoonsupisiri, Ph.D.

This thesis discusses the historical design and branding strategy of the Thai Pavilion at World Expos.

The goal is to review how architecture, culture and tradition contributed to Thailand's nation branding strategy, which has continually used the Thai Pavilion (sala Thai) as the main feature of presentation at the World Expos. The traditional Thai sala is well suited for various reasons. Firstly, it's the national symbol for architecture. Secondly, it has a typical Thai history as a traditional meeting place, and they have their origins in the water-based and agricultural history of Thailand. Thirdly, salas are easily accepted as typical Thai, since they have found their way in all levels of society: they can be found on riversides, at farm fields, at temples and there are royal salas as well. Furthermore, salas are unique and recognizable and have stood the test of time, even if their functionality has changed, since there are many more meeting places nowadays. Additionally, salas have been donated by Thai governments and the Royal family as a symbol of friendship. Finally, they reflect the Thai social life over time, as a place of rest, kindness and participation. Even the adaptation of salas over time can be considered as a typical element of Thai architecture.

The thesis discusses the historic factors, which contributed to the choices made for these representations at the World Expos. Some historical factors are the world wars, which impacted all World Expo designs as the main goal became to share cultural heritage, rather than technological advances. Designs of pavilions were also impacted by the shift to nation branding. Another change which impacted designs over time was the political situation in Thailand, for example around the start of the 20th century when nationalism became quite important, and a driving force for participation in World Fairs for Thailand. Other moments in history, which were important were decisions by the Kings Rama IV and Rama V to invite foreign architects to lead Thailand's architectural designs. Similarly, Thai architects studied abroad after the 1930s, thus losing some ability to develop their own style. Also, during the 1940s, the authoritarian governments which were in place at the time did not allow much freedom in designs in order to fit their policy of national unity.

The thesis also reviews if this branding strategy can be considered successful, and what alternatives for branding Thailand exist. It reviews Thailand's brand strengths, unique elements and national image.

Thailand several elements, which contribute to a strong brand. These include a long history, a unique language, identifiable traditional architecture, an uncommon dominant religion, beautiful landscapes, unique food, art and other cultural heritage. Positive brand images exist also for accommodation, and spas, muay Thai sport, the kindness of its citizens and a good public healthcare system. The main negatives are turbulent politics and a modern architecture, which is difficult to define. Furthermore, locally, there might be shortages of utilities and infrastructure.

To provide a required background the thesis gives an overview of general branding strategy, architectural heritage conservation and cultural heritage. As part of this overview, this thesis reviews the roles of authenticity, uniqueness and sense of place and explains how these factors can impact a place brand image. It discusses the significance of having a unique identity in the globalized world, discusses how to preserve the right balance between authenticity and conservation and it also reviews if and how existing ICOMOS charters can be integrated into branding models to support the nation brand strategy.

The thesis discusses the finding that authenticity is hard to define. This can then also lead to different perceptions as to what is authentic. Authenticity of objects or places is desired for cultural tourism, but in some cases unique and enjoyable experiences are all that is needed for success. The perception of authenticity is also partly a function of the visitors' characteristics, which can be different between local and international visitors. Any branding strategy must take this into consideration. Additionally, branding strategies have to take into consideration the sensory experiences, which will lead to a unique sense of place. Thailand's brand has strong elements impacting all five senses. For example, unique objects, or buildings, taste and smells of street food, sounds associated with temples, beaches, cities, etc. Therefor Thailand's brand is well suited for sensory branding strategies. Tourism based upon cultural heritage is often successful, since culture is both unique and mostly authentic element of a place. To address potential harmful effects of tourism, charters exist which aim to help. The charters reviewed, recognize the positive and acceptable nature of cultural tourism, but they attempt to limit the negative side effects, for example, a potential fundamental change to the layout of the places. One of the most applicable charters to the cultural heritage preservation is the Burra Charter (ICOMOS Australia, 2013), which also includes some evaluation criteria, which can also help in decision making for brand strategies.

This thesis furthermore discusses the possible gaps between architectural design, cultural heritage conservation and nation branding. Additionally, gaps exist between local brands and national brands as well as local interests and national interests. Furthermore, changes in architectural representation can change the sense of place: sensory experiences of visitors can be modified when new architectural designs are added to old designs. Such designs as a stand-alone might each be attractive in their own way. But, changing sensory experiences can have an impact on the nation brand image formed by visitors, which can lead to a gap. Other potential gaps are discussed in the thesis as well, including controlled vs uncontrolled communications. In other words messages from government officials or tourism organizations versus messages via social media can be different and lead to a gap. Furthermore, branding strategies which are targeting different visitors, such as locals and internationals will be sending different branding messages to different people. This could lead to gaps, if these different messages do not fit within the overall national brand. As long as they highlight different elements of the same brand, the gap may not occur. Yet another gap can occur when branding strategies target visitors benefiting some industries, but it might work negatively for other industries. For example, for tourism you might display images of traditional architecture, but for modern industries this may appear as not advanced or modern enough. There is also a potential for a gap if the original way of life and the current way of life are not the same. (King, 2017, p. 261) Additionally, there could be a gap if the expectations of the staff, owners, investors or locals don't match the expectations of the visitors (Fache, 2000). Cultural differences are common between different countries and must be bridged by interpretation. Incorrect or poor interpretation can then lead to gaps (Staiff and Bushell, 2003).

One of the discussions amongst modern architects and branding experts is whether the Thai Pavilion at the World Expos would be better suited with a more modern design or a

traditional design. When asking the question whether a more modern design for pavilions at the World Expos is desirable, not all of the people interviewed agreed. For marketing purposes, traditional culture has been proven to be successful and should be used, as it is unique, easily identifiable and considered traditional. But, others counter-argued that modern designs can also reflect the Thai culture, even if it is a more modern version. The problem with modern designs is that they are not easily identified or recognized by target visitors as Thai. Most people agree that if the design were to be more modern, then it should at least preserve some traditional elements. One such element could be the gold color, which is often used, as it is both eye-catching and differentiating. If modern buildings would be used, they should maintain some elements which are considered Thai. What makes a building Thai is not easy to define, but most people agree that the symbolic value is the most important, and not the physical elements that make up traditional Thai architectural buildings. Furthermore, the strength of relationships in the community and the quality of life should be considered in modern architectural design, similar to how these were considered in the past. Historically, it has been acceptable to change the looks of traditional buildings. For example, religious buildings have changed over time as well Bunnag (1995). The resulting overlap in styles was considered a characteristic of Thai architecture and art history. This is quite different from the Western architecture, where styles were either “in fashion” or not.

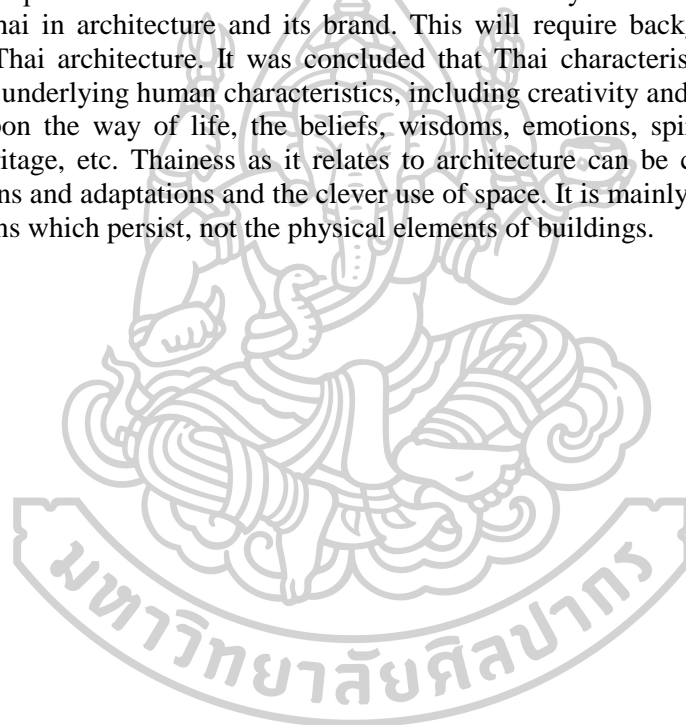
Existing brand strategies related to the World Expositions were reviewed and possible adaptations were suggested to come up with a proposal for cultural heritage conservation as a key ingredient to the national brand strategy. The existing strategies over the years have changed somewhat due to the circumstances around the world and politically, but in general, the expos attempt to show items, which reflect the way of life of Thai people and the natural beauty, the cultural history and technology. Over time, the items on display have not changed too much in their attempted goals. Items on display are trying to reflect skill and expertise of Thai people, they show royal, religious and cultural artifacts, items which Thai people would use in their day to day way of life and rich natural products and technology. Additionally, there would be stories depicting the historical heritage.

The design of the pavilion has to be distinctive, but does not have to appeal to architects. Rather it has to appeal to the target audience. Architects realize that designing the pavilion based upon traditional architecture have won awards frequently, and this success has led to relatively few changes in the designs. The strategies used at the World Expos also includes live on-stage performances of Thai arts and culture, which are very popular (Jan, 2022). Additionally, soft power is also used, for example by posting statues of giants at the entrance of the pavilion, and through the use of mascots. Thai pavilions often are amongst the most visited and have won multiple awards, but still many architects desire a more modern design and the successes have held back some more innovative designs. From the interviews (Prakitnontakarn, C., interview, Prakasukarn, T., interview), it became clear there are potential improvements to the procurement process. In part, there are issues due to the different government agencies involved not working together very well due to separate budgets. Similarly, most government agencies and their senior experts are far removed from the young generation. This leads to a lack of collaboration between old and new generations (Prakasukarn, T., interview). Adding more public input would be good too. Currently, the procurement process does not go through public evaluation. This leads to a lack of understanding by the general public. Another possible improvement is to reduce the segmentation of responsibility in the branding process in general. For example, all interviewees agreed that there is little cooperation between National Identity Office, TAT etc. This makes it harder to have a balanced inputs and to hear different viewpoints from different organizations. Therefore, it is harder to come up with new ideas, or to have consistency between the messages sent to the general public. Despite the varying opinions on the design

of the pavilion, it is also clear that everyone interviewed understands that a World Expo is mainly a branding event, where it mainly targets foreigner visitors, most of whom are commoners, as well as some businesses.

Furthermore, the thesis discusses how branding strategies may be different when targeting domestic or international visitors. In fact, this was confirmed in interviews with TAT (Kunjara Na Ayudhya, C., interview), which implies branding strategies must be flexible over time and as a function of the target audiences. This is also relevant when evaluating the pavilions at the World Expos, which attempt to sell Thai culture to their visitors. Expectations what the image of “Thainess” is, or what is uniquely Thai, can be different for different visitors.

But in the context of a World Expo, it is important to realize this is not a show for Thai people, but rather branding to the visitors, most of whom come from the country where the World Expo is held. Part of the research was to identify what is “Thainess” and what is uniquely Thai in architecture and its brand. This will require background research on the history of Thai architecture. It was concluded that Thai characteristics of architecture are based upon underlying human characteristics, including creativity and self-help. Thai identity is based upon the way of life, the beliefs, wisdoms, emotions, spirits, respect for nature, cultural heritage, etc. Thainess as it relates to architecture can be considered the constant modifications and adaptations and the clever use of space. It is mainly the symbolic meanings and functions which persist, not the physical elements of buildings.



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Chapter 1

Theory

Literature Review

The literature review will include a review of existing theory on nation branding (Aaker, 1991, as cited in Grätzer et.al.; Dinnie, 2008-a; Mihalis, 2005) and sensory branding (Hulten et.al., 2009). Also, literature on Thai history, focused on architecture and our cultural heritage, and in particular the unique elements which make up Thailand's national image, will be researched. Furthermore, theory on cultural heritage conservation, and the benefits and challenges of combining nation branding and cultural heritage conservation will be studied. A discussion on authenticity and how it should be applied to conservation and place branding follows.

In the next section, an overview of Thailand's participation in the World Expos is provided, and in detail, I will discuss which events in history decided or influenced the presentation of Thailand at the World Expos. I will explain the reasons for the designs chosen at the different World Expos. The strengths and weaknesses of the Thai brand are explored, and details are provided on the Thai Pavilion, which has consistently been featured in World Expos. The history of the Thai Pavilion is studied and its importance as key element to the national brand.

Nation branding theory

To understand nation branding, first a definition of branding is needed. Multiple definitions in the literature can be found. For example, a successful brand can be defined as: "a name, symbol, design or some combination, which defines a product of a particular organisation as having a sustainable differential advantage" (Doyle, 1992, as cited in Dinnie, 2008-a, p. 14). Another definition is: "as a

product or service to which human beings attach a bundle of tangible (functional) and intangible (emotional and symbolic) meanings that add value” (Gordon, 1990, as cited in Hammouda, 2019). Most definitions apply to companies or products. But a brand can also apply to people or places. More generally, a brand is a set of unique characteristics, which makes a company, product, person or place different from competitors. There is of course one obvious difference: a nation brand can only create emotions has no functional benefit to the audience, whereas a product can more easily be replaced, relaunched, removed or improved. There is also the question who owns the brand? In case of the product, it is simple to answer, but in case of a nation, it is in fact not the nation, but an organization in charge of the branding strategy (Fan, 2006).

Regardless of whether a brand applies to a corporation or a person or a place, a brand, in general, consists of at least two elements: the brand identity and brand image. The identity is what the brand really is and the image is what people think of the brand. The image can be either positive or negative. Generally, the strongest brands are brands, which have a positive image and have no gaps between the identity and image. In other words, the identity and image are inline, so that expectations, based upon the image by the visitor or customer, can be met by the place or the company. In case the identity and image are quite different a brand manager will attempt to send a message, the preferred identity. This will be considered a marketing activity. But, if you want to change the context in which the message is received and interpreted, you are dealing with branding. The marketing part is comparatively easy, since in the case of the message, the sender is in control, but changing the context in which the message is received, the branding part, is more difficult (Anholt, 2005). If you actively change the actual identity, then a design process will be needed in combination with branding. Branding and design processes often take longer than the typical election terms of politicians. This adds to the difficulty of branding. Countries with a monarchy have a benefit, since royals often tend to have longer-term approaches and views. This makes for an interesting role for the monarchy in modern times (Anholt, 2005). Anholt (2005) furthermore states: “Simply exploiting the brand equity of the royal family as a tourist attraction is spending that equity

without replenishing it. If, on the other hand, one considers a royal family as naturally committed, long-term guardians of the national brand strategy (which, one could argue, is one of the things that the more enlightened royal families always have been, notwithstanding changes in the vocabulary used), an interesting role for royalty in the modern world begins to suggest itself.”

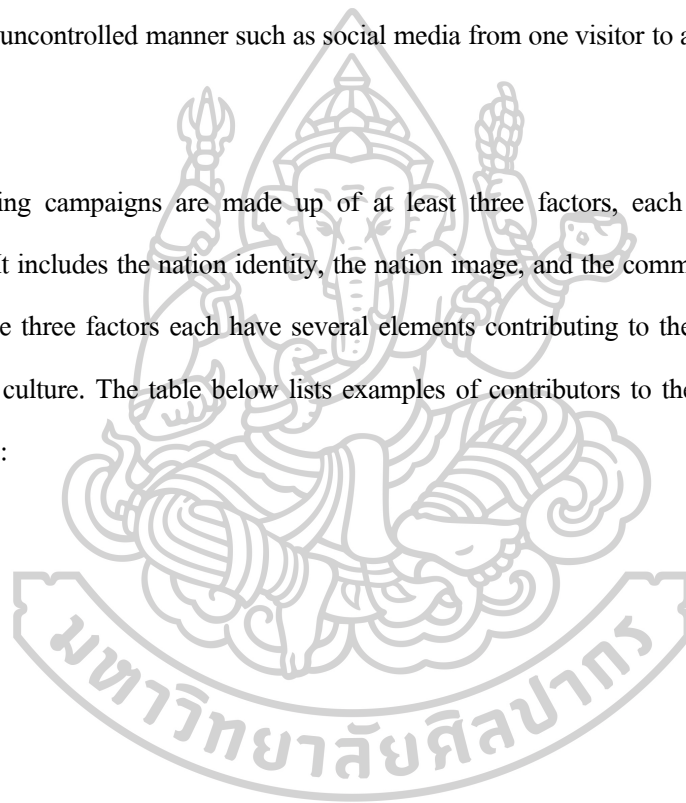
Nation Brand identity is the set of assets the place is trying to maintain or to achieve. It should help establish a relationship between the brand and the visitor by making the place attractive, and thus provide a value proposition (Aaker, 1991, as cited in Grätzer et.al).

Place branding or nation branding is often done to attract either foreign investment, financial resources or tourists. It can also be used to position the place as a market leader in a certain industry segment. Furthermore, it often has a political background where the government wishes to keep some unity and self-pride.

The strength of a brand, also known as brand equity, is defined as follows: According to Aaker (1991, as cited in Grätzer et.al) brand equity is “set of five assets (and liabilities) linked to a brand’s name and symbol that adds (or subtracts from) to the value provided by a service to the customers” – also known as the Aaker Model. Brand equity is connected to name and symbol of the brand. The assets are brand loyalty, name awareness, perceived quality, brand associations, other proprietary brand assets.

A brand image is hard to control though since it is in the mind of the people. A brand marketing campaign is often used to attempt to communicate the desired identity to potential destination visitors. There is another potential brand gap: if the communication attempts to paint a picture of the brand which is not in line with reality. This is where destination branding can benefit from the cultural heritage conservation, since culture is considered one of the elements of a place brand, which is unique and authentic, two qualities needed to form a strong image in the mind of potential visitors. Another point is of course that the communication is not only done by a brand campaign, but also in an uncontrolled manner such as social media from one visitor to another.

Nation branding campaigns are made up of at least three factors, each of which has multiple contributors. It includes the nation identity, the nation image, and the communication of the desired identity. These three factors each have several elements contributing to the nation brand, many of these include culture. The table below lists examples of contributors to the nation brand: (Dinnie, 2008-a, p. 49):



Factors making up the nation brand	Examples
Nation Brand Identity	history language

	territory politics architecture sports literature religion education icons landscape music food folklore art
Communicators of Nation Brand	branded exports sporting achievements diaspora marketing brand tourism cultural artefacts government's international policies tourism experience prominent personalities
Nation Brand Image	domestic customers external customers domestic films external films inward investors governments media

Table 1: Nation Brand Elements

Relph (as cited in Taylor, 2004), gives the definition for place identity as ‘identity of place is comprised of three interrelated components, each irreducible to the other—physical features or appearance, observable activities and functions, and meaning or symbols’.

Understanding national identity is a requirement for developing nation-branding campaigns. As one can see from the table above, a nation brand does not just derive from the country's companies and

their brands, but also the wider culture, such as history, arts and architecture (Dinnie, 2008-a, p. 111). If a branding campaign excludes a nation's culture, visitors will perceive it as shallow and superficial. The reason of a nation's culture is so important for branding is that it is rooted in reality and the culture is a nation brand's most authentic differentiator (Dinnie, 2008-a, p. 112). Even though culture is the most intangible, it is also the most distinguishing element of any population and country (Dinnie, 2008-a, p. 118). Nevertheless, authenticity deserves its own discussion later in this chapter, as it will become clear that not all history and culture is as authentic as it may seem. But culture is still very distinguishing, even if the authenticity can be called into question at times. Therefore, successful nation branding requires the integration of a country's cultural and artistic expression for the desired unique and sustainable differentiation (Anholt, as cited in Dinnie 2008, p. 147). It is important to realize that a national identity does not require all aspects of the country, such as history, ethnicity and cultures to be identical across all regions of the country. This is especially important for Thailand, which has distinctly different regions, with different culture, history, architecture, etc. Nation branding does not lead to cultural commodification. In fact, nation branding benefits from cultural diversity (Dinnie, 2008, p. 252). Freire (2005, as cited in Dinnie, 2008-a, p.173) states that "In the context of nation branding, it has been argued that 'branding does not equate with the commercialization of local culture, but with the protection and promotion of diversity". A diversity of the protected past of a destination, makes the destination more interesting and expands its resource base. This will create an advantage over the monotonous, one-sided and inaccurate portrayals of heritage, which are still promoted in many places (Timothy, 2011, p. 195). Specific to Thailand, the historic and ongoing dispersal of people across the space of the country, in combination with global and local conditions, accounts for the extraordinary cultural diversity of Thailand. It is this diversity that is of interest to the tourists (King, 2017, p. 226). This diversity contributes to a strong national brand. However, this does not necessarily mean all heritage sites must be included in the branding campaigns. In case of a cultural heritage site's local brand, it should fit within the nation's brand or even allow the nation's brand to expand slightly. If this particular site does not match up well, the heritage site should not be considered as part of the nation brand, but remain a local place brand.

Some of the elements, which make a place brand unique are: arts, architecture, culture and landscape. (Mihalik, K., 2005). Most other elements of a brand can be constructed, designed or shaped. But, the elements mentioned above are often authentic and unique, and thus well suited for branding. Note that these are all related to culture, and they fit within the definition of Cultural Heritage as per the UNESCO definition: “Cultural heritage includes artefacts, monuments, a group of buildings and sites, museums that have a diversity of values including symbolic, historic, artistic, aesthetic, ethnological or anthropological, scientific and social significance. It includes tangible heritage (movable, immobile and underwater), intangible cultural heritage (ICH) embedded into cultural, and natural heritage artefacts, sites or monuments. The definition excludes ICH related to other cultural domains such as festivals, celebration etc. It covers industrial heritage and cave paintings” (Unesco, 2009-b). Cultural heritage conservation is discussed later in this chapter in more detail.

Some indices exist to measure the strength: the Nation Brands Index captures six dimensions of national competence including exports, governance, investment and immigration, cultural and heritage, people, and tourism (Anholt, 2005b, as cited in Che-Ha, 2016). The Fombrun-RI Country Reputation Index (CRI) measures six dimensions – emotional, physical, financial, leadership, cultural, and social – to assess country branding (Passow et al., 2005, as cited in Che-Ha, 2016).

Demers (2013, as cited in Thomson, 2015) listed seven characteristics of a successful brand: First of all, it is important to know the target audience. Furthermore, you need to ensure some distinctiveness for your products or services, uniqueness would be best. Passion for the place you are branding is also required and must be portrayed. Another characteristic which will help the

success of the brand is consistency of products, services, quality and messages. Then, competitiveness will be required, allowing you to exceed customer expectations in order to improve the brand image. Yet another important characteristic of a successful brand is exposure to the target market. Finally, the brand campaign requires good leadership.

Fan (2006) points out the main difficulties associated with nation branding. One potential difficulty is that at times it is difficult to define the identity. A second potential difficulty is to send a consistent message, to different audiences by different messengers at different times. Also, changing a nation image is difficult, due to the time frame. Perceptions of nations are based upon long history, and are hard to change. Finally, another difficulty which has to be overcome is that the portrayal of the identity of a country to an outsider is potentially in conflict with the image that the domestic audience has of the country.

Fan (2008) identifies four potential nation branding gaps. One such branding gap is the perception held by locals may differ from the perception of outsiders. Furthermore, there are potential gaps between the construed image and the actual image. In other words, the image as intended is not the same as the one experienced by the visitor. Additionally, the projected image, as communicated, may also be different from the actual image. Finally, the current image and the future image can be different and thus cause a gap.

4-D Brand Model

One potential brand model which could be used to define the national brand is the 4-D brand model, even though this model has historically been used for branding products or companies. According to this model, a brand has a mind space with four dimensions (Gad, 2001, p.17), thus the name 4-D. Every visitor has his or her own individual Brand Mind Space (Gad, 2001, p.100). It is discussed in more detail here to create a more detailed understanding of how nation branding can be implemented to benefit a country. The four dimensions of the Brand Mind Space are summarized in the table below:

Dimension	Meaning
Functional	Concerns the perception of benefit of the product or service associated with the brand
Social	Concerns the ability to create identification with a group
Spritual	Concerns the perception of global or local responsibility
Mental	Concerns the ability to support the individual mentality

Table 2: Dimensions in the 4-D Brand Model (Gad, 2001)

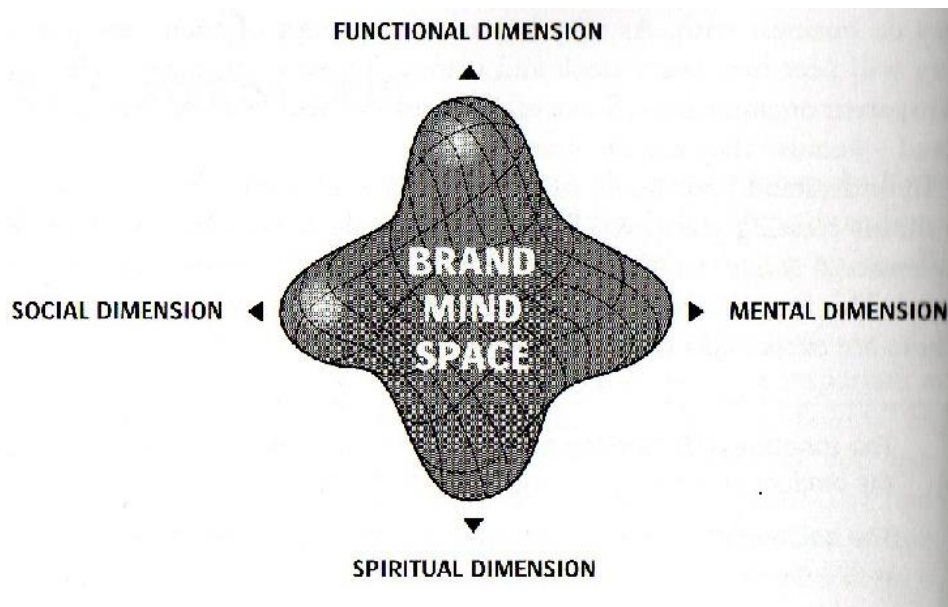


Figure 1: Brand Mind Space as per Gad (2001, p. 18)

Each dimensions of the 4-D model is discussed in more detail below:

Functional Dimension

Every company, or country will have to provide services or products, which are more or less unique, and the perceived benefit of such a product or service forms the basis of the brand. Note that what matters is, not necessarily the real benefit or the intended benefit, but the perceived or experienced benefit (Gad, 2001, p.93). Physical quality falls into the functional category, but so do taste, style and efficiency (Gad, 2001, p.94). The functional dimension is obviously strong for culture-based brands, because many monuments, architecture, arts etc. are designed with taste, have an outstanding quality and style, and are more or less unique.

Social Dimension

The social dimension reflects the desire of customers or visitors, to belong to a group of like-minded people. The brand in this case can be used as a sense of pride, a tool of identification in front of others. The brand carries some prestige, and in a way has created a desired lifestyle for the customers or visitors.

Cultural heritage-based place brands are strong in this dimension, as these brands create the sense of belonging to the national or regional identity. There is a feeling of belonging to the region's culture due a sense of pride.

Mental Dimension

The mental dimension is located on the same axis as the Social Dimension, but at the opposite end of the axis. Opposite to the social dimension, where it matters what other people think of you, this dimension is more about what you think about yourself (Gad, 2001, p.96) This dimension is about changing yourself, and getting a better understanding of yourself (Gad, 2001, p.96).

Cultural heritage-based brands are strong in the mental dimension also. After all, they allow for insight to yourself, your ancestors, and your history. Additionally, religious architecture, such as temples could contribute to a strong mental dimension also.

Spiritual Dimension

Opposite to the functional dimension, but on the same axis, is the spiritual dimension. "Spiritual refers to the larger system of which we are all a part" (Gad, 2001, p.98). It is about what the brand believes in and it provides a perception of local and global responsibility. This is not the same as a

religious dimension. For a nation brand this might include providing a safe environment, good health care, care about preservation of culture and other things visitors may care about.

Brands, which include culture and heritage, provide very strong emotional responses to all four dimensions. This makes it a strong brand.

The 4-D brand model by Gad (2001, p.102) also defines a Brand Code: “the brand code is a statement of what your company or your product stands for.” Although, I hereby argue that it can also apply to place brands. The brand space is linked to the brand image, whereas the brand code is linked to the brand identity. The Brand Code has 6 inputs according to the model (Gad, 2001, p. 102), although in some cases stakeholders and structure are considered inputs as well:

	Inputs	Meaning of the input to the Brand Code
1	Product/Benefit	What is the benefit for the customer?
2	Positioning	Why is our brand better than or different from those of the competitors?
3	Style	What characterizes the style of the brand image, totality, etc.?
4	Mission	What is the brand’s role in society, or the public benefit of the brand?
5	Vision	The brand can define its own future: in what market do we want to be?
6	Values	What makes the brand trustworthy as a friend?

Table 3: Inputs to the 4-D Brand Model

This brand model should not be confused with the 4D brand model by Abankina (2013), which considers 4 phases, each starting with the letter D. That model is Discover, Define, Design (re-Design) and Deliver. This model has also been used for Place branding, for example in (Fan, 2014).

Discover is the first phase, where research into the local cultural heritage is done.

Define is the second phase, where the desired brand position is defined, possibly including a slogan.

(re-)Design is the third phase, where the images, either created or existing, are used as related brand resources.

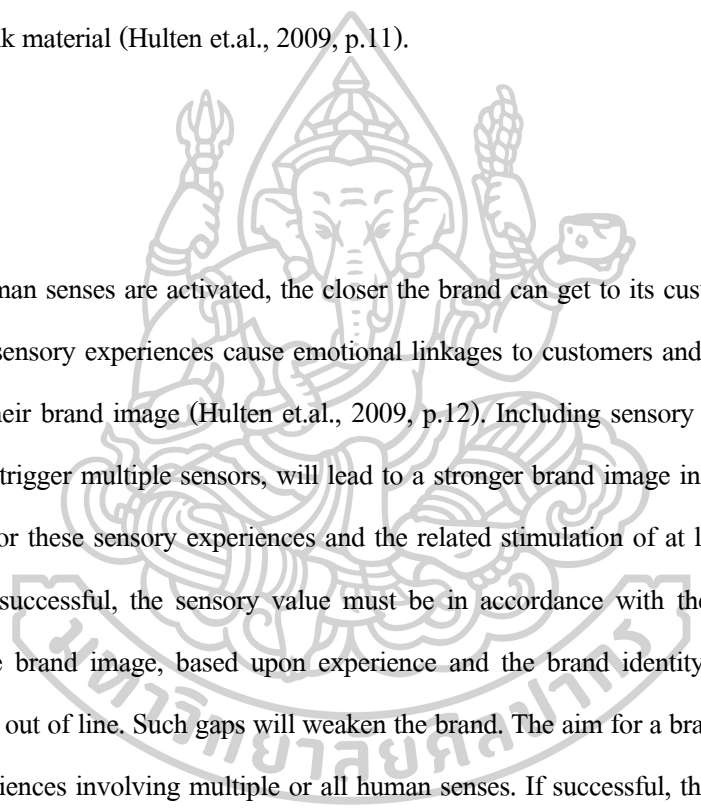
Deliver is the last phase, where the communication of the brand happens (Abankina, 2013; Fan, H., 2014).

Sensory Branding Theory

People experience products, services, places and brands by way of their senses (Hulten et.al., 2009, p.1). Humans have five senses: smell, sight, sound, taste and touch. Balance, temperature, and pain are often considered part of the touch sense, but occasionally they are considered separate senses (Hulten et.al., 2009, p.18).

Scents can create lasting memories and in doing so, create awareness and contribute to the image of a brand short term and long term (Hulten et.al., 2009, p.7). People often attach a meaning to the sound sense (Hulten et.al., 2009, p.8). Sight is the most powerful sense humans have (Hulten et.al., 2009, p.9). Aesthetic design, style, colors and light all help to create emotions. For example,

temples, which are unique, colorful, aesthetic and stylish, can all contribute to strong memories and thus the national brand image. Taste is considered to be the most distinctive emotional sense (Hulten et.al., 2009, p.10). Food, an important part of local or national culture, is a very important part of a place national brand, precisely for this reason. The touch sense, including pain and temperature, is the sense we get when having physical contact with the surrounding world. Branding will use the characteristics related to the touch sense, for example, construction material, surface and temperature can all be used for place branding. In Thailand specifically, one can think of warm weather, or silk material (Hulten et.al., 2009, p.11).



The more human senses are activated, the closer the brand can get to its customers or visitors. The personalized sensory experiences cause emotional linkages to customers and visitors, by creating a presence in their brand image (Hulten et.al., 2009, p.12). Including sensory elements in the nation brand, which trigger multiple sensors, will lead to a stronger brand image in the mind space of the visitor. But, for these sensory experiences and the related stimulation of at least one of the human senses to be successful, the sensory value must be in accordance with the brand's core values. Otherwise the brand image, based upon experience and the brand identity based upon the core values will be out of line. Such gaps will weaken the brand. The aim for a brand strategy is to create sensory experiences involving multiple or all human senses. If successful, this will lead to stronger brand recognition and an improved brand image longer term. Furthermore, marketing and design based branding strategies can individualize the experiences of a place, product or service, in order to improve the image of the brand (Hulten et.al., 2009, p.13). Diversity in cultural heritage within a place will allow for easier individualization.

Holbrook (as cited in Hulten, et.al., 2009, pp.15-16) defines experience as follows: "By experience, I mean that consumer value resides not in the product purchased, not in the brand chosen, not in the object possessed but rather in the consumption experience(s) derived therefrom". This means the experience of using a product or service, plays a critical role in the creation of consumer value.

Similarly, the experiences while visiting a country, creates consumer value. Experiences of visiting places can be felt, seen, heard, sometimes tasted and smelled as well. But, additionally they can be acted upon and related to or associated with by the visitors. In such cases, the visitors will create a stronger bond to the place, and this will strengthen the brand image. Campelo et.al. (2014) define the sense of place as “a combination of social constructions interacting with physical settings.” And also adds “While geographic location and physical landscape are tangible, the meanings they engender, though often less tangible, are equally significant in terms of personal and collective experiences, social interactions, and affective engagements.”

The following stages of experience can be defined (Aho, 2001):

Stages of Tourism Experiences		
1	Orientation	Awakening interest in the destination of some degree
2	Attachment	Strengthening interest, resulting in the Go-decision
3	Visiting	The actual visit consisting of the travel and destination
4	Evaluation	Comparisons with earlier experiences and alternatives and conclusions for future actions
5	Storing	Physical: photos, films, souvenirs; Social: people and social situations to remember; Mental: affections, impressions and new meanings
6	Reflection	Repeated presentations, spontaneous and stages of the experienced
7	Enrichment	Presentation of films, souvenirs, etc.; Arrangement of meetings and networks to cherish memories; New practices created during the trip.

Table 4: Stages of Tourism Experiences

The quality of an experience is often measured by how well the experience matches expectations, but such expectations not only exist in the minds of the visitors or customers, but also in the minds of other stakeholders, such as staff, owners, investors or the local population (Fache W., 2000)

Design for branding, defined as creating plans with the goal to increase and improve visitor experiences, will be required in sensory branding. The design for Thailand's pavilion at the World Expos usually includes a sala Thai.

The concept of sense of place, can be explained in three dimensions (135, Mohammad et.al., 2018) The social dimension, which is how people perceive, see or feel a place determines the human response and the feeling of connections to the place. The spiritual dimension describes how people associate to the meaning of a place and its physical elements, representing their beliefs and memories. The physical dimension is determined by how physical elements such as buildings and landscapes may represent a strong historic character, for example colonial buildings.

Nation branding related to Thailand

Nation branding theory has existed for some time and several elements contribute to a strong (or weak) brand, but one of its most important factors for a nation brand is the cultural heritage since it is an element, which is unique to region or country. Historically, Thailand or Siam was a collection of city states, so as a nation, it is relatively new. The nationalism or Thainess, is therefor also relatively new, and made up of the combined history of several city states, some with quite different cultural backgrounds. Furthermore, historically city states at war would often bring back people

from defeated countries. Ethnicity was not an important factor to Ayutthaya (Renard, 2006). The introduction of nationalism was however quite important around the start of the 20th century for political reasons, leaving out some ethnic minorities (Winichakul, 2011; Renard, 2006; Winichakul, 1997). Some of this happened through the official education system, such as history lesson. Some happened through the state-funded movies (Metaveevinij, 2015).

One part of heritage is art. Thailand's artistic heritage is often based upon on Sukhothai. Corrado Feroci, the Italian-born sculptor and educator, who was invited to come to Thailand by King Chulalongkorn, after the King's visit to the 2nd Biennale in Venice, later became a naturalized Thai named Silpa Bhirasri (Galligan, 2009). He stated: "Every important civilization has a golden age when material, intellectual, and spiritual progress simultaneously reach a high level. The Sukhothai period was the golden age of Thailand, and the determining factors were national independence and religion." (Silpa Bhirasri [Corrado Feroci], 1968, as cited in Peleggi, 2008)

Another part of cultural heritage is architectural heritage. But, even prior to formal nation branding theories were applied, architecture was already used as a method to strengthen the national brand identity of Thailand (Architectural Heritage Management and Tourism, 2019) For example, during the reign of King Rama V, architecture became an important tactic to demonstrate Siam's effort in developing the country to equal that of the Western world. Initially, these were mainly royal buildings, but later during the reign, civilian buildings were also encouraged to have a more Western look. Religious buildings however remained in the Ayutthaya style, to preserve traditions. The purpose of this was make Siam be known as a civilized nation, on par with Western countries, in an effort to prevent colonialism. To find out more about Western civilization, King Rama V used international travel to gather information, but also to create friendships. King Rama VI wanted to preserve traditional culture, and set up Department of Fine Arts, Department of Theatrical

Recreation. But, at the same time, he introduced more foreign architects to combine Western art, building material and craftsmanship into Thailand, combined with Thai art and tradition. The preservation of this unique combination of Western and Thai architecture and art, can still benefit the current nation brand identity, long after the days of colonialism are over. A nation brand strategy should use the strength of Thailand's architecture cultural heritage, conserve it and support sustainable tourism.

The current perception or brand image of Thailand is also investigated, similar to the review done by Saechau et.al. (2015). That research found from a survey of international visitors that the top four attractions of Thailand were: beautiful architecture and buildings, historical attractions, unique culture and foods. All of them are related to cultural heritage, proving the significance of cultural heritage conservation. Each visitor will develop their own (brand) image, but even each individual visitor will have contrasting views or images of a place they visit. For example, Bangkok itself is a contrast of many images, such as informal economic activities vs large corporations, or also modern buildings vs traditional practices. King (2017, p. 28) even argues that the ever-present visual contrasts identify Bangkok more than its monuments. The informality in Bangkok's architecture is often caused by improvisation of the poor section of the population, which characterizes their culture, due to the practices of self-help, modification and usage of space. Such endless transformations may confuse the casual onlookers, but King (2017, p. 147) argues it is an essential part of the Thai space and Thai heritage. Transformations do not only occur due to improvisation of the poor. Visitors for example can have a major impact in multiple ways. The Coca-Cola-isation of the developing world is one example. Another is that cultural practices might be adjusted for tourism and presented as entertainment. King (2017, p. 224-225) refers to such impact of visitors' images or media images, as the "gaze", using a definition similar to Urry (2002). Tourists' main activity is 'gazing at signs' (Hammouda, 2019) Signs in this case, can be a building, monument, art, landscape or a famous square.

Another way in which tourist can disturb the local practices is the desired “gaze” of tourists or media to see unusual or unique practices, in other words, they wish to see the commonly “unseen”. Gaps, such as those which exist between the current economy and the original way of life, or the gaps between what is actually observed and reported by visitors compared to the official idealized identity, can also lead to changes. People often attempt to close such gaps with creativity. Since heritage in general can be defined in terms of creativity, new heritage is essentially created over time (King, 2017, p. 261). The tourist gaze creates an image of a limited time, based upon the ever-changing observed world (King, 2017, p. 253-254). Brand images therefore are different between people and different over time.

Comparing local vs national interests in the case of Thailand’s branding and conservation, is done by Denes (2012), who discusses local and national interests of Phanom Rung, where the national interest of “rebranding” Phanom Rung as part of the national identity, to show a history of civilization is compared to the local interests who fear losing the meanings to living communities in its vicinity. For example by turning the annual pilgrimage into a cultural spectacle for tourists, or by prohibiting common use of park areas.

Currently, the TAT, the Tourist Authority of Thailand, is the main government organization involved in branding and marketing Thailand. King Rama IX made this statement in 1996: “Satisfied customers, who have experienced cultural and spiritual enrichment and enjoyed our warm hospitality, will eventually become our friends who can help spread the goodwill, and promote Thailand as a tourism destination as well as a country with vast economic and business opportunities for foreign visitors (Tourism Authority of Thailand, 1996:7, as cited in Charoenwongsa, 2004). Thailand’s brand does appear to be strong at this time, as many large Thai

companies use Thainess in their logos, such as Boonrawd and almost all Thai banks. Similarly foreign companies often use Thai singers or actors to advertise, for example Coke using Bird and Carabao (Jory, 1999). It is however obvious from the 2023 marketing plan of TAT (2022-a) that branding and marketing campaigns differ for international and national purposes. While the overall goal is not different between the two groups, in the sense that the strategy is formulated to elevate Thai tourism with a revenue target of 2.38 trillion Baht consisting of the proportion of revenue from the international market of 1.5 trillion baht and the domestic market of 880,000 million baht. TAT will attempt to achieve this by stimulating demand for tourism (Drive Demand), creating meaningful travel experiences (Meaningful travel) and further developing the supply chain (Shape supply). But, the Drive Demand campaigns for foreigners is different from the campaign aimed at Thai nationals. The international campaign is called : “Visit Thailand Year 2022-2023: Amazing New Chapters” and the national campaign is called “Travel in Thailand Amazing More than ever”. Internationally TAT also has arrangements with airline companies to offer more seat capacity. The supply chain aims for 4 dimensions (4Ws): Economic Wealth, Social Wellbeing, Environment (environmental wellness) and promote human wisdom (Human Wisdom). The experiences, which TAT aims to create, again differ between long-haul travel, short-haul travel, and domestic travel. For long-haul travel TAT targets some niche markets such as : Health & Wellness, Family with Kids, Active Senior and Telework groups, which TAT will promote marketing in 2 ways: 1) promoting Thailand as a destination that can travel throughout the year. 2) opening up new geographic markets, such as Saudi Arabia and large secondary cities such as Portland (Oregon)/ Salt Lake City (Utah) by partnering with Delta Airlines. For the short-haul market they stimulate: special interest groups such as Health & Wellness, Wedding and Honeymoon, Sport, Tourism and Luxury and “5 News”: Penetrate new potential market groups, penetrate new market areas, collaborate with new alliance partners, take advantage of new forms of transportation to promote tourism and offering a new form of tourism that promotes environmental protection. For the domestic market, TAT will stimulate travel demand of Thai people, using a “REAL” strategy consisting of Responsible Tourism, Extra-ordinary Experience, Avantgarde Marketing, and Less for more Economy. TAT will even promote differently per region of the country: For the northern region

TAT will focus on travel experiences: “The charm of the old days in the north” stimulates tourism to connect within the region. For the central region TAT uses a new experience menu: "Trendy C2" targeting the new generation Gen-Y and Gen-Z. In the eastern region TAT will focus on experiences to chill: absorb the experience of "Story Sai Sabai" with food tourism products along with luxury products, attracting Gen-Y tourists, high-income groups and new generation families, such as millennials families in the Northeast region. The northeastern region is promoted with travel to the coolest region. TAT’s goal is to stimulate tourism in 20 provinces in the Northeastern region, along with offering travel products under the three themes of dharma, nature and culture, targeting Gen-Y and working age groups. Finally for the southern region, TAT encourages the visitors to experience the spicy tourism of "The Southern Region", drawing Thai people to travel in the south throughout the year along while creating responsible tourism flows to balance tourism impacts (Tourism Authority of Thailand, 2022-a).

It is clear then from the different branding and marketing campaigns per region, or nationally vs domestically, that the national brand image will be differently projected depending on the target audience. It should be understood that a World Expo is an event mainly targeting international tourists from the region where the event is held.

Interpretation Theory

Interpretation is essentially some form of translation. This can be a translation from experts to non-experts, but also from locals to foreigners. The translations are not just language differences. Cultural differences need to be bridged as well (Staiff, and Bushell, 2003). This is required when cultural elements are unknown to the visitors, for example in Sukhothai or Ayutthaya’s temples/ruins. Westerners might experience them and rate them for their peaceful and quiet landscape, but not appreciate the religious significance. Visitors will attempt to turn any differences into something that is familiar to them. Staiff (2016) explains the significance of visitors for the

interpretation: “Heritage places are produced by the interactions and engagements of the visitors; the place and the visitor cannot be separated because both only have meaning in relationship with the other. “ and “Rather than being a matter of communicating something to a (passive and temporary) visitor, it is the production of meaning by the visitor in their interaction with the place. In this conception – and contrary to the ‘common-sense’ one – the visitor is the author of meaning(s), not the site.“

Staiff and Bushell (2003) define cross-cultural translation as : “as the way the content of heritage interpretation is translated from the language/culture of the place where the heritage site is located and experienced to that of a visitor who comes from an entirely different culture.” But they also realize that some things remain untranslatable (Staiff, R. and Bushell, R., 2003; Staiff, 2016). Staiff and Bushell (2004) explain further: “Interpretation, no matter how it is defined, is about meaning; about the generation of meanings and about the transmission of meanings”. The similarities between interpretation and nation branding are obvious. One of the challenges in interpretation is to preserve some differences, while making sure not to turn it into exoticism. Another challenge is what to and how to communicate the message. In relation to World Expo Pavilions, interpretation can also be used to educate, entertain and earn respect for your cultural heritage sites for example. Interpretation in general has several tasks: education, entertainment, preservation and conservation as well as crowd management. These tasks are discussed in more detail below. Interpretation has also been used to create narratives, such as a narrative about nationalism in Ayutthaya and Sukhothai. In addition, good interpretation can also be an income earner (Timothy, 2011, p. 237). For example through sales of guidebooks, or tours. Furthermore, high-quality interpretation might convince visitors to stay longer at the locations, which would increase their spending on meals or hotel stays. It might also encourage them to visit other heritage sites or museums, etc.

The first task can be education (Timothy, 2011, p. 231): Education can be done in a formal or informal way. In case it is formal education, it would be part of curriculum, maybe a school trip. An informal form of education can be, for example, visitors learning something new by participating in an interpretive program at a cultural heritage site. In both cases, the intention is to increase appreciation, which will lead to less damage. A second task of interpretation is entertainment (Timothy, 2011, p. 234): Learning can be fun and still be accurate; it can be done with humor, high tech as well as re-enactments for example. Preservation and Conservation is another task interpretation can fulfill (Timothy, 2011, p. 235): An increased appreciation of a culture will lead to less damage of the cultural heritage sites. Furthermore interpretation can help with crowd management (Timothy, 2011, p. 235): Different forms of interpretation can help to direct or disperse crowds. For example, personal tour guides can follow schedules to even out crowds over the day. Additionally, brochures, audio and video presentations and signs can create a certain order and in doing so help to funnel or disperse the crowds.

It is important to, once again, point out that education alone may not be enough, due to cultural barriers. As Fan (2006) points out: international audiences may have a certain degree of knowledge about or even experience of a country, but the members of the international audience is likely to have different cultural values, which impact its decoding of this knowledge and experience as well as its perception of a country.

Examples of types of interpretation are as follows (Timothy, 2011, p. 238-242): One type of interpretation can be provided by tour guides. These are especially useful for large groups. Another type of interpretation can be provided by actors and role players, for example during re-creation of historical events in living history museums. Attendants can also provide interpretation, even if they

are not trained to do so, they can still provide directions as well as security. Printed material and signage are other forms of interpretation. This includes audio and video, placards, posters, guidebooks, signs and other displays, such as scale models. Individual audio-tours are also a good form of interpretation, especially for foreign language visitors, and they can easily be adjusted if the need arises. Finally, hands-on-displays are more effective than interpretation, which is simply read or seen, since they result in tangible experiences. Modern technological devices are also a great interpretation tool: interactive computer displays, or feeds via mobile phones or even social media as information sources: GPS and GIS can be used to provide correct information; Modern interpretive tools provide more opportunities and may appeal to younger visitors: guide “books” and signs are old, whereas technology is new. They can relatively easily be corrected or updated as well. Staiff and Bushell (2004) state that the interpretation environment includes every attempt to represent: brochures, guidebooks, travel sections of newspapers, the internet, videotapes, audiotapes, travel literature, travel magazines, lifestyle TV programs, site lectures, audio-visual presentations, signage, guided tours, visitor centres and so forth.

When thinking about nation branding or heritage interpretation, the visitor diversity is likely very high and interpretive programs should consider this (Timothy, D.J., 2011, p. 244): multi-lingual audio or signage may be required. But, as far as translation, interpretation of indigenous heritage by non-indigenous people is problematic. Cultural sensitivities should be considered too; avoid causing any offence to visitors but also to the local people.

A proper interpretation requires proper planning. Planning means “the act of organizing the future to meet a specified goal or set of objectives”. (Timothy, 2011, p. 259) Specific to interpretation, 6 phases of planning can be identified (Timothy, 2011, p. 251): The first stage involves setting goals

and objectives. The next stage is a situation analysis of the current state. Then, data synthesis is performed, in other words: collecting, assembling and analyzing data to create the bigger picture. In the fourth phase, recommendations by outside consultants or managers are considered. In the implementation phase, the plan is implemented while taking into consideration constraints on finances and resources. The final phase is a longer-term process, where evaluation and monitoring are performed. It is also important to allow for a planning program to be adjustable, if media changes, or evaluation and monitoring show the need to make changes (Timothy, D.J., 2011, p. 253).

Kohl (2004, as cited in Amnuay-Ngerntra, 2013) created a model which he called the Deep Meaning Model. It has 6 elements to it, which will help to create a theme for the interpretation, taking into consideration the required collaboration between experts from various fields of expertise. In stage 1, a resource, such as a person, place or object is described. The historical background of the chosen resource is examined and explored, and thoughts are developed about an interesting area to interpret. Ideally, this step requires considerable research and knowledge-sharing from a multi-disciplinary team of experts. Is there something important about the area that visitors should know? Are there any great and significant stories relevant to the resource? In the second stage, what and why questions are posed, such as: What stories are interesting, and why? What makes a resource unique, special, and different from other resources? In the third stage, those questions must be answered. What is the justification based on a significance of the resource? Once these questions are answered, the main idea must be identified. What can be the main idea and the most interesting concept to see and know? In the fifth stage, the best idea is selected. This will answer the question: what is the most significant idea or message the interpreter wants visitors to learn and remember after visiting the resource? Finally, the thematic statement can be written which connects a resource value with a universal meaning.

Amnuay-Ngernta (2013) also states that an interpreter must ask the following questions prior to setting up an interpretation plan. One question which must be asked and answered is: "What is so special about this heritage site?" Another question which should be considered is: "What is the universal idea hidden in the building or architectural style?". The interpreter should also question whether the selected theme can be related to the heritage site and whether it interests most people visiting. Finally, the interpreter has to find the answer to the question what audiences and visitors would find interesting and what they might feel is worth remembering. Once you have answered those questions, you should ask the most critical question: "what and how to convey something unexpected, consequential, and worth consideration." (Amnuay-Ngernta, 2013). Ultimately, it is important to stimulate visitors to develop their own connections and experiences for the place.

Story-telling as part of the communication of heritage/ interpretation leads to people being affected in the following ways (Boswijk, e.a., 2006, as cited in ROCK, 2019). There is a heightened concentration and focus, involving all one's senses. Additionally, the sense of time is altered in case of successful storytelling. Since all senses are involved during story-telling, the visitors are touched emotionally. Also, the process the visitors go through is different for each individual and therefore has intrinsic value. Furthermore, there is a sense of being in touch with the "raw stuff", the real thing. On top of that, the experience allows for a visitor to simultaneously do something and undergo something. Then, there is also a sense of playfulness as well as a feeling of having control of the situation. In addition, there is a balance between the challenge and one's own capacities, and finally there is a clear goal.

Potential mistakes in the story-telling can also be made, as per the Regeneration and Optimization of Cultural heritage in creative and Knowledge cities (ROCK) place branding toolkit (ROCK, 2019). It is important to avoid commercial or propaganda style. You are not selling a product, so you do not need to talk about the marvellous characteristics of a place or project. Avoid the use of

adjectives just in one direction, stressing the virtues of the initiative you are talking about. It sounds strained and artificial. Nobody is perfect. Additionally, do not use fluffy or cheesy solutions to the issues you are presenting in the city. Social or urban problems are not simple to solve. Furthermore, do not do the Wikipedia. Never use an accumulation of cold facts, dates and names. This is not reporting; it is not a description. It is the transformation of those ingredients into a journey made up of curiosity and empathy. Narration is not science. It is also important not to use acronyms, jargon or slang only referred to a specific topic or very technical words. They should be used only if strictly necessary. Remember that your main aim is making your story understandable for everybody, not only those working for a long time in an issue. They already know that way of writing or talking. And they already know that for the outside world that is unreadable. Moreover, do not use a sensationalist mood. The objective is to create emotions that lead to ideas and reflection. Do not be too paternalistic either. Do not use a condescending manner either, as we are seeking for inspiration rather than advice. In addition, do not overuse the media, do not try to superficially create a “wow effect” through the use of technology. It is a powerful, well-constructed, well-structured and well-directed narration what is required. What’s more, do not lose yourself into universal topics. Write about specific models, with a concrete time and space. The world’s problems are just too complex and fast changing. People must learn about credible examples and responses to problems. Those models act empowering citizens, discerning social actors capable of shaping a better society. Ordinary models are required, those showing good practices that can be adapted to different cities in different situations. Furthermore, do not overclaim. Things are not perfect. Even a good solution is not always a hundred per cent effective. Report what is going on, including different points of view, like that you are not avoiding the different ways of looking at the issue (whether positive or negative). Additionally, do not judge. Let the reader draw their own conclusions. If you report what you observe without the use of editorializing adjectives like “amazing” or “terrific,” you can let the reader make their own judgements about the characters’ qualities. On top of that, do not focus just on one person, like a hero-like story. Try to focus more on the action, on what happened, or what is going on. The (collective) action is more important than the personal one. The question is how, not who. Finally, do not use texts without visual support. And do not use tiny images. The visual impact is very important. A small or low-quality picture is not contributing to catch the attention or giving real information. At the end might be just noise, not adding value but distracting the attention.

Gozzoli et.al. (2017) points out several ways in which interpretation can fail: One possible failure can be caused by using language which is too academic. Another possible failure can be caused by messages being too politically motivated. Yet another possible failure can occur when a building is described only physically, but the origin of the building is not covered. Furthermore, it needs to be understood that pure information by itself is not enough. And finally, it is important to mention alternative views.

Guidelines for interpretation are given by ICOMOS in the 2008 Charter on the Interpretation and Presentation of Cultural Heritage Sites (ICOMOS, 2008). It recommends the use of ‘standardized terminology’. But, such standardization also has a negative side-effect. It narrows the focus of heritage interpretation (Staiff, 2016). Staiff also claims a shortcoming of this charter, in that it does not really deal with visuality, the questions of “seeing why”, “seeing that” and “seeing how”, in other words linking together what you see, what you know, your culture, the culture you observe, as well as identity, ideology and, subjectivity.

Cultural Heritage Value

As mentioned above, cultural heritage is a major contributor to the national brand. Cultural heritage can be defined in different ways. Sometimes two separate forms are considered: natural heritage and cultural heritage, but in many cases the two are related. Furthermore, heritage is often sub-divided in tangible and intangible heritage. Below are some definitions. As mentioned above UNESCO (2009-

b) defines it as: “Cultural heritage includes artefacts, monuments, a group of buildings and sites, museums that have a diversity of values including symbolic, historic, artistic, aesthetic, ethnological or anthropological, scientific and social significance. It includes tangible heritage (movable, immobile and underwater), intangible cultural heritage (ICH) embedded into cultural, and natural heritage artefacts, sites or monuments. The definition excludes ICH related to other cultural domains such as festivals, celebration etc. It covers industrial heritage and cave paintings”.

Kovathanakul (2006) presents the definition used by the Association of Southeast Asian Nations (ASEAN) which states it includes all of the following: Significant cultural values and concepts, as well as structures and artifacts: dwellings, buildings for worship, utility structures, works of visual arts, tools and implements, that are of a historical, aesthetic, or scientific significance. Additionally, it includes sites and human habitats: human creations or combined human creations and nature, archaeological sites and sites of living human communities that are of outstanding value from a historical, aesthetic, anthropological or ecological viewpoint, or, because of its natural features, of considerable importance as habitat for the cultural survival and identity of particular living traditions. Furthermore, it includes oral or folk heritage: folkways, folklore, languages and literature, traditional arts and crafts, architecture, and the performing arts, games, indigenous knowledge systems and practices, myths, customs and beliefs, rituals and other living traditions. Written heritage is also included, as well as popular cultural heritage. Popular creativity in mass cultures (i.e. industrial or commercial cultures), popular forms of expression of outstanding aesthetic, anthropological and sociological values, including the music, dance, graphic arts, fashion, games and sports, industrial design, cinema, television, music video, video arts and cyber art in technologically-oriented urbanized communities (Kovathanakul , D. 2006). Timothy (2011, p.3) defines heritage as “it is what we inherit from the past and use in the present day. Simply put, history is the past, whereas heritage is the modern-day use of the past for tourism and other purposes (e.g. education and community development)” Cultural heritage is “the past created by human kind and its various manifestations” (Timothy, 2011, p.3). By definition this means cultural heritage is always changing. Natural heritage includes “naturally-occurring phenomena, such as canyons, rain

forests, lakes, rivers, glaciers, mountains, deserts and coastlines” (Timothy, 2011, p.3). Note these too will change over time.

Tangible heritage can be defined as: “material objects such as buildings, rural landscapes and villages, cities, art collections, artifacts in museums, historic gardens, handicrafts and antiques.” (Timothy, 2011, p.3) A definition of intangible heritage is: “non-material elements of culture: music, dance, beliefs, social mores, ceremonies, rituals, folklore.” (Timothy, 2011, p. 3) Thailand’s charter on Cultural Heritage Management describes them as follows (ICOMOS Thai, 2011): ”Tangible cultural heritage Meaning : cultural heritage which is tangible, that is, touchable and visible i.e. ancient sites, monuments, architecture, buildings, group of buildings, local urban sites, old towns, historic sites, archaeological sites, historic landscapes, cultural landscapes, ancient objects and various forms of art. Intangible cultural heritage Meaning : cultural heritage which is intangible that is, untouchable and not physically expressed i.e. knowledge, meanings, beliefs, skills, norms, traditions, that persons or communities have created to be part of their lives and have been transferred from one generation to the next until the present.”

Gozzoli et.al. (2017) defines cultural heritage management as: “Heritage management is a growing field that is concerned with the identification, protection, and stewardship of cultural heritage in the public interest.” King argues however that a definition is not so simple. He claims heritage is linked to memory, which is therefore socially produced. He then proceeds to argue that socially produced memory guarantees its distortion. This in turn distorts heritage. Some memories are favored or enhanced, some are depressed or forgotten, while some are invented or misremembered (King, 2017, p. xi). This therefore implies that cultural heritage, following from these memories, is not as authentic as it might appear. More on authenticity a little later. Heritage is not only about

monuments, treasures, architecture or art, but also every-day heritage. Such as songs or memories of one's past, or shrines to ancestors (King, 2017, p. 3). The difference between history and memory is explained by King (2017, p. 7) as follows: History is the "scientific" study to understand past events. Memory, as it applies to heritage and tradition is the desire to return to a selected, imagined past.

Cuisine and local food are heritage also for various reasons, as listed in the table below (Timothy, 2011, p. 360): Local food represents cultural norms and values. Additionally, a cuisine has developed over time as struggle with the natural realm. Furthermore, food is a reflection of the realities of geography. Moreover, refinement (and adjustments) were refined through history. Another contribution to the cultural heritage of cuisines is the inter-generational traditions. Finally, food also leaves imprints on other heritage realms. Cuisines also link to the natural heritage as the types of food eaten, depend on environmental conditions and soil types. It also links to cultural heritage since they food eaten also is a function of social values and religious practices amongst other variables.

Cuisine can be seen as cultural heritage from several different perspectives:

1	Cuisine is reflective of indigenous people and traditional societies. Whatever food native peoples were able to glean from the land as hunters and gatherers, or agrarian farmers, was used to develop ancient foodways and gastronomical customs
2	Cuisines are indicative of a peasant past. They provide insight into tastes, living conditions, celebratory milestones, interpersonal relationships and even social power relations of the everyday man and woman in the distant and recent past
3	The recipes and preparation methods themselves. These are typically handed down from generations to generations. Familial and regional recipes are important for people's personal past but also lead to variety in national cuisines
4	Certain foods and ingredients become connected with certain regions and help those regions form a heritage identity: (cheese and chocolate in Switzerland; dumplings in

	China, pasta in Italy, meatballs in Sweden, paprika in Hungary, nutmeg in Grenada, fish in Iceland, hot chillies in Thailand. Scotch whiskey, Tequila (agave-based drink), Port, French wine
5	Establishment of food trails
6	Culinary festivals that focus on agricultural harvests of foodways. Strawberry festivals

Table 5: Perspectives on seeing cuisine as a form of cultural heritage

Art, and by extension architecture, is yet another example cultural heritage. Art is related to time and place of origin. Art is different from Craft, as art has origins and religion and ritual. While craft may also have roots in religion, it is also used for the utility of everyday, such as producing pots and pans. In art, uniqueness is required to be original. In craft, King (2017, p. 197,198) argues all handmade work can be regarded as original, no matter how many times it is reproduced. Originally, arts of Thailand were likely rooted in the religion: Buddha images, shrines, amulets, shrines and temple decorations are examples of art. But recent Thai craft has lost its creativity in its producers. New artistic creativity can in theory break through barriers such as those set by deeply religious craftsmen. But resistance exists. (King, 2017, p. 208-211)

There are also examples of neglected heritage or hidden heritage. From a nation branding perspective these cultural sites are not as usable, unless they become better known. But they are heritage nevertheless: In Thailand, Chiang Saen can be seen as an example of neglected heritage (King, 2017, p. 35). The Tai made use of the space in and around Chiang Saen, to grow rice fields which has the so-called muang fai irrigation system. These small-scape, communal irrigation systems take advantage of fast-flowing streams and surrounding forested areas. They have essentially not changed till today (Stott 1991:145; Rhum 1987, as cited in King, R., 2017), although

some alternatives exist nowadays, such as underground water pumping. Nevertheless, it was a major contributor to the cultural landscape of modern Thailand (King, 2017, p. 46). It could therefore have been a major contributor to the national brand without further distortion. But, Thai nationalists have used the myth of Chiang Saen for a different reason. The ancient Tai race migrated south stretching from Yunnan to Bengal. Despite this, it was argued by nationalists that only in Siam did the race leave historic proof of its greatness. Also, they also mingled with Mon-Khmer, which were in the region prior to the Tai (Renard, 2006). This is now an example where history is replaced with imagination and created memory (King, 2017, p. 46). In doing so, history became less accurate. Streckfuss (2012) points out that this myth was convenient for the appearance of cultural homogeneity, required to fend off colonial interests. It allowed for inclusion of people of Lao or Lanna ethnicity to be Thainess. Since the 1990s people have started to appreciate more that Thailand is multi-ethnic. From a heritage based tourism perspective this does not hurt at all. The diversity can in fact be an asset, and contribute to the overall uniqueness of the place. Uniformity is not required for this place branding, provided the diversity is based upon authenticity. Jory (2003) even states that the cultural diversity is a key “resource” for development of the tourism industry, and that Thailand promotes itself as a set of destinations which are culturally, linguistically, and ethnically diverse. The Universal Declaration on Cultural Diversity (UNESCO, 2001) states the value of cultural diversity in Article 3: “Cultural diversity widens the range of options open to everyone; it is one of the roots of development, understood not simply in terms of economic growth, but also as a means to achieve a more satisfactory intellectual, emotional, moral and spiritual existence.”

Lernapakun (2014) presents several other reasons for forgotten heritage, specifically related to buildings: A building can be ruined due to a lack of maintenance or as a consequence of the climate. Furthermore, sometimes buildings are removed to make place for a temple. Additionally, heritage has been removed to build infrastructure or in the case of Bangkok for example, to build the Royal

Field (Sanam Luang), or a royal garden. Moreover, building can be destroyed in a fire. Yet another reason that heritage may have been forgotten is due to a change of ownership. A building could also have been altered significantly to serve another function. Finally, the significance of the name and place could have been forgotten.

Hidden heritage, is heritage which is bypassed on the tourist trail, and thus not part of the nation brand. Nevertheless, it is heritage and at times can be celebrated because it so rarely seen. Small places have their own modifications of the national festivals and grand occasions have evolved as have their own unique traditions and practices (King, 2017, p. 119). Such modifications might not exactly fit the national brand, but they are still valuable as diversity is good thing from the visitor's perspective.

King (2017) points out several issues in defining identity and heritage. He highlights that heritage makes a culture unique and gives a place an identity, even if it only exists within the community itself. However, the uniqueness of this identity, where certain elements have their own distinctive features, the identity perceived will not be shared between all observers. The meaning given to them by the observers or members of the community will differ amongst them and therefore the uniqueness will be seen differently. This is a similar argument to the difference between the brand identity and the brand image, except that such differences in experiences and thoughts, also exist within communities which are supposed to represent the brand identity. This makes community ownership of a cultural site potentially problematic when it comes to the priority of its values. Heritage involves two tasks of human recognition. The first is self-recognition: How might a national of one country define himself as different from another nation). The second is recognition of one's place in the world: How might nationals recognize that they are in their home country or elsewhere. The answers to these questions are not exact and not the same for all people in that nation. Therefore they can lead to confusion or at least cause an inner debate (King, 2017, p. 5).

Authenticity

It is often said that cultural heritage is the strongest part of a place brand, because of the authenticity of heritage. But, even authenticity in terms of cultural heritage has to be defined, and discussed.

Various different definitions of authentic cultural heritage can be found. Some suggest the objects, artifacts and locations being visited must be authentic for the cultural heritage to be considered.

Whereas others, often in the tourism industry, find it is more important that the perception of the visitors is that the site is authentic. Yet others suggest that a visitor's experience does not even have to be "authentic", as long as it is enjoyable and unique (Timothy, 2011, p. 103).

Authenticity itself is not a "value" per se of a heritage place. Jokilehto (1995) explains this as follows. "Authenticity cannot be added to the object; it can only be revealed in so far as it exists. Values, instead, are subject to cultural and educational processes, and may change over time."

Some words related to authenticity are described by Jokilehto (1995) The word 'tradition', which derives from the Latin word *traditio*, has two meanings: "the action of handing over, delivery, or a giving up, surrender. On the one hand, tradition is thus related to the transfer of beliefs or practices from generation to generation - particularly in relation to various religions; on the other, it involves the perception of betrayal, traitor." Many traditions' were invented in the 18th and 19th century and therefore far from authentic (Jokilehto, 1995). "The word 'authentic' derives from the Greek *authentikós* (*autos*, myself, the same)" (Jokilehto, 1995). "The Latin word for 'the same' is *idem*, which is the root for 'identity' (in late Latin *identitas*, the quality or condition of being the same,

absolute or essential sameness, oneness); identity refers to the quality of a person, of a place, or of a thing to be what it is and not otherwise. On the other hand, idem means also ‘identical’ (the same, the very same, agreeing entirely in material constitution, properties, qualities, or meaning)” (Jokilehto, 1995). To clarify the difference, Jokilehto (1995) states: “Authenticity refers to something creative, an authorship, something having a deep identity in form and substance. It means something specific and unique, and is different from ‘identical’, which refers to universal, representing a class, reproduction, replica, copy, or reconstruction.”

The definition of authenticity, when it relates to cultural heritage, needs to consider that heritage is dynamic over time, and thus authenticity must be as well. Proving authenticity should not be an attempt to freeze a place or object in time.

Regarding the perception of visitors, Timothy lists which factors determine what makes travelers perceive a site as authentic (Timothy, 2011, p. 109-111):

Aesthetics (colors, artistic design and overall visual attractiveness)	Visitors decide whether something is authentic, based upon how beautiful it is.
Uniqueness	If visitors encounter unusual places, unique crafts or relics, or exclusive experiences, they will tend to believe the experience is authentic
Cultural and historic integrity	Accuracy in telling a story is important for visitors to perceive the message as authentic. For example: native handcrafts were produced in the native area; indigenous people tell stories about indigenous people; Museum displays

	should correspond to the local identity and history
Workmanship	Visitors want to see creative quality. They want craftsmen to show attention to detail. When it comes to architectural and conservation excellence in the built landscape, the visitors sometimes judge based upon quality and design, more so than accuracy.
Local artisans	Seeing the local artisans at work in the location where the artefacts are consider heritage, make visitors more convinced about the authenticity
Meeting cultural performers or crafters.	Meeting the local performers or crafters at work in the location where the performances or crafts are consider heritage, make visitors more convinced about the
Current functionality and use	If artefacts are still produced or still used by locals, they are believed to be more real. Similarly, sites which are still used (sacred places such as temples) are also perceived as more real.
Certification, or artisan names & signature	Local labels, showing where the product was made add to the feeling of authenticity

Table 6: Factors which make travelers perceive a site as authentic

Characteristics in the visitors themselves, can also influence on how authenticity is measured (Timothy, 2011, p. 111):

Visitors' characteristics	Impact on perception of authenticity
Age	Older people are more likely to experience something as

	authentic
Education	People with a higher education are more skeptical about authenticity
past experiences	Later visits might purchase souvenirs more carefully, rather than purchasing the most commodified ones
local/national/international	International tourists care more about authenticity

Table 7: Characteristics of visitors which influence how authenticity it measured

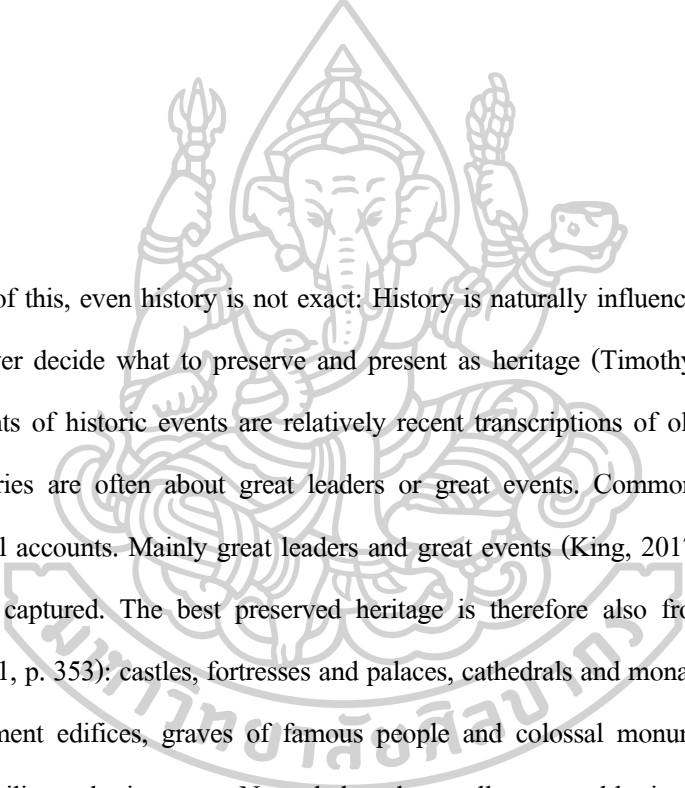
Notice that the perception of authenticity is emphasized here. The sensory experience of each visitor is different and unique. Therefore the perceived authenticity is slightly different for each visitor too. This means authenticity is partly a function of the experiences. Authenticity, at least the perception of it, can then be constructed, staged and influenced. It becomes objective. The conclusion drawn by Hede and Thyne (2007) is therefore that the main task of a place brand manager is to ensure visitors will be able to construct their own experience while visiting the place.

Inauthentic Pasts can be formed (Timothy, 2011, p. 112): Tourist demand, economic forces and political pressure can lead to the following contributors to an inauthentic past. For example, place and people can be contrived to serve a purpose. Additionally, authenticity can be a “relative” term. Furthermore, cultural imposters may make the authenticity of the real culture murky. Moreover, in some cases the past history is uncertain or also idealized. King (2017, p. 149) gives an example of another issue related to authenticity for Bangkok’s waterfront communities. Visiting foreigners would describe Bangkok as a place with canals (khlong), stilt-houses, floating houses and an economy based upon the presence of water. But, in the Rama V reign (1851-1868) Western urban design had a major impact, and roads were put of canals, causing more frequent flooding and thus destruction, rebuilding and replacement of buildings. Floating markets, which were common in the early days, have been re-created for tourism. The current canal-based communities are still

authentic, but they are not representing the lives, values and culture of the past. Even if the aquatic culture of Bangkok is restored, it will lead to discrepancies with the past. Will it be based upon the tourist's demand for beautification? Or, will an efficient public transportation be the determining factor? The need for flood protection may also impact the looks of the riverfronts and canals (King, 2017, p. 155). In more general terms, life always changes, and as a consequence there is no unique identity or singular authenticity. It will always be a function of time (King, 2017, p. 176-179). Even when an urban development is agreed upon, there will always be informal development. This would be conceptually opposed to the formal development, but they are unavoidably co-existing (King, 2017, p. 181).

Authenticity is desired for tourism, and has been used as a marketing tool for this reason (Timothy, 2011, p. 286). But, unfortunately, as argued above, the word has become a gimmick or at least inaccurate. From a marketing perspective, the perceptions of authenticity, is what matters. One example would be souvenirs sold and bought in Thailand, but maybe made elsewhere. Such souvenirs may still appeal to visitors from Europe, as they are "authentic Asian". But, Thailand could lose its heritage due to such tourist trash (King, 2017, p. 196). Sometimes authenticity has been "created" for beautification or for tourism. Some examples include: the Nine-step pagoda of Khon Kaen's Wat Nong Waeng, a concrete building decorated with Lao-Isaan style; Khon-Kaen's largest sticky rice basket (the outer appearance of the Central Plaza shopping mall); Khon Kaen's city gate. All these buildings are modern, using up to date technology and materials, but they refer to heritage and memory (King, 2017, p. 18-25). Suwatcharapinun (2013) poses the question: "If constructed heritage is politically motivated, selected, manipulated and forcefully given to society. Is this an identity or a counterfeit?" An example given is the Lanna architecture in Chiang Mai, promotes Chiang Mai as a unique tourist destination, but it has been imposed upon the city to fit the preferred brand image.

Not only is heritage an authenticity a function of time and changes in the mind of the observers, it also moves around. People migrate and disperse to other places, bringing their cultures with them; accordingly, heritage can never really be 'pinned down' (King, 2017, p. 140). They can also come into contact with other cultures and be influenced by them. So, here again, it makes the authenticity of this culture hard to define over time or place. Each of culture interprets life itself differently. So, cultural heritage is a cumulative effect of multiple cultures, places and time (Theerapappisit and Staiff, 2006).



To add to all of this, even history is not exact: History is naturally influenced by politics. After all, people in power decide what to preserve and present as heritage (Timothy, 2011, p. 127). Also, written accounts of historic events are relatively recent transcriptions of older oral accounts. The older oral stories are often about great leaders or great events. Commoners' lifestyles are not covered in oral accounts. Mainly great leaders and great events (King, 2017, p. 40). So, history is only partially captured. The best preserved heritage is therefore also from the privileged past (Timothy, 2011, p. 353): castles, fortresses and palaces, cathedrals and monasteries, country estates, grand government edifices, graves of famous people and colossal monuments are examples of heritage of nobility and aristocracy. Nevertheless, less well preserved heritage is also heritage, even if it less well known. Not only heritage preservation is influenced by people in power, but also the heritage tourism industry builds on power, due to the uneven economic development in the production, promotion and exploitation of heritage sites that form the basis of the tourism business (King, 2017, p. xi). Several authors claim that Thailand's "official" state-supported history was also influenced for political purposes and promoting a national ideology (Winichakul, 2011; Jory, 2003). Furthermore, history as a science is relatively new for Thailand. Terwiel (2012) defines history as a discipline, which recalls the past by selecting documentary evidence and interpreting this documented evidence. It was only introduced to Thailand as such at the turn of the 20th century,

as part of the effort to “civilize” to prevent colonialism (Peleggi, 2013). Winichakul (2011) went even further and stated that the introduction of history, and various other Western elements, such as architecture, served a purpose to help create a narrative, which allowed the elitists and royals to take control of modern-day Thailand, and that history was not only introduced as a science, but also rewritten to be self-serving. Of course, prior to this, literature existed in Thailand. The first and thus oldest Thai book is considered to be the Sermon on the Three Worlds, also known as Three Worlds According to King Ruang, or in Thai: Traibhumikatha by Phya Lithai from the 14th century (Reynolds and Reynolds, 1982). Writing was often done on either banana leaves or mulberry paper. Needless to say, historic wall paintings, or lacquer cabinets etc. can also contain stories, myths or teachings. Terwiel (2012) states that compared to Chinese, Persian or European only a few documents exist from before the late-nineteenth century.

Also fundamental to the understanding of authenticity in Asia, is that the spiritual view of value of the place: the past lives on in the memory of people, events and places. This spiritual view in Asia is often more important than the material or fabric. As a consequence, change and repair to fabric are more acceptable, as long as it does not distract from the spirit of the place (Taylor, 2004). To address this, The Nara document of Authenticity was created (UNESCO, 1994), which is discussed more in detail in the chapter on Charters.

Taylor (2006) also points out specific threats to authenticity, specifically for cultural landscapes. One is related to the loss of traditional knowledge, due to globalization. Another threat is urban renewal, resulting from social and economic pressure (to maximize the value of the land). Furthermore, infrastructure construction can be a threat: physical modifications may change intangible values, such as visual envelopes or destruction of symbolic connections between places

and their setting. Additionally, cultural tourism can become a threat, since commodifying cultural assets could lead to a loss of authenticity. The physical fabric and intangible aspects can be trivialized and compromised. Finally, de-contextualization and the loss of unique sense of place can be a threat, such as theme parks around historical monuments. Dinner shows with traditional dancing. Decontextualization like that removes the authenticity of the cultural expression. Polprateep (2014) identified the following three threats, specifically to the Wat Arun in Bangkok, but they will apply to many Historic Urban Landscapes. The first threat considered is climate change. For example natural disasters such as flooding, humidity and water erosion. Wooden structures and sandstone sculptures can be impacted by the climate. A second threat considered is urbanization through city formation and city growth. The sense of place could be lost since the area is changing. For example, the area surrounding Wat Arun is changing, in the case of the study. As the final threat considered is mass tourism, which has multiple elements some positive, but some negative. The first one of which is the environmental impact. Tourism can provide funding for conservation of heritage. The second impact is an economic impact. Tourism can create jobs and additional income for the local community, as well as increased investments by tourism-oriented enterprises. Finally, there is the socio-cultural impact. Tourists can introduce a cultural impact by introducing their food, dress-code, habits and rules. This can have a negative impact on the local community and threatens the authenticity.

Cultural Heritage Conservation

Because heritage is a non-renewable resource, sustainability is needed to preserve it and to serve future generations (Timothy, 2011, p. 170). Sustainability was defined as “development that meets the needs of the present without compromising the ability of future generations to meet their own needs” in the publication *Our Common Future* (World Commission on Environment and Development, WCED, 1987). Sustainable principles are now commonly debated with regards to the

tourism development, and many travel sectors have codes of ethics and guidelines for best practices to help assure a sustainable future not only for the industry itself but also for the communities where tourism takes places (Timothy, 2011, p. 262).

Rama IX pointed out the significance of culture on the Commencement Day at Chulalongkorn University Hall, 21 April 1960: ‘...Tradition and culture are of great benefit to our lives. The tradition and culture that we possess are valuable national treasures. We should therefore be pleased with our precious gems, and join hands in preserving them for the sake of national progress.’ (Phongpheng, 2015)

Social, economic, political and ecological challenges all may limit or prevent conservation of the past. Examples of such challenges are: budgetary limitations, inappropriate preservation tactics, too much heritage to save it all, tourist pressures, human habitation of heritage sites, urbanizations and modernization, agricultural land use, pollution, illicit trade in antiquities, colonialism, war and conflict, inharmonious planning and lack of cooperation, lack of social determination, lack of political support and natural deterioration (Timothy, 2011, p.208-221).

Governments often want or need to be involved in conservation: (Timothy, 2011, p. 296). Financial help will be needed when supply and demand are not met. Furthermore, some heritage does not belong to one group, but belongs to a larger part of society. Additionally, many historic buildings are public buildings. Governments also want to be involved when heritage places are commemorated as significant places, events or people in the history of the place. And in such a case,

they can be used as nation-building of a country, or place-building for a state/province and would be protected by the state. Finally, governments have an interest in job creation and regional income.

Stent (2012) points out the risks to cultural heritage conservation and preservation in Thailand. Ten factors are specifically mentioned. First, there is still an inadequate legal framework. Then, there are also deficiencies of governance, as well as a common failure to recognize intangible and vernacular culture. Furthermore, there are official narratives to support. Additionally, there is a suppression of diversity and also a lack of community consultation and participation. Moreover, there are professional deficiencies in heritage conservation. On top of that, the quest for tourist revenues lead to inferior heritage conservation. Besides these issues, the condition of Thailand's state museums is poor. Finally, development interests are powerful. Some of these factors which threaten the cultural heritage are related to Thainess and nation branding, especially the official narratives and the quest for tourist revenues leading to inferior heritage conservation.

Logan (2002) discusses tensions between local or national and international interests, trends and regulations. He discusses the globalization, which had historically been seen as Western influence and states: "Many scholars and non-academic observers now believe that globalization represents neither Westernization nor a threat to local cultural variation. Indeed, they argue that, to the contrary, globalization seems to be provoking a strong localist reaction – a reaction that is reflected in growing interest in local history, traditions and cultural identity." National governments also have interests in preserving culture, although sometimes to present a version of history that favors those in power. He also discussed that international charters must be adapted to suit local cultures and heritage.

Literature exists which reviews the value of cultural heritage conservation. Most of them are in charters, which are discussed further below. Lertcharnrit (2010) identifies informational, educational, associative, symbolic, political, and economic, entertaining/recreational values. Informational value applies as follows: Thailand uses heritage to educate people about the origin and history of the Thai. Namely, that Thai originated in the region of the Altai mountains, in Russia and migrated via China into Thailand. But, there is archaeological evidence that Thailand was populated much earlier, at least 40,000 years ago (Lertcharnrit, 2010). Heritage also has an educational value: Knowledge about cultural heritage is considered very important for the social and economic development of the country. Heritage and history are used to interpret the history of the nation, as well as local history. Furthermore, heritage also has symbolic or spiritual value for modern people. For example, it is used to create group or community identities. One example is popular myths, i.e. wide-held beliefs, but dramatizations of the truth. Another example is the mottos of local provinces. Intangible heritage, such as language, traditions, and artistic performances, have been used to create a sense of Thainess (Lertcharnrit, 2010). Additionally, there is an economic value to heritage: heritage tourism is one of the contributors to the export economy of Thailand. Nostalgia for the past is good business these days. Examples are traditional customs, traditional massages, old market places, including float markets, and local Thai food. Finally, there is value in entertaining and recreational value: heritage for public audience is used in TV series, radio programs, newspapers and magazines. Post cards, phone cards, gas station cards and stamps often use images also. There are fun parks, historic parks and theme parks as well, such as Muang Boran, which has, since 1963, displayed models and reproductions of historically significant places and buildings (Lertcharnrit, 2010).

Charters

The role of charters is to provide statements, principles and guidelines for the conservation and management of places of cultural significance. The charters consider conservation as an integral part of the management of these places (Taylor, 2004)

In 1961, the Act on Ancient Monuments, Antiques, Objects of Art and National Museum, applied to a building, groups of buildings, or sites, as long as they were registered as ancient monuments. Prior to this time, the conservation in Thailand followed the French school of the Far Eastern Region, but this was unsuitable because it focused on building material such as sandstone and laterite, the materials of Khmer monuments. The buildings in Thailand were more commonly wood and brick masonry. Between 1963 and 1977, the Italian government gave scholarships to train at the International Center for the Study of the Preservation and Restoration of Cultural Property (ICCROM) and Thailand began to follow the Venice Charter as a consequence of this (Ratanawaraporn, 2011).

Several charters exist which attempt to aid in managing cultural heritage and cultural tourism: International Charter for the Conservation and Restoration of Monuments and Sites (the Venice Charter 1964 (UNESCO, 1964), the Thailand Charter on Cultural Heritage Management (Prakitnonthakan, 2012; ICOMOS Thai, 2011) and the related International Cultural Tourism Charter (UNESCO, 1999). Between the Venice Charter and the Thailand Charter, the Bangkok Charter was also applied in Thailand. They are briefly discussed below and their relationship to a successful place branding strategy is discussed. The main reason for restoration and conservation is of course not to provide tourism. The Venice Charter states: “The intention in conserving and restoring monuments is to safeguard them no less as works of art than as historical evidence“. However, it does not object to tourism: “The conservation of monuments is always facilitated by

making use of them for some socially useful purpose. Such use is therefore desirable but it must not change the lay-out or decoration of the building. It is within these limits only that modifications demanded by a change of function should be envisaged and may be permitted“ (UNESCO, 1964). The Thailand Charter on Cultural Heritage Management specifically states that tangible heritage of cultural heritage sites are inseparable from intangible cultural heritage. The Thailand Charter considers aesthetic, archeological, historical, educational benefits as well as benefits for society when determining the outstanding value for cultural heritage conservation. Financial benefits of tourism are not simply considered to determine the outstanding value of cultural heritage, however cultural tourism is acceptable, as long as it is appropriately integrated: “The use and maintenance must be inseparable issues in cultural heritage management” (ICOMOS Thai, 2011). The charter recognizes that participation of the local community is critical for cultural heritage maintenance in a sustainable manner. It points out that: “Local community and people have rights and duties to participate in conservation and management of cultural heritage, especially by safeguarding and supervising that the sites are not trespassed, damaged, devalued, or functionally damaged.” (ICOMOS Thai, 2011). The Thailand Charter also puts emphasis on sustainable development: “The making of master plan or other management systems must always be based on the concept of Sufficiency Economy in order to achieve a sustainable development.” (ICOMOS Thai, 2011) Other publications relevant for cultural heritage conservation by ICOMOS and UNESCO are: The Nara Document of Authenticity (UNESCO, 1994), which provides an application of the Venice charter, specifically for culture. Similarly, in 1985, the Thai government produced the Bangkok Charter, a local set of guidelines for restoration. This charter was produced as a justification for the already completed restoration of Sukhothai, which was criticized by experts for being too excessive. The official purpose of the document was an amendment to the 1961 Act on Ancient Monuments, to allow the Fine Arts Department to have more control over restorations and development than what was permitted under the Venice Charter. The official name was The Fine Arts Department Regulations on Conservation B.E. 2528 (1985) (Ratanawaraporn, 2011). The reason for this amendment was to justify the extensive restoration of temples, because this had historically been performed in Thailand and Asia for a long time. In a way, this Bangkok charter was a forerunner of

the Nara document. It is certainly true that during the Buddhist period from the 7th till mid-19th century many religious leaders and kings were reported to have restored temple buildings, as well as extend them. This was seen as doing merit. For example, Jeremias Van Vliet wrote in 1638 that King Prasat Thong of Ayutthaya had "built, renewed and repaired more temples, towers and pyramids than any of his predecessors" During the nationalist period, from the 19th till mid 20th century, King Mongkut restored the Phra Pathom Cetiya in Nakhon Pathom. King Chulalongkorn restored the Phra prang at the Temple of Dawn. Also during the nation building period, from 1938-1944, Field Marshall Phibun Songkhram decided to repopulate Ayutthaya for the first time since 1767, resulting in the disappearance of 23 ancient monastries. In 1949 Thailand joined UNESCO and conservation became more constructive. But even at that time, there were still some issues following the international charters as mentioned before, for example in the restoration of Sukhothai and Ayutthaya.

Historical events also influenced heritage conservation. For example, history became much more emphasized during 1973-1976, a period of civil administration, without military leadership. Furthermore, during that time, the country was surrounded by communist-ruled countries and Americans were in the country. It was around this time that the tourism plans for Sukhothai and Ayutthaya were formed. Fine Arts department and tourism authority of Thailand both come up with master plans, to restore and develop tourism. The FAD plan stated the Venice Charter would be used, but in fact, restorations were done on a full-blown scale at Sukhothai. For Ayutthaya, the TAT plan preceded the FAD plan by 5 years (for Sukhothai, the FAD plan came 2 years before the TAT plan: 1982 and 1984). Both had nationalistic characters though, targeting both national and international audiences. Social context was not heavily considered in those days, and the approach was top-down. People were moved out of Sukhothai, without consideration of that this removes the people whose heritage was supposed to be restored. This could lead to neglect by the locals or even sabotage. A more sustainable approach would have been to involve those people at the planning

stage. A second issue that the signage appears to be mostly intended for domestic visitors. This should have been fixed in the planning stage. A third issue was that due to budget concerns, the plans (both FAD and TAT) were not implemented completely. Lastly, one misconception is that inscription as a World Heritage site does not automatically increase tourists by a large amount. Most of it will depend on how famous a place is, and how well connected to airports the place is (Gozzoli and Gozzoli, 2022).

To summarize, adaptation was historically already very significant for Thailand / Siam for a very long time (Krairiksh, 2013). This historical practice did not fit in the Venice Charter. It is also important to point out that the current desire to hold on to traditional design, goes somewhat against, the tradition of rebuilding temples. This Bangkok charter still presented some problems however. For example, the definition of the ancient monument gives priority to age, architectural, historical and aesthetic values over scientific, social or spiritual values, excessive paperwork is required to seek approval for restoration, no buffer zone around ancient monuments was defined, local community was often not considered as a stakeholder, unclear concept for safeguarding intangible heritage. To improve upon this, the Thailand Charter was formulated by ICOMOS in 2007 (Ratanawaraporn, 2011).

The Hoi An Protocols were produced as a guide for best conservation practice in Asia (UNESCO, 2009-a). They were set up to recognize the significance of regionally-specific protocols, and were set up as a reaction to the criticism of the Venice charter as too “Western-based”. Logan (2002), for example, discussed are how international charters must be adapted to suit local cultures and heritage. The intention of these protocols is to provide both theoretical and practical guidelines to all people who affect the authenticity of heritage resources. Such people include those who make

decisions as well as those who take actions. The Yamato declaration (UNESCO, 2006) further calls upon all stakeholders to raise awareness of the importance of safeguarding heritage, to implement an inclusive and integrated vision of heritage in cooperation with the communities, to take advantage of the latest communication technologies, to educate and to promote those heritage-related activities, which are economically rewarding, while accepting the integrity of communities and the viability of their heritage. In addition to charters and declarations, there are also reward programs. The Asia-Pacific Awards for Cultural Heritage Conservation were discussed in (Engelhardt et.al., 2012; UNESCO, 2022), as far as applying best international practices in Thailand leading to successful heritage conservation. These awards are given for the best conservation projects in the Asia-Pacific, and their guidelines form another way to encourage cultural heritage conservation. Thailand has several winners, such as Wat Sratong Temple, Khon Kaen (2002 Award of Merit), Amphawa Canal Community, Samut Songkhram (2008 Honourable Mention), Tamnak Yai, Devavesm Palace, Bangkok (2005 Honourable Mention), Scriptures Hall of Wat Thepthidaram, Bangkok (2011 Award of Merit), Prarachawangderm, Thonburi (2004 Award of Merit), Samchuk Community and Old Market District, Suphanburi (2009 Award of Merit), Wat Pongsanuk, Lampang (2008 Award of Merit), Crown Property Bureau Building, Chachoengsao (2008 Honourable Mention). Note that these winning projects in Thailand vary in regions, type of structure (palace, temples, vernacular buildings). But, they do have some things in common: all UNESCO Heritage Awards winners in Thailand have had a significant positive impact on the community at large. Another aspect the winning projects in Thailand show is how the conservation projects can serve as a place for sharing local knowledge, thus providing value to the collective wisdom of each community. To get these awards, they all worked within the following first principles (Engelhardt et.al., 2012): Firstly, collective mapping of cultural space, its hierarchies, symbolic language and associations is a pre-requisite. Additionally, it needs to be understood that intangible cultural practices are the roots of the origins, values and significance of tangible cultural expressions. Furthermore, authenticity is understood to mean: a continually existent, culturally relative characteristic, but does not necessarily require continuity of material. Another requirement for the conservation process to succeed is to have histories be revealed, traditions revived and

meanings recovered. Finally, appropriate use of heritage must be negotiated, to result in a life-enhancing space. Using these first principles, the projects attempt answer the following questions (Engelhardt et.al., 2012): First of all: “Is it possible to adapt heritage buildings for contemporary needs and still retain their heritage significance?” If so, then the next questions to be answered is “How do we insert contemporary architecture into the historic urban landscape?” and “To what extent is change possible if historic districts are to maintain their character and identity?” Another very important question is the last one: “Is historic conservation a mainstream action key to sustainability strategies, or only a minor diversion in the development process?”

Taylor (2004) discusses the role charters can play heritage conservation in Asia. He mentions that a charter better suited for Asia and the Pacific is The Australia ICOMOS Charter for Places of Cultural Significance (ICOMOS Australia, 2013), also known as the Burra Charter. A significant aspect of this charter is to define cultural heritage resources as places. Places can refer to sites, area, land, spaces or landscape, but also to buildings, works, components and views. This concept of place allows cultural context and meaning, and is less limiting than the monuments or buildings, as defined in the original Western charters, such as the Venice Charter. As part of the conservation management, the Burra charter states a statement of significance with the assessment of cultural values must be presented.

As briefly discussed above, there is also the ICOMOS charter for the Interpretation and Presentation of Cultural Heritage Sites. All charters “implicitly acknowledge that every act of heritage conservation—within all the world’s cultural traditions - is by its nature a communicative act.” (ICOMOS, 2008) The definitions used in the charter are:

“Interpretation refers to the full range of potential activities intended to heighten public awareness and enhance understanding of cultural heritage site. These can include print and electronic

publications, public lectures, on-site and directly related off-site installations, educational programmes, community activities, and ongoing research, training, and evaluation of the interpretation process itself.” (ICOMOS, 2008)

“Presentation more specifically denotes the carefully planned communication of interpretive content through the arrangement of interpretive information, physical access, and interpretive infrastructure at a cultural heritage site. It can be conveyed through a variety of technical means, including, yet not requiring, such elements as informational panels, museum-type displays, formalized walking tours, lectures and guided tours, and multimedia applications and websites.” (ICOMOS, 2008)

“Cultural Heritage Site refers to a place, locality, natural landscape, settlement area, architectural complex, archaeological site, or standing structure that is recognized and often legally protected as a place of historical and cultural significance.” (ICOMOS, 2008)

The charter has seven (7) objectives, as outlined here: The first object is to “Facilitate understanding and appreciation of cultural heritage sites and foster public awareness and engagement in the need for their protection and conservation.” The second objective is to “Communicate the meaning of cultural heritage sites to a range of audiences through careful, documented recognition of significance, through accepted scientific and scholarly methods as well as from living cultural traditions.” The third objective is to “Safeguard the tangible and intangible values of cultural heritage sites in their natural and cultural settings and social contexts.” Respect the authenticity of cultural heritage sites, by communicating the significance of their historic fabric and cultural values and protecting them from the adverse impact of intrusive interpretive infrastructure, visitor pressure, inaccurate or inappropriate interpretation” is the fourth objective, whereas the fifth is to “Contribute to the sustainable conservation of cultural heritage sites, through promoting public understanding of, and participation in, ongoing conservation efforts, ensuring long-term maintenance of the interpretive infrastructure and regular review of its interpretive contents.” The sixth objective is to “Encourage inclusiveness in the interpretation of cultural heritage sites, by facilitating the involvement of stakeholders and associated communities in the development and implementation of interpretive programmes.” The final objectives is to ”Develop technical and professional guidelines

for heritage interpretation and presentation, including technologies, research, and training. Such guidelines must be appropriate and sustainable in their social contexts.” (ICOMOS, 2008)

Government attempts to conserve heritage include producing lists of important heritage places. Examples of such lists are the Australia’s National Heritage List, which is a registry of natural, historic and indigenous places considered to be of outstanding heritage importance for Australia, under the protection of the Environmental Protection and Biodiversity Conservation Act of 1999 (Australian Government - Department of Climate Change, Energy, the Environment and Water, n.d.-a). The Commonwealth Heritage List is a similar list of indigenous, historic and natural heritage places, which are considered significant for the development of Australia as a nation, and which are controlled by the Department of Agriculture, Water and the Environment (Timothy, 2011, p. 172; Australian Government - Department of Climate Change, Energy, the Environment and Water, n.d.-b).

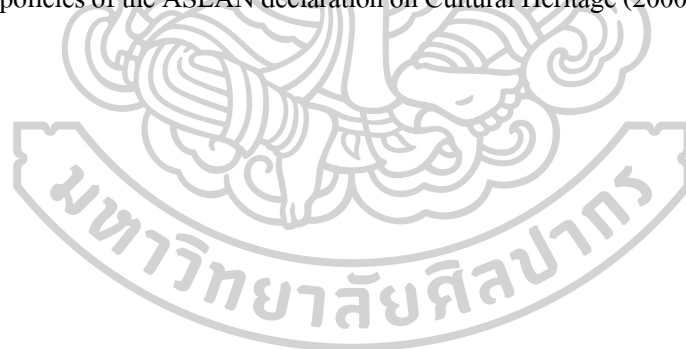
In addition to charters, governments, sign agreements and declarations to guide and support cultural heritage management.

The ASEAN Declaration on Cultural Heritage (2000) has 15 policies: (Timothy, 2011, p. 181-184)

National and Regional Protection of ASEAN cultural heritage
Protection of National treasures and cultural properties
Sustaining worthy living conditions
Preservation of past and living scholarly, artistic and intellectual cultural heritage
Preservation of past and living popular cultural heritage and traditions

Enhancement of cultural education, awareness and literacy
Affirmation of ASEAN cultural dignity (balance material growth with preservation)
Advancement of cultural heritage policy and legislation
Recognition of communal intellectual property rights
Prevention of the illicit transfer of ownership of cultural property
Commercial utilization of cultural heritage and resource
Integration of culture and development
Development of national and regional networks on ASEAN cultural heritage
Allocation of resources for cultural heritage activities
Development and implementation of an ASEAN program

Table 8: 15 policies of the ASEAN declaration on Cultural Heritage (2000)



The most famous heritage list is the World Heritage List by UNESCO. The World Heritage Mission of UNESCO is described in the table below (Timothy, 2011, p. 185)

Encouraging countries to ratify the World Heritage Convention and ensure they will protect their natural and cultural heritage;
Encouraging signatory countries to nominate sites inside their border for inclusion on

the WHL.
Encouraging signatory states to develop management plans and establish reporting systems to evaluate the success of their World Heritage Sites (WHSs)
Assist states in safeguarding WHSs by providing professional training and technical support
Providing emergency help for WHS in immediate danger;
Supporting member countries' public awareness-building activities for WHS conservation;
Encouraging local populations to help in the preservation of their cultural and national heritage
Promoting international cooperation in World Heritage conservation

Table 9: UNESCO's World Heritage Mission

UNESCO recognizes four types of sites on the World Heritage List (Timothy, 2011, p. 186), Firstly monuments. These include archaeological structures, works of sculpture and painting, architectural works, inscriptions and cave dwellings. Secondly, groups of buildings, either due to architecture, homogeneity or their position in the landscape. Thirdly, sites which are human works or a combination of human works and natural process including areas and archeological sites. And finally, cultural landscapes, which were manifested due to interactions between humans and nature. These sites uses evolutionary processes and adapted processes to allow humans to live in their environment and the sites show human settlement and the use of the land over time. To determine whether a site deserves inclusion on the World Heritage List, UNESCO applies the following selection criteria (Timothy, 2011, p. 184-189)

Represents a masterpiece of human creative genius and cultural significance.
Exhibits an important interchange of human values, over a span of time, or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning, or landscape design.
To bear a unique or at least exceptional testimony to a cultural tradition or to a civilization which is living or which has disappeared.
Is an outstanding example of a type of building, architectural, or technological ensemble or landscape, which illustrates a significant stage in human history.
Is an outstanding example of a traditional human settlement, land-use, or sea-use, which is representative of a culture, or human interaction with the environment especially when it has become vulnerable under the impact of irreversible change.
Is directly or tangibly associated with events or living traditions, with ideas, or with beliefs, with artistic and literary works of outstanding universal significance.
Contains superlative natural phenomena or areas of exceptional beauty and aesthetic importance.
Is an outstanding example representing major stages of Earth's history, including the record of life, significant ongoing geological processes in the development of landforms, or significant geomorphic or physiographic features.
Is an outstanding example representing significant ongoing ecological and biological processes in the evolution and development of terrestrial, freshwater, coastal and marine ecosystems, and communities of plants and animals.
Contains the most important and significant natural habitats for in-situ conservation of biological diversity, including those containing threatened species of outstanding

universal value from the point of view of science or conservation.
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Table 10: UNESCO's selection criteria for World Heritage sites

Thailand has been since 1987 a state party to the UNESCO World Heritage Convention (1972) (UNESCO, n.d.), but popular beliefs, sacredness and supernatural power of images are not entirely supported by this convention, even though they are common in Thailand's cultural heritage. So, charters have been developed and adopted to take into account more of the intangible heritage.

These lists are based upon value or significance of each place. The Burra Charter define cultural significance as: "... a concept which helps in estimating the value of places. The places that are likely to be of significance are those which help an understanding of the past or enrich the present, and which will be of value to future generations." To decide on places' significance for past, present and future generations, the charter takes the following values of the place into consideration (ICOMOS Australia, 2013). Firstly, the aesthetic value. It is important to realize that aesthetic value refers to criteria that relate to sensory perception, such as: form, size, color, texture and material of the fabric. This is different from the Western interpretation of aesthetics related to beauty and good taste. Aesthetics are very different perceptions between different cultures (Staiff, 2016). Secondly, a place may hold historic value, its significance would then relate to the historic events, figures and phases. Moreover, a place can also have social value, in other words the spiritual, political, national or cultural sentimental value of the place. Finally, it may have scientific value due to its rarity, quality, or its representative value and it may have ability to contribute substantial information. There is a recognition in the charter that other value categories may be applicable to understand places better. Taylor (2004) suggests the following additional values for consideration. Interpretive value, the ability to inform, enlighten, promote a sense of place, create understanding, and increase feelings of participation. Furthermore, a place can have associative value, the value of allowing us

to understand past human actions and the people who participated in those actions. Finally, a place can have integrity, by which Taylor (2004) means survival of components and patterns in the landscape and physical evidence over time and other tangible criteria, such as design and materials from the past, as well intangible criteria such as association and setting.

The Principles for the Conservation of Heritage Sites in China (China ICOMOS) charter finds the following factors relevant for the value of a heritage site: (ICOMOS China, 2015). The site may hold historical value, if the site has value as a witness to history. The site may also hold artistic value, if the site “embodies artistic creativity, aesthetic preference, and representative style of a time period in history” (ICOMOS China, 2015). A site may also hold scientific value, if the site can be seen as “physical evidence of human creativity and achievements in science and technology, as well as the creative period” (ICOMOS China, 2015). Furthermore, it may hold social value, a “value which society derives from the educational benefit that comes from spreading information about the site, continuing intangible associations, social bonds it may create” (ICOMOS China, 2015). Finally, a site can hold cultural value. Cultural value is considered to be mainly derived from these three types of values: Firstly, diversity, which can exist as variations in ethnic culture, or regional cultures or different religious cultures. Additionally natural value can contribute to the cultural value. The landscape, or the setting of a site with cultural attributes. And thirdly, a site’s intangible heritage may hold value (ICOMOS China, 2015).

The Nara Document on Authenticity was written specifically to address the significant topic of authenticity in cultural heritage management. It acknowledges that authenticity can be approached in different ways, and not based only the Western focus on material and fabric. Local traditions, intangible values, cultural diversity and all aspects of belief systems should also be taken into consideration. Nevertheless, the Nara document was still very generalized and non-specific. This has in some cases led to its use for the purpose of nationalist ideals. To address this, the Hoi An

Protocols, was written. This particular document was written specifically for Asia, as one can see from the sub title: 'Professional guidelines for assuring and preserving the authenticity of heritage sites in the context of the cultures of Asia'. Nevertheless, the treatment of cultural landscapes as separate from archaeological sites, monuments, urban sites, buildings, etc. Taylor (2004) finds this misleading, as he considers the cultural landscape to be the umbrella under which all else fits.

Taylor (2006) defines cultural landscapes as follows: "We are surrounded by the landscapes that people have settled, modified, or altered over time. These landscapes are cultural landscapes, the everyday landscapes which surround us and in which we conduct our activities. They are the result of human intervention in the natural landscape and present a record of human activity, human values and ideologies. In this way, they do not simply represent evidence of material culture manifested in the landscape and thereby reflect human interrelationships with our surrounds. They are an inextricable and coherent part of our intellectual and cultural background". "Cultural landscapes are literally an imprint of human history. They can tell us, if we care to read and interpret them, something about the achievements and values of our predecessors. In this way, cultural landscapes are symbols of who we are and can serve to remind us of the past. Because they are a record of past and present actions, cultural landscapes are a product of change. They embody physical changes, which in turn reflect evolving attitudes towards the landscape. It is important that we learn to interpret cultural landscapes as living history and as part of our national identity. They contain a wealth of evidence of our social and material history with which we readily associate heritage values."

Both the Nara document and the Hoi An Protocols recognize that authenticity must be determined while taking into consideration diverse cultures and should be specific to their nature and needs.

As mentioned above, UNESCO also produces charters to guide in the conservation of heritage, often together with ICOMOS. “ICOMOS is a non-governmental international organisation dedicated to the conservation of the world's monuments and sites” (ICOMOS, n.d.). It has existed since 1965 and has about 9500 members world-wide in a wide range of scholarly backgrounds: anthropology, archaeology, architecture, engineering, geography, history, tourism studies and planning. These different groups work together to solve conservation challenges. ICOMOS plays a very important role in advising which properties should make it on the World Heritage List (Timothy, 2011, p. 189). ICOMOS evaluates conservation policies and implementations by collecting scientific data and helps organize international conventions on the conservation of cultural heritage. Other objectives include:

- growing the ICOMOS national Committees
- defining effective management approaches for cultural properties
- developing training programs on an international level
- enriching the ICOMOS International Documentation Centre in Paris and establishing a video library dedicated to architectural heritage
- counseling UNESCO about the cultural properties to be included on the World Heritage List
- reporting on the circumstances regarding conservation of the properties already inscribed on the list (ICOMOS, 2009)

Another important organization is the World Monuments Fund (WMF) (Timothy, 2011, p. 189; World Monuments Fund, u.d.). The WMF is a private, not for profit organization, which was established in 1965. Devoted to preserving historic architecture and cultural heritage sites, throughout the world by means of research, advice, grant giving, education, training and acting as connection between public and private stakeholder.

Thailand's conservation movement started in 1976, with the creation of "Committee of Conservation in Building with Historical, Archeological, Arts and Architectural Value in Bangkok" and subsequently "The Committee of Conservation Improvement and Restoration of Historic Monument in the Rattanakosin" in 1979 (Yodsurang, 2013). Thailand also has several laws in place, related to conservation. But, as Nattaneeporn and Krongchai (2013) point out, the guidelines for conservation of historic towns is not clear, despite the many laws, including the Act on Monuments, Ancient Objects, Art Objects, and National Museums B.E. 2535 (1992 in Gregorian calendar year). The first version of this law was from 1934 (Lernapakun, 2014). Another applicable law is the Enhancement and Conservation of Nation Environmental Quality Act 1992. In addition to those two, the following acts are mentioned by Yodsurang (2013) the Urban Planning Act, the Building Control Act, the Local ordinance, etc. Suwatcharapinun (2013) points out that for conserving buildings, the following criteria are endorsed by the Architectural Conservation Committee in the Association of Siamese Architects under Royal Patronage, ASA (Association of Siamese Architects under Royal Patronage (ASA), n.d.) : Buildings must be of great aesthetic value , buildings must be of great historical value or of great impact on society in general, buildings must be at least 50 years old, buildings must be at risk of deterioration either by human threats or natural causes.

Marketing heritage tourism

Tourism based upon heritage is much harder to copy than other types of tourism, since heritage is unique to a place. But heritage is vulnerable, since it is irreplaceable, so tourism has to be sustainable, and development must also be sustainable. Toatong (2004) defines these terms as follows:

“Sustainable tourism = a tool to improve the standard of living of the local community through well-planned strategies, in order to ensure survival in the long run. It also provides opportunities for the community to learn from tourism and tourists. From the process of learning, people can take an active role in conservation and protection of their environment.

Sustainable development = a concept concerned with focus and scale of sustainability efforts, depending on local conditions. To achieve sustainable development, the local community must find a delicate balance between conflicting economic, environmental, and social equity objectives. It is a combination of economic growth targets and human development perspectives. This will become a key tool for the enhancement of the quality of life. Further, it is a provision for continuous improvement and life-long learning for the local community.”

For sustainable tourism to be successful, much of the economic benefits should go to the locals, it has to protect not only the local cultural identity but also the natural environment (Toatong, 2004).

Charoenwongsa (2004) describes sustainable tourism as an industry concerning itself with tourism, while providing protection and enhancing the site and setting. Additionally, it aids conservation of items of cultural significance, such as histories, as well as social and aesthetic resources. Another requirement is to use the built environment and natural resources wisely, and to conserve them.

Wannalert (2004) specifies the following guidelines for Sustainable Cultural Tourism Operation:

1. Resource Sustainability
2. Reducing Over-consumption and Waste
3. Maintenance and Diversity
4. Integrating Tourism into Planning
5. Supporting Local Economy

6. Involving Local Communities
7. Consulting Stakeholders and the Public
8. Training Staff
9. Preparing Tourism Information (Marketing Tourism Responsibility)
10. Undertaking Research

Place branding can use marketing of heritage tourism to transfer the message of the desired image and identity to the potential visitors. The marketing can work on two separate scales, the place or nation brand, and the individual heritage attractions (Timothy, 2011, p. 276). These marketing campaigns should be aligned to avoid gaps, which will hurt the nation brand. Place branding is however much more than just marketing. Marketing is discussed briefly below. It is also much more than just a slogan. At times, a complete image overhaul may be needed, it focuses on special and unique characteristics of the place, and it attempts to strengthen positive images or correct negative images, often by designing sensory-based experiences. For a successful place brand, the service quality, infrastructure, produce mix and policies should all be coordinated. To enhance a place brand, culture, art, cuisine, built heritage, natural landscapes and the welfare of local residents should all be taken into account, and the approach used should be founded on sense of place and empowerment. A World Heritage listing can potentially enhance a place brand. Nevertheless, according to Timothy (2011, p. 276-279), there is no evidence to suggest that such a listing increases the number of visitors, unless the place already had infrastructure in place to allow it easy access. There is also the possibility of oversized expectations and commercial opportunism, which may lead to a loss of authenticity and integrity, possibly compromising the very values, which were the reason for the inscription (Rodwell, 2014).

Timothy (2011, p. 282) gives an overview of marketing. It is summarized here to help clarify the difference between marketing and branding. The marketing mix is all the variables that can be

manipulated. Originally, marketing theory would include the 4P model (product, price, place and promotion). Nowadays a 7-P model is considered more accurate (product, price, promotion, place, packaging, people and positioning). The first P stands for Product in the case of heritage. The range of offerings that visitors can choose from at the destination level or the objects and activities available at a particular site. This includes relics, interpretive programs and media, the staff members, the image of the place and the support services. The second P is Price. This includes all financial elements. It is important to receive value for price. The third P in this model is Promotion. These include specific efforts to market, including advertising, promotional media and direct marketing activities. Essentially the communication aspect of the marketing. The fourth P stands for Place. The place of events and distribution of product. A newer viewpoint on this is that the P for Place must not only be an absolute location, but also how is the site or situation relative to other factors or places. In other words, the convenience of the location, such as accessibility, roads etc. The fifth P in the model is People. In general these are service providers, consumers and the middle people. In the heritage case, these should include site managers and staff members, visitors or heritage tourists and other intermediaries, such as travel agents, ticket brokers or transportation/lodging suppliers. I would argue it also includes the local population near a heritage or tourism location. Timothy (2011, p. 282) then defines the following 2 Ps as the last two: Packaging and Positioning. But, instead of these two, a definition of Physical Evidence and Process is more common. As the first alternative, the sixth P stands for Packaging. The way in which a product or service is presented. First impressions are very important for visitors, such as cleanliness. Visitor experience is also heavily impacted by the staff, the way they dress and speak and how friendly they are. The seventh P is Positioning. Thinking and decision making about how a property is positioned in the minds of existing and potential visitors. People's perceptions are important due to word of mouth. Positioning necessitates understanding not only what tourists and other visitors think about a museum, heritage site, cultural event or historic house, but how the property is positioned in relation to other comparable attractions. In the second set of 7 Ps, the sixth P is Process. The delivery of the product or service. In that model the seventh P stands for Physical

Evidence. People like to receive something that evokes senses or memories of the service or product received. These can be souvenirs, or unique ticket receipts.

Azevedo (2004, as cited in Bouchon, 2014) defines three levels of place branding communication:

Primary communication: based on the place's attributes, such as situation, climate, demographics, culture, which animals are present and attractions.

Secondary communication: done by marketing professionals and urban tourism working on the brand personality of destination. Digital marketing has tremendously changed place branding, allowing for a systematic use of websites and a reduction of costs.

Tertiary communication: the area of word-of-mouth, reputation governed by media, investors, residents and visitors. It is not under control of official place marketers and advertisers, and is also a consequence of the increased power of the digital age.

Cultural Tourism – Challenges and Benefits

Moulin (1996) defines cultural tourism as: “A way to protect heritage. It is now well-understood that cultural tourism is based on cultural resources which are very sensitive. Cultural tourism is an economic activity, which uses cultural resources, enhancement and management in a sustainable way.” On the other hand, Staiff and Ongkhlup (2012) state it can also be a threat, to both the heritage resource and its surrounding community, due to commodification, globalization, modernization, development and loss of traditions for example.

Tourism is classified as an invisible export industry, in other words an industry, which does not transfer goods, but mostly services (Timothy, 2011, p. 15). Although I would agree with the World Tourism Organization that domestic tourism is also an invisible industry, even if there are no exports involved. Domestic tourism is also important for cultural preservation, and for some sites maybe even more so. From a branding perspective, nation branding for domestic purposes may actually involve different actions when compared to international branding efforts. The World Tourism Organization, United Nations agency with a focus on sustainable development, innovation and ethics, defines a tourist as anyone who travels away from home for at least one night but not more than one year (so even people who travel for business or for personal reasons) (Timothy, 2011, p. 385).

Heritage tourism encompasses a multitude of motives, resources, and experiences and is different for every individual and every place visited (Timothy, 2011, p. 4). Examples of varying motives, by different groups, are listed below (Timothy, 2011, p. 33-35):

Schools and youth groups	Education
Governments	Patriotism and loyalty
Community leaders and local business	Encourage people to move into a community.
	Used as high standard of living.
	Local businesses may use heritage in their

	names, to sell.
	Build up community pride.
Visitor motives and experience	Social
	Personal (exercise, sightseeing, gaining emotive or spiritual experiences relaxing or for business-related reasons when their work has something to do with culture; Nostalgia)
	Educational reasons

Table 11: Various motivations for heritage tourism by different stakeholders

The most important reason for visiting tourist sites is to experience culture, learn about the past and to seek an authentic experience. Quality of visitor experience can be determined by many factors, including crowdedness, aesthetic appeal, correct interpretation and a sense of authenticity. Accessibility can also be a problem for some sites (Timothy, 2011, p. 337).

Mass tourism is generally considered to be bad for heritage sites, but the impact of special interest tourism is usually considered fine with tourism, since there are smaller crowds, who are usually more educated. Nevertheless, all types of tourism have impact on socio-cultural, economic and physical environments. Some examples of such social and cultural impacts mentioned below (Timothy, 2011, p. 151-157): There can conflicting use of social space. The tourism can also lead to cultural changes. For example if locals copy consumption habits and behavior of tourists. This has the potential to permanently change lifestyle, dress, food, family relationships, and other elements of culture. Tourism can lead to cultural commodification as well. This can appear in different forms: “packaging” heritage for tourism, tourist art and tourist kitch dominate the handicrafts, cultural theft.

Additionally, tourism development could lead to forced displacement of locals. Furthermore, there is a change that disharmonious relationships will form between residents and tourist or between the destination and tourism.

Examples of positive social impacts of tourism also exist though (Timothy, 2011, p. 157-158): Tourism could lead to a revival of lost or declining elements of culture. Secondly, social esteem can improve in the tourism destination. Additionally, tourism can provide an economic rationale for saving historic buildings. Furthermore, social empowerment can be occur by working together for the good of the community. Moreover, tourist can provide a motivation to nurtured traditional arts and it can encourage the creation of new art.

Natural heritage tourism can usually be found in rural areas and is more geography-restricted, while cultural tourism is more common in urban areas and is less place-bound (Timothy, 2011, p. 5). Nevertheless, at least in Asia, the natural and cultural heritage are linked, as for example the Thailand Charter on Cultural Heritage Management.

Cultural heritage tourism includes buildings, living lifestyles, ancient artifacts but also modern art and culture. Cultural tourism and heritage tourism have very few differences, if any (Timothy, 2011, p. 6).

Examples of tangible cultural heritage usable for tourism are military attractions, such as battlefields, museums, cemeteries, war memorials and military installations. Also, dark attractions can become a form of tangible cultural heritage tourism. These include sites of terrorism, places where famous people died, cemeteries, sites of mass murder or torture, concentration camps and prisons. Furthermore, historic settlements, such as historic cities, redeveloped waterfronts, villages and rural settlements are other examples of tangible cultural heritage tourism. Yet another example of tangible cultural heritage which can be used for tourism, are archaeological sites/historic buildings, including ancient ruins, archaeological digs, castles, churches, historic homes and museums. Additionally, industrial attractions, such as docks, railways, mines, quarries, factories and breweries. Even religious places can become tourist attractions, such as churches, cathedrals, mountains, rivers, grottos, temples, church headquarters (Timothy, 2011, p. 49)

Examples of intangible heritage tourism, include tourism based upon arts, including art traditions, handicraft skills, foodways and gastronomy. Additionally, unique languages and music can be an attraction for tourism. Folkways, such as dress, farming methods, faith, behavior, folklore and stories are yet another way of intangible cultural heritage, which support tourism. Furthermore, music and performing arts, including dance, music and opera, are forms of intangible heritage tourism. Even religion can be a contributor to tourism, by its beliefs, practices, ceremonies and gender roles, for example. Sport, the way it is played, unique rules or methods, can also be a tourist attraction based upon intangible cultural heritage. Finally, festivals and pageants, such as ethnic festivals or food festivals are cultural heritage, which attract tourists (Timothy, 2011, p. 49).

A heritage tourist can be classified as serious or casual. Serious heritage tourists want experiences, which are either educational, meaningful, or spiritual, or any combination of these. Casual heritage

visitors tend to go to museums, art galleries, archaeological sites and other cultural attractions in addition to the sites which are the main reasons for travel (Timothy, 2011, p. 9)

Every place has heritage, but not all is suited/interesting for tourism (Timothy, 2011, p. 15). It may still be useful as a brand identity of that place, but it is not always suited for nation branding.

Visits to outdoor places, can be ranked in four hierarchical levels of demand (Beebo and Prentice, 1997):

	Level	Examples
1	Activities	Visiting Heritage Attractions
2	Settings	Beautiful, interesting or educational viewing
3	Experiences	Physical, relaxing, informational or educational experiences
4	Benefits	Increased knowledge

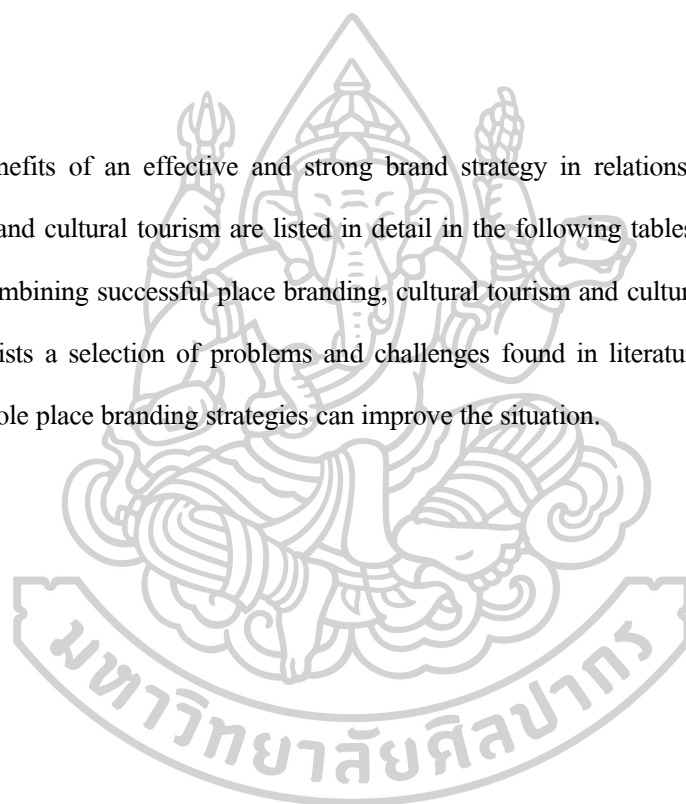
Table 12: Hierarchical Levels of Demand for Outdoors Recreation

An appropriate heritage conservation plan, combined with a good place branding plan will make it possible for cultural heritage site that all of these levels are well represented.

Silberberg (1995) claims that a place can be evaluated as a cultural “product” by checking these 8 points: Firstly the perceived quality of the product or service. Secondly, the awareness of the product or service. Furthermore, customer service attitude is a factor ,which determines the quality of the cultural product, as well as sustainability. Additionally the extent to which a product or

service is perceived to be unique or special contributes to the quality of the cultural product. Moreover, convenience can improve product quality. On top of that, community support and capabilities are contributors to the quality of the cultural product and finally management commitment and capabilities. Note that several of these points are served by having a good the conservation strategy (such as 1, 4, 5 and 8), while the other points are covered by the right place branding strategy. But a good cultural “product” requires both.

The main benefits of an effective and strong brand strategy in relationship to cultural heritage conservation and cultural tourism are listed in detail in the following tables: Table 13 lists various benefits of combining successful place branding, cultural tourism and culture heritage conservation. Appendix 1 lists a selection of problems and challenges found in literature and case studies and suggests the role place branding strategies can improve the situation.



Benefit	Why?	Reference
Education	An informed and educated society or community will make wise decisions about protecting and preserving resources that define the very essence of their culture and society.	Azman, N. et.al., 2010
Benefit to the National Brand Image	One of the most unique experiences a visitor can have, is a cultural experience, since it is a genuine experience instead of a constructed experience. The preservation and conservation of cultural sites will therefor benefit the nation brand image.	various

Economic Value	A heritage site might produce economic values in the form of the market value of the site itself and income generated from tourism, as well as intangible cultural values	Snowball, J.D. and Courtney, S., 2010
Increase Interest in Culture and History	Heritage tourism reintroduces people to their cultural roots (Donert & Light, 1996; McCarthy, 1994), and reinvigorates people's interest in history or culture (Squire, 1996; Tourism Canada, 1991; WTO, nd).	McKercher, et.al., 2005
Encouragement for Conservation	Further, culture as a tourist attraction can be a powerful force in arguing that a region's historic, cultural, religious and industrial past should be conserved (see for example Harrison, 1997; Frew & Shaw, 1995; Brokensha & Gruldberg, 1992; Nolan & Nolan, 1992; Simons, 1996)	McKercher, et.al., 2005

Table 13: Benefits of successful place branding, cultural tourism and culture heritage conservation

In the case of Ayutthaya, around 80 percent of the local community has a positive view on the tourism. There is one problem specific to this site, due to the feeling of the Thai visitors and locals towards the temples. They are treated as spiritual and patriotic by the Thais. Foreigners on the other hand do not have such feelings and for them the temples are more often referred to as ruins. It also has led to an increase in nearby nightclubs (Staiff and Ongkhuap, 2012).

Heritage tourism can be very highly inclusive where multiple types of heritage are found together (Timothy, 2011, p. 484). One example is when religious tourism also can be treated as heritage tourism (Timothy, 2011, p. 392): there are at least four areas of overlap. The first example is the meaning of a religious building. They may be religious in nature to some, but historic sites to others. A second area of overlap is related to holy places. These places are given a sacred meaning and as such, they are heritage sites. But simultaneously, they can also be natural and cultural heritage. Similarly, such overlap exists for rituals, ceremonies and sacred experiences. They will be seen as spiritual heritage to some devotees, but rituals and ceremonies form a part of the bigger cultural heritage picture as well. Finally, traditional pilgrimage routes, are important cultural routes for

modern pilgrims, but also for other heritage tourists. Many other forms of tourism, such as sport tourism, eco-tourism, agri-tourism, educational travel and health tourism, are based upon resources inherited from the past, and therefore they have them in common with heritage tourism. As Timothy (2011, p. 484) states: “Simply put, heritage is everywhere - and it is not always old.”

To cover all the different fields of expertise encountered in heritage tourism, colleges and universities have recently attempted to cover these elements in their courses. They offer courses in heritage management, cultural studies, industrial archaeology, conservation and museology. These courses also have components related to conservation, visitor management, planning, interpretation and archival research are all important components of these courses. The intention of these courses is to have cultural sites be operated by people with knowledge of theoretical issues such as authenticity, scale, politics, and place attachment, as well as more applied skills such as interpretation, marketing planning and conservation techniques (Timothy, 2011, p. 480). The following trends need to be considered very carefully by heritage tourism scholars:

- authenticity
- volunteer human resources
- nature as heritage
- cross-over between heritage and other tourism sectors
- heritage trails and routes
- demographic changes and demand
- heritage education
- unconventional resources and locations for cultural tourism
- cross-border resources and heritage
- national identity (Timothy, 2011, p. 473)

History of Thailand architecture - unique elements of Thai ruins, palaces, temples and other historic buildings such as traditional houses - Thai architecture and Thainess

Some of the literature review includes finding information on the history of Thai architecture (Aasen, 1998; Panitchpakdi, 2016; Wageman, 2019) and the unique elements of Thai architecture (Chitranukroh and Buranakarn, 2006; Horayangkura, 2017; Kanitpun, 2004; Sthapitanond and Mertens, 2012). The definitions of what Thai architecture is, not consistent between the papers and book, but there is some overlap. “Khwaem pen Thai”, or Thainess, might be described as a strong awareness of one’s identity as a citizen of the Thai state and of one’s origins as firmly rooted in Thai culture (Böhler, 2010). “Thainess” often has a political meaning as well, especially when it refers to architecture, because of historical reasons of nation branding by using Western architectural elements. But, there are some elements of Thai architecture which can be considered contributors to Thainess, without the political meaning. They are discussed below.

Horayangkura (2017) defines five fundamentals of Thai architecture:

1. Abstract characteristics of Thai architecture include lightness and buoyancy, transparency and spaciousness, enclosure, shadiness and coolness, brightness versus dimness versus darkness, and tranquility and quietness. These abstract characteristics developed their qualities based upon the Thai spirit, which was influenced by the conditions of tropical climate and Thai wisdom.
2. Non-abstract characteristics of Thai architecture include designs, which ensure a harmony with nature, and being an integral part of a natural setting. Additionally non-abstract characteristics include gaining more green areas in a landscape layout and in enclosed space, such as a vertical garden. They will help to create environmental sustainability and conserve energy. Thai wisdom used in the vernacular design of traditional Thai houses incorporate these features inherently

included because of the design regarding climatic protection and the existence of a semi-outdoor space and the presence of an enclosed courtyard.

3. Aesthetics. Traditional Thai roof structures feature a graceful catenary curve, but there are structural limitations for the application of such a curvilinear style, so they are less common in the modern context. Also, decorative features, originally found regularly in both royal and religious architecture requires talented workmanship. Therefore, buildings are becoming less sophisticated, and with fewer decorative elements, in the modern context.

4. Symbolism, such as iconic images related to the widespread belief system of Buddhism exist in both traditional and contemporary architecture. The belief in reincarnation among the Thai people is a part of daily life. In architecture, the applications of iconic features such as high-pitched gable roofs, spired roof structures, lotus-shaped motifs and a pool as a source of water, are a representation of the cosmological “Traiphum” model. This may be difficult to express in modern Thai architectural designs.

5. Thainess reflects the Thai spirit and nature of the Thai people. Thainess reflects the enduring history of a changing Thai society. The formal uniformity of structures made of singular parts, is common in vernacular and modern Thai architecture. The abundant use of colors is another feature of Thai architecture. He suggests this is partly the outcome of the joyful nature of the Thai people.

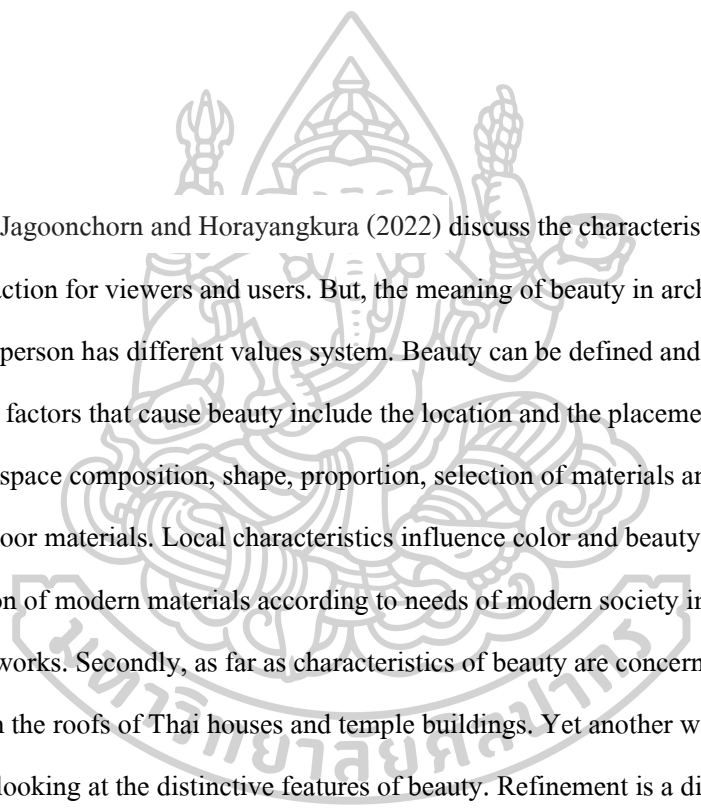
He then suggests based upon his findings that the symbolic reinvention should have priority, rather than the iconic applications of conventional images. Furthermore, priority should be given to enhance the strength of the relationships in the community and the quality of life. Finally, Thai architecture should adapt to global warming, technology improvements and other global issues.

Jagoonchorn and Horayangkura (2022) expand on the abstract elements some more: Abstract characteristics are the basic characteristics that express Thai identity in architecture from the past to today, that have occurred continuously and are accepted by Thai society as spacious, and includes several elements:

The first element relates to lightness and buoyancy. Typically, homes are based on pillars on water, supporting a large roof, with a raised basement, floating above the water. The building is located on the water or near water. The second set of elements is all about transparency and openness: These elements are based on tropical and humid climate factors, lifestyle conditions, transparency, such as appearing in the form of use. Home have a living space within an open space, balcony/semi-outer area, semi-open space. Thirdly, enveloping is another element: architectural enclosure factors such as enclosing the central area with buildings, etc. Yet another set of elements are: shady, cool. These elements are also caused by the climate context factor and way of life by creating a shady atmosphere and cool feeling in a natural way, using the shade of trees, the coolness of the water source and the wind that blows through the area. This element includes Thai wisdom in creating comfortable conditions by using nature. Finally, the last set of elements are related to Light, dim, dark. The continuity of brightness, dimness (area Gray) and darkness are also elements of Thai architecture. Thai architectural identity includes wisdom in placement of buildings causing the perception of light that creates visual comfort.

Jagoonchorn and Horayangkura (2022) also go into more detail on non-abstract elements: Firstly, there is the use of patterns based on nature: coexistence with nature. Popular local architecture and architectural construction in the traditional ways, making references to the natural way of life with trees and water. In order to solve the problem of climate impact on nature, one can create harmony and beauty with natural conditions. Secondly, there are styles, which use landscaping: a green area/vacant space within buildings or the community is characteristic continuation and changes from the past to the present by adjusting according to the changing lifestyle context factors such as giving importance to green spaces and utilization. A third area of non-abstract element are characteristics that show Thai wisdom. Characteristics using the value of the sun and the rain. Space characteristics, semi-outdoor, semi-inside: a “grey area” that surrounds the courtyard. All three characteristics are inherited from the past, but transform according to

appropriate current social context in a variety of ways. Finally, contemporary local characteristics can be used as non-abstract elements. Identity comes from the traditional culture, which varies according to the limitations of several factors such as: (a) conditions, including natural environment such as the climate and the terrain. Furthermore, another factor is locally available resources. These include sub-factors such as materials, labor, technology, and specialized skills of the local people. The final factor is the process of creation, continuation, and comparative transmission of one generation to another.



Furthermore, Jagoonchorn and Horayangkura (2022) discuss the characteristics of beauty: beauty creates satisfaction for viewers and users. But, the meaning of beauty in architecture is different, because each person has different values system. Beauty can be defined and impacted in multiple ways: Firstly, factors that cause beauty include the location and the placement of the building, simple living space composition, shape, proportion, selection of materials and fresh colors, selection of floor materials. Local characteristics influence color and beauty, resulting in a local style. Selection of modern materials according to needs of modern society impact modern architectural works. Secondly, as far as characteristics of beauty are concerned, gracefulness is often found in the roofs of Thai houses and temple buildings. Yet another way of describing beauty, is by looking at the distinctive features of beauty. Refinement is a distinctive feature that represents one of the beauties in the work. In religious architecture, the level of detail is elaborate. But, in more modern architecture, there is less detail.

Jagoonchorn and Horayangkura (2022) also explain the symbolic element: The Symbolic appearance reflecting general or religious beliefs, can also communicate the meaning of Thai identity. An example of the appearance according to belief is that a religious symbol is mostly

about auspicious direction of the building in the layout of the architecture. Nowadays, the importance of facing direction has become less significant. An example of appearance for communication: is that the symbolic meaning of the Thai identity is based upon Thai tradition. Specific symbolic patterns such as tops, lotus flowers, gables, can have specific meanings such as nuances, powers, and meanings for the community and quality of life (Horayangkura, et.al., 2015, as cited in Jagoonchorn and Horayangkura, 2022)

Jagoonchorn and Horayangkura (2022) define Thainess as a cultural evolution with the accumulation of Thai characteristics with adjustments or modifications to suit the lifestyle that has changed according to the era. It involves spirituality and personality. There is a distinction between formal Thainess and popular Thainess. The personality of Thai people including a smile and cheerfulness and fun, should form the fundamental factors, play a part in being creative with a variety of shapes and colors in architecture past and present building in style.

Warren and Invernizzi Tettoni (2012) implies that Thai style has its basis in its multi-cultural history, nature and traditions, as well as some foreign influences. Sthapitanond and Mertens (2012) state that Thailand's architecture is rooted in the country's spirituality, royal traditions, agricultural and rural roots, its rich mixture of ethnicities and foreign influences. Thailand's sense of beauty can also be traced in its architecture. Kanitpun (2004) considers Thai architecture to consist of the intangible elements (space, volume, proportion, scale etc.), and the tangible elements (form, wall, roof, floor, ornaments, material, houses with a high gable, an elevated terrace, elevated floor and a courtyard etc.). Thai architecture, with its dynamic form and its organization, is a function of human behavior, social interactions, economics and the environment. He also points out that there is a visible aspect, an architectural expression and an invisible aspect, a social control system. Such a

built-in control system is developed through the repetition of the visible. The control system can be used to maintain a social hierarchy. As an example, you can think of the location of the rooms and the elevation of the platforms between different rooms in the traditional house, linking them together. Chitranukroh and Buranakarn (2006) note that the traditional Thai architecture was initially created from Thai behavior on the basis of beliefs: “the appearance appealed to all six common human contact points of eye, ear, nose, tongue, body and mind. Consequently, the buildings and the surroundings were plentiful in their display of visible objects, sounds, aromas, tastes, touch and mind-objects. The entire system of appearance generated the Sentiment of Traditional Thai Architecture.” This makes Thai architecture well-suited for sensory branding strategies. But it is also important from the point of Identity. It is not required to maintain the exact decorative elements for the conservation of Thai architectural identity, as long as the underlying sentiment is considered. The following six perceptions should be preserved for architecture to be considered “Thai”. Firstly, the perception of form, including color, shape and form. Secondly, the perception of sound, including whether the place is noisy or quiet. Thirdly, the perception of aroma has to be preserved, including the smell of incense or flowers. Additionally, the perception of taste, whether a place can be considered sweet or hot should be preserved. Although, in this case the taste is not the taste of the tongue as much as the taste in style or beauty. Furthermore, the perception of touch, including whether the surface of buildings is smooth or rough. Finally, the perception of mind-objects should be preserved, including whether an item, place or building is beautiful or sacred. This expands then into the surrounding areas of the structure: Trees with different leaf types will produce different sounds, flowering trees would cause scents, colors were vibrant for temples, which were often used during the day, but houses, often used during the night would be darker. Chitranukroh and Buranakarn (2006) also states: “Because of the agricultural lifestyle, traditional Thai Architecture was based on the ancestor’s knowledge of how to achieve a comfortable life in a hot-humid climate with a rich natural environment. Therefore, living with nature was appropriate in the former traditional Thai Architecture.” For example, this explains how the homes would be modular, thus easier to expand or move. Floors were raised to prevent pests or floods from doing a lot of damage. But symbolism is important too in Thai architecture. The shapes of roofs are based

upon symbolism. Elevated spaces represent a raised value of the minds. Steps represent an increase in social value. Symbolism also influenced decorations.”

Some publications focusing their research on traditional houses: (Jomsri, 2016; Panitchpakdi, 2016; Pintong, 2014; Pintong, 2017; Wongphyat and Suzuki, 2008). Wongphyat and Suzuki (2008) demonstrates that the “traditional Thai house” has undergone changes over time. Essentially, the current trend of changing living conditions of Thai people continues a trend that was already present, when all houses were still considered traditional “Thai”. The changes were and are still caused by changes in the natural, socio-cultural, and economic conditions. This appears to make it hard to define “Thainess”. But, the houses still are all considered “traditional Thai”. So, looks and functionality alone cannot solely be the reason why architecture is considered Thai. De Wandeler (2012) lists several causes for such changes over time: environment, ethnic belonging, socio-cultural organization, nation building efforts, geo-political conflicts and economic growth. Furthermore, land had become more important than water over time. This favored Chinese shophouses, missionary style bungalows and Western-style institutional buildings. Panitchpakdi (2016) studies several generations of traditional Thai homes, and noted that the transfer of cultural heritage over time could be done by adapting traditional wisdom to modern needs and it would require transfer of both the tangible and intangible heritage, which he defines as follows: “(1) 'Tangible' refers to (a) Having the architectural style that conforms to the topography and climate of the locale, being comfortable for living and energy efficient; (b) Having a common area for family activities instead of living individually; and (c) Using renewable sources of wood, that are shaped into modules for new adaptations. (2) 'Intangible' refers to (a) living frugally and simply, with the transfer of the culture in the process of living together as an extended family with joint activities, (b) with support for artisans and skills which are currently in short supply.” As far as defining a “Thai House” Pintong (2014; 2017) suggests not to look at the decorations or physical appearance as the defining “house”, but instead concludes that “the essences of Thai house can be found, not in the

tangible superficial decorative elements such as a “Ngao” (hornlike finial) or a “Pan-lom” (windbreaker), or a streamlined gable roof, but rather in the profound intangible element which is the sense of living equilibrium in between the interrelationship of nature human and architecture such as the ability of sufficiency and sustainability of architecture for living among the diversity and change of both natural and man-made environment in the country of Thailand”. He further suggests that to redefine Thai house is “to acknowledge the essence of the long-term development of Thai architectural wisdom that lies in the creation of the equilibrium of the four elements (earth, water, air, fire) under the conditions and limitations of place, time, and space”. Ramasoot (2013) claims that the adaptive reuse and built-for-change strategy was the main feature of the Thai traditional house. They were traditionally needed in case the house had to be relocated, or expanded. Physical features include slightly-inward-reclining walls, a high-pitched , curved gable roof with long eaves, combined with an overall structure of inner rooms, open verandas and a connecting terrace, with the entire structure raised on stilts. The features are mostly a function of the climate, the geography, as well as social and cultural values in Thailand. Such features are more important than any styles. This adaptability increases the lifetime of the houses, and reduces waste or resources which would be needed for new construction. This makes them environmentally sustainable. But, in addition to the conservation of culture, such adaptability and modularity can also be a potential for contemporary architecture. Ramasoot (2013) describes five key attributes of a Thai house. Firstly, there is the prefabricated structure: units have interlocking joints which will make it easy to move. Secondly, the house is modular and neutral: modifications are easier due to the modularity and neutrality, so that any modifications or additions are easily homogenized, even if minor details may exist. Furthermore, the presence of the central terrace is another attribute, which is a multi-purpose area, but also interlinking the modules and harmony with nature. Additionally, there is the single function use of a single room: this eases the adaptation and modifications of the houses. Finally, Thai houses have spaces available for potential infills and modifications: verandas can be enclosed, the terrace can be filled in or expanded, the ground floor area is a large space, which can be adapted or modified. De Wandeler (2012) points out that the vernacular heritage in Thailand is rich in diversity. Part of this is caused by the adaptability described above. Part also by the distinct

geographical differences between the regions in the central plains, the Khorat plateau and the mountains. The climate was a factor too: there are three distinct seasons, a short cold season, the warm season and the monsoon season. Additional contributors to the diversity are: differences in ethnicity, differences in belief systems, and patterns of migration over time. Lightweight material, such as bamboo was often used in or at the water. The stilt houses were mostly based upon wood structure, but often with thatched grass roofs or walls. These material types allowed for modifications and disassembly. The functionality of the structure was also important given the climate. The central terrace and the roofs would create shade, and therefore circulation of air due to temperature differences. The rooftops and eaves allow for protection against monsoon rains, and provide easy collection of rainwater below the platform. Additionally the raised platform would allow for extra storage, and protect against dust, wildlife and floods (De Wandeler, 2012).

Bunnag (1995) discusses the details on gabled doors and windows of monastic buildings, such as the prototype Lopburi design, and the later Maheyong, Kee Lek, Mondop, Chana Songkhram, Lingkob style and even later the so-called corrupted styles which did not follow formulas or rules. Interestingly, one conclusion was that it is impossible to place a specific gable in a definite period. So, there was an overlap in styles. This was seen as a characteristic of Thai architecture and art history, as styles were not “in fashion” or “out of fashion” and this is different from the West. The suggested reason was that the religious buildings were not seen as a piece of architecture to be admired, but as an object of veneration, where symbolism is more important than ornamentation. Buddhism has undoubtedly a huge impact on Thai culture, and therefore Thainess and Thailand’s religious architecture. But Thailand’s culture is not solely influenced by Buddhism. In fact, many royal rites are performed by Brahminist priests, and two of the biggest festivals in Thailand, the Loy Krathong and Songkran festivals have their roots in Hinduism, and as such it has influenced Thainess (Agarwal, n.d.)

Phongmethakul (2014) discusses what modern Thai identity is. Through interviews he concludes it is obvious that this term is already controversial and not easily agreed on. For example, some architects claim Thainess does not exist or claim it is nonsense or unnecessary, or that any identity leads to corruption. Yet others claim localism instead of Thai Identity is more important. Nevertheless, the study concludes there is “a clear understanding that Thai identity can be referenced in different ways such as the way of life, beliefs, wisdoms, cultural heritage, emotions, spirits, humbleness, and respect of nature, etc. However, the modern Thai identity is shown in many general architectural works such as schemes, solitary pillars, elevation, roof patterns, protruding eaves, tiled walls, encircling, transparency, decorations, water sources (wells, pools), arts, contrasting colors, or even wicker works that display aesthetic wisdom”. Horayangkura (2005; 2010; 2012) hypothesises that the traditional Thai identity applied in contemporary architecture is not suitable for modern Thai society. Furthermore, it is stated that a new modern Thai architectural identity should be created to ensure the country’s future cultural heritage. This hypothesis was reviewed in that research project and some suggestions were made to promote the creation of the identity: “for example, the generation of public consciousness, the reform of the education system, the establishment of an Institute for Research and Development of Modern Thai Architectural Identity, the stimulation of concern for identity among practitioners, and the support and spirit enhancement of those with outstanding achievements in design and research”

Yet others discuss the relationship between architecture and identity (Abel, 2012; Noobanjong, K., 2003; Timothy, 2011). Abel (2012) points out that a clear-cut national style of architecture is difficult to define: “Architects hoping for clear-cut images of national identity will find small comfort in the ambiguous picture of the cross-cultural influences and transformations that go to

make up regional architecture.“ Tharavichitkun (2011) states Thai architecture has a problem of harmonization of modern culture with Thai tradition, which started in the mid 19th century when a top-down planning approach was used by the government to introduce western architecture into Thailand to combat the threat of colonization by western powers. He then suggested “the key emphasis of the design projects is related to two main notions: firstly, the idea of localised, ‘bottom-up’ planning which encourages local people to become involved in creating solutions to the problems in their own environment; and secondly, the more abstract notions of traditional Thai beliefs (especially the values of ‘pure’ Buddhism) which were previously the means to develop Thai culture before the arrival of western powers in the south-east Asian region” or the relationship between tourism and heritage conservation. In particular Pitsuwan (2012) states “once tourism becomes an industry and a commercial activity, profits become the driving factor that decide which activity or cultural product, or form of performing art, appeals most to consumers and the market. In this way, cultural treasures are transformed into commodities.” And this means “Local people lose control – even though these treasures belong to them.” Apinan (1992) states that in modern times, Thai artists have been faced with the choice between a need to be modern versus the desire to conform to national identity and preserve traditional values. He claims that as a result of this dilemma, there is no dominant style of uniformity in modern Thai art.

Gamache (2010) discusses localism vs. nationalism as a basis for the architectural style of two neo-traditionalist temples in northern Thailand. Even though both temples reviewed are of the neo-traditionalist style, combining both contemporary and traditional influences, they use a very different approach towards nationalism and localism: Wat Rong Khun seems to promote and support a more conventional and institutionalized version of national identity, despite using neo-traditionalism. Chalermchai Kositpipat wanted his temple design to be a gift to the nation, King and Buddhism (Ratchakitprakarn, et.al. 2020). Wat Pa'O Ram Yen on the other hand is also neo-traditionalist, but is more about localism, using an engaged form of Buddhism focusing on social

interactions and promotes a connectness with nature. Not only is the national identity influenced by localism, but also by globalism: Abel (2012) states that national identity is hard to find in architecture nowadays, due to the cross-cultural impact and transformations over time.

Case Studies

Malaysia

Malaysia's "Truly Asia" campaign is by most experts seen as a destination branding, in other words branding towards visitors. But, within the campaign Bouchon (2014) points out that branding towards locals also occurs. Nevertheless, the success of that campaign still allows for the regional branding within the country branding campaign. Bouchon (2014) points out that since 2010, Kuala Lumpur has tried to become a competitive global city under the Economic Transformation Programme (ETP). Whereas prior to 2010, it had mostly positioned itself as a multicultural and colorful tourism destination, along the lines of the "Truly Asia" campaign.

When attempting to brand itself, Kuala Lumpur has a few challenges to deal with. Bouchon (2014) lists the following challenges. Firstly, globalization can erode the sense of place, or the identity of the place, if globalization results in development and standardization. Globalization can also present a second challenge. Globalization causes encounters with alternate ways of economics, culture and ideologies. The values promoted by Muslim countries may oppose other, more liberal values held elsewhere. This can lead to conflicts between locals and visitors. The final challenge mentioned by Bouchon (2014) is the positioning by Kuala Lumpur as a distinct brand it has to be defined as its own brand, but it will remain dependent on the country's national identity and image. This can be a benefit, but also lead to challenges: images put forth by the

“*Malaysia, Truly Asia*” brand can be both endless and contradictory: multicultural, tropical, Islamic, liberal, developing, etc. When Kuala Lumpur attempts to brand itself, it will not only do so for tourism purposes, it also wishes to create a set of ideas, impressions, images and perceptions, that individuals within the city are supposed to have, in the eyes of the visitors. Kuala Lumpur, grew from a Chinese mining settlement in the 19th century to the metropolis is today, with modern tourism infrastructure, good commerce and nightlife. Greater Kuala Lumpur has 6 million people. Kuala Lumpur receives about 35% of the international visitors, (around 10 million in 2011, around 1 million in 1995) and has about a third of the country’s accommodation / rooms, 43000 units. But, there are plans to add an additional 80000 (Bouchon, 2014).

Morgan & Pritchard (2003, as cited in Bouchon, 2014) recommend that a place’s culture of origin should form the basis to build the brand on its history. Since the 1970’s the coalition in power has shaped contemporary Malaysia advocating a Malay-Muslim identity while promoting a multicultural society. Over the years, Malaysia tourism development policies have not focused on Kuala Lumpur, as it was left to be a commercial hub. Instead, the government focused on the rural areas development, both with coastal development or with eco-tourism. Additionally, the cultural and ethnic makeup of the city is different: it has a Chinese majority, whereas the country side is more Malay dominated. Nevertheless, the modernization and urban regeneration started in the 1990s were attempting to solidify the brand of the city as well as the country, to give a more modern identity. (Bouchon, 2014). In 1999, the Malaysia, Truly Asia slogan was introduced and become an unofficial national motto. It was well received amongst Malaysians due to its inclusive nature (Bouchon, 2014). Some of the images which the campaign promotes are: *Cultural diversity, Culinary diversity, Nature, Modernity* and *Service Minded*. The branding of Kuala Lumpur is integrated in the national imagery: a colorful and diverse place, with a variety of cultures, customs and cuisines.

Current development planning of the town, includes qualitative improvements to housing, income and transportation, as well as improved tourism and cultural offerings. But, a true separate branding strategy for Kuala Lumpur does not exist, so the popular national slogan is used. The Ministry of Tourism controls the country's image and is fully government funded. The city's tourism budget is very small. The Islamic culture of Kuala Lumpur can be a pull to some people, but is often also mentioned to request cultural appropriateness of non-Muslim visitors. Still Islam is a big factor for the identity of the town, both in case of architecture, such as mosques, as well as in forms of tradition, culture, customs and crafts. A containment policy, allowing relaxation of rules for visitors and non-Muslim citizens, is recommended. But, some conflicts and their resulting negative branding are not entirely unavoidable, for example religious fatwas against yoga, or rock bands, cancellations of concerts after conservative groups protested (Bouchon, 2014). Despite these city branding efforts ongoing, and despite good tourism figures and reviews, the city's self-confidence is not fully there. Residents have mixed feelings of pride in their urban achievements and they also have low expectations for the city's tourism (Hairul et al., 2004, as cited in Bouchon 2014.). The city sees itself as mostly as culturally-influenced and not often as a source of influence. The quest for modernity is motivated by a desire to not be backwards, in addition as not liking the heritage, as represented by dilapidated colonial-era buildings. Also, the political influence on the desired image, is limits the true identity to be portrayed (Bouchon, 2014).

Kuala Lumpur wants to achieve a *global city* brand. However, there are conflicting expectations and thus the city lacks a coherent image (Bouchon, 2014). Kuala Lumpur has been influenced by different cultures. The common language is English. But, Kuala Lumpur has a very large Chinese speaking population as it is one of the largest Chinese cities overseas with a large Chinese community, a network of Chinese school, media, and businesses. Also, the Tamil-speaking

community has also a strong presence in Kuala Lumpur. The Islamic influence, which was already strong due to the Malay culture, is furthermore reinforced with the Arab visitors and businesses that have flourished in the past decade. Ethnic neighbourhoods have also been branded as tourist sites, such as Brickfields (Little India), Petaling Street (Chinatown), Kampung Baru (Malay heritage) (Bouchon, 2014). In such the cultural diversity is celebrated (Bouchon, 2014). It is important to realize that fusion from multi-cultural communities, as it produces the essence of the place, which is a major contributor to the brand identity. Kuala Lumpur history that has historically been a Muslim and multicultural globalized city for more than a century, which could form the basis for a redefinition of the Malaysian identity, given the aspiration for unity (Bouchon, 2014). There are various hurdles in recognizing Kuala Lumpur as a global-city status: Firstly, there are functional hurdles, including its attributes and its economic index. Secondly, there are institutional hurdles, such as the administrative division. Additionally economic hurdles exist. For example, the middle-income trap. Furthermore, cultural hurdles, such a communalism exist as well. Finally political hurdles, amongst others due to censorship issues (Bouchon, 2014). The place image associated with Kuala Lumpur is in part a mixture of odors and flavors from ethnic groups living side-by-side, with a strict folklore. This is different from Singapore, where creativity, culture and arts functioned well as Global city branding agents and quality of life indicators. These are not a realistic set of qualities for Kuala Lumpur (Bouchon, 2014). Kuala Lumpur, with its multicultural and Muslim environment, is friendly towards visitors. The absence of a clear branding strategy, where the nationwide agenda and the local initiatives are competing, is the main problem for branding Kuala Lumpur. The differences should in theory not hurt a Global City brand, as the differentiation, caused by the differences in different territories, their past, and the sense of place of the neighborhoods, their ethnic representation will all work towards the desired differentiation. This type of branding strategy would assert the destination brand's strength (Bouchon, 2014).

One way Malaysia brands itself is as a Halal hub (Nooh, M.N. et.al, 2007). Halal is a Quranic word, which means lawful or permitted. Specifically, as it relates to food, it is the dietary standard, as prescribed in the Quran the Muslim scripture (Nooh, et.al, 2007). Nooh et.al. (2007) present findings that there are 11 factors, which could contribute to Halal branding awareness:

- promotion
- place
- attractive and quality
- Halal certification
- price
- product samples
- market demand
- SME producers
- Halal certification to Muslim companies
- differences between Halal certified and non certified
- clean operation

Furthermore, the findings show that there are six factors that contribute significantly to the importance of Halal branding: firstly, the food must be attractive and of high quality. Secondly, Halal certifications helps the Halal brand. Additionally, market demand for the Halal product is needed. Furthermore, SME producers have an impact on the brand, as there is expectations on discounts, pricing, etc, based upon business-type. Furthermore, differences between Halal certified and non-certified products and finally clean operation are the factors that contribute to the brand (Nooh, M.N. et.al, 2007). In 2007, the business and commercial potential of the Halal industry has a market of 1.6 billion Muslims and an estimated market size of more than US\$600 billion (RM2.1 trillion) (Nooh, M.N. et.al, 2007). Shahidan and Md Nor (2006, as cited in Nooh et.al., 2007) found that the current implementation of the Halal certification, had some issues. Firstly, there is the inconsistency of definition of Halal on the aspect of slaughtering of animal. Secondly, the introduction of the Halal logo by individual firms. Also, the use of use of Arabic-

sounded or Islamic-signaled brand names. Furthermore, the rampant display of Quranic verses by food operators to indirectly signal that the premise is operated by Muslim and that it offers Halal foods. Finally, the lack of enforcement by the authorities with regards to the misuse of Halal logos (Nooh e.a, 2007). Nooh et.al. recommend that policy makers, halal products marketers, producers and manufacturers take into consideration all 11 factors mentioned above, which could contribute to the consumer's awareness. Despite this, it appears there are only six factors that contribute significantly, both positively and negatively, which deserve the most attention (Nooh, M.N. et.al, 2007).

Hussin (2018) claims the Malaysia, Truly Asia campaign was very successful. The campaign presented the country as a mixture of harmonious cultures, with intangible cultural heritage, especially food heritage and traditional performing arts, as significant contributors (Hussin 2018). The campaign defines the unique cultural diversity as an asset, and uses intangible heritage, including food and performing arts, such as dance, art and music as successful tools for tourism. The main strategy in the use of the slogan of 'Malaysia Truly Asia' is to present a positive image to outsiders that Malaysia is exceptional and unique because of the social, religious, cultural and ethnic diversity in the country (Hussin 2018). Since Malaysia is the only country with the three main ethnic groups of Asia, the expression "Truly Asia" is appropriate. The claim can therefore be made that Malaysia is a true and authentic blend of Asian diversity of cultures, customs, traditions and festivals (Hussin, 2018).

Malaysia joined UNESCO's Convention of the World Cultural and Natural Heritage in 1988.

Only four cultural properties were declared cultural heritage: Lenggong Valley (2012), Melaka

and George Town, historic cities of the Straits of Malacca (2008), as well as the national parks Gunung Mulu and Kinabalu Park (both 2000) (Hussin, 2018).

In brochures about Malaysia, the five cultural elements represented are: festivals, traditional lifestyles, traditional music, traditional dance, and traditional games. Care is given to represent all main ethnic groups. This is not only to display the unique cultural heritage, but also for political reasons: the government wanted to promote unity. So, videos or brochures would show Chinese, Malay and Indian food or musical instruments. The fusion of Chinese, Malay and Indian food is especially useful as a unifying but also unique cultural heritage. Many other forms of intangible cultural heritage are practised by the three major races in Malaysia (i.e. Malay, Chinese and Indians) as well as the indigenous group in Sarawak, Sabah and Peninsular Malaysia. Therefore, the intangible cultural heritage of Malaysia has an important position in the government policy to support unity, as well as providing commercial value for the development of tourism of Malaysia (Hussin, 2018).

Che-Ha (2016) argues place branding has several elements, some of them (human capital, culture and heritage, and politics) to create emotions regarding the image of the place amongst locals, while some (export, human capital, and politics) are tools to build a competitive advantage over the competition.

Che-Ha (2016) does not find evidence that the Malaysia Truly Asia slogan encapsulates the country's branding. In the study by Che-Ha et.al. (2016) five factors were investigated as potentially contributing to Malaysia's country brand image or its competitive advantage: exports, political, human, cultural, and social (Che-Ha, 2016). Some of these factors are described as follows: For exports, the association with "made in..." label can contribute significantly to a country's image. For example, in electronics, 'Made in Japan' and in fashion, 'Made in Italy'. Human capital is important because citizens can be the most powerful communication tool in

branding a country. People act as ambassadors and create positive images for their country. Famous citizens, such as athletes, or actors can raise the country's positive profile. Politics influence communication channels through diplomacy and protocol. A country can promote its social or environmental elements to gain a competitive edge. The results show that emotions of locals are mostly influenced by culture and heritage, politics, and human capital. Competitive advantage compared to others is achieved with political, human capital, and exports. The social element, including social benefits, political and economic stability, is not found to be a factor in building a country's branding. Contrary to common beliefs and theory, cultural elements were not shown as giving Malaysia a competitive advantage in this study.

Fan (2010) claims, "Malaysia: Truly Asia" is just a tourism branding. A statement, which is in clear disagreement with the other articles, which point out the unifying intentions of the campaign as well.

Dinnie et.al. (2010) investigate the coordination between branding campaigns, by export promoters, investment agencies and tourism agencies. The study involved interviews at embassies in Japan, to see how and how often personnel of various ASEAN countries' embassies would coordinate. It is included here in the Malaysia case study even though the specific countries' embassies were not mentioned in the paper.

For nation branding to be successful, a unified message must be presented by the different stakeholders, to different audiences. Generally, these organizations have different budgets too. The result of this study shows that cooperation occurs between business organizations, tourism organizations and cultural organizations. Formal meetings between different departments within the embassy only happen once or twice a year, but informal meetings all the time (Dinnie et.al.,

2010). Dinnie et.al. (2010) identified seven dimensions of coordination. Firstly, there is coordination with the public sector vs coordination with the private sector. A second dimension is coordination with an organization in the home country vs. coordination with an organization in host countries. Coordination can also be formal or informal. Furthermore, strategy formulation can be centralized or de-centralized. Additionally, coordination can be symbolic or substantive in nature. Furthermore, the frequency of coordination meetings can be either based on time intervals or based on issues at hand. Finally, coordination will depend on whether the audiences are businesses or consumers.

New Zealand

Ryan (2007) points out that marketing activities undertaken by Tourism Organizations, are primarily funded by local and national government, elected politicians often play a role as on the executive and/or advisory boards. Among the conclusions reached are, first, at least in New Zealand, that the policies of central government are important in determining the environment within which action takes place. A second conclusion is that the tourism organizations are often forced to justify their existence by being able to generate an economic return. Since the 2000s, the economic contribution of tourism has been appreciated more. Similarly, the environmental and social awareness are improving (Ryan and Zahra, 2007).

Tourism as an industry involve public and private resources. The private development of tourist places, adds public costs, such as transportation or medical facilities, and governments, local or national are not always willing to pay for them (Ryan and Zahra, 2007). Government also has these roles: planning; legislation and regulation; coordinating; entrepreneur; stimulator; grants and tax benefits; promotion; sponsoring research; facilitator of economic activity; public interest (Ryan and Zahra, 2007). These roles constantly change depending on which political party is in

charge. For example, conservative parties often felt the market was a better regulator, so planning was left to it, rather than to the central government. Also, the resources management act, which concerns the protection and sustainability of natural resources, either allowed some economic benefits from such resources or restricted them, depending on the political party in charge. Ryan and Zahra draw the following conclusions: The changes in political power results in some changing attitudes and policies, regarding: professionalism versus enthusiasm, short-term versus long-term perspectives, competition versus co-operation, and tourism being considered an important economic and social factor, versus tourism being considered as not an important factor (Ryan and Zahra, 2007).

Piggot (2007) discusses the branding efforts, which attempt to harness the power of the international media, by special events and movies. Lord of the Rings, or other locally produced movies have allowed New Zealand to showcase its landscapes, peoples, cultures and tourism activities.

Destination marketing occurs in the forms of advertising, through direct marketing, personal selling, on websites and in brochures. The importance of Public Relationships is often underestimated by academics when compared to other forms such as advertising, direct marketing, personal selling, on websites and in brochures. In 2000, the population of New Zealand was around 4 million. New Zealand attracted 1.7 million annual overseas visitors during that time. Despite this relatively small number, tourism is extremely important to its economy (TNZ, 2000a, as cited in Piggot, 2007). Agriculture is responsible for 50 per cent of New Zealand's exports, but tourism is the largest employer and earns NZ\$4.2 billion in foreign exchange (TNZ, 2000a, as cited in Piggot, 2007) The largest numbers of visitors come from USA, the UK, Australia and Japan. Piggot concludes that the PR-led branding campaign has been an obvious success.

Thomson, S. (2015) discusses how indigenous branding, specifically Maori branding in New Zealand, can result in unique cultural associations, images and thereby creating a point of

difference. Additionally, the values of the Maori, such as integrity and hospitality, are beneficial to the country's brand. Including Maori culture in the national branding strategy allows for a differentiating story, which is deeper and more meaningful. Thomson argues there are several additional benefits to New Zealand, its people have an identity of working hard, while enjoying life. Even its remote location can be considered an advantage in case of biosecurity and the green landscapes and the image of a sustainable environment help the farming industry. Sports celebrities also help the country's brand. In particular, the Rugby team, performing the Haka, has contributed by utilising the uniqueness of New Zealand's Maori culture. In conclusion, the indigenous culture can be used to improve a brand image, especially if there is some control, coordination and cooperation on how the indigenous culture is branded by various businesses and governments (Thomson, S., 2015).

Westgate (2009) states that New Zealand, and its tourism industry rely on a by 'clean-green' images but concludes that the image is increasingly challenged, and claims that more consistent government support, via policies and implementation, is required, beyond the strategies currently used to enhance sustainable operation, consistent government support is required more broadly via policies and implementation to attend to an increasingly challenged clean-and-green image of the country. Hall (2010) discusses how the successful "New Zealand 100% Pure" branding campaign launched in 1999, may not help or may even hurt industries other than the tourism industry. The attempts to generate tourism revenue, may conflict with creating positive perceptions about New Zealand as a place to do business. Hall (2010) also states that there are two types of branding, one for internal place markets and one for external markets. Internal place branding mainly wishes to create a place identity, instill community pride and maintain or create an attractive place. The external place branding concerns itself with communication of the brand and its related values. Place branding can suffer from inconsistent messages, since the message often comes from different sub-fields, such as tourism, exports, education, health etc. But also

from different locations within the place, such as the national level, vs local levels. In 1995, the New Zealand Way, was the brand campaign, with brand values including: environmental responsibility; achievement; cultural diversity; integrity; innovation; and quality (Kent & Walker, 2000, as cited in Hall 2010). The domestic success of this campaign was good, but it was not met with international success. In 1999 the 100% Pure campaign was started, which was a great destination brand success (Hall 2010). However, it was also noted that for the key economic sectors, biotechnology, creative industry and ICT sectors, it might work against desired growth, as it may be associated with a lack of technological sophistication” (MED, 2006, p. 10, as cited in Hall 2010). Desmarais (2015) also notes problems with the brand, but mainly focuses on the differences in the commitment between different governments, which were ideologically divergent. New Zealand’s reputation is partly based upon its isolation, which allows itself an image as a haven, safe from global environmental harm. During 9 years of labour government, New Zealand managed a 50% increase in visitors between 1999 and 2008, and it was considered one of the strongest destination brands, as per the UN World Tourism Organization (Tourism New Zealand, 2009, p.23, as cited in Desmarais (2015). Food and beverage export industries have benefited from the “green” image as well. But, the 100% number is hyperbolic and inflexible. This set itself up for attacks, and the 100% number also sets an unachievable environmental bar. In 2008, the conservative government focused on business and weakened environmental issues. The new policies were hard to align with the “100% Pure” slogan. The government was essentially trying to cash in on the favorable nation brand image, without giving it substance or support through policies. There will have to be bipartisan support for policies to correct this problem (Desmarais, 2015).

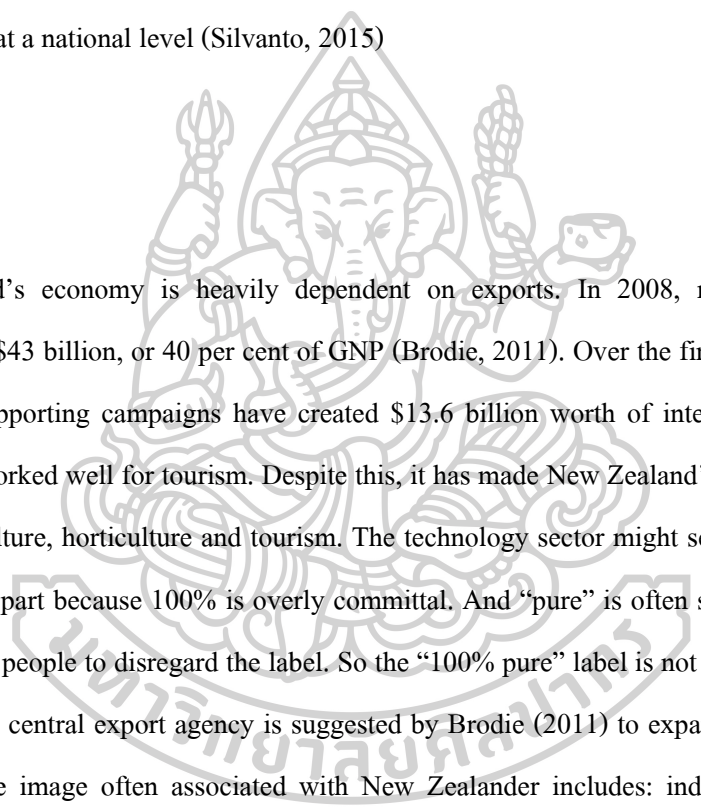
Shore (2017) discusses the scalar trap. The assumptions associated with either “small is beautiful” or “bigger is better”. With New Zealand being relatively small, it can be seen as vulnerable or weak, but it can also be branded as a “honest broker” or a “trusted small nation”. New Zealand is

small economically, and politically and from a military power perspective. But, New Zealand's soft power is quite large globally, when it comes to ethics, such as environmental protection and nuclear proliferation. When New Zealand is marketed as a tourist destination, it is often seen as a vast country with natural wonders. In the 1980s free-market reforms were started, while dismantling the welfare state, as one of the first countries worldwide. Initially, this led to a period of instability.

Despite its good reputation, New Zealand has some underlying problems too: high prison population per capita, high suicide rate, high child poverty, high amount of domestic violence. But it is also considered as one of the least corrupt, trustworthy, and is seen as a country with high moral integrity. Still, as a small country, it is sometimes seen as lacking self-confidence, or mimicking policies of other countries. Other assumptions on size include: being able to agree on matters, such as government policies more easily. Also Shore concludes that the government actively promotes a national imaginary that highlights the positive qualities of being small. This is done because of the positive stereotypes usually associated with small scale, including friendliness, integrity, nimbleness, and the capacity to "punch above its weight." Another conclusion drawn is that small countries can often be seen as laboratories of government policies. Shore furthermore highlights the social inequality, which has simultaneously developed since the free-market reforms have started alongside the successful 100% Pure campaign. It is claimed that the branding campaign also serves as internal branding, to reinforce a set of government policies related to free trade, commercialization, and deregulation. Shore (2017)

Silvanto (2015) points out that New Zealand, despite its long history of immigration, and despite its positive reputation of cultural diversity and inclusiveness, it is not easy to attract foreign labor. Silvanto and Ryan's (2014, as cited in Silvanto et.al. 2015) identified five drivers for relocation of skilled labor: The first driver is economic in nature: employment, economic dynamism and opportunity all influence the choice of relocation. Secondly, cultural diversity and

inclusiveness can encourage relocation. Furthermore, clear immigration policies and effective governance, as well as geographic concentration of talent are also drivers. Finally, the quality of life, lifestyle, and services, is another driver for relocation. This was then studied and the results suggest that quality of life, employment, good governance and tolerance and acceptance need to be part of a successful branding campaign with the goal of attracting internationally mobile skilled professionals. Another finding is that successful campaigns aimed at attracting talent need to focus not only on the workplace but also society as a whole. The suggestion is therefore to have coordination at a national level (Silvanto, 2015)



New Zealand's economy is heavily dependent on exports. In 2008, merchandised exports amounted to \$43 billion, or 40 per cent of GNP (Brodie, 2011). Over the first 10 years the '100% Pure' and supporting campaigns have created \$13.6 billion worth of international exposure. It clearly has worked well for tourism. Despite this, it has made New Zealand's image overly reliant on the agriculture, horticulture and tourism. The technology sector might see this green image as a liability. In part because 100% is overly committal. And "pure" is often seen as commonplace, which causes people to disregard the label. So the "100% pure" label is not appropriate for export businesses. A central export agency is suggested by Brodie (2011) to expand the national brand. Currently, the image often associated with New Zealander includes: individual achievements, cultural diversity, humility and fresh thinking and innovation. New Zealand also has a reputation for egalitarianism, trustworthiness and integrity. The country's isolation can contribute to an image of mystique, inviting people's natural curiosity. Success in sports are often used to enhance the image of the country as well (Brodie, 2011).

Schaar (2013) considers New Zealand's brand campaign to be successful and describes the chronological steps to reach this point: First surveys were held amongst community members, business people and prominent tourism figures to find out what the core values of their destination were. Secondly, established focus groups on to find which countries would be good potential candidates for tourism campaigns (Morgan, 2002, as cited in Schaar). This allowed the brand strategy to be in line with the country's values and secondly they would be able to identify which categories of travelers would value the things your destination has to offer. It was found that 'special interest' adventure travel, or once in a lifetime travel were the categories most fitting for the local values. The "100 Percent Pure New Zealand" was reflective of the natural beauty and landscapes as well as the value of the locals (Schaar, 2013).

Campelo et.al. (2014) discuss the sense of place for the Chatham Islands in New Zealand. The first step in a branding process should be to find the sense of place, since place brands are socially constructed and they are culturally dependent. The argument therefore is that a sense of place is primarily determined by the meanings given to the place by the people who live in it. Inhabitants of the Chatham Islands identified time, ancestry, landscape, and community were identified as determinants for the sense of place. The Chatham Islands were interested in developing a brand to add value to the economy. The islands are quite isolated. The findings of the research, included that interactions between the physical and social environments determine the constructs of Time, Landscape, Ancestry and Community, which determine the inhabitants' attitudes and their perceptions. The constructs have resulted in people doing things in a certain way as determined by physical, historical and natural factors. If these physical, historical and natural factors are unique, they will result in a unique habitus. By determining a location's constructs, you can find its sense of place, which in turn allows you to find out what is unique about that place. This uniqueness is a significant contributor to the place's brand. Conversely, not understanding a sense of place will lead to a gap between the brand image and identity, which threatens the brand's sustainability and authenticity.

Japan

To avoid colonialism, Japan and Thailand both had to open their borders for trade. The Japanese government established a strong democracy, after opening its country in 1853. Reforms started during the Meiji era (1868-1912) and this resulted in a strong industrial country. The architects were homegrown. Thailand only started reforms around 1890, and was dependent on foreign architects. In the early 20th century, Japan was aiming for modern and nationalism style. During Taisho period (1912-1926) some architects wanted to be freed from the traditional styles, and only link to Japanese culture in an abstract way. Other architects wanted to revive traditional forms constructed with modern methods, technology and material. Around the same time, the time of Rama VI (1910-1925), Thailand still did not have formal education in architecture and much of the government building designs. These building represented 'Thainess' even though they were designed by foreign architects (Chungsiriarak, 2020). Nationalist architects, governments and elites, all believed that revival of historic styles using new techniques was the correct way to do modern architecture (Chungsiriarak, 2020).

During the Showa period (1926-1945) Japan became fully authoritarian and military power increased, and the imperial crown style dominated (Chungsiriarak, 2020). In the 1930s Thai architects studied in France and England. They brought back an Art Deco style to Thailand. Thailand also had a military power and authoritarian government in place during the 1940s. During this time, architects had to design projects, which acknowledge the governments and their policies in a positive way. Nevertheless, during this time the Japanese architects had been in business for quite some time, whereas Thai architects had only done this for a shorter period of time. Modern Thai architects chose a superficial Art Deco, whereas the Japanese followed International Modern movement. The Japanese used theory and knowledge which they had built up over a longer period of time. After the world war, the Japanese went on with international

modern architecture with new ideas, abandoning the nationalism architecture. Thai architects remained with less direction, and had to rely only on historic forms when identity was required for their designs (Chungsiriarak, 2020).

Jones et.al. (2009) have studied regional branding in Japan, and they point out that for rural Japan has faced depopulation. The urbanization was motivated by education and employment. The central government has invested a lot of money to reverse this trend, but has not be successful. Tourism was considered as a way to generate some income. The equivalent to Thailand's OTOP, Isson Ippin (One Village One Product) movement was started first in 1980 in Kyushu and then expanded. Domestic tourism, however has been in decline as well but it is still a large market. In the studied case of the Nagano prefecture, the National Parks should be the top attraction of the regional brand. National Parks are under control of several agencies at the national level, and not very often at the local level. Politics also change the policies and funding all the time. The main conclusion of the authors is: "Inclusion of national parks in local brands is harmed by the current fragmented, top-down system of management, whose main focus is on nature conservation (Jones et.al., 2009). Rausch (2008) has also studied regional branding. Rausch's conclusion is that the national efforts to brand local regions and products appears to be well organized, but the local efforts are not as well organized. In the prefecture studied, the Aomori prefecture, branding efforts have resulted in agricultural product branding, without much associated place branding. Rausch suggests that cultural commodities should be branded, instead of agricultural products, since those cultural products will improve place branding (Rausch, 2008). Rausch (2009) reports that since 2006, the national government initiated branding policy for local products, which allows local products and services to be branded by cities. This was done to revitalize local economies and to broaden the national image as a producer of high-quality, specialized goods. The idea is that created cities can have their own brands, because they have their own unique character, because they have unique physical attributes, geographical location, history and

traditions. These factors would have contributed to unique strengths and skills of local inhabitants (Rausch, 2009). About one third of the municipalities have participated, but differentiating was difficult (Ikuta (2006), as cited in Rausch, 2009). The successful ones should have at least one of the following resources: natural resources, historical resources, infrastructural resources, and service resources. And a multiplier effect exists if you have more than one. For example, in the case of Kyoto, you have a historically significant city, which also has a creative industry (Rausch, 2009). Unfortunately, the distribution of branded product across the country is not good. It is limited to a small number of places. Additionally, there is a lot of similarity of products between nearby areas (Rausch, 2009).

Dinnie (2008-b) points out that nation branding is used to boost exports, inward investment as well as tourism. Traditionally, tourism organizations are the most influential in shaping an image. But the other industries are not always benefiting from imagery used for tourism, and in fact it may damage prospects for other industries.

Japan External Trade Organization (JETRO) wants export promotion agencies to focus on four main issues. Firstly, establish public-private consensus on export promotion. JETRO also wishes to improve collaboration among the various organizations. Additionally, the focus should be on drafting of appropriate policies for industries as well as small-and-medium based companies. Finally, they should attempt to attract foreign capital. JETRO believes inward investment results in products, which will eventually be exported, and thus emphasises this point. Dinnie (2008-b) also points out that while there is overlap between nation branding and public diplomacy, defined as: “the relationship between diplomats and foreign publics with whom they work” (Melissen, 2007: xvii, as cited in Dinnie, 2008-b). But the students in the field of marketing and international business are mostly those which conduct nation branding, whereas public diplomacy is studied by people in the field of international relationships. Soft power can be used to make the power of a

state legitimate. The consequences of an attractive culture or ideology, makes other more willing to follow, do business, visit etc.

Japan has a low inward investment due to restrictions on financial inflows, only 2.5% of GDP, which is for example about ten times lower than Germany (Dinnie, 2008-b). As a follow up on criticism that Japan was too insular and closed, nation branding efforts were undertaken. In 2004, a program titled “promotion of Japan Brand Strategy” was initiated. The main goals were firstly to foster a rich food culture, and also to establish diverse and reliable local brands. The final goal was to establish Japanese fashion globally. “Hello Kitty” and traditional Manga also have contributed to the international brand image of Japan.

Dinnie (2008-b) suggests improvements such as entrepreneurial and publicity-oriented mindset by those in the field of public diplomacy, and better coordination between different organizations engaged in the nation branding strategy, for example, tourism and export promotion could be linked better. It is also suggested to use the soft power of the food and drink industry, as the main Japanese food abroad is sushi, despite Japan’s much more diverse food culture. Other elements of soft power, as defined by Nye (1990, as cited in Dinnie 2008-b) in general, such as manga, fashion, architecture and design can support a positive brand image (Dinnie 2008-b).

Harvard political scientist Joseph Nye, wrote a paper in 2004, “*Soft Power: The Means to Success in World Politics*”. In there, he states, that soft power is a power besides economic power and

military power. It allows a nation to get what it wants through attraction as opposed to coercion or payment (White, 2011).

In Japan, politicians were not sure how soft power could be successful, for the reasons listed below, even if they were enthusiastic about it. One reason is that the soft power is difficult to define. Another reason is that it is difficult to measure. Furthermore, positive impacts might be delayed by quite some time, for example in case of student exchange programs the benefits will not show up till much later. Additionally, at the time the industries which might provide soft power were stagnating, or even declining. Finally, Japan's popular culture such as anime, manga, music, games and film can all provide soft power, but there is no guarantee that this prevents people from having negative feelings towards Japan's policies (White, 2011). The soft power of Japanese pop culture is able to create some charm, which nation branding hopes to turn an appeal for other Japanese products. Nation branding intersects economics, politics and culture. The "Cool Japan" label was attached to as many Japanese products as possible. Soft power in general will be used to attempt to convert attractiveness into policy objectives. A country's public diplomacy include three main components: building a country's presence, image, and understanding among foreign publics. The Ministry of Foreign Affairs decided to also join the Cool Japan trend and used three young women as cute ambassadors for Japanese fashion. Most other departments in the government and people outside of government find this a waste of government spending. Foreigners appear to find it quirky. Overall, this seems to be an idea which was not well-coordinated (White, 2011). Garingalao (2006) states that soft power uses the culture, values and ideologies to create a positive image. Soft Power comes from attraction often in terms of culture (tourism), institutions (education) or information technology (mass media).

A nation brand does more than just provide economic value, as expressed by its brand equity. It can also contribute to the international recognition by creating positive emotions to the brand. Furthermore, it reflects the values of the people and at times the values of corporations. Japan's international image is based upon its domestic values. Japan had to change its image after the second world war as a more peaceful nation. In the 1980s Japan was an economic superpower, with a reputation of good quality and production. But, it also had started using its soft power, promoting systematic harmony. But, soft power alone, will not work. Economic power has to be

combined with it. Japan also had an image of effective coordination by the way in which its industries were operating in parallel to achieve its economic power. Part of the reason is the relatively common practice of government officials leaving their posts to take high placed jobs in the private industries, thus reinforcing collective cooperation and good business- government consensus. Collective cooperation for the good of the community is one of Japan's values, elevating the importance of groups over individuals. Japanese strategy is often to initially enter the market at a low price and then eventually move up the value chain. This long-term vision of increasing market share is preferred by the Japanese rather than quick profits. Japanese employees usually get paid based upon years of service rather than skills. Thus often resulting in life-time employment. The Japanese employment is then often not for financial reasons, but for a sense of belonging (Garingalao, 2006). Japanese companies' value system of Total Production System and Total Quality Control contributed to Japan's national brand image, which results in perceptions of quality and reliability (Garingalao, 2006). In summary, it is credibility and reputation, which fuel the soft power (Garingalao, 2006).

The Buddhist religious organizations also wanted to rebrand themselves in Japan, as more modern. Historically, they were mostly associated with funerary rites and other memorial rituals related to the ancestors. To attract younger people, they started using manga (Japanese comics) and anime (animation movies), together with other media. Religion and Consumerism have been closely linked, traditionally they would sell amulets or phone straps or souvenirs, at shrines or temples. Nowadays Hello Kitty items are some of the most popular consumer items. Mixing this is not considered to damage the religious or serious image of the religion. It is of course not religion has adjusted to various socioeconomic changes, over the course of history. The marginal position that religion occupies in Japan, is the main reason for increased collaboration with commercial enterprises (Porcu, 2014).

Large sporting events have also been used to create a positive brand image. Even disasters like the 2011 Great East Japan Earthquake, can lead to a positive brand image, in this case Japan's ability to manage difficult issues such as natural disasters. Mega-events in general have a political side also, in addition to social and economic sides. Japan has first organized the summer Olympic Games in 1964. At that time, it was organized to symbolize the re-admission into the post-war world. As part of the preparation, the infrastructure was dramatically improved and this became a path to an improved economy. Of course branding opportunities of big events, itself is not guaranteed to be a success. During the 2008 Beijing Olympics the values promoted were not in alignment with the perceptions. The Olympics wanted to send the message: One World, One Dream, A harmonious city of the international community. But, there was a gap between city government portrayals of China and the residents' reality, resulting in a brand gap so this situation should be avoided. Japan started the preparation for the 2020 Olympic Games with a Tokyo 2020 Games Foundation Plan with the following goals the plan include firstly developing human resources or a competent workforce that has global perspectives. A second goal is revitalizing communities through cultural assets, and the final goal was to promote international cultural exchange. The first goal includes globalization of universities, focused on training a future workforce. Using culture and education, the pillars of the Olympic Games, Japan can showcase commitments to transforming a work force to become more inclusive of women and foreigners, showing a leadership which supports a better integration into society (Guajardo, 2016).

Cool Japan was promoted by the government as part of using Soft Power in its nation brand strategy. The name was based upon a 2002 *Foreign Policy* article titled "Japan's Gross National Cool" (McGray 2002, as cited in Matsui, 2014). It became popular and was then used by the government since 2005 (Guajardo, 2016). Since that time, it prefers to use manga, anime, TV games, robots and pop music, in addition to classical dance or flower arrangements (Matsui, 2014). It all started with the American pop culture being popular amongst Japanese, in part because of its affluent lifestyle. In the 1960s Japan became affluent itself, but then in 1990, had a long recession, after the US won the IT race, China had its economic growth spurt and Korea

provided strong competition in steel, automotive and electronics industries, etc. Confidence was dented and did not recover until Japanese popular culture started gaining popularity abroad as well. Nevertheless, popularity did not lead to profits. Therefore it came up with a strategy to promote its attractiveness, using popular culture, as well as the lifestyle and values which created the culture. Ultimately, its two main goals were to allow this content industry to revitalize the economy, and to create a more positive brand image resulting in improved soft power (Matsui, 2014).

Branding of the Thai Pavilion at Shanghai World Expo, 2010

When balancing the desire for contemporary designs, with the need to draw in visitors and have some recognition, we can look at the successful branding efforts of the Thai pavilion at Shanghai world expo in 2010. These were discussed in Positioning Magazine (2010).

Thailand finished amongst the top pavilions together with mostly stronger and bigger countries: China, United States of America, the United Kingdom., France , Japan, Australia, Germany, Spain, South Korea, Italy and Saudi Arabia. Thailand being a small country achieved quite a success. China spent 7,200 million baht, while Thailand has invested only 599 million baht in the construction of the Sala Thai building. Saudi Arabia spent the second most: more than 5,000 million baht on an area of 6,000 square meters. The Sala Thai building is 1 of the 7 with the longest queues for visitors.

These successes were achieved despite initial surveys showing that Chinese visitors stated something along the lines of: if they had enough time they could visit our pavilion. Apparently, Thailand's brand was not good enough on its own at the time to encourage people to visit. To make it into the top 10 of most visited pavilions, the design would have to appeal to the Chinese

people, expected to be around 97% of the total number of visitors. The target set for the pavilion was to receive 10 percent of the total of 70 million visitors.

The branding strategy included providing an introduction of Thai way of life and the river as the core of development. Furthermore, looking at other pavilions, it became clear most used modern designs. Thailand wanted to differentiate itself with a more traditional design. Another way to stand out was to use Thai paintings similar to those on the temple walls in the past. Research also showed that Chinese people like colorful works and hi technology. Thailand was branded as a country rich in unique arts and culture. A country with fun people, full of friendship, kindness and smiles, so all the pavilion's team members were Thai. Visitors were welcomed at the entrance to emphasize the real Thainess. Thailand was the only country to have this welcoming of visitors. Additionally, an effort was made to finish the pavilion at the time of the Soft Opening (about 20 days before the official opening), to allow media to visit the pavilion and get exposure before most others. Only 27 pavilions were open at this time out of a total of 240. The colorful presentation also helped to create the word of mouth effect of the visitors based upon direct experiences, and this helps to spread the news that the Thai pavilion is a must-visit location and it significantly increases the number of Chinese people show want to travel to Thailand.

Chapter 2

Interpretation process of Design and Branding through the Thai Pavilion

Thai Pavilions

Hiranthanawiwat (2013) describes the sala as an open pavilion, in the contemporary sense. The meaning of the word originated in Sanskrit, where it had a wider meaning as house, structure or covered pavilion. They have been some of the most basic Thai architectural structures, serving a temporary purpose, such as leisure or relaxation. That is why they were historically built from common building materials. They are usually easily assembled and dissembled, using typical Thai craftsmanship and wisdom they employ clever jointing techniques. But, when used for more permanent purposes they can be built using more durable construction material. The sala Thai is considered the National Thai Architecture, one of three official national symbols of Thailand – a designation published in the Royal Thai Gazette (Royal Thai Gazette, 2001, as cited in Demonstration School University of Phayao, n.d.); The other two are the elephant, as national animal and the Cassia Fistula, as national flower. The intentions of adding these national symbols was to increase the effectiveness of public relations using a brand image of Thailand for a long-term benefit. Silpakorn University designed the Thai elephant painting. Pictures of cassia flowers and Thai pavilions were obtained from design contests, but have been revised several times. The three images were approved on December 27th, 2005 (Demonstration School University of Phayao, n.d.). The green ground represents abundance and shows Thailand is an agricultural country of the Thai nation. The blue background represents the bright blue skies of the tropics. The sala itself represents Thai craftsmanship and its elegance and uniqueness stand out from other nation's architecture (Real Metro Website, 2018).

Salas were originally built along canals for resting and mooring boats. They were simple, made from wood and had a gabled roof. Some more elaborately decorated salas were used in temples. A garden sala was used for resting by farmers, and signifies the agricultural background of Thailand. But, it also reflects the kindness of Thai people, as this sala was also considered public shelters for people in need. Nowadays, Salas are still used as occasionally used as resting places, or as reception places, but also as decorations (Hiranthanawiwat, 2013).



ศาลาไทย Sala Thai (Pavilion)

Figure 2: Thai National Symbol for architecture (Real Metro website, 2018)

Henderson (2007) reviews salas (pavilions) as Thai cultural heritage. She states that the salas are symbols of Thai social life, a site of participation and expression, which has persisted over time. Of course, salas and their functions have changed over time, starting as a place to provide shelter from rain or sunshine, or act as a place to rest in rural areas, with sufficient shade and open air for a cooling breeze, They were also a place for celebrating weddings and picnics, and a place for quiet talks. They evolved to become meeting places and places where government agencies would hold public services, and the use by monarchs and state officials to project images that they saw fit for the country. A point is also made that modernization has led to local identification with a place becoming less relevant, due to the homogenization of lifestyles and architecture. Furthermore, historically temples and salas were the main public places, whereas now there are many more public places available to visitors. Despite these changes though, the sala is considered a lasting cultural heritage, unique to Thailand and South East Asia, and used as part of the Thai identity during World Fairs (Henderson, 2007). Salas have also been used by the royal family to build goodwill with other countries, by donating such salas. This was first done by King Mongkhut, donating a sala to Myanmar. King Chulalongkorn handed one over to Bad Homburg. Later King Bhumibol gifted a second one (bad-homburg.de website, n.d.). The original Sala gifted by king Rama V is in figure 3. This Sala was then reconditioned before king Rama IX's visit in 1960 (figures 4,5 and 6) (clausmertens.tripod.com)The new Sala is in figure 7.

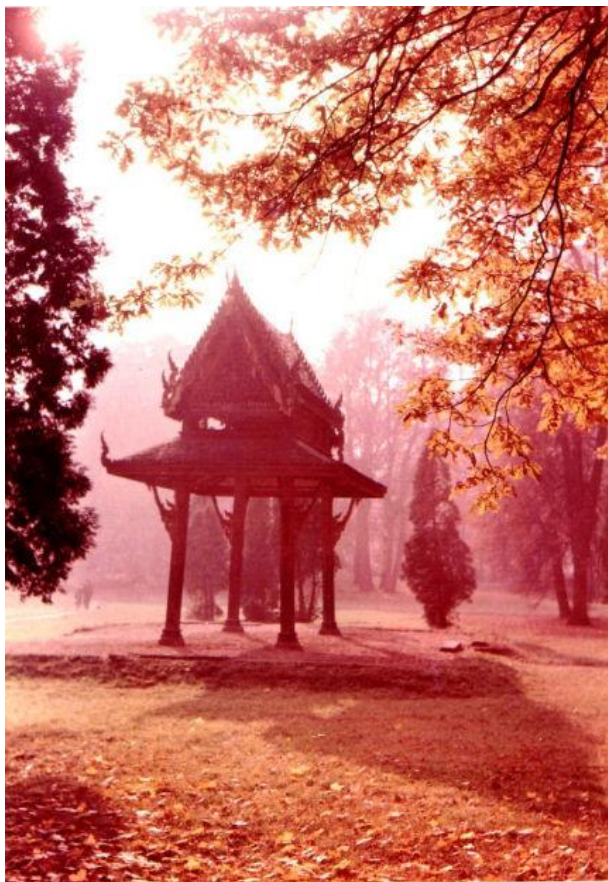


Figure 3: Original Thai Pavilion Bad Homburg, 1957 (clausmertens.tripod.com)





Figure 4: Thai Pavilion Bad Homburg after reconditioning 1960? (clausmertens.tripod.com)

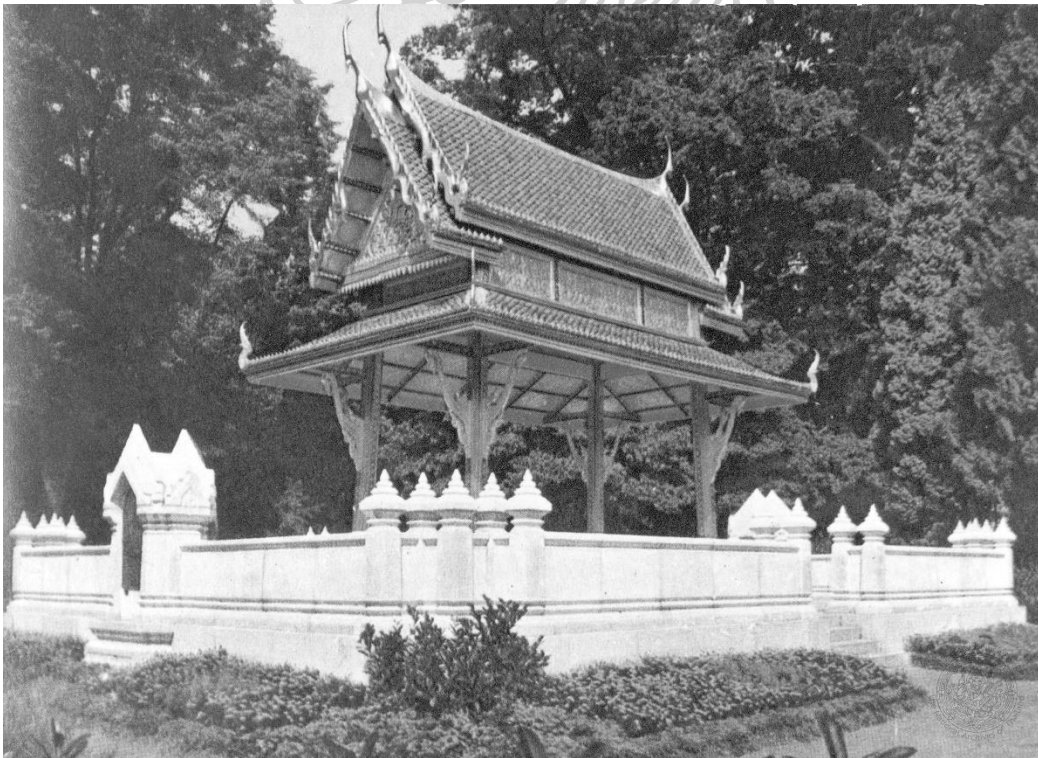


Figure 5: Thai Pavilion in Bad Homburg (National archives of Thailand. 7 M/1, 57M00001.JPG)



Figure 6: Thai Pavilion in Bad Homburg (National archives of Thailand. ((2) ภ 002 ทวญ 7/1, NAT-P020189.JPG)



Figure 7: Thai salas in Bad Homburg – Germany (Bad Homburg tourism website, n.d.)

Most of these royal salas were built by the Fine Arts Department. (Fine Art Department, 1977). Some examples are: in Bern, Switzerland on the 100th anniversary of king Rama V's visit to Switzerland (1997). In Ragunda, Sweden, the pavilion was built in 1997 as well, a hundred years after king Rama V visited. In Bandung, the pavilion was built to commemorate king Rama V's visit and the the stay of king Rama VII after the change-over to a constitutional monarchy. I had the pleasure of visiting this particular site to see the sala's design and to understand its purpose.



Figure 8: The map of Thai Pavilions abroad by The Fine Arts Department (Fine Art Department, 2014)



ทัศนียภาพในช่วงฤดูหนาว

Figure 9: Thai Sala in Bern, Switzerland (Fine Art Department, 2014)



ทัศนียภาพช่วงฤดูหนาว

Figure 10: Thai Sala in Ragunda, Sweden (Fine Art Department, 2014)



Figure 11: Thai Sala in Bandung, Indonesia, Photos by author, 2023



His Majesty King Bhumibol of Thailand (left) dedicates the sala as Queen Sirikit looks on.
June 6, 1967

Figure 12: King Rama IX at the the Royal Thai pavilion in East West center in Hawaii (East West Center at the University of Hawaii in Manoa, 1967. (US Embassy Bangkok)

In a speech on June 6th, 1967, King Bhumipol, while handing over a sala Thai to the East West Center in Hawaii, explained the reasons why salas were used historically, and that they have historically been created as a sign of goodwill as well.: "...before I hand over this Thai pavilion to the East-West Center I think It would not be a digression to explain the original purpose of such a pavilion. In my country traveling by land before roads and highways meant raiding the jungle, by elephant, by cart, or on foot. In those days, the journey was slow and tiring. It was customary for

people to build a pavilion like this one along the way. For people to travel. The weary had a rest. Those halls created with pure love and goodwill.” When handing the sala Thai over, the King also stated “It stands as a symbol of brotherhood and abounding generosity with this center forever. May this pavilion be the abode of love and understanding for all those traveling from the east and the west.” (Siamrath, 2016).



Figure 13: The Royal Thai pavilion in East West center in Hawaii (East West Center at the University of Hawaii in Manoa, 2007)



Figure 14: The Royal Thai pavilion in East West center at the University of Hawaii, Manoa
(Wikipedia, n.d.-e)

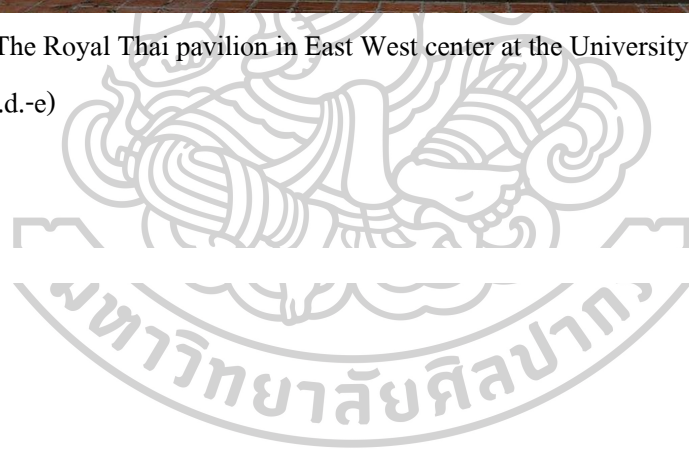




Figure 15: The Royal Thai pavilion at the East West center (University of Hawaii, Manoa) (Chesley, P. n.d.)

This was further explained in 2006, after renovation of the sala Thai in Hawaii, by princess Maha Chakri Sirindhorn “In the old days, one way of community service or merit-making was to build a pavilion, or a Thai sala,” the princess said. “... Its purpose is for any traveler or passerby to rest a while during their journey. A sala is therefore a labor of love. It is free for all travelers coming from different directions. At the sala, travelers may have an opportunity to meet and share their ideas and information with one another. It was therefore His Majesty’s wish to build a sala here at the East-West Center as a symbol of universal hospitality and brotherhood of mankind.” (East-West Center, n.d.) The sala was a replica from the time of King Rama VI (1910-1925), called *Pratinang Patiharn Tasanai*, which means "Throne of the Miracle Vision." It was called as such after the King once sat in the sala and saw the relics of Buddha passing by (East-West Center, n.d.).

Several other sala Thai have been built around the world, including in 1999 in Lausanne, which was built by the Thai government to celebrate the 60th anniversary of His Majesty the King's accession to the throne (2006) and to celebrate the 75th anniversary of diplomatic relations between Thailand and Switzerland (Siamrath, 2016).



Figure 16: The Thai Royal Lodge, sala built in 2007 (and inaugurated in 2009) in the Parc du Denantou (Lausanne, Switzerland) (Wikimedia, 2016)

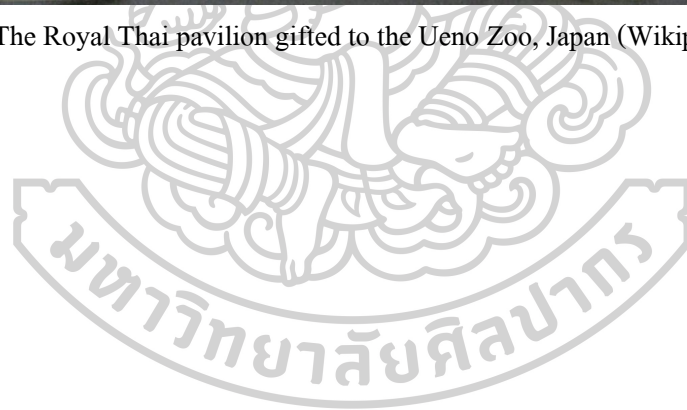
At Ueno zoo in Japan, a royal Thai sala was given to commemorate 120 years of diplomatic relations with Japan.



Figure 17: The Royal Thai pavilion in Ueno, Japan (Dusit ZooThailand.org website, 2011)



Figure 18: The Royal Thai pavilion gifted to the Ueno Zoo, Japan (Wikipedia, 2009)



In Belem, Lisbon, Portugal, a royal Thai sala was given to commemorate the 500 years of bilateral relationships in 2012:



Figure 19: The Royal Thai Pavilion in Vasco da Gama Garden in Belem, Portugal (Wikimedia, 2018)



Figure 20: Royal Thai sala in the Vasco da Gama garden in Belém (allaboutportugal.pt, n.d.)

In Hamburg, at the Tierpark Hagenbeck, a royal Thai sala can also be found, designed in 1999 for the 72nd birthday of King Bhumibol Adulyadej, which was inaugurated in 2002 by princess Maha Chakri Sirindhorn (Henderson, 2007).



Figure 21: Thai sala in Tierpark Hagenbeck, Hamburg, Germany (Zell, H. n.d.)

Yet another royal Thai sala exists at the University of Wisconsin-Madison, which was built by the University of Wisconsin Alumni Association of Thailand, on behalf of the Thai government On the occasion of the auspicious occasion of His Majesty the King's 6th Cycle Birthday Anniversary In 1999 (Siamrath, 2016, Fine Arts Department). This university has one of the largest Thai student populations of any U.S. college or university (Olbrich Botanical Gardens, n.d.).



Figure 22: The Royal Thai pavilion and Garden in Olbrich Gardens, Madison, Wisconsin, USA
(Olbrich Botanical Gardens, n.d.)



Figure 23: The Royal Thai pavilion and Garden in Olbrich Gardens, Madison, Wisconsin, USA
(Fine Arts Department, n.d.)

There is also an example of sala Thai being donated to the Thai government and royal family. This is at the US embassy in Bangkok and it was done in 1988 to commemorate the 60th birthday of his majesty King Bhumibol Adulyadej the Great. The two salas built there are a sign of the strong relationship between the USA and Thailand. The local staff and American staff built the two salas, designed by Obas Vallibhakara, and approved by the Royal Institute (US Embassy Bangkok, 2022)



Figure 24: Royal sala and sala Thai at the US embassy in Bangkok (Asia-art.net website, n.d.)

Other example of Thai salas in foreign countries can be found in Sweden, for example, a Royal Thai sala was built in 1997-1999 to commemorate King Chulalongkorn's visit in 1897 (Thaipaviljongen.se website, n.d.; Cavanagh, R., n.d.). Also in Israel, a sala was built in 1998 to mark the beginning of the diplomatic relationships (Henderson, 2007).



Figure 25: The Royal Thai Pavilion in Utanade, Sweden (Cavanagh, R., n.d.)

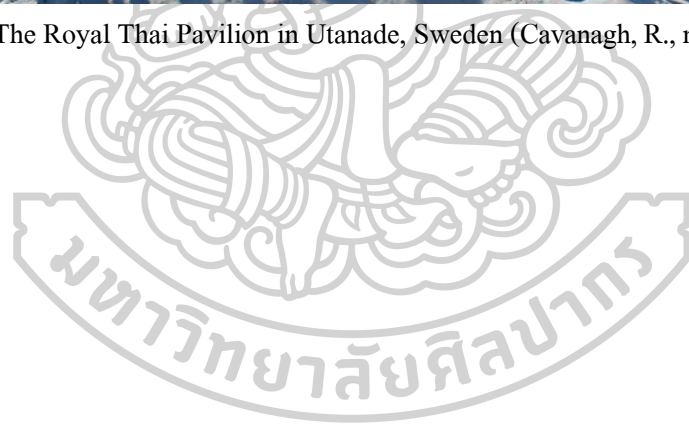




Figure 26: Thailand-Israel Friendship Pavilion (Suwankiri, 2006)

One could argue that one of the main Thai characteristics is adaptability, the ability to absorb cultural differences into the accepted mainstream culture. The changes in functionality of the sala over time therefore in a way contribute to its Thai cultural heritage status (Henderson, 2007).

The architectural designs and decorations on temples, palaces and also salas, portray religious belief systems and thereby reinforce social hierarchy, royal power and status. As such, construction of a sala, similar to the construction of temples are good for merit-making in the Buddhist religion. Salas can functionally be private, public or government owned, and they can have links to religion as well due to their design and decorations. As such, they are well-suited to represent the government's view of Thai society since they touch the Nation, Religion, Monarchy. Henderson (2007) states that in general debates around Thai cultural identity or Thainess are either monolithic or dynamic. The

government uses the monolithic approach to consider unique and stable factors in Thai tradition as contributors to Thainess. The problem with this approach is that it considers culture static over a long period of time, which describes culture as having a basis at one point in time, which ignores the social reality of evolution.

But, salas are generally accepted as Thainess by most people, in part because they are historically linked to all levels of Thai society. In that sense they are more relevant to today's Thais, than pure royal art, glorifying the past of Sukhothai or Ayutthaya, or art in museums. The Thai sala is more a product of rural art and design, even though over time it has taken on other roles. As a cultural artefact, the sala can be used as a symbol for Thailand, as a symbol of Thai architecture, and fulfill its role as a marker for both rural and elite past, as well as all the other roles it has played. Looking at it from this perspective, it is no surprise that the sala is often used in the design of Thai pavilions at World Expos. In fact, Horayankura (2010) claims the design has not changed much over the years, and features few modern elements.

Interpretation of the Thai Pavilion as a nation brand

Salas can be found in the community, at temples and for the Royal Family. The Royal salas are more ornate. They mostly have the symbolic meaning in international relationships, as a sign of hospitality. The functionality of the traditional salas is to provide rest places and to show hospitality to strangers and visitors. Religious and cultural aspects are always built into the design, such as the shape of the roof, or the presence of nagas, patrons of water and protectors of the Buddha, for example. Some architectural features are described by William Chapman for the US embassy website in an interview (US Embassy Bangkok, 2022). The roof structure initiated from the Tang dynasty in China. In Thailand, craftsmen from Ayutthaya, which traded with China, started

producing such stacked roofs, but gave it their own features, such as the sloping, telescoping roof, giving it a sense of lightness, ready to fly away (US Embassy Bangkok, 2022).

Why use the sala Thai for nation branding?

As mentioned in the discussion above, it is officially designated as Thailand's national architecture. It is also strongly linked to a long history throughout Thailand, and has unique Thai architectural features such as the roof. Furthermore, it has historically been a sign of goodwill, hospitality and a provision to the community. It also represents a strong character of Thai people, namely the adaptability and mobility of its structure. Finally, the open design also points out hospitality. It is historically a meeting place or a place to have informal meetings. This is well suited for the World Expos. The sala Thai is also a building that one can find amongst commoners, at temples and there are Royal versions of sala Thai too. This means it has penetrated all levels of society.

Nevertheless, the sala Thai architecture is not commonly used for branding by TAT (Kunjara Na Ayudhya, C., interview).

Thainess in architecture is not easy to define. Sometime it refers to the amount of traditional Thai architecture, applied Thai architecture, contemporary Thai architecture, etc. Some people refer to it as a political process. In the context of branding Thainess should represent the Thai character you wish to show to your visitors, customers, investors, etc. Prakitnonthakarn (2021) suggests that Thainess be defined in signs, which can include hand or body gestures we use, the way we walk, stand or sit, the way we dress, the utensils or tools we use, the food we eat, the cars we drive, the houses we live in, etc. They are all used to communicate, in addition to speaking, hearing etc. Prakitnonthakarn (2021) wants to use such signs to communicate, with each sign

having a signifier and a meaning attribute. The signifier can be a relatively accurate representation, an icon, or signs which act as clues, an index, or signs which are arbitrary, an symbol. The flower curtain and the high gabled roof, used in the 2020 World Expo design are icons. But, Prakitnonthakarn (2021) states that the World Expo designs requires creativity, and since the icons used are “old” he claims that it contradicts the intended goals and undermines the expectations of the Thai creative design industry. I believe personally, that the goal of the World Expos however is not simply to support the creative industry, but also has a strong recognition element as a requirement. And it should present a picture of expectations what to expect if they were to visit Thailand. One could argue that is the task of whatever is in the inside of the pavilion, and not the building itself. Nevertheless, Prakitnonthakarn (2021) has an interesting suggestion to use more of an index, than an icon, resulting in a more stylistic than in a direct design. The argument is that the design should not be too accurate to leave no room for new meanings or to discourage the thought process. He feels that the current design requirements which state that the building must be recognizably Thai, is too backward, and uses the icon, instead of the index approach, which discourages creative freedom (Prakitnonthakarn, 2021).

Strengths, Weaknesses and Uniqueness of the Thai brand

Nation branding strategy is no longer mostly about nationalism, or political in nature, but more commercial (Chungsiriarak, S., interview). So branding strategies have changed since the time of Rama IV, V and the early governments of the constitutional monarchy, when unity was needed amongst Thai people and a significant culturally rich, advanced society had to be projected onto the minds of the world’s powers. The commercial reasons and tourism accelerated during the reign of King Rama IX’s social economic development programs. These developments also impacted the reason for participating in the World Expos over time.

Examples of strengths of Thai brands include food, good accommodations and spas. But, also intangible products such as kindness of the Thai people and good public healthcare (Kunjara Na

Ayudhya, C., interview). Examples of weaknesses of the Thai brand include the occasionally deteriorated attractions, insufficient utilities at some locations, insufficient infrastructure in some places and the occasional dishonesty of tour operators (Kunjara Na Ayudhya, C., interview). One weakness is that modern-day Thainess is hard to define. Part of this is caused by the open, accepting nature of Thai people, thus making the influence of other cultures common practice, resulting in a partial globalization impact (Kunjara Na Ayudhya, C., interview). Thai people, possibly due to their religion, are more willing to accept and adapt or modify items that were not originally Thai (Jirathusanakul, S., interview). This has resulted in partly sticking with “traditional” Thainess as a definition, whenever “Thainess” was needed or discussed, since the modern version is harder to define. Branding requires uniqueness and differentiation. This has resulted in Thai pavilions at World Expos often using traditional architecture as a distinctive feature.

One additional factor that a brand image is in the mind of the people. It cannot be purely marketed. The image of Thailand in the eyes of Thai people can be very different from foreigners. In fact, the view of elderly Thai people will be different from younger ones, richer ones view important features of Thailand differently from poorer people and people with families or single people will also see things differently. The slogan of the Tourism Authority of Thailand, TAT, is “Amazing Thailand” (Kunjara Na Ayudhya, C., interview). The slogan has to evoke emotions, and cover most of the unique features of Thailand, and be descriptive. All in all, not an easy task, but the success of the campaign has meant the slogan has not changed since 1998.

Still, other factors, such as time also has an impact on a brand. As society changes, its arts, its innovations and consequentially its culture changes, and therefore its brand identity (Chungsiriarak,

S., interview, Puengsoontorn, W., interview). Changing a brand image in the mind of an audience is a slow process though, so a positive brand identity can have benefits for an extended period of time.

As far as architecture is concerned, there are two elements of the architecture, which contribute to Thailand's brand. One is the physical set of attributes, one is the belief system. The royal buildings adapted to become closer to the religious buildings. The monarchy uses religion as a tool used to connect the people with the institution. This was traditionally a very important communication channel. Since the arrival of the internet or even TV, this communication channel has become less required (Jirathusanakul, S., interview), so technology also has an impact on relationships and thus culture. Architectural identity is not only dependent on social structures, but also on climate. Since the climate or terrain is regionally different, it causes unique elements for such regions (Jirathusanakul, S., interview, Puengsoontorn, W., interview). Thai people still have a dimension of belief in the mystical things, spirit houses are one example of Thai culture for example (Jirathusanakul, S., interview)

Even though sala Thai is designated the national symbol for Thai architecture, most people say the "typical" Thai architecture is the Thai traditional house (Jirathusanakul, S., interview). The sala Thai has various hierarchies or levels. The temple or royal version is known to foreigners, whereas the road side or water side versions are known to most Thais. Both are traditional Thai architecture and culture, but the brand image will depend on the person (Jirathusanakul, S., interview).

One differentiating factor is often the gold color of the Thai buildings and pavilion, as it eye-catching and different from most other countries (Puengsoontorn, W., interview). The World Expo is not a show, designed to show uniqueness of Thai architecture alone. We have to show culture and traditions that are intangible, such as dancing (Puengsoontorn, W., interview). Branding strategy should also depend on the purpose. Is the target a visitor who wishes to have fun, or one who seeks a peaceful vacation (Puengsoontorn, W., interview). The World Expos are intended to bring to the forefront some international issue, but the Thai pavilions do not often do this. It is more a showcase on what Thailand is. But, by using traditional designs for the building, you run the risk of looking ultra-conservative (Prakitnontakarn, C., interview). The traditional designs have the benefit of being unique and recognizable, which is great for branding. However, the traditional look may have conflicting impacts on modern industries. And often the items displayed inside the building are in fact using modern technology and presenting modern products. But Prof. dr. Prakasukarn, T. (interview) pointed out that the main thing sold at the World Expos, is Thai culture. So, the argument was made that traditional cultural architecture should be used. Others (Jirathusanakul, S., interview, Puengsoontorn, W., interview, Prakitnontakarn, C., interview) point out that modern designs are possible, because they too reflect culture, albeit more modern, and possibly less easy to define or recognize. Several people interviewed stated that the main issue with the Thai pavilion is that the government agencies involved, or who should be involved, do not work together very well due to separation of budgets and the current bidding process (Prakitnontakarn, C., interview, Prakasukarn, T., interview) One more weakness in the branding strategy, is that senior experts are very far removed from the new generation. There is no collaboration between the old generation and the new generation (Prakasukarn, T., interview).

Chapter 3

Historical factors impacting the design and presentation of the Thai Pavilion at World Expos

History of World Expos

Expos, short for expositions, derive from the latin word Expositio, which means displaying or putting on a show. The word exhibition has the same background. World Expos used to be called World Fairs also. The word fair comes from the latin word feria, which means holiday or market fair. In case of a trade, the focus is on direct selling. In an exhibition or exposition the focus is on displaying products (Beier and Damböck, 2011). First fairs or exhibitions were believed to have existing already around 800 years ago (Beier and Damböck, 2011). In a way, such large fairs can be seen as a form of a historical record, as they addressed issues and items relevant to that audience at that moment in time (Thailand Convention and Exhibition Bureau (TCEB), 2011, p. 8). World Fairs were often used to introduce significant technological advances, initially in part to show the rest of the world the advanced state and cultural status of the organizing country. The table below shows some significant buildings and technological innovations, which were introduced at World Expos. These expos also function as an exchange of ideas, values, and cultures. Whenever countries and people of different races meet to buy and sell, there is also an exchange of, and influence on, traditions and cultures (Thailand Convention and Exhibition Bureau (TCEB), 2011, p. 8).

Year launched	Most important buildings and innovations
1851	Crystal Palace Revolver Goodyear tires
1855	Singer sewing machine

1867	Hydraulic lift Reinforced concrete
1876	Phone by bell Telegram by Edison Steam Locomotive by Corlis Heinz Ketchup Typewriter
1878	Statue of Liberty Braille Property protection law Literary work (copyright) Electric light system Buildings with climate control systems
1889	Eiffel Tower
1893	Amusement park and Ferris wheel Movie machine Fluorescent lamp
1900	Escalator Movies Art Nouveau style
1901	X-ray machine
1904	Ice cream cone
1915	Panama Canal
1939	Television Talking robot
1958	Atomium Brussels
1962	Space needle
1970	Mobile phone Rock from the moon Electric car Magnetic rail system

1974	IMAX
1985	Robot

Table 14: Significant buildings and technological innovations, which were introduced at World Expos (Thailand Convention and Exhibition Bureau (TCEB), 2011, p. 15)

Vicente Gonzalez Loscertales, Secretary- General of the BIE (as cited in Hughes, 2012), defines an exhibition as follows: “An exhibition is a display which, whatever its title, has as its principal purpose the education of the public. The Expos are unique events of international cooperation dedicated to the communication of innovation and promotion of a global dialogue on themes that engage the entire world community.”

Some advantages of expos include: exhibitions lower transaction costs, and they are held in a neutral sales area, face-to-face contact (Beier and Damböck, 2011). Disadvantages are: dates and places are fixed, some fairs have appointed times by tradition, large exhibitors have more influence on the organizers than smaller ones, advertising campaigns may have to adjust to the same schedule (Beier and Damböck, 2011).

The first World Expo was in 1851, in London. It was also known as the Great Exhibition, or officially “The Great Exhibition of the Works of Industry of all Nations.” (DEPA,2022-b) . Due to its success and the competitive nature of other countries many World Fairs or World Expos followed. So many in fact, that it got a little out of hand. Therefore, the BIE, the Bureau International des Expositions was created in 1928 and started its activity in 1931 (Bureau International des Expositions (BIE), n.d.-b.). BIE organizes 4 types of Expos: World Expos, Specialized Expos, Horticultural Expos and also the Triennale di Milano. DEPA (2022-b) describes the differences as follows: World Expos are events that aim to be discussion platforms for finding solution to humanities universal challenges. The themes selected for the World Expos reflect these

challenges. They take place every five years and last up to six months. Specialized Expos are smaller, and restricted to 250,000 square meters exhibition space. They aim to find solutions to precise global challenges. They take place between two World Expos and last up to three months. BIE also endorses the International Horticultural Exhibitions, if they are approved by the International Association of Horticultural Producers, AIPH. International horticultural exhibitions that are certified by the BIE must have an event duration from 3-6 months, with at least 2 years interval between 2 world exhibitions (Thailand Convention and Exhibition Bureau (TCEB), 2011, p. 13). They also must have at least 500,000 square meters exhibition space. They aim to stimulate and promote innovations in horticulture, agriculture, and landscaping industries (López-César, 2017).

BIE was founded because the unorganized and unofficial multiplication of “World Expos” prior to 1928 threatened the image and quality of these Expos. The mission of BIE has been to ensure a high quality of Expos and, furthermore, to protect the rights of their organizers and participants. The duty of a World Expo was defined in the 1928 Paris Convention relating to International Exhibition: to educate the public, its transient nature lasting no longer than six months, and its purpose to foster exchange around a universal challenge of the time (López-César, 2017). The original Expos during the Industrial Revolution, allowed countries to showcase their culture, their power and their architectural and technological achievements, knowledge and skills (Bureau International des Expositions (BIE), n.d.-b.). Education, innovation and cooperation have been at the center of Expos from 1928 onwards. From originally being showcases of industrial innovation, they have changed to aim at finding solutions to the biggest challenges of humanity through discussion and cooperation. Over 50 Expos have been organized with the help and support of the BIE. Each of those Expos have their own theme, chosen to increase social aspirations and to share scientific technology and progress. Today, 170 countries are members of the BIE.

Analysts have identified three distinct eras for the World Expos (Hughes, 2012). The first era is the era of industrialization (1851-1938). This is when inventions were first shown to the rest of the

world. The second era, is a period where the cultural exchange was the main goal of the World Expos (1939-1987). The most recent era is from 1988 till present, and the World Expos' main goal is nation-branding, where countries wish to demonstrate its commitment to modernity, etc.

DEPA (2022-b) has a slightly different set of eras. The first era is still of industrialization (1851 - 1930), where the main goal was to show off and develop science and prosperity. During this era, the exhibitions formed a platform for showing technological inventions and advancements. Many technical advances were first introduced, and also many architectural inventions. DEPA defines the second era of cultural exchange as lasting from 1933 till 1968). During this time, development and revitalization were the main driving objectives for the World Expos. The exhibitions shifted from the inventions and advancement to an international platform to promote human progress and to exchange diverse cultures. The third era of nation branding is defined by DEPA as lasting from 1970 till the present. During this time, the exhibitions formed a platform to enhance national image through pavilions. Another goal was to raise awareness and find solutions for current challenges through sustainable development, as can be observed in each year's theme.

It is also possible to identify a change in locations where most World Expos were held. After the colonial period ended, the grandeur of the World Expos declined as a result of the war and economic problems, and more events were organized in Asia (Thailand Convention and Exhibition Bureau (TCEB), 2011, p. 10).

López-César (2019) identifies five periods in the history of the World Expos as follows. The first period is defined as lasting from 1851 until the beginning of the 20th century, which is a period defined by gigantism in architecture. A second period lasted from the beginning of the 20th century till 1958, which was marked by economic crises and world wars, with a negative view of industrialization. The third era, from 1958 to 1992, saw a structural rebirth, with expos once again

showing technological advances. Architecture used a diverse set of structural technologies, structures based upon tension, pneumatic structures, new structures based upon wood. The fourth period lasted from 1980 – 2000, when sustainable awareness, recyclable material, energy saving material and technologies were the main topics of the expos. Finally, from 2000-2020: a technological revolution, such as improved computer resources, defined this period.

During the industrial revolution, the main factors which had an impact on architecture, were scientific advances, the large-scale application of new materials (such as iron and glass) and new building typologies (López-César, 2017). The start of the 20th century would see application of reinforced concrete as a structural material, resulting in the first large structures (López-César, 2017). During and after the world wars, optimism which had been linked with technology disappeared. World Expos started to focus on decorative arts instead and culture instead. This, plus the inherent problems with dismantling concrete structures resulted in a reduction of the use of concrete in the Expos at the time. Later, from 1958, new technologies were used (López-César, 2017). After the oil-crises, pneumatic structures fell in dis-favor, compared to structures which did not require a power supply. Wooden structures made a come-back (López-César, 2017). López-César (2017) concludes that the structural contributions made by World Expo buildings have been interlaced within the context of the general evolution of architectural structures. This has revealed the significant role played by the World Expos in this field; they are genuine test-beds in which new structural typologies and materials have been trialed, in many cases attaining greater spans and extending the limits of knowledge. The World Expos enabled the construction of buildings which progressively incorporated the technological advances that were fundamental to the history of structures, and consequently the history of architecture.

World's fairs and exhibitions have been used by nations to show both manufacturing goods, industry, and technological achievement. Strategic nation branding has also been used (Smits and Jansen, 2012). In the first period, the focus was on architecture, materials, machinery and goods. But later, it shifted to how technology may be used to create personalized experiences for the

visitors. Once industrialization phase was over, most countries still signified modernity, but more through technologies of display, as opposed to materials displayed (Smits and Jansen, 2012). In the 20th century the World Expos played a role in promoting international trade. In the last fifty years, the emphasis was on international problem solving for challenges which humanity faces, such as climate change and sustainable development (Thailand Convention and Exhibition Bureau (TCEB), 2011, p. 14).

López-César (2019) lists several developments in the field of structures which have been advanced in part because of the World Expos: “the development of iron engineering in the 19th century, the invention of reinforced concrete, the appearance of glued laminated timber, the development and far-reaching spread of space frames, the birth of cable networks and textile membranes, the development of pneumatic structures, as well as the revolution in the field of applied computer science”. One benefit that these World Expos had for architectural invention: durability could be avoided, due to its short-term nature (López-César, 2019). This has made the World Expos suitable for structural experimentation (López-César, 2017). Loscertales (as cited in Hughes, 2012) mentions the benefits of hosting a World Expo, “The value of hosting an Expo includes reinforcement of good international relations between the host city and participating countries; encouragement of cultural exchange and education; stimulation of economic growth; contribution to environmental protection efforts; urban renewal of the host city and experimentation with the future and technological innovation,” says Loscertales. “Expos serve as a powerful instrument of public and cultural diplomacy.” The urban renewal, which often occurs during a World Expo, allows for some iconic buildings such as the Space needle in Seattle or the Eifel tower in Paris. Exhibition buildings such as the Crystal Palace built by Joseph Paxton for the World Expo in London 1851, or the Contamin and Dutert’s Palais des Machines built for the World Expo in 1889 were revolutionary modern structures. Expos have also helped the infrastructure of cities such as Montreal, where the Décarie autoroute and the Louis-Hippolyte Lafontaine bridge and tunnel were built (Hughes, 2012). In addition to modern architecture, and useful technological inventions, art was also introduced, even during the industrial era (Meyer, 2006). Finally, most recent World Expos are financially

beneficial, especially when taking indirect economic benefits into account. For example, Hughes (2012) reports that the: Expo 2000 in Hannover had a financial deficit of 600 million US\$, but indirect benefits for Germany totaled 7.3 billion US\$, according to economists at international strategy consulting firm. Vancouver in 1986 is an exception to this financial success, money was lost, but the brand image of the place was significantly improved after the World Expo (Hughes, 2012) Regardless of other benefits, almost all of the expos were politically motivated (Filipová, 2015). An equally important benefit is that Expos can contribute tremendously to the sense of pride of people, since along with the FIIFA world cup and the Olympics, a World Expo is one of the largest global, non-commercial events in terms of economic and cultural impact (Hughes, 2012).

But, even during the industrialization, there was already a great deal of place branding during exhibitions. Filipova (2015) mentions that Wolverhampton hosted two relatively large exhibitions in 1869 and 1902. These were not really “world expos”, since the main ambition was to promote the image of the place nationally, where the image was one of a place with a lot of smoke and foul air.

National pavilions started with the 1878 Paris exposition (Smits and Jansen, 2012). The pavilions between the national were aesthetic and used a lot of national symbolism, using as its sources folk art and vernacular architecture or used styles which were of historic importance to the nation (Stoklund, 1994). Two elements of culture played an important role in branding at World Expos, since they could easily be shown by visual communication, as used in exhibitions: historic finds and folk culture. They contribute by demonstrating the historic origins of the nation. Folk culture was also representative of historic and distinctive national character of the nation (Stoklund, 1994).

There is an interesting paradox in the nation branding at World Expos, because all pavilions are in the same location, have the same settings and work in the context of a homogenizing themes. Despite this, the nations attempt to differentiate and individualize at World Expos (Smits and

Jansen, 2012). For branding national pavilions use similar symbols: beautiful landscapes, culturally significant objects or practices, story-telling of historic or recent achievements. In another paradox, many of such cultural symbols are historically significant, but yet, the tradeshow wish to show a modern, advanced nation. Smits and Jansen (2012) explain this as follows: “national symbols suggest a grounded and legitimized past, and an enduring future for technological prowess.” Stoklund (1994) states the following: “Confronted with continually new examples of the Titanesque technical advance, the visitors needed to be reassured that something was permanent, that the country and the people possessed an unyielding constancy, and that the bourgeois values, mostly tied to the home and the family, would be continued in spite of the upheavals. That was the message, which the peasant living rooms and the folk costumes, amongst others, passed on to the exhibition visitors.” Branding also involves creating or designing sensory experiences for the visitors. These are influenced by, amongst others, the type of stand, colors, light, design and audio-visual techniques, interactive displays, cultural performances, some of which are directly impacted by the architectural design of the stand.

Expected changes in expositions include: Green issues will play a bigger role, expos may have shorter lifecycles, travel can become a limiting factor, the influence of the internet will grow, the exhibition business will diversify, including a better integration between old/print and new/digital media, and finally networking will become more important (Beier and Damböck, 2011).

History of Thailand Pavilions at World Expos

Thailand has been a member of the BIE since 1993, but its involvement in Expos dates all the way back to 1862, when the Kingdom first sent a delegation to the World Expo in London. This was decided by King Rama IV, who saw the exhibition as a desire by Western countries to broaden their markets and look for new sources of raw materials abroad. He felt it was best to counter the rise of

imperialism, by presenting itself as a civilized nation to protect against colonialization and maintain its autonomy. Therefore he wanted to use such exhibitions to present a positive image of Thailand to the rest of the world (DEPA, 2022-b). Since then, the country's participation in World Expos, Specialized Expos and Horticultural Expos has been continuous. Thailand organized one A level Expo with help and guidance from the BIE, namely the Horticultural Expo 2006-7 – Royal Flora Ratchapruek – in the city of Chiang Mai, and a B level horticultural expo in 2011 in the same location.

Thailand participated for the first time in 1862. The goal was to introduce Siam to the world, as a culture-rich nation. In Europe, Siam is the country from South East Asia, which most frequently participated in the exhibition. In all of Asia, only China and Japan attended more exhibitions.

To convey “Thainess”, Thailand often uses traditional Siamese architecture, and it is one of the unique features of the Thai pavilion, which they try to imprint in the minds of the audience. The exhibits also consistently include religious objects, as well as a collection of industrial and agricultural products. They are carefully chosen in an attempt to reflect the culture and way of life of Thai people. Performing arts are often included as well, such as Thai dance or Thai drama. Similarly, Thai handicrafts are on display to promote Thailand's image in the eyes of the visitors. The attempt is to portray a pure and colorful country, with a rich national and cultural heritage, which is both gentle and peaceful, but can play an important role on the world stage.

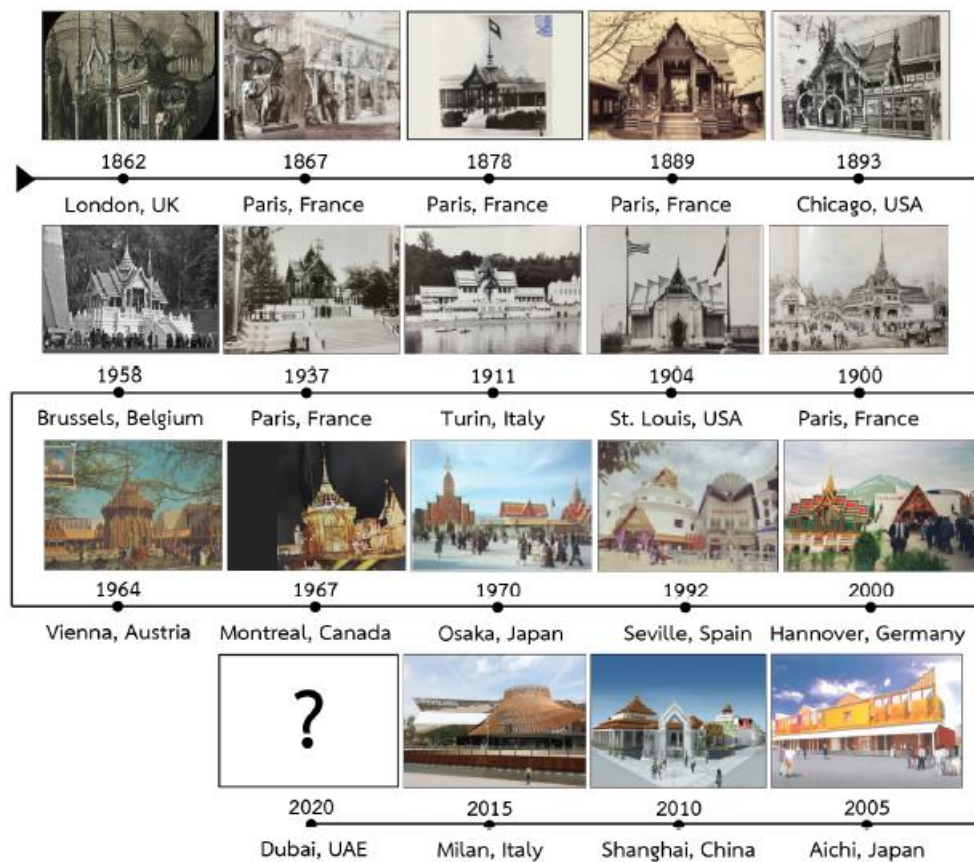
The royal family played a driving force in organizing the participation of Thailand, the construction of the pavilion and the selection of items to display at the World Expos. Especially important for

participation was King Mongkut, Rama IV. King Chulalongkorn, Rama V, followed in his footsteps. The participation was seen as a significant step to avoid colonialization, which Siam succeeded in doing, as the only country in south east Asia. Nowadays, the government is in charge, and the royal family is not involved in the selection of exhibits. However, royal visits to World Expos can still play an important role in international politics.

The theme of the exhibition will be an important factor in determining which government agencies will be assigned to be in charge of building the Thai pavilion. In the past, government agencies that used to be in charge of organizing exhibitions often consisted of the Department of Export Promotion, under supervision of the Ministry of Commerce, the Ministry of Science and Technology and the Ministry of Social Development and Human Security. In Shanghai in 2010, the Tourism Authority Thailand (TAT) was the agency that used to oversee exhibitions.

Only once in recent memory, and only a handful of times total, did Thailand participate in one of the expos organized by BIE, without government participation. However, in that case, only the private sector participated in the International Expo in Lisbon, Portugal in 1998. It was one of the rare occasions in recent memory where the Thai government did not participate, caused by the economic crisis at the time (Thailand Convention and Exhibition Bureau (TCEB), 2011, p. 19).

Jagoonchorn and Horayangkura (2022) studied the buildings representing Siam/Thailand at the World Expos over the years. The picture and timeline from their research is below.



(Source: researcher, 2019.)

รูปที่ 3 แสดงภาพลักษณ์ของอาคารศาลาไทยจากอดีตจนถึงปัจจุบัน
(Shows the image of the Thailand Pavilion from the past to the present.)

Figure 27: Buildings representing Siam/Thailand at the World Expos over the years (Jagoonchorn, and Horayangkura, 2022)

In addition to the World Fairs mentioned in the image above, Thailand also participated in World Expositions during the following years:

1873 in Vienna, Austria (en.worldfairs.info, n.d.-ai)

1880 in Melbourne, Australia

1962 in Seattle, USA, according to various sources.

1986 in Vancouver, Canada.

เวลา	รูปแบบ	ภาพอาคารศาลาไทย
1862 - 1970	ในช่วงศตวรรษที่ 19 ตลอดเวลาที่ผ่านมา การเข้าร่วมงานของไทย มีการนำเสนอภาพของสถาปัตยกรรมสยามแบบดั้งเดิม และเป็นเอกลักษณ์ที่ปรากฏอยู่ในศาลาไทยหลาย ๆ ครั้ง เห็นได้ชัดจากการใช้หน้าจั่ว ซึ่งสามารถสื่อสารถึงความเป็นไทยได้เสมอมา	
1992 - 2010	เริ่มมีการปรับเปลี่ยนรูปแบบการนำเสนอที่ร่วมสมัยมากขึ้น มีการนำเอาเทคโนโลยีใหม่ ๆ เข้ามาปรับใช้มากขึ้น แต่ก็ยังรักษาไว้ซึ่งรูปแบบของสถาปัตยกรรมดั้งเดิม	
2015	มีการนำเสนออาคารรูปแบบใหม่ที่สื่อความหมายด้วยรูปแบบเฉพาะ (icon) และร่วมสมัยมากขึ้น โดยการลดทอนรูปแบบดั้งเดิมลง	

(Source: researcher, 2019.)

ตารางที่ 1 แสดงผลการศึกษารูปแบบอาคารศาลาไทยในอดีตจนถึงปัจจุบัน
(Shows the results of the study of the Thailand Pavilion style in the past to the present.)

Figure 28: Pavilion style over the years (Jagoonchorn and Horayangkura, 2022).

The following graphic (DEPA, 2022-b) shows the World Fairs and World Expos where Thailand participated, as well as some International Specialized Expos, for a total of 33 :

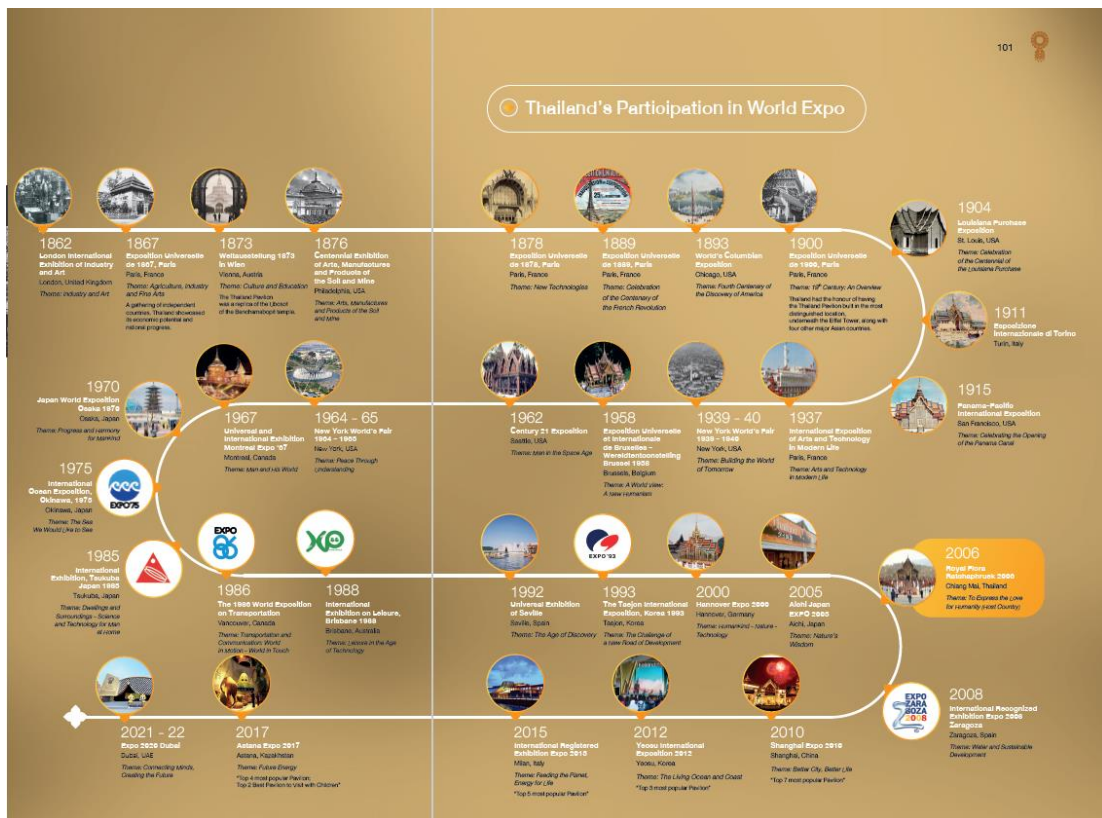


Figure 29: World Fairs and World Expos where Thailand participated (DEPA, 2022-b)

There are more World Fairs or International Expos in which Thailand has participated. Some of the inconsistencies can be explained that BIE does not recognize all World Fairs or international Expositions which occurred prior to 1928 to be World Expos or Specialized Expos. Other differences are caused by the fact that after 1928, not every country, which organized a World Fair or International Exposition, was a member of BIE, so they were not included in BIE's official list of World Expos or Specialized Expos.

See appendix 2 for a table with a more complete overview of World Fairs, World Expos, Specialized Expos, International Expos and Horticultural Expos. Here below, I discuss the pavilions in more detail in reverse chronological order, with photos for designs where I could find them.

As mentioned above some people group World Expos somewhat along the way DEPA grouped them, namely based upon differences in economics: three groups, based upon industrialization, cultural exchange and nation branding). But López-César (2019) identified five groups mainly grouped by architecture and the changes in those 5 periods. Here I have grouped them slightly in between those two approaches, as this thesis has a focus on both branding and architecture.

Future Expos

Several Expos in the near future have been assigned by the Bureau International de Expositions (BIE) and BIE have also accepted bids for a few others.

2030 World Expo, location unknown.

The next World Expo will be in 2025, but for the following location, there are currently four candidates who have submitted candidatures for the 2030 World Expo: Busan (South Korea), Rome (Italy), Odesa (Ukraine) and Riyadh (Saudi Arabia). The decision on the host city will be made in November 2023 (Bureau International de Expositions (BIE), 2022).

2027/2028 Specialized international Expo, location unknown.

The specialized international Expo, timed between the World Expos in 2025 and 2030, will be held in 2027 or 2028. The location for this Specialized international Expo has not been decided upon yet. The decision will be made by BIE in June 2023, with Phuket, Thailand as one of the candidates. The other candidates are: Minnesota (USA), Belgrade (Serbia), Malaga (Spain) and San Carlos de Bariloche (Argentina). In Phuket were chosen, the theme would be: 'Future of Life: Living in

Harmony, Sharing Prosperity”, focusing on sustainability (Bureau International de Expositions (BIE), n.d.-c). The 3 sub-themes will be 1. Life and Well-Being (People), 2. Human and Nature (Planet), and 3. Mutual Prosperity (Prosperity) (Thailand Convention and Exhibition Bureau (TCEB), n.d.). Phuket also brands itself in the candidature by mentioning the following information: The location will be on a part of land, which is earmarked for Phuket World Medical Tourism City, which wishes to make Phuket a center for medical tourism and holistic learning. Phuket is also one of the UNESCO Creative Cities of Gastronomy (Bureau International de Expositions (BIE), n.d.-c). Thailand’s candidature is for a Specialized Expo in Phuket between 20 March and 17 June 2028 under the theme “Future of Life: Living in Harmony, Sharing Prosperity” (Bureau International de Expositions (BIE), n.d.-c).



Figure 30: Artist’s impression of the proposed Phuket Specialized International Expo (Thailand Convention and Exhibition Bureau (TCEB), n.d.)

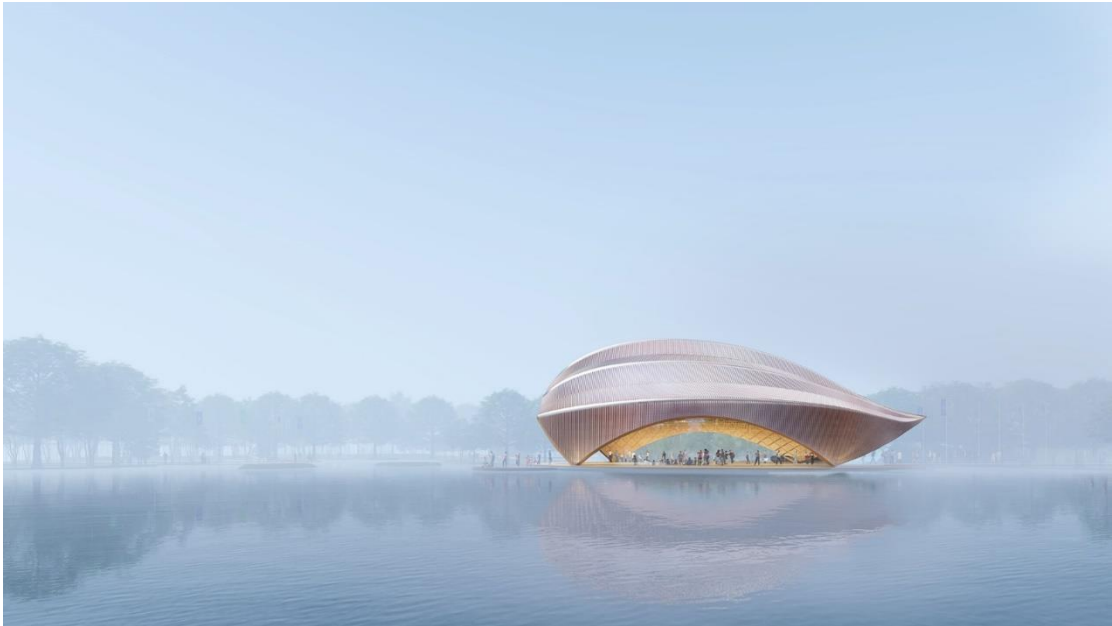


Figure 31: Artist's impression of the proposed Phuket Specialized International Expo (Thailand Convention and Exhibition Bureau (TCEB), n.d.)

In this case, Thailand's proposal has no traditional architecture in its designs of the buildings, while still trying to maintain the Thailand's traditional connection between buildings and the natural environment.

2027 Yokohama, Japan, Horticultural Expo (level A)

Yokohama, Japan, won the selection by International Association of Horticultural Producers (AIPH) to hold an A-level International Horticultural Expo in 2027. The theme will be: Scenery of the Future for Happiness (Bureau International de Expositions (BIE), n.d.-d; Expo2027yokohama.com, n.d..)

15 million people are expected to attend (although about 10 million are expected to attend in person, the others virtually), according to the organizers (Expo2027yokohama.com, n.d.)

2026 Udon Thani, Thailand, Horticultural Expo (level B)

Udon Thai also won the nomination by AIPH to organize this horticultural exposition (International Association of Horticultural Producers (AIPH), n.d.-b). AIPH approves four types of horticultural exhibitions for large international audiences. They differ mainly in size and duration. The one in Udon Thani is category B. Only A category events, such as the 2027 Yokohama, Japan Expo described above, are recognized by BIE as well. The chosen theme of this expo: Diversity of Life: Connecting Water, Plants, and People for Sustainable Living. Thailand's government has been pushing for the Bio-Circular-Green Economy Model or BCG as a new development model, which attempts to drive socio-economic growth, while minimizing or even reversing negative impacts on the environment, and organizing this event will fit in with the overall government strategy. 3.6 million visitors are expected (Thailand Convention and Exhibition Bureau (TCEB), 2022). After Chiang Mai in 2006 and 2011, this will be the third International Horticultural Expo in Thailand. Only the 2006 international horticultural Expo was considered an A event by AIPH, and thus recognized by BIE.

The design includes the Isaan building, which is a traditional Thai-Isaan architecture, based upon Wat Pa Phu Kon temple in Udon Thani (Udon Thani International Horticultural Expo 2026 website, u.d.)

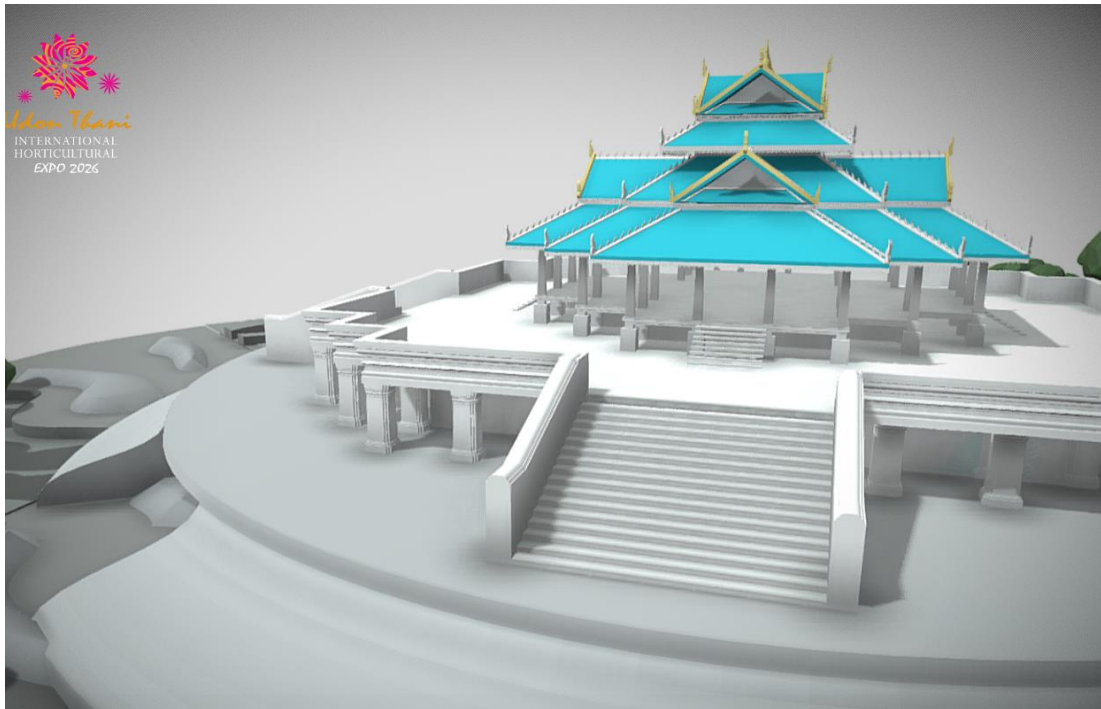


Figure 32: Artist's impression of the Pavilion at Udon Thani Horticultural Expo (Udon Thani International Horticultural Expo 2026 website, u.d)

However, not all buildings are in traditional style. The lotus building is based upon the shape of a lotus flower, a very important flower for Udon Thani. It will be the information center.

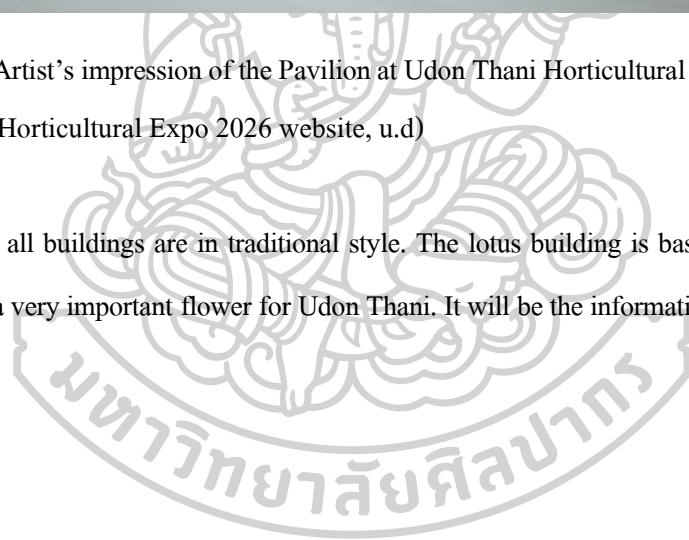
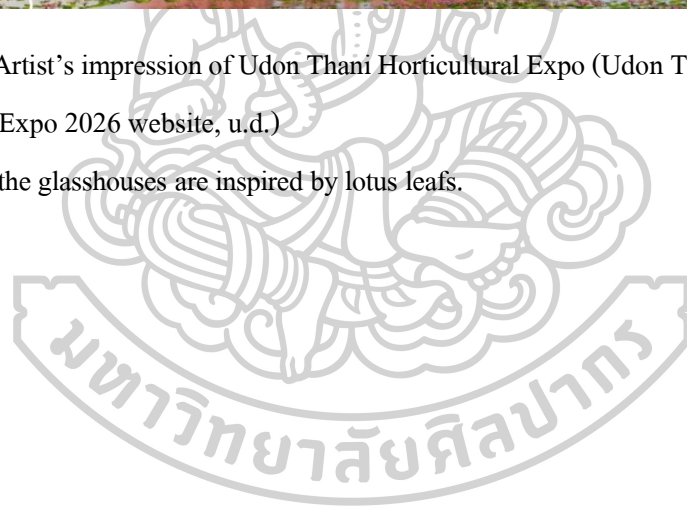




Figure 33: Artist's impression of Udon Thani Horticultural Expo (Udon Thani International Horticultural Expo 2026 website, u.d.)

Furthermore, the glasshouses are inspired by lotus leaves.



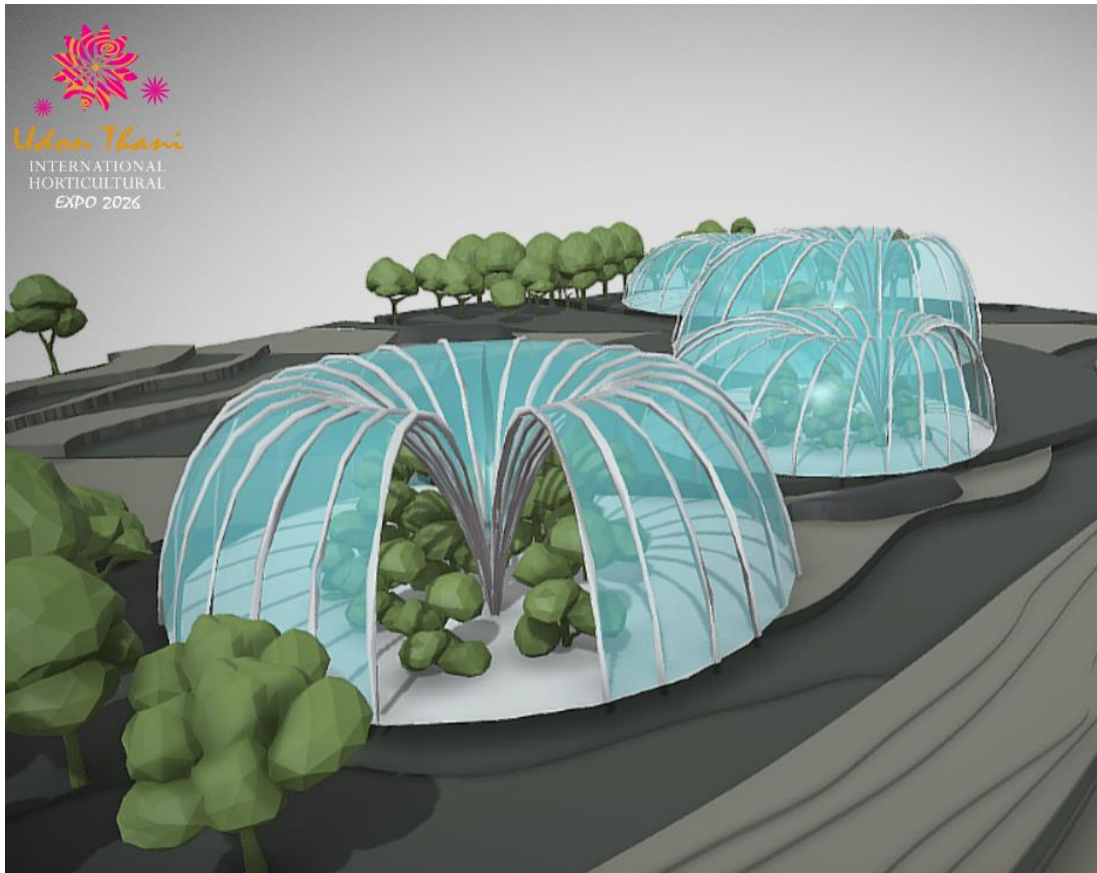
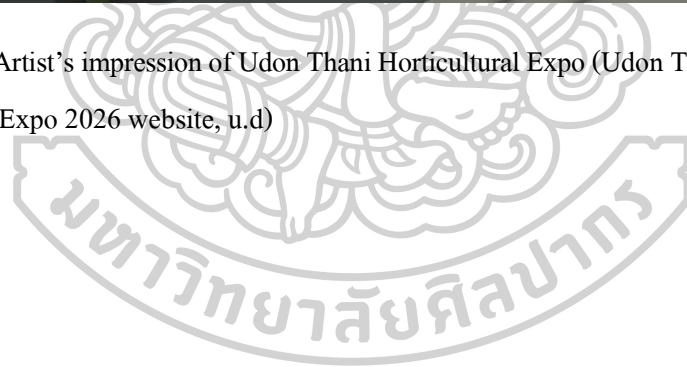


Figure 34: Artist's impression of Udon Thani Horticultural Expo (Udon Thani International Horticultural Expo 2026 website, u.d)



2025 Osaka, Japan World Expo

The next World Expo will be in Osaka, Japan. After 1970 (Osaka) and 2005 (Aichi), this will be the third time Japan will host the World Expo. Osaka also hosted a horticultural expo in 1990.

The theme is “Designing Future Society for Our Lives” (Bureau International de Expositions (BIE), n.d.-e) The world Expo will also have 3 sub-themes: Connecting Lives, Empowering

Lives, and Saving Lives (Expo 2025, n.d.). Thailand will participate in this World Expo (Ministry of Foreign Affairs of Japan, n.d.)

2023 Qatar, International Horticultural Expo (A-level)

This international Horticultural expo was held relatively soon after the previous one in 2022. The theme of this Green Desert, better environment, with the four subthemes of Modern Agriculture, Technology and Innovation, Environmental Awareness and Sustainability. The expo will be held from October 2023 till March 2024 (Doha Expo 2023 website, n.d.). It was postponed from 2021, due to the Covid-19 pandemic (Bureau International de Expositions (BIE), 2020-b). I could not find any information on Thailand's participation.

Expos since 2000

Around this time the technological revolution related to computer use really accelerated opportunities, for example as ways to share and present data, social media changed branding efforts, and computer aided designs can change architecture in ways previously not possible.

2022 Almere, The Netherlands, International Horticultural Expo (A-level)

This horticultural Expo was is the most recent expo recognized by BIE. The theme of this horticultural expo was: growing green cities. Thailand participated as well (National News Bureau of Thailand (NTT), 2022). The number of visitors was rather disappointing at only 685,189 (Bureau International de Expositions (BIE), n.d.-f). The Thai pavilion's entrance looks like a traditional sala roof, and essentially was based upon traditional architecture.



Figure 35: Thai Pavilion at the Horticultural Expo, Almere, the Netherlands, 2022 (National News Bureau of Thailand (NTT), 2022)

Thailand's goal was to showcase its agricultural products and production processes, along with its food innovations. Another goal was to show the Thai way of life as well as Thailand's culture and traditions. The Thailand Pavilion was built using "TRUST Thailand" concept, or theme, in order to create confidence in Thailand and promote tourism. TRUST in this case stands for: Trendy, Reachable, Utility, Safety/Sustainability and Technology (Thailandfloriade2022.com website, 2022-b)



Figure 36: Thai Pavilion at the Horticultural Expo, Almere, the Netherlands, 2022 (National News Bureau of Thailand (NTT), 2022)

Thailand's pavilion consists of multiple zones: Welcome to Thailand Zone, Future Products Zone and the Showroom (Tourism Authority of Thailand, 2022-c). The Welcome to Thailand zone informs the visitors about the diplomatic relationships between Thailand and the Netherlands, which started 418 years prior. It also explains Thailand's concept of Bio-Circular-Green Economy Model (BCG Model) and promotes Thailand as a Tourism destination, including for agro-tourism.

The Future Products Zone, consists of future food products and discusses Thailand's agricultural commodity standards accreditation. The Showroom showcases agricultural products with good potential for exports, herbs and cultural products. The National News Bureau of Thailand, NTT (2022) also mentions the Revolving Exhibition Zone consisting of air-purifying plants, fruits and herbs as well as ornamental plants including orchids. NTT (2022) furthermore mentions the Thai garden zone, which features a water lily pond, water treatment plants and a waterside garden as well as orchids and exotic plants.



Figure 37: Thai Pavilion at the Horticultural Expo, Almere, the Netherlands, 2022 (National News Bureau of Thailand (NTT), 2022)



Figure 38: Thai Pavilion at the Horticultural Expo, Almere, the Netherlands, 2022 (Tourism Authority Thailand (TAT), 2022-c; Thailandfloriade2022.com website, 2022-a)

2020 Dubai, UAE. World Expo

This was the most recent expo and has been discussed to some extent already in this thesis. The world expo was originally planned for 2020, but was delayed till 2021/2022 due to the global covid-19 pandemic. The main theme of the Expo was “Connecting Minds, Creating the Future” (America’s Best History website, n.d.-m). Thailand participated and chose one of the three subthemes: “Mobility for the Future” Bangkok Post (2021) using a large area at 3600m² (Bureau International de Expositions (BIE), n.d.-a). The pavilion was the largest Thailand has ever built, according to worldfairs.info (en.worldfairs.info, n.d.-a). However, according to BIE (Bureau International de Expositions (BIE), n.d.-a), 4200 m² was used in Hannover, Germany in the year 2000. The total number of visitors was 24,102,967 (Bureau International de Expositions (BIE), n.d.-g).



Figure 39: Thai Pavilion World Expo Dubai 2020 (Expo 2020 DubaiArchitect(s) : Index Creative Village, as cited in en.worldfairs.info, 2022?)



Figure 40: Thai Pavilion World Expo Dubai 2020 (© Expo 2020 DubaiArchitect(s) : Index Creative Village, as cited in en.worldfairs.info, 2022?)

The main color of the pavilion gold, used to signify the flourishing golden land and endless prosperity. The pavilion was covered by artificial flowers, which can change in color. These flowers were inspired by Phuang Malai, a traditional Thai flower garland, which in Thailand was a symbol of warm hospitality, luck and respect. Additionally, flowers symbolize endless mobility due to their proliferation and the dispersal of pollen. The design of the pavilion was also based upon one of the more prominent features of Thai architecture, the gabled roof, as the shape of a gabled roof was applied to the entrance of the pavilion, in a way also appearing to give a “Wai”, the traditional Thai greeting, to visitors.



Thailand also wishes to showcase the country as a hub of digital innovation and technology, in addition to presenting itself as a gateway to the region, which facilitates trade opportunities, access to markets and provides opportunities for cooperation projects (en.worldfairs.info, n.d.-a).



Figure 41: Thai Pavilion World Expo Dubai 2020 - Loy Krathong Demonstration at Thailand Pavilion(Sassine, n.d., as cited in worldfairs.info website)



Figure 42: Thai Pavilion World Expo Dubai 2020 (Bangkok Post, 2021)

2019 Beijing, China Horticultural Expo

This International Horticultural Expo was amongst the best-attended horticultural expos: the number of visitors was 9,340,000 according to BIE. The theme was Live Green, Live Better (Bureau International de Expositions (BIE), n.d.-h). Thailand participated with a sala style building near the water, and other buildings typical of Thai traditional architecture.

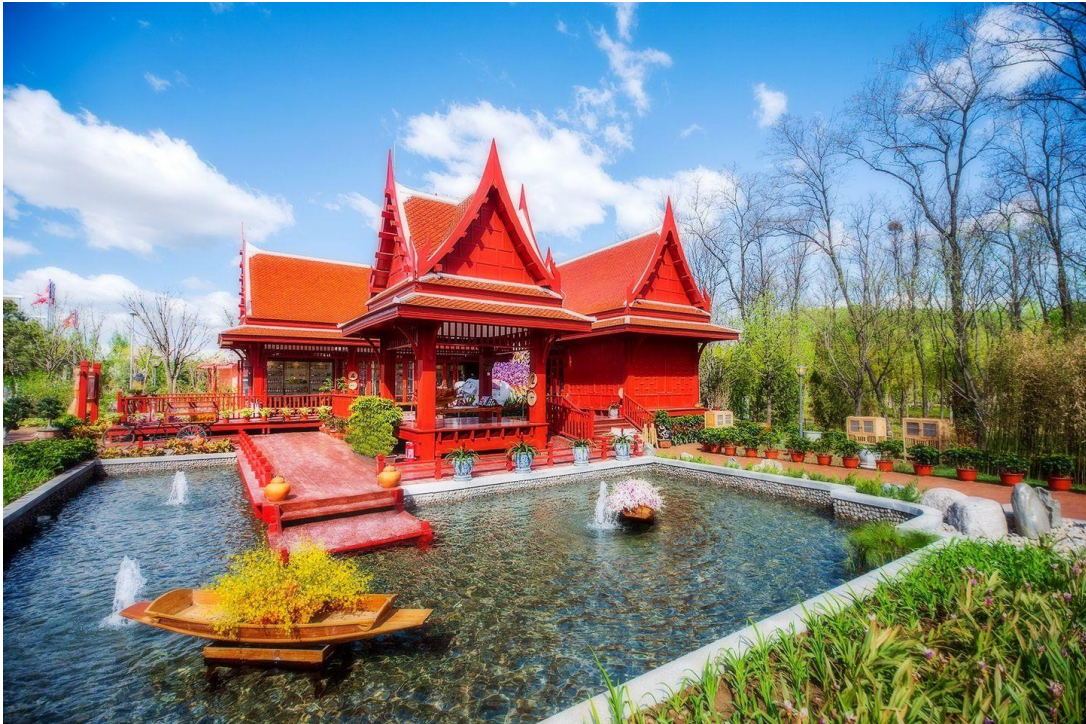


Figure 43: Thai Pavilion Horticultural Expo Beijing 2019 (ThailandPavilionBeijingExpo2019 page on Facebook, 2019)

2017 Astana, Kazakhstan International Specialized Expo.

This was the most recent International Specialized Expo. The event was held in Kazakhstan for the first time, and was part of ongoing trend of more Expos being held in Asia. The themes for this expo was “Future Energy” The total number of visitors was 3,977,545 (Bureau International de Expositions (BIE), n.d.-i). Thailand participated with a pavilion of 740.3m² and chose ‘Bioenergy for All’ as their theme (Bureau International de Expositions (BIE), n.d.-a). Because this was an international expo, the pavilions can only be customized by the participants, not self-built. A lot of gold was used. The pavilion used a live exhibition and also an interactive exhibition, called the energy creation lab, to attract visitors. Furthermore, a 3D movie theatre showed Thai bio-energy of the future. As a result, Thailand was the 2nd runner-up for the most popular pavilion

amongst children and families, as awarded by Astana Expo TV. Overall it was the fourth most visited pavilion out of 115 international participants (Bureau International de Expositions (BIE), 2021).



Figure 44: The façade of Thailand's pavilion at Expo 2017 Astana, featuring 'Pa Lang', the mascot (Bureau International de Expositions (BIE) 2017)

2016 Antalya, Turkey International Horticultural Expo

Similarly, to the more recent horticultural expo in Beijing, Thailand participated, and once again used a traditional style for its sala. This International Horticultural Expo drew 4,693,571 visitors. The general theme was: Flowers and Children (Bureau International de Expositions (BIE), n.d.-j) Within this overall theme, Thailand chose its theme as: Growing new generations (International Association of Horticultural Producers (AIPH), 2016)



Figure 45: Thai Pavilion Horticultural Expo, Antalya, Turkey 2016 (International Association of Horticultural Producers (AIPH), 2016)



Figure 46: Thai Pavilion at the Horticultural Expo 2016 in Antalya, Turkey: Traditional Thai house and traditional Thai garden (International Association of Horticultural Producers (AIPH), 2016)

The house displayed a variety of healing herbs, spa products, vegetable pastes, fruit, both dried and fresh, plants used in traditional Thai medicine, as well as environmentally friendly toys and ornaments. Furthermore, fruit and food tasting days and shows were organized. Thailand shared the gold prize for the Outdoor gardens, along with Azerbaijan, People's Republic of China, Germany, Republic of Korea and Qatar (International Association of Horticultural Producers (AIPH), 2016).

2015 Milan, Italy. World Expo

This world expo was the most recent World Expo in Europe and more than one hundred years after the other World Expo held in Milan. The expo had the theme: “Feeding the planet, Energy for life” (jdpecon.com, n.d.-a). Thailand chose the sub-theme: “Nourishing and Delighting the World” (Bureau International de Expositions (BIE), n.d.-a). The number of visitors was expected to be around 29 million (en.worldfairs.info, n.d.-b), but the final number was less: 21.5 million (Bureau International de Expositions (BIE), n.d.-k).

The topic of this World Expo suits Thailand well, since Thainess is based upon traditional lifestyles involving agriculture, as well as a mixture of water, traditions, beliefs and folk wisdom (en.worldfairs.info, n.d.-b). Thailand used 2,947 m² to build its pavilion (Bureau International de Expositions (BIE), n.d.-a). Three important symbols were used for the design of the pavilion: 1. Ngob, the traditional Thai farmer’s hat. 2. Naga, a mythical snake and 3. Pagodas. All three symbols relate to the Thai traditions. The ngob is uniquely Thai and has a strong link to agriculture and folk tradition. Due to its uniqueness it is a good symbol for branding. Although one could argue that most visitors might not immediately recognize it. The Naga represents local beliefs and is a symbol

of abundance. The three pagodas were used to represent agriculture, nature and living together (en.worldfairs.info, n.d.-b).



Figure 47: Thai Pavilion at the World Expo Milan, Italy, 2015 (© Carolien Coenen Architect(s) : Office of Bangkok Architects (OBA), as cited in en.worldfairs.info, n.d.-b.)

The exhibition itself included additional traditional Thai lifestyles, such as a floating market, and cultivation of rice fields. Inside the pavilion, there were several rooms. The first room had a 360 degree film projection depicting Thailand's three environments and related ecosystems: mountains, the river plains and the sea. A second room reveals the different stages of food cooking, processing, preserving and storing as well as packaging. A third hall displayed the achievements of King Rama IX in the field of agriculture. A souvenirs shop mostly sold Thai food (en.worldfairs.info, n.d.-b).



Figure 48: Thailand's 'Ngob'-hat inspired pavilion at Expo 2015 Milan (Bureau International de Expositions (BIE), 2015-b).



Figure 49: Thai Pavilion at the World Expo Milan, Italy, 2015 (Office of Bangkok Architects, 2015)



Figure 50: Thai Pavilion at the World Expo Milan, Italy, 2015 (Agriculture and Agricultural Cooperatives Ministry, 2015)

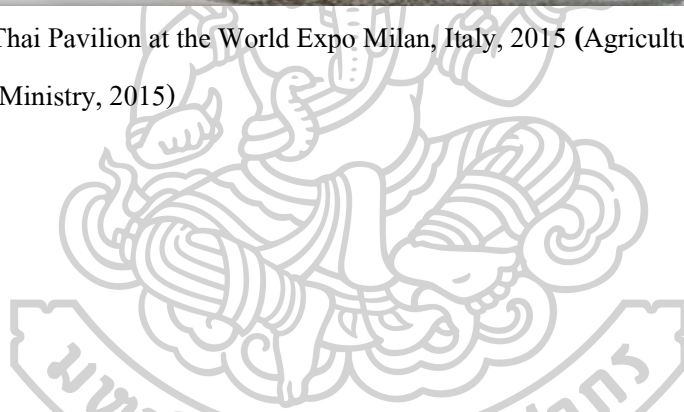


Figure 51: Thai Pavilion at the World Expo Milan, Italy, 2015 (Bureau International de Expositions (BIE), 2015-a)

2012 Venlo, The Netherlands International Horticultural Expo

This international horticultural expo had the theme: Be part of the theatre in nature; get closer to the quality of life. The number of visitors was 2,046,684 (Bureau International de Expositions (BIE), n.d.-1).

Thailand participated with a typical Thai sala at the center of the exhibition, a common practice, which had continued in more recent horticultural expos, such as the one in Antalya, Beijing and the most recent one in Almere. Traditional Thai flags were also used for decoration, along with flowers of course.



Figure 52: Thai Pavilion at the Horticultural Expo Venlo, the Netherlands, 2012 (Expo2016-Antalya Blog, 2014)



Figure 53: Thai Pavilion at the Horticultural Expo Venlo, the Netherlands, 2012 (Expo2016-Antalya Blog, 2014)

The sala Thai was used to promote flowers, vegetables, rice as well as Thai recipes. Cooking demonstrations were also organized (Expo2016-Antalya Blog, 2014).

2012 Yeosu, Korea International Exposition Yeosu Korea 2012 - Expo 2012

This International Exposition was the second event held in Korea, following the 1993 event in Daejeon. The theme for this International Exposition was: The living coasts and oceans. It received 8,203,956 visitors (Bureau International de Expositions (BIE), n.d.-m).



Figure 54: Thai Pavilion at the International Expo Yosu, Korea Republic, 2012 (© Eduardo, as cited in en.worldfairs.info)

As is common for the international expos, countries cannot build their own pavilion, but can only be customized and decorated. In Thailand's pavilion, several mythical giants were on display along with a large screen. On top of that the color gold was used once again.



Figure 55: The Live Performance stage in front of Thailand's pavilion at Expo 2012 Yeosu (Bureau International de Expositions (BIE), 2012)

2011 Chiang Mai, Thailand, Horticultural Expo B

In 2011, Chiang Mai had their second International Horticultural expo in the Royal Ratchaphruek. The first one was in 2006 at the same location. Thailand will organize another Horticultural Expo in 2026, to be held in Udon Thani. 2 million visitors were expected to the event in 2011 (Bangkok Post, 2011). The classification by AIPH was A2/B1 (International Association of Horticultural Producers (AIPH), n.d.-a). In 2011, the theme was: Greenitude: Reducing Global Warming to Save Planet Earth and to Improve the Quality of Life.



Figure 56: Thai Performing Arts at the Horticultural Expo Chiang Mai, Thailand 2011
(Wannamontha, T., 2011)

The decorations, costumes and architecture were largely traditional, and again using red and gold colors, which have been dominant colors for Thailand during expos.





Figure 57: Thai Pavilion at the Horticultural Expo, Royal Flora Ratchaphruek Chiang Mai, Thailand, 2011 (Thaizer.com, 2011)

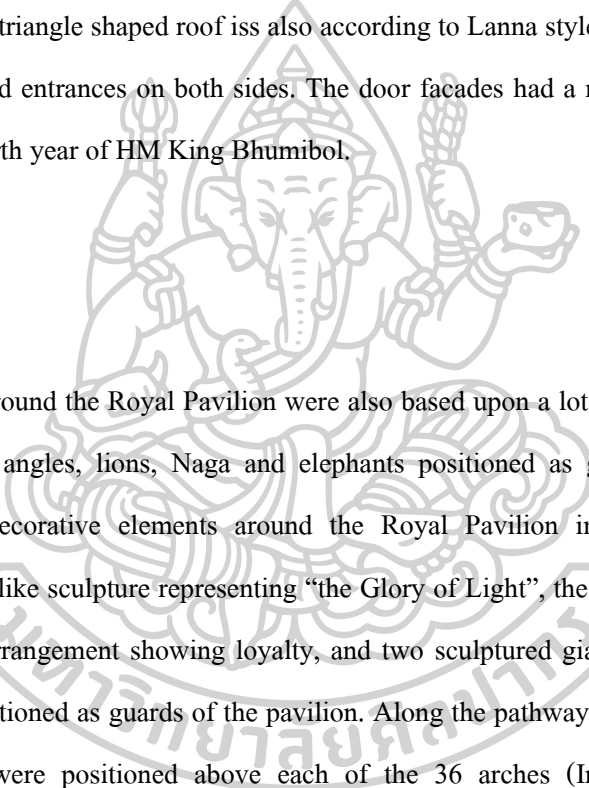




Figure 58: Thai Pavilion at the Horticultural Expo, Chiang Mai, Thailand, 2011 – Aerial photo (International Association of Horticultural Producers (AIPH), 2011-a)

The Royal Pavilion or Ho Kham Luang is the most distinctive structure of the Royal Flora Ratchaphruek 2011. It was built for the 2006 horticultural expo, to celebrate the 60th year of King Bhumipol Adulyadej, and his 80th birthday. It was built in the Lanna style, an area surrounding Chiang Mai. It is a 2-storey wooden and stucco motif pavilion. It covered an area of 6,576 sq.m. The artisans who produced the Royal pavilion were carefully selected from each of the districts of Chiang Mai, Chiang Rai, Lampang, Lamphun, Phrae, and Nan provinces, the Northern provinces

in Thailand, which were part of the original Lanna Kingdom. Teakwood and Siamese Rosewood were used for the upper part, where the lower part used architectural motifs. The Wihan Sot was the main feature of the pavilion, with the traditional swooping multi-tiered roofs. No nails were used in the support of the structure, only pyramid shaped wooden bolts (“Ma Tang Mai”), preserving a traditional building style. The roof was decorated in Lanna style with Chofas. A Cho Fa is a bird like decoration, taking the form of a Karawek bird (a mythical creature. The curves roof ends are in the shape of other mythical creatures: the great elephant bird, Hanuman, Naga, and elephant. The triangle shaped roof is also according to Lanna style. Gold leaves were used to decorate the arched entrances on both sides. The door facades had a rabbit on them to represent the Thai zodiac birth year of HM King Bhumibol.



The decorations around the Royal Pavilion were also based upon a lot of traditional Thai culture, such as guardian angels, lions, Naga and elephants positioned as guards of the pavilion. In addition, many decorative elements around the Royal Pavilion included the Prasat Fueng Khomfai, a castle-like sculpture representing “the Glory of Light”, the Phum Mo Dok, a northern style decorative arrangement showing loyalty, and two sculptured giants as well as lions, Naga and elephants positioned as guards of the pavilion. Along the pathway to the Royal Pavilion, two guardian angels were positioned above each of the 36 arches (International Association of Horticultural Producers (AIPH), 2011).



Figure 59: Thai Pavilion at the Horticultural Expo, Chiang Mai, Thailand, 2011 – A Giant
(International Association of Horticultural Producers (AIPH), 2011-b)



Figure 60: Thai Pavilion at the Horticultural Expo, Chiang Mai, Thailand, 2011 – Guardian
Angels (International Association of Horticultural Producers (AIPH), 2011-c)

2010 Shanghai, China, World Expo

The theme of this World Expo was “Better City, Better Life” (jdpecon.com, n.d.-b). The number of visitors was 73,085,000 (Bureau International de Expositions (BIE), n.d.-n). This made it the best attended World Expo in history, and it was also the only World Expo held in China.

Thailand used the theme: “Thainess: Sustainable Ways of Life” (Ministry of Social Development and Human Security 2010, as cited in Horayangkura, 2010; Bangkok Post, 2010). The Thai pavilion had a surface area of 3268 m² (Bureau International de Expositions (BIE), n.d.-a) Although, the area was smaller, 3117 m³, according to CCTV.com (2010) and Expo2010china.hu (2009). The pavilion’ style mixed traditional Thai architecture and art along with showing the Thai way of life (en.worldfairs.info, n.d.-c). The pavilion design was also inspired by Wat Phra Yuen in Uttaradit Province (Thailand Convention and Exhibition Bureau (TCEB), 2011, p. 108). The main colors used were: red, crimson and gold. Thai food was featured as well (CCTV.com, 2010). These are popular colors in China, but also colors which have been used frequently by Thai pavilions.



Inside the pavilions the rich and long history of Thailand was shown. The three Thai-styled pavilions cover the following themes: section 1, A Journey of Harmony; section 2, A Harmony of Difference Tones; section 3, A Harmony of Thais (Expo2010china.hu, 2009). The Journey of Harmony showed the rich and long history of Thailand. This pavilion also featured a centrally located waterfall with a hydro screen. The Harmony of Different Tones section focused of the combination of economy and culture of Thailand and the world, the harmony between urban and rural communities. The Harmony of Thais exemplified how Thai people from different ethnic backgrounds and religions harmoniously unite. It also explains that Thai culture integrates nature and environment into the daily lives of the Thai people (CCTV.com, 2010).

Worldfairs.info claims the third section was called “Harmony Creates Happiness” which it claims intended to reflect the Thai way of life, by advocating simplicity and to be content

(en.worldfairs.info, n.d.-c). Inside the pavilion was a harmonious combination of ancient history and modern technology, showing Thailand had strong culture, but was also a modern country. The modern technology used include 360-degree hydro screens, 4-sided LED chandeliers and 4D technology to immerse the audience while telling stories, with images, smells, sounds, and touch to generate a full range of emotions. At the entrance, two giant statues, one a Thai giant, Indrachit, and one a Chinese one, Lan Than, greet the visitors (Thailand Convention and Exhibition Bureau (TCEB), 2011, p. 108).

Thailand used a mascot based upon mythical giants. The green color represents the land of Thailand. The oval eyes and his smile represent the friendly and kindness. The magic wand in his hand represents the ability to create happiness and fulfill dreams. Overall, he shows Thai people's enthusiasm and hospitality (CCTV.com, 2010). The name of the mascot was Nong Tai. The word nong means small in this case, and the word Tai, greatness, but it sounds like "Thai" which means free or independent.



Figure 61: A peek into Thailand pavilion (China Daily, 2009)



Figure 62: Thai Pavilion - Expo Shanghai 2010 (© Kimon Berlin, 2010)



Figure 63: Thai Pavilion at the World Expo, Shanghai, China, 2010 Thai Pavilion, Shanghai, 2010 (Horayangkura, 2010)



Figure 64: Thai Pavilion at the World Expo, Shanghai, China, 2010 (BBRTV.com, 2010)

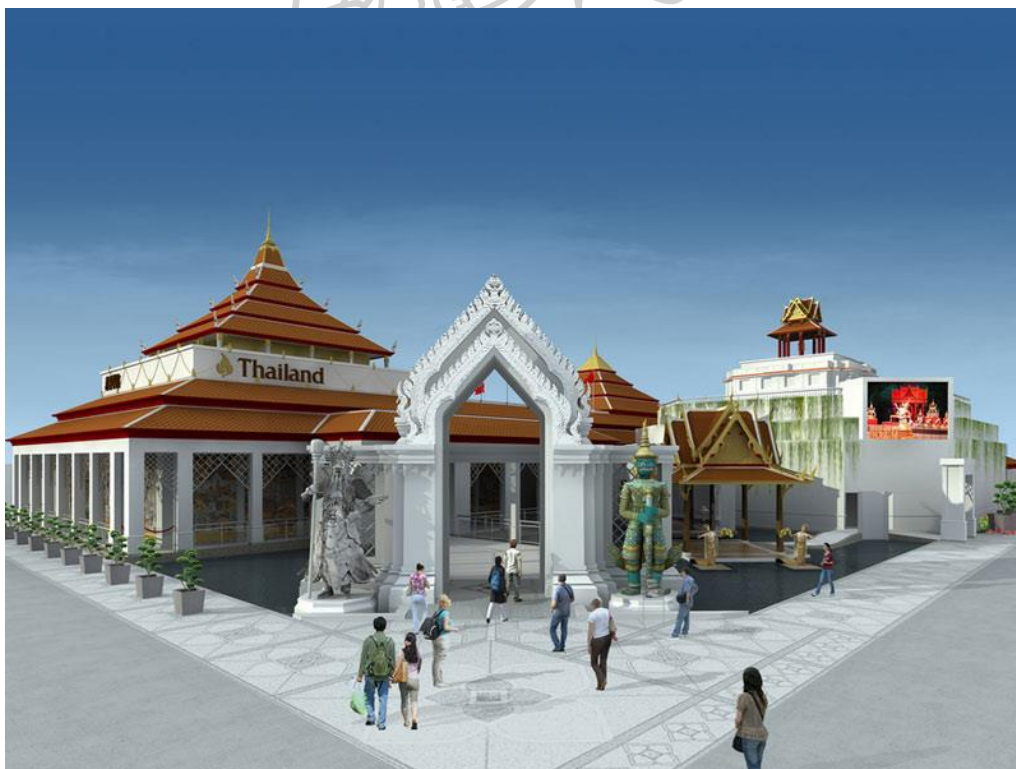


Figure 65: Artist's impression Thai Pavilion at the World Expo, Shanghai, China, 2010 (Expo2010china.hu, 2009)



Figure 66: Entrance to the Thai pavilion at the World Expo, Shanghai, China, 2010 (Thailand Pavilion: The World Exposition Shanghai China 2010 (Facebook page), n.d.)





Figure 67: Thai Pavilion at the World Expo, Shanghai, China, 2010 (Thailand Pavilion: The World Exposition Shanghai China 2010 (Facebook page), n.d.)



Figure 68: World Expo 2010 Shanghai (Bureau International de Expositions (BIE), 2010-b)



Figure 69: Thai Pavilion at Shanghai World Expo 2010 (Bureau International de Expositions (BIE), 2010-a)



Figure 70: Performing arts in front of the sala Thai at the Thai Pavilion, World Expo, Shanghai, 2010 (Thailand Convention and Exhibition Bureau (TCEB), 2011, p.11)

2008 Specialized Expo, Zaragoza

This specialized expo was the last one held in Europe. The main theme of this Specialized International Expo was ‘Water and sustainable development’ (Bureau International de Expositions (BIE), n.d.-o) Thailand chose their theme to be: “Vegetation against desertification” and occupied a pavilion of 389 m² (Bureau International de Expositions (BIE), n.d.-a). However, the theme was also reported as: 'Water for Life: Royal Initiatives' (en.worldfairs.info, n.d.-e)

Water has always been a significant factor in the livelihoods of Thai people and it remains connected to the culture and the way of life of Thai people. Additionally, in a deeper meaning it is also the essence of life (Thailand Convention and Exhibition Bureau (TCEB), 2011, p. 103). One royal project, which was started in 1991, describes the use of the Vetiver Grass, to combat desertification, and also to protect and preserve water resources as well as promote rational use of water resources. Vetiver grass was used as plywood on the walls and floor of the exhibition space. These specialized expos do not allow for a self-built pavilion, but participants can decorate them. Thailand used Vetiver Grass plywood to do so with renewable and sustainable materials. The color gold was prominently used, as was commonly done by Thailand (© Expositcion Internacional Zaragoza 2008, as cited in en.worldfairs.info, n.d.-e).

The exhibit was divided into five rooms. Room 1 was dedicated to Thai culture and its links to water. The second exhibition represents kindness, a traditional way of life and culture for the people of Thailand. It was presented through a giant water screen and video presentation using the mirror effect technique installed inside the water curtain tunnel. In addition, vetiver grass was used to decorate the walls and corridors to create a lively atmosphere in the room. Exhibition room 3 presents projects related to the Royal Initiative of His Majesty the King, regarding management of water and utilization of vetiver grass for water conservation and sustainable ecosystem development. This was presented in a 180-degree cinema complete with light, color and smell. Exhibition room 4 represents good relations between Spain, the host of the World Expo and Thailand. The fifth exhibition room, was used to educate about the characteristics and benefits of

vetiver grass, and how it could be effective in maintaining soil conditions and conserving water in the ecosystem (Thailand Convention and Exhibition Bureau (TCEB), 2011, p. 103).

This expo pulled in 5,650,943 visitors (Bureau International de Expositions (BIE), n.d.-o) less than the expected 6.5 million (en.worldfairs.info, n.d.-d)



Figure 71: Thailand - Expo Zaragoza 2008 (© Lemaire, P., as cited in en.worldfairs.info)

Thailand won a silver award in the category of "Thematic aspect of the pavilion" Category - pavilions smaller than 500 m² (Bureau International de Expositions (BIE), n.d.-a). The decorations for pavilions at such international expos were limited since the pavilions can not be customized very much. The external decorations were nevertheless very traditional.

2006 Chiang Mai, Thailand International Horticultural Expo A

This international Horticultural Expo was the first and only expo recognized by BIE to be held in Thailand. Since this horticultural expo two more have been approved for Chiang Mai and Udon Thani as level B horticultural expos in 2011 and 2026 respectively. The number of visitors was 3,848,791 and the Theme of the expo was “To Express the Love for Humanity” (Bureau International de Expositions (BIE), n.d.-p; International Association of Horticultural Producers (AIPH), 2006-b).

Thailand built the Royal Pavilion commemorate 60th year of accession to the throne of HM King Bhumibol and his 80th birthday in 2006-2007 (Tourism Authority of Thailand (TAT), n.d.). It was the most impressive architecture of the Royal Flora Ratchaphruek 2006. It was built according to the style of the ancient Lanna Kingdom of Northern Thailand. It was the heart of the show, and symbolized the way the King remains in the heart of the Thai people. The entire support structure was built using wooden bolts using the traditional method, without a single nail. The multi-tiered roof tiles was traditionally only on royal palaces of the north. The royal pillars (Sao Luang) were huge wooden pillars supporting the roof, lacquered in black and completely covered with different golden motifs on each pillar, each according to the traditional gilded lacquer work of northern Thailand. Ornaments on the roof include the Cho Fa, representing a mythical bird with a curved bill. The curved roof end symbolize the great elephant bird, also a mythical creature of the Himavan forest. At the entrance, the triangular roof and entrance pillars were carved and covered in gold leaves by more than 60 artisans from all over the northern region of Thailand, former Lanna. Various decorations surrounded the Pavilion, such as Phum Mo Dok, representing a northern style flower arrangement in porcelain signifying loyalty. The Royal Pavilion was the designed and its construction was supervised by a prominent Lanna architect, Master Artisan Rung Chanthabun (International Association of Horticultural Producers (AIPH), 2006-a).

The horticultural show allowed Thailand to show off its trees, plants and flower to the world. The hot and humid climate impacts the types of vegetation. The exhibit consisted of fruit trees, woody plants, ornamental flowers and especially orchids, vegetables and also plants with medicinal properties as well as a variety of herbs. The exhibit also included Thai houses, representing the Thai lifestyle in the four regions of the country. There was also an outdoor stage for performances.



Figure 72: Thai Pavilion - door, Horticultural Expo, Chiang Mai, Thailand, 2006 (International Association of Horticultural Producers (AIPH), 2006-c)



Figure 73: Thai Pavilion - stairway, Horticultural Expo, Chiang Mai, Thailand, 2006
(International Association of Horticultural Producers (AIPH), 2006-b)



Figure 74: Thai Pavilion, Horticultural Expo, Chiang Mai, Thailand, 2006 (International Association of Horticultural Producers (AIPH), 2006-c)



Figure 75: Thai Pavilion, Horticultural Expo, Chiang Mai, Thailand, 2006, Royal Park Ratchapruek (Tourism Authority of Thailand (TAT), n.d.)

2005 Aichi, Japan World Expo

This was the second World Expo in Japan, after the 1970 Osaka World Expo. Several Specialized Expos have also been held in Japan since. The theme of this World Expo was “Nature’s Wisdom” (jdpecon.com, n.d.-c) with Thailand chose the sub-theme “Art of Life” (Bureau International de Expositions (BIE), n.d.-a). Thailand used a pre-built pavilion size of 972m² (Bureau International de Expositions (BIE), n.d.-a). The number of visitors (22,049,544) exceeded the expectations of 15 million (en.worldfairs.info, n.d.-f; Bureau International de Expositions (BIE), n.d.-q).



Figure 76: Thai Pavilion, World Expo, Aichi, Japan, 2005 (© Derra, M., 2005)

The sub-theme "The River of Wisdom", reflecting the importance of rivers in the lives of Thai people (Thailand Convention and Exhibition Bureau (TCEB), 2011, pp. 94-97). The Thai pavilion was not a self-built one for this world expo. It presented landscapes, along with the daily life of Thai people in different regions. It also presents Thai customs and wisdom (en.worldfairs.info, n.d.-f).

At the entrance sculptures of two giants replicated from Wat Phra Sri Rattana Satsadaram, welcome the visitors. The exhibition area was divided into four main sections, namely "River of Wealth" "River of Wisdom" "River of Culture" and "The River of Friendship". It was also supplemented by an exhibition about the "OTOP" (One Tambon, One Product) program and "Kitchen of the World". The river of wealth exhibit showed fishing, floating markets, Songkran, Loi Krathong, the royal barge and other royal ceremonies. The River of Wisdom section talks about the Royal projects, including the royal rain project and the Chaipattana Water Turbine. The

OTOP exhibition presented local arts and crafts products, which were produced under the successful OTOP program which started in Thailand in 2001, although the idea originated on a small scale in Oita, Japan. Examples of such products include baskets, bags, silk products and scented candles. The exhibit called “Kitchen of the World” served food and presented herbs used by Thais in daily life (Thailand Convention and Exhibition Bureau (TCEB), 2011, p. 97).



Figure 77: Thai Pavilion at Aichi World Expo, 2005 (Aruninta, A., 2005)

2003 Rostock, Germany International Horticultural Expo

This horticultural expo followed the one in the Netherlands just a year earlier. It had the theme: A Seaside Park. A new flowered world. The expo hosted 2,600,000 visitors (Bureau International de Expositions (BIE), n.d.-r). I found no record of Thailand participating.

2002 Haarlemmermeer, Netherlands International Horticultural Expo

This Dutch event, called Floriade, was held in Haarlemmermeer this year. It has been recognized by BIE since 1960, when it was first held in Rotterdam. Since 1972, it became a decennial event. The

Expo received 2,071,000 visitors, and used the theme: The contribution of the Netherlands horticulture and international horticulture in the quality of life in the 21st century (Bureau International de Expositions (BIE), n.d.-s) Thailand participated, for the second time in the Netherlands at the Floriade (the name of the Dutch Horticultural expo) (Niek Roozen Landscape, n.d.; TAT, 2022-d).

2000 Hannover, Germany World Expo

The World Expo was only the third European location for a World Expo after the second World War. It had the theme “Man, Nature, Technology” (jdpecon.com, n.d.-d), although BIE states it was “Humankind, Nature, Technology” (Bureau International de Expositions (BIE), n.d.-t) with Thailand choosing the sub theme “From Biodiversity Comes Food for the World” (Bureau International de Expositions (BIE), n.d.-a) and went with a large self-built pavilion: 4,200m² (Bureau International de Expositions (BIE), n.d.-a). Although 2,590 square meters is a number that has been reported as well (Thailand Convention and Exhibition Bureau (TCEB), 2011, p. 93). The number of visitors was substantially less than expected: 18 million (or 18.1 million as per BIE (n.d.-t) vs 40 million (en.worldfairs.info, n.d.-g).

Thailand’s goal for this Expo was to show it was a country of abundance. The roof of the Thai pavilion looks like a mountain. The intention was to indicate that Thai people live in harmony with nature by following principles of sustainable agricultural development. The building uses environmentally friendly materials for the same reason. Additionally, it uses new technology and materials, to show the advancements made in Thailand. The surrounding area was designed to represent the geographical characteristics of Thailand, where a pond represents the coastline for example. An outdoor stage was available for performances. The main exhibition was built in the

shape of a temple courtyard. The exhibition tells stories about biodiversity, rice species, mangrove forests, but also about the modern technology used in food processing. Videos about the Doi Tung project are included. The Doi Tung project is a Royal Project, aiming to improve the quality of life for the hill tribes, who used to cultivate opium, by convincing them to grow high-value crops, including coffee, using sustainable agriculture instead (Thailand Convention and Exhibition Bureau (TCEB), 2011, p. 93).



Figure 78: Thailand - Expo Hannover 2000 (© Lemaire, P., as cited in en.worldfairs.info)

The pavilion consisted of a temple and small Thai houses. In front of the pavilion, a mini sala was on display (en.worldfairs.info, n.d.-g).



Figure 79: Thai Pavilion at Hannover World Expo 2000 (Bureau International de Expositions (BIE), 2000)



Figure 80: Thai Pavilion, World Expo, Hannover, Germany, 2000 Thai Pavilion and sala Thai, World Expo Hannover, 2000 (Thailand Convention and Exhibition Bureau (TCEB), 2011, p. 91)

Expos from 1970 till 2000

Since 1958 Thailand participated in all World Expos, and also in all specialized expos held in Asia. Thailand also had participated in most recent horticultural expos. In 1970 a shift to Asian

locations was started. The World Expo in Osaka, Japan was the best attended Expo at the time, and has only been surpassed once, by the World Expo Shanghai in 2010. This shift reflects an increased economic importance of Asia. After the oil crises in the 1970s, themes often started to center around sustainable awareness, recyclable material, energy saving material, etc.

1999 Kunming, China International Horticultural Expo

This was the first BIE-recognized expo in China. Thailand participated in this International Horticultural Expo (yunnanadventure.com website, n.d.). Thailand continued to participate in all BIE organized events in Asia. The expo had the theme: Man and Nature - Marching into the 21st century, and was attended by 9,427,000 visitors (Bureau International de Expositions (BIE), n.d.-u).

1998 Lisbon, Portugal International Specialized Expo

This international specialized expo was held during economic hard times caused by the Asian Financial Crisis. Despite this, Thailand participated in this specialized expo (jdpecon.com, n.d.-e), buonly with private companies (Thailand Convention and Exhibition Bureau (TCEB), 2011, p. 19). The theme of this international specialized expo was “The Oceans, a heritage for the future. The number of people who visited the expo was 10,128,204 (Bureau International de Expositions (BIE), n.d.-v).

1993 Dae-jeon, Korea International Specialized Expo

This international specialized Expo was the first international specialized expo in Korea, eventually followed by a second one in 2012. It had the theme “The Challenge of a New Road of Development” and received 14,005,808 visitors (Bureau International de Expositions (BIE), n.d.-w).

Thailand also participated (jdpecon.com, n.d.-f) and used the theme "Thailand, a national heritage, science, technology and new opportunities." Under this concept, performances were held that convey Thai culture and heritage, including the way of life of Thai people. The exhibit included a traditional Thai house, Thai orchids, silkworms, a sculpture of a large elephant at the entrance, photographs of nature reserves, including the World Heritage Site at Sukhothai, wall posters showing spectacular scenery and Royal Projects, and Buddha images (Thailand Convention and Exhibition Bureau (TCEB), 2011, pp. 86-88).

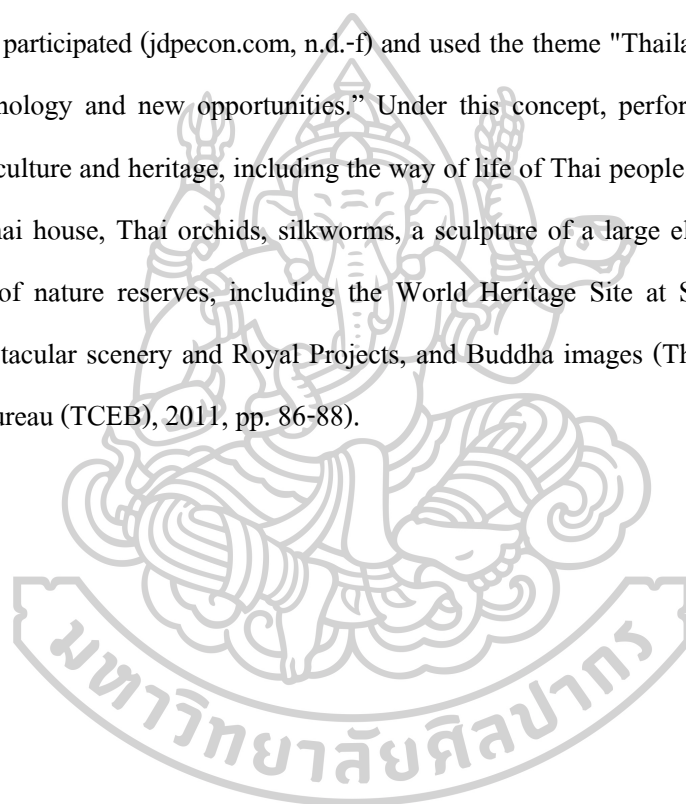




Figure 81: Thai Pavilion, International Expo, Daejeon, Korea Republic 1993 (Thailand Convention and Exhibition Bureau (TCEB), 2011, p. 87)





Figure 82: Traditional Thai house at the Daejeon International Expo, 1993 (Thailand Convention and Exhibition Bureau (TCEB), 2011, p. 89)

1993 Stuttgart, Germany International Horticultural Expo

This was another of the large horticultural events organized in Germany and it's the only BIE-recognized event in Stuttgart. The International Horticultural Expo hosted 7,311,000 Visitors, and used the theme "City and Nature – Responsible Approach" (Bureau International de Expositions (BIE), n.d.-x). I have not found any records of Thailand participating.

1992 Genoa, Italy International Specialized Expo

This specialized expo had the theme “Christopher Columbus: The Ship and the Sea”, and received 817,045 visitors (Bureau International de Expositions (BIE), n.d.-y). Thailand did not participate in this Expo (jdpecon.com, n.d.-g).

1992 Sevilla, Spain World Expo

This world expo was only the second world expo in Europe since the Second World War. The other one being in 1958 in Brussels. It had the theme “The era of Discovery” (jdpecon.com, n.d.-h) or the “the Age of Discovery” as per BIE (Bureau International de Expositions (BIE), n.d.-z). The World Expo coincided with the 500th anniversary of the discovery of the new world by Christopher Columbus. It was the first time all countries from South America participated (Thailand Convention and Exhibition Bureau (TCEB), 2011, p. 84). Thailand participated in this World Expo (Cate S., 2003). The number of people who visited was 18.5 million of whom about two thirds were Spaniards who visited the expo 42 million times (en.worldfairs.info, n.d.-h). BIE, however reports the number of visitors to be 41,814,571 (Bureau International de Expositions (BIE), n.d.-z).



Figure 83: Thailand - Expo Sevilla 1992 (Limpalaër, G., 1992, as cited in en.worldfairs.info, n.d.-h)

In the official guide, Thailand presented itself as a country with vast and fertile plains, mountainous terrain and a 2400 km coastline. The Thai pavilion was described as spherical with four stories. The surface area was 900 m². The ground floor showcased Thailand's trading history. The second floor displayed a steamship, and there were exhibited illustrations about Thailand's international relationships on the third floor. Handicrafts were also on display (© Official Guide Expo'92, as cited in en.worldfairs.info, n.d.-h).



Figure 84: Thai Pavilion, World Expo, Sevilla Spain 1992 (ASA 24, 1992: 34, as cited in Horayangkura, 2010)

1992 Zoetermeer, Netherland International Horticultural Expo

This horticultural expo was another one of the decennial Floriade events in the Netherlands. The theme of this Horticultural Expo was “Horticulture is being involved in a continuous process of renewal in the field of quality, technique, science and management “. It was attended by 3,355,600 people (Bureau International de Expositions (BIE), n.d.-aa). Thailand participated for the first time in the Netherlands at the Floriade (Dutch Horticultural expo) (TAT, 2022-d).

1991 Plovdiv, Bulgaria International Specialized Expo

This was the last of three international specialized Expos in Plovdiv. This Specialized Expo had the theme: “The activity of young people in the service of a World of Peace”. BIE does not report the number of visitors (Bureau International de Expositions (BIE), n.d.-ab). I found no records of Thailand’s participation in this international Specialized Expo. This is consistent with most participations by Thailand. Most participations appear to be in Asia and in some selected US and European large cities.

1990 Osaka, Japan International Horticultural Expo

Following the World Expo in 1970, Osaka also hosted an international horticultural expo. It had the theme “The Harmonious Coexistence of Nature and Mankind” and host 23,126,934 visitors (Bureau International de Expositions (BIE), n.d.-ac).

Thailand participated with a traditional sala as part of their pavilion.



Figure 85: Thailand Pavilion at Expo 1990 (21CenturyBox youtube channel, 1990)

1988 Brisbane, Australia International Specialized Expo

More than a hundred years after the Melbourne World Expo, Australia's Brisbane hosted an International Specialized Expo. This expo drew 18,560,447 visitors and the theme was: "Leisure in the age of Technology" (Bureau International de Expositions (BIE), n.d.-ad). The expo commemorated the founding of European settlement in Australia from 1788 onwards (Thailand Convention and Exhibition Bureau (TCEB), 2011, p. 82).

Thailand participated and used the theme: Thai people at leisure (worldsfairphotos.com, 1988). Traditional forms of entertainment were on display, such as a Khon mask based drama. The pavilion also included other traditional forms of having fun, such as having dinner, flying kites, fishing, visiting a floating market. Classical Thai mural paintings were used. The second part of the pavilion used video to tell about the Thai essence of "sanuk" (i.e.). The third part displays more modern forms of entertainment, such as Thai boxing and takraw. The final part of the pavilion had a marketplace of typical Thai products including silk and cotton handicrafts (worldsfairphotos.com, 1988). The Thai pavilion used the colors gold and red, and had a size of 348 square meters. On the National Day, there was also a live performance, including dancing, and visual arts, as well as a display of Thai craftwork (Celebrate88.com, n.d.). Demonstrations include Khon mask drama, Muay Thai and Sepak Takraw, as well as a Thai silk show. Fashion products from Thai silk and cotton were exhibited, Also, handicrafts such as metal products, glazed tiles, rattan work, wood carving and leather products from many places in Thailand, were also exhibited (Thailand Convention and Exhibition Bureau (TCEB), 2011, p. 83).

1986 Vancouver, Canada International Specialized Expo

This was one of quite a few international specialized expo between 1970 and 1992, a time during which there were no World Expos, but multiple international specialized expos. The theme of this Expo was “Transport and Communication” (en.worldfairs.info, n.d.-i) but BIE states that the theme was “Transportation and Communication: World in Motion - World in Touch.” Both sources agree on the number of visitors though: 22,111,578 (Bureau International de Expositions (BIE), n.d.-ae). Vancouver celebrated its 100th anniversary.



Figure 86: Thai Pavilion, World Expo, Vancouver, Canada, 1986 (© Klotz and Klotz, as cited in en.worldfairs.info, n.d.-i)

In the official guide to the Expo, Thailand introduces itself as a country of warm, kind people and its nickname “The Land of Smiles”. Furthermore, it mentions its main products as silk, cotton, rice and tin. The Thai pavilion focuses on the role that animals played in Thailand’s history when it comes to transportation. The pavilion also presents Thailand’s rich history and promising future by displaying beautiful relics, temples, ritual dances, but also modern technology (©Official Guide - Expo'86, as cited in en.worldfairs.info, n.d.-i). Visitors were greeted by statues of giants and by staff wearing silk clothes according to the “Land of Smiles” concept. The exhibits at this Expo include antiques and historical artifacts, religious artifacts, utensils of the king, other cultural artifacts, Buddha images, as well as various ancient artifacts from museums and temples across the country.

Furthermore, silverware, goldware and metalware produced by Thai artists and craftsmen as well as home appliances, handicrafts, colored stones and gems that reflecting the skill and expertise of Thai people, were exhibited (Thailand Convention and Exhibition Bureau (TCEB), 2011, p. 81).



Figure 87: Thai Pavilion, World Expo, Vancouver, Canada, 1986 Sarah Currie, 4, of Prince George enjoys a drink under a Thosakan statue outside the Thailand Pavilion (Battistoni, as cited in vancouversun.com, 1986)

1985 Tsukuba, Japan International Specialized Expo

This was the second international specialized expo in Japan, after the successful World Expo in Osaka, in 1970 and the specialized international expo in Oginawa in 1975. Thailand participated in this expo (jdpecon.com, n.d.-i), which had the theme “Dwellings and surroundings – Science and

Technology for Man at Home”. The expo received 20,334,727 visitors (Bureau International de Expositions (BIE), n.d.-af; worldfairphotos.com, 1985)

The expo introduced robots. Thailand focused its exhibit on historical heritage, religion, technology, culture and way of life. The Thailand Exhibition Pavilion had a size of 395 square meters, and was square-shaped, and had a corridor, similar to the type you would find in a temple. An ancient Thai style house was in the center of the pavilion, and it was made from red and teak wood. This house was used as the administrative office.

This house can be well ventilated as it had a raised floor. Such construction reflect the wisdom of Thai local architecture and the Thai people whose buildings have been influenced by a tropical climate. A model of a royal barge was also present, as well as a Buddha statue and pottery (Thailand Convention and Exhibition Bureau (TCEB), 2011, p. 78).

1985 Plovdiv, Bulgaria International Specialized Expo

This was the second of three international specialized Expos in Plovdiv. The earlier expos were in 1981 and 1975. This specialized Expo, based around the theme of “Inventions”, drew 1 million visitors (Bureau International de Expositions (BIE), n.d.-ag). I found no information on whether Thailand participated.

1984 Liverpool, United Kingdom International Horticultural Expo

This horticultural expo was the first BIE recognized event since World Expo of 1862 in London. The theme of the Expo was “The progress accomplished by International and National Horticulture

“. The Expo pulled in 3,380,000 visitors (Bureau International de Expositions (BIE), n.d.-ah). Thailand participated (The Christian Science Monitor, 1984).

1984 New Orleans, USA International Specialized Expo

This was the most recent BIE recognized event in the USA. This specialized expo received 7,355,000 visitors, and had the theme: The world of rivers – Fresh Water as a source of life (Bureau International de Expositions (BIE), n.d.-ai) Thailand was no participant in this Expo (America’s Best History website, n.d.-l)

1983 Munich, Germany International Horticultural Expo

This was the horticultural expo with the highest attendance in Europe and the second=highest in the world, behind Osaka’s horticultural expo in 1990. he theme used for this Expo was reported by BIE as “International Horticulture”. 11,600,000 people visited the expo (Bureau International de Expositions (BIE), n.d.-aj).

Thailand participated and even donated a Thai sala with a Buddha statue to Munich’s Westpark



Figure 88: München, Westpark, Thailändische Sala mit Buddha-Statue (Munich, Westpark, Thai sala with Buddha Statue) (Pohl H., 2013)

1982 Knoxville, USA International Specialized Expo

This was of a number of international specialized expos, which were held in the USA, after the World Expo in Seattle in 1962 and the New York World Fair in 1964/65. These were held in cities, which were smaller markets than the traditional US cities: New Orleans, Spokane, San Antonio and here in Knoxville. The number of visitors to the expo was 11,127,780. The theme used was: Energy turns the World (Bureau International de Expositions (BIE), n.d.-ak). Thailand did not participate (US Department of State, 1982)

1982 Amsterdam, Netherlands International Horticultural Expo

This international horticulture expo was one of the Floriade expos, held in the Netherlands every 10 years, since 1972, although the first one was in 1960. The number of visitors was 4,600,000. The theme was reportedly “International Horticulture” (Bureau International de Expositions (BIE), n.d.-al). Thailand did not participate in any Floriade until 1992 (TAT, 2022-d).

1981 Plovdiv, Bulgaria International Specialized Expo

This was the first of three international specialized Expos in Plovdiv. The others were in 1985 and 1975. The specialized expo was organized around the theme of “Earth – Planet of Life”. The number of visitors is unknown or not reported by BIE (n.d.-am). I found no information about Thailand’s participation.

1980 Montreal, Canada International Horticultural Expo

This was the second time Montreal hosted a BIE recognized expo, after the 1967 World Expo. The theme “Relationship between man’s socio-cultural activities and his physical environment” was used for this international horticultural expo. No visitor information was found (Bureau International de Expositions (BIE), n.d.-an)

Thailand did not participate (Wikipedia, n.d.-a)

1975 Okinawa, Japan International Specialized Expo

This international specialized expo was only the second BIE recognized expo ever in Asia and the second in Japan, after the 1970 Osaka World Expo. Theme of the specialized Expo was “The Sea We would like to See”. 3,485,750 people visited the Expo (Bureau International de Expositions (BIE), n.d.-ao).

Thailand participated in this Expo (jdpecon.com, n.d.-j). The theme used was "Land of nature and history" (Thailand Convention and Exhibition Bureau (TCEB), 2011, p.76). Photography and wall paintings were used to introduce visitors to the famous tourist attractions in Thailand. The exhibit also included Khon performances and unique Thai handicrafts, as well as a model of a sampan boat, as used in floating markets. Thailand has long had culture relying on rivers and canals.

1974 Spokane, USA International Specialized Expo

The Expo was organized around the theme “Celebrating Tomorrow’s Fresh New Environment” and received 5,600,000 visitors (Bureau International de Expositions (BIE), n.d.-ap). Thailand was no participant (America’s Best History website, n.d.-k).

1974 Vienna, Austria International Horticultural Expo

This was the second international horticultural expo organized in Vienna, after the 1964 expo. The Wiener Internationale Gartenschau as it was known locally was an International Horticultural Expo which received 2,600,000 visitors. BIE states the theme was “International Horticulture” (Bureau International de Expositions (BIE), n.d.-aq). It is not certain if Thailand participated in 1974, but it did participate in 1964 (geschichtewien.gv.at website, n.d.)

1973 Hamburg, Germany International Horticultural Expo

This was the second international horticultural expo organized in Hamburg, after the 1963 expo.

The IGA Hamburg (International Gartenausstellung) was a Horticultural expo which was visited by 5,800,000 people. BIE reports the theme was “International Horticulture” (Bureau International de Expositions (BIE), n.d.-ar). Thailand no participant, based upon the map of the event not showing a pavilion for Thailand (porschelok.holgerschuetz.de, n.d.-b).

Amsterdam, 1972 International Horticultural Expo

This horticultural expo, the Floriade, is organized in the Netherlands every ten years, with the exception of its first edition in 1960. This year the theme was “Efforts accomplished by International Horticulture”. The expo received 4,300,000 visitors (Bureau International de Expositions (BIE), n.d.-as). Thailand did not participate this year (TAT, 2022-d).

1971 Budapest, Hungary International Specialized expo

This specialized expo centered around hunting. The themes was “The Hunt through the World”. The number of visitors was 1,900,000 (Bureau International de Expositions (BIE), n.d.-at). I could not find any information on whether Thailand participated.

1970 Osaka, Japan World Expo

This was the first World Expo in Japan and it received the highest number of visitors for any World Expo until this point in time (Bureau International de Expositions (BIE), 2020-a). 64,218,770 visitors came to the expo (Bureau International de Expositions (BIE), n.d.-au).

The theme was “Progress and Harmony for Mankind” (jdpecon.com, n.d.-k; Bureau International de Expositions (BIE), n.d.-au).

Thailand participated, and its pavilion looked like a reproduction of a temple, one of the most recognizable traditional forms of Thai architecture. The colors were gold and red, and the lighting over the artificial pond was golden too. The rectangular hall was flanked by two identical “towers” with three-tiered roofs. The gables were made from teak wood and were richly decorated and inlaid gold glass mosaic was used as well. The buildings were reconstructed locally after they were initially built and disassembled in Bangkok (en.worldfairs.info, n.d.-j). The roof was colorful, but both the outer and inner walls were white (Thailand Convention and Exhibition Bureau (TCEB), 2011, p. 75).

The pavilion showcased Thailand’s cultural heritage, as well as the history of economic and social development. The National Museum in Bangkok supplied some historic and priceless artefacts, whereas modern Thailand was also represented in the form of exhibits about the modern Thai industries. Ornamental pieces on display included Thai silks and Thai jewelry. Exportable products showcased were rice, rubber, corn, tapioca, as well as minerals and forest products (en.worldfairs.info, n.d.-j). Furthermore, nuts and cassava were exhibited. Buddha statues from the 8th to 10th century were on display as well. Once again, as in Montreal, former miss Universe Apasara Hongsakul was present at the Thai pavilion. The Thai pavilion in Osaka once again emphasized the uniqueness of Thai arts and culture by displaying items such as beautiful weaving and handicrafts. But also handbags, wallets and shoes made from crocodile leather, snake skin or other reptiles’ skins (Thailand Convention and Exhibition Bureau (TCEB), 2011, p. 75).

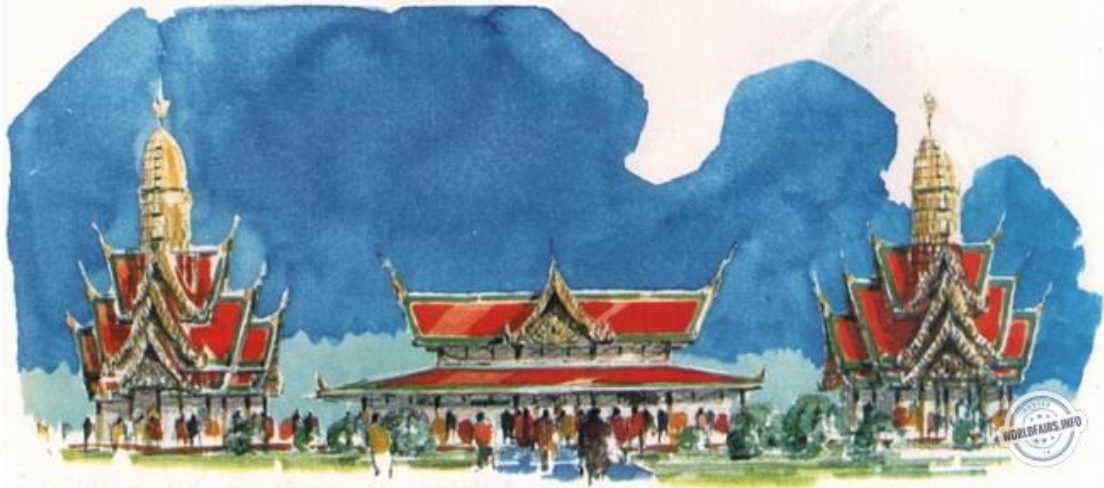


Figure 89: Thailand - Expo Osaka 1970 (© Expo'70, as cited in en.worldfairs.info, 1970)



Figure 90: Thai Pavilion, World Expo, Osaka, Japan 1970 (Marui, T., 1970)



Figure 91: Thai Pavilion, World Expo, Osaka, Japan 1970 (Thailand Convention and Exhibition Bureau (TCEB), 2011, p. 73)

Expos from 1914 till 1970

During this time, the World Expos had to change their nature, as the impact of technology was seen in a negative light, given their usage in the world wars. The themes focused more on international relationships. The start of this period was also marked by economic crises and a reduction of the colonial powers.

1969 Paris, France International Horticultural Expo

This international horticultural expo was the most recent BIE recognized event held in Paris After six world expos and two international specialized expo. It was centered around the theme “Flowers

of France and Flowers of the World”. The number of visitors was: 2,400,000 (Bureau International de Expositions (BIE), n.d.-av). I am unsure if Thailand participated.

1968 San Antonio, USA International Specialized Expo

This Specialized Expo was the third large expo held in the USA during the 1960s, after the 1962 Seattle World Expo and the 1964/65 World Fair in New York. It was also known as the HemisFair 68. It received 6,384,482 visitors and had the theme “The confluence of civilizations in the Americas” (Bureau International de Expositions (BIE), n.d.-aw). Thailand participated (America’s Best History website, n.d.-j).

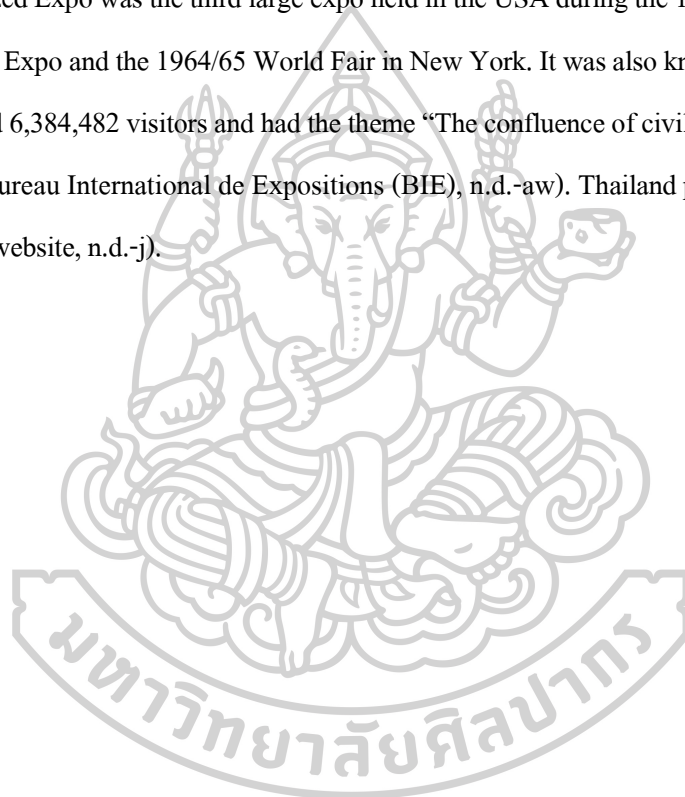




Figure 92: Altar inside Thailand Pavilion at HemisFair'68 International Expo, San Antonio, 1968 (Wallace, F., 1968)

1967 Montreal, Canada World Expo

This world expo was the first and only World Expo held in Canada. It had the theme “Man and His World” (jdpecon.com, n.d.-1). Originally, Moscow was selected to celebrate the 50th anniversary of the Russian Revolution, but Moscow withdrew, which allowed an opportunity for Montreal to host the World Expo, celebrating the 100th birthday of Canada (Thailand Convention and Exhibition Bureau (TCEB), 2011, p. 66). The number of visitors was 50,306,648 (Expo67 -

General Report, as cited in en.worldfairs.info, n.d.-k; and Bureau International de Expositions (BIE), n.d.-ax).

Thailand participated, and used the same main building for this Pavilion as the 1964/65 World Expo. But the items on display were different (Expo67 - General Report, as cited in en.worldfairs.info, n.d.-k).

Apasara Hongsakula, Miss Universe 1965 and former Miss Thailand, was performing duties as a special ambassador of Thailand throughout this exhibition (Thailand Convention and Exhibition Bureau (TCEB), 2011, p. 71).



Figure 93: Thai Pavilion Expo 1967, World Expo Montreal Canada (© expo67, as cited in en.worldfairs.info, 1967)

The buildings had vibrant colors with gold and red dominating as usual. One of the buildings had a golden conical roof, with a high spire and delicate carvings. This main building was an exact replica of an 18th century Buddhist temple, which was pre-constructed and shipped piece by piece

to Montreal as a testimony to the religious aspirations of the Thai people (Expo67 - General Report, as cited in en.worldfairs.info, n.d.-k). The gilded tiles on the roof of this building had tiny bells attached to them, so they would tinkle whenever there was a breeze. The intention was to protect against evil spirits. The windows were made of stained glass (expolounge.blogspot.com, n.d.). This sanctuary had many relics of the past on display, such as an altar, statues, traditional costumes, models of boats and a royal chariot (Expo67 - General Report, as cited in en.worldfairs.info, n.d.-k). The altar was made of carved wood and adorned by gemstones. Elephant tusks and a gong were present too (expolounge.blogspot.com, n.d.).



The second structure was also based upon traditional architecture. It had a gabled roof, and used the red, green and blue lacquer on the exterior, along with gold. The motifs around the building have their origins in Thai mythology (expolounge.blogspot.com, n.d.) This building contained contemporary arts and crafts. Among them were collections of bronze and silver objects (Expo67 - General Report, as cited in en.worldfairs.info, n.d.-k). Teak furniture, figurines and costumed dolls, were on display as well (expolounge.blogspot.com, n.d.). Furthermore, it displayed the country's natural riches: rice, rubber, corn, tapioca, minerals and forest products. Some information for tourists or business was available here as well (Expo67 - General Report, as cited in en.worldfairs.info, n.d.-k). In general, many items displayed attempt to show the way of life of the Thai people. The exhibits include handicrafts, such as carved teak furniture, and ceramic products, traditional Thai silk with lots of color to attract viewers, and decorated gems. There was also a part of the area that exhibits export products of Thailand: automotive parts and auto parts, clothing, including shoes, jewelry and accessories. This was in addition to the traditional main export products such as rice, rubber and cooking oil, but also products such as processed food and seafood were showing the start to diversify outside the traditional main export products (Thailand Convention and Exhibition Bureau (TCEB), 2011, p. 70). The shop in this building offered handmade jewelry, traditional dolls, ceramics, and Thai silks (expolounge.blogspot.com, n.d.).

On a pool in front of the replica of the temple was a pond, with a gold-covered boat, which represents a reproduction a royal barge, used in royal ceremonies (Expo67 - General Report, as cited in en.worldfairs.info, n.d.-k).

The overall intended impression of the pavilion was to leave an image of beauty, traditional grace and refinement (expolounge.blogspot.com, n.d.)



Figure 94: Thai Pavilion, World Expo Montreal Canada, 1967 (National Archives of Canada, 1967)



Figure 95: Thai Pavilion, World Expo Montreal Canada, 1967 (National Archives of Canada, 1967)





Figure 96: Thai Pavilion, World Expo Montreal Canada, 1967 (expolounge.blogspot.com website website, 1967-b).



Figure 97: Thailand's 18th century Buddhist temple replica (Dutfield, 1967-a, as cited on expolounge.blogspot.com)



Figure 98: Long line-ups at the Thai Pavilion at Montreal Expo 1967 (expolounge.blogspot.com website website, 1967-b)





Figure 99: The Thai pavilion's ornate exterior of the Thai Pavilion at Montreal Expo 1967 (Dutfield, 1967-b, as cited on expolounge.blogspot.com)



Figure 100: Thai ceramics, considered some of the world's finest at the Thai Pavilion at Montreal Expo 1967 (Stockl, 1967, as cited in expolounge.blogspot.com)



Figure 101: A Royal Barge outside the Thai pavilion at Montreal Expo 1967 (Dutfield, 1967-c, as cited on expolounge.blogspot.com)

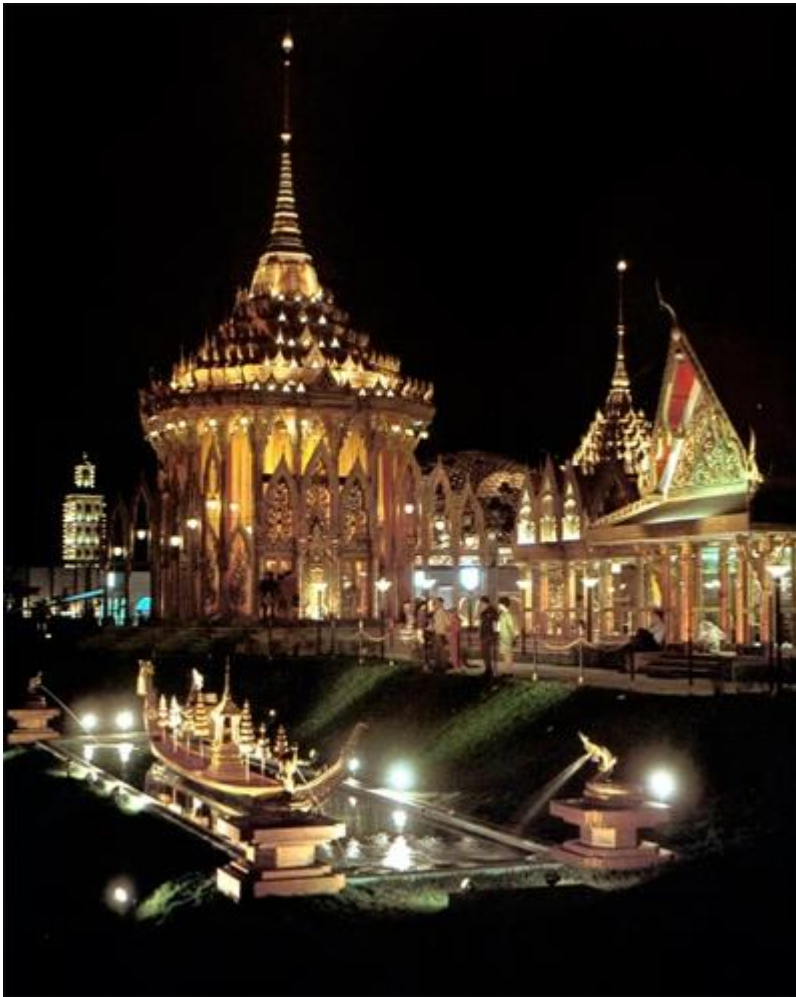


Figure 102: A night view of the Thai pavilion at Montreal Expo 1967 (Hillier, 1967-a, as cited in expolounge.blogspot.com)

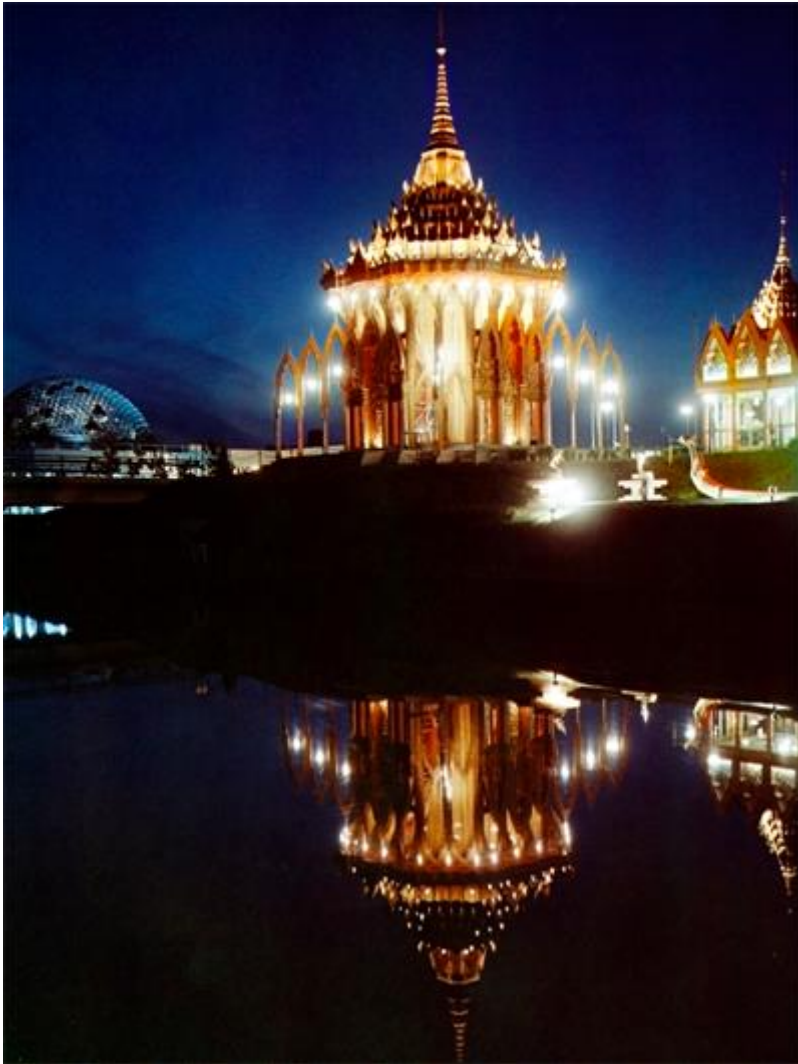


Figure 103: The Thai pavilion at Expo 67 glowed during the day and glittered at night (Hillier, D.C., 1967-b, as cited in expolounge.blogspot.com)

1965 Munich, Germany International Specialized Expo

This was the first BIE recognized event in Munich. In 1985, Munich would host an international horticultural expo. The number of visitors was 2,500,000 and the theme of the expo was “Transport” (Bureau International de Expositions (BIE), n.d.-ay). I am not certain if Thailand participated.

1964 Vienna, Austria International Horticultural Expo

This International Horticultural Expo was the second BIE recognized event held in Vienna, after the 1873 World Expo. It received 2,100,000 visitors and BIE stated that the theme was “International Horticulture” (Bureau International de Expositions (BIE), n.d.-az). Thailand participated in this expo (geschichtewien.gv.at website, n.d.)

1964/65 New York, USA World Fair

Unlike the 1939 World Expo in New York, this World Fair was not recognized by BIE as a World Expo, despite its size and significance. The reason was that the USA was not a paying member of the BIE. The theme for this World Fair was “Peace Through Understanding” (America’s Best History website, n.d.-i) This world fair was not recognized by the BIE as a World Expo, since the US did not agree with some of the rules set by BIE. A lot of the superpower nations around the world did not participate. So, instead a lot of American companies participated (Thailand Convention and Exhibition Bureau (TCEB), 2011, p. 64).

The main building was an exact replica of the Mondop of Saraburi, originally built in the 18th century, where a sacred footprint of the Buddha is preserved. The building was pre-built in Thailand and shipped to the US in pieces and then reassembled on the fairgrounds. The wing attached to this building had the arts, crafts and traditions of Siam and contemporary Thailand. In another wing a gift shop and restaurant were present (Worldfairphotos.com, n.d.). But even in the mondop itself, several items were displayed in addition to the religious items, such as traditional Thai costumes and jewelry through the ages, excellent carvings and items about the daily life of

Thai people, such as a model of an ancient wooden Thai house and a wagon harnessed by buffaloes, as well as a replica of an ancient warrior wearing armor (Thailand Convention and Exhibition Bureau (TCEB), 2011, p. 65).

The Thailand pavilion was considered one of the most beautiful buildings at the Fair. Even though there were no major shows or exhibitions, long lines were usually seen waiting to get inside. Modern Thailand was represented in the exhibit wing: Thai gems, silks, spoons with buffalo-horn handles, and samples of minerals, forest products and rice. A tourist booth and restaurant with an indoor and outdoor area serving typical Thai dishes were also present. The gift shop sold items such as handmade jewelry, dolls and custom-made silk apparel for adults and children, as well as the cookbook with the dishes of the restaurant. After the show the main building was dismantled again and shipped to Montreal for the 1967 World Expo (Worldfairphotos.com, n.d.)

The number of visitors was 51,666,300 (New York City Department of Parks & Recreation, n.d.)



Figure 104: Thai Pavilion, World Expo New York, USA, 1964/1965 (Cotter, B., 1964 or 1965, as cited in worldfairphotos.com, n.d.)



Figure 105: Vintage New York World's Fair 1964-1965 Post Card - The Thailand Pavilion, One Of The Most Photogenic Building In The Fair (Anonymous, 1964)

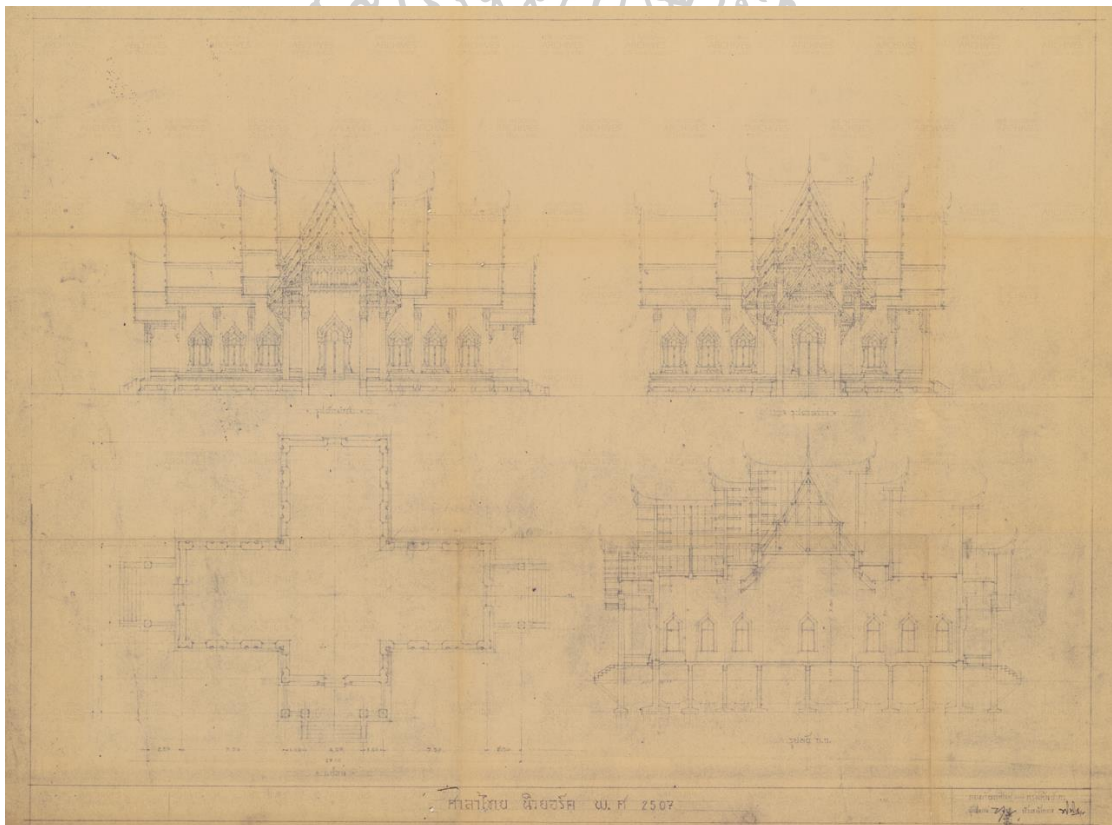


Figure 106: Architectural drawing of the Thai Pavilion at the World Expo in New York 1964 (National Archives of Thailand, ผจ ศธ 0701/77, MAP-0001366.JPG)

1963 Hamburg, Germany International Horticultural Expo

This international horticultural expo was the first of two BIE recognized horticultural expos in Hamburg. Another one followed 10 years later. The theme of this Horticultural Expo was “Horticulture of all Categories from the Point of View of Economics and Culture” and received 5,400,000 visitors (Bureau International de Expositions (BIE), n.d.-ba). Thailand was no participant in this expo, based upon the map of the event (porschelok.holgerschuett.de website, n.d.-a).

1962 Seattle, USA World Expo

This world expo was the last world expo held in the USA. While the 1964/65 World Fair in the USA was bigger, that world fair was not recognized by BIE as a World Expo. The theme of this World Expo was “Man in the space age” (America’s Best History website, n.d.-h). It marked the start of the “space race”, the effort to develop technology to send humans into space (Thailand Convention and Exhibition Bureau (TCEB), 2011, p. 60). The Expo received 9 million visitors as per BIE (Bureau International de Expositions (BIE), n.d.-bb), but 9,609,969 as per the official books on Seattle World’s fair 1962 (as cited in en.worldfairs.info, n.d.-k).

Thailand participated but based upon the photos we can conclude this was not a self-built pavilion.



Figure 107: Thailand’s Pavilion, between Africa and the Philippines pavilion, World Expo Seattle, USA, 1962 (Lenggenhager, 1962-a)



Figure 108: Thailand Pavilion Exterior (Lenggenhager, 1962-b)

Thailand presented itself as a rich country, with rich culture and natural beauty.

There was an information booth, but also handicraft exhibits and movies as murals telling stories about Thailand. A three dimensional temple was also set up in this building. Furthermore, Thailand showed off its raw materials such as rubber, tin, rice, grains, fruits and tobacco, in addition to silk and tropical woods for use in furniture (Official books on Seattle World's fair 1962, as cited in en.worldfairs.info, n.d.-k).

The exhibition was not displayed in the usual way a Thai pavilion would exist. In this World Expo, many developing nations instead displayed in a shop-like international mall. The organizers wished to support the cost of such developing nations by cutting the cost of the pavilions.

Nevertheless, there was a large exhibition area, which included old Buddha statues from around the country's temples. Colorful Thai products such as silk and costumes were also on display, as well as wood handicraft and modern jewelry. To further increase the number of visitors authentic

Thai food was served in a nearby restaurant (Thailand Convention and Exhibition Bureau (TCEB), 2011, p. 63).

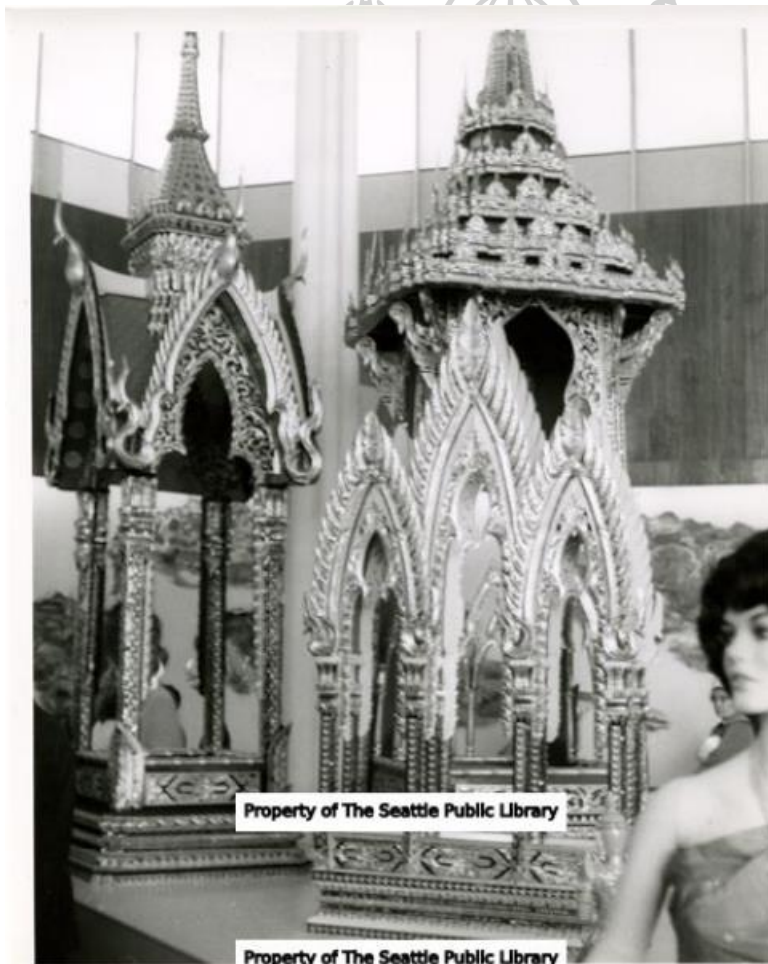


Figure 109: Spirit Houses at the Thailand Pavilion, during the Century 21 Exposition (Seattle World's Fair) (official pressbook Seattle World's Fair 1962. Seattle: Century 21 Exposition, 1962, p. 38, as cited in Lenggenhager, W.W., 1962-c)

Thailand's Pavilion contained four Spirit Houses using the classical Thai style. Murals in the pavilion show the Thai life and films were shown daily of handicrafts and industries in Thailand. The aim of the exhibit was to reflect distinct national characteristics, the arts, and history, according to Lenggenhager (1962).

1961 Turin, Italy International Specialized expo

This was the second and last international specialized expo in Turin. The previous one was in 1955. The theme of this international specialized Expo was "Man and his Work - A Century of Technological and Social Developments: Achievements and Prospects" and it welcomed 5 million visitors (Bureau International de Expositions (BIE), n.d.-bc). Thailand was not shown on the list of known participants (jdpecon.com, n.d.-m).

1960 Rotterdam, the Netherlands International Horticultural Expo

This expo called Floriade in the Netherland started a series of horticultural expos, which from 1972 was held every ten years. It had the theme: "International Horticulture" according to BIE and received 4 million visitors (Bureau International de Expositions (BIE), n.d.-bd) Thailand did not yet participate in these earlier international horticultural expos in the Netherlands (TAT, 2022-d).

1958 Brussels, Belgium World Expo

This World Expo was the second World Expo recognized by BIE since the world war. The first one was held in Haiti in 1949, but that one was much smaller.

The theme of this world expo was “A World View: A New Humanism” (jdpecon.com, n.d.-n). At that time, after the second world war, it was full of hope that new technologies could be used to benefit humanity rather than considering the impact that humanity will suffer from technological advances, as was evidenced by the world wars. Some differences remained though: competition between the Eastern Hemisphere and the West caused controversy in the use of atomic energy (Thailand Convention and Exhibition Bureau (TCEB), 2011, p. 58). It drew in 41,454,412 visitors (en.worldfairs.info, n.d.-m; Bureau International de Expositions (BIE), n.d.-be)



Figure 110: Thailand’s Pavilion, World Expo Brussels, Belgium, 1958 (originally in Guide Officiel Exposition Universelle de Bruxelles 1958 - Desclée & Co, as cited in en.worldfairs.info, 1958)

Thailand participated and it built a traditional pavilion, made from teak wood in Thailand and then shipped over to Belgium. The pavilion was small but the Thai government participated to show a lively and traditional image of the country. The traditional building features vertical lines to the sky, detailed decorations featuring lots of curves and multi-colored mosaic as well as gold-

leaf lacquer. The combination made for a very colorful pavilion. Inside the pavilion Thailand showed of its art and crafts: lacquer works, silverware and silk

(Desclée & Co, as cited in en.worldfairs.info, n.d.-m.).

Sala Arporn Phimok was built in Thailand from Thai teak and other types of wood. It was constructed to be a replica of the Arphon Phimok Prasat Throne Hall.

The sala included small pieces of glass, forming hundreds of glittering lights.

The pavilion was decorated with traditional lacquer art and materials. For this reason and because of the use of bright colours and the beautiful design, the sala Thai stands out as different from the pavilions of other nations. The Thai pavilion had many items on display, which intended to show the traditional Thai way of life, such as food containers, kitchen utensils, furniture, decorations, woven fabrics, luxurious Thai silks and garments. In addition, there was also an exhibition of hard gems, handicrafts, goldware, silverware and a variety of decorative items such as nielloware and masks, as well as traditional costumes.

Finally, displayed items included various Thai musical instruments, as well as agricultural tools and fishing gear.



Figure 111: Thailand's Pavilion, World Expo Brussels, Belgium, 1958 (atomium.be, 1958)



Figure 112: Thai Pavilion at Brussels World's Fair 1958 (Bureau International de Expositions (BIE), 1958)





Figure 113: Thailand's Pavilion, World Expo Brussels, Belgium, 1958 (Thailand Convention and Exhibition Bureau (TCEB), 2011, p. 59)



Figure 114: Thailand's Pavilion, World Expo Brussels, Belgium, 1958 (National Archives of Thailand. ผจ ศบ 0701/73, MAP-0001362.JPG)



Figure 115: Architectural Drawing of the Thai Pavilion at the World Expo in Brussels 1958 (National Archives of Thailand, ผจ ศบ 0701/73, MAP-0001362.JPG)

1957 Berlin, Germany International Specialized expo

The international specialized expo in Berlin was only the first BIE recognized even in Germany. This expo received 1 million visitors and was built around the theme “Reconstruction of Hansa District” (Bureau International de Expositions (BIE), n.d.-bf). I found no data regarding Thailand’s participation.

1956 Beit Dagon, Israel International Specialized expo

After Jerusalem hosted an international specialized expo in 1953, Israel hosted a second one in Beit Dagon. The international expo was organized around the theme “Citrus” and hosted an unknown number of visitors (Bureau International de Expositions (BIE), n.d.-bg). Thailand was probably no participant, since it was not mentioned in the Jewish Telegraphic Agency (jta.org) (1956) nor mentioned by Bureau International de Expositions (BIE) (n.d.-bg)

1955 Helsingborg, Sweden International Specialized Expo

After two international specialized expos in Stockholm, Sweden held its third on in Helsingborg. The themes of this expo was “Modern man in the environment” (Bureau International de Expositions (BIE), n.d.-bh). Over 1 million people visited the expo (h22.se, 2022). I found no indications that Thailand participated.

1955 Turin, Italy International Specialized Expo

This international expo was the third one in Italy in three years, following expos in Rome and Naples. It was organized with “Sport” being the theme. It drew 120,000 visitors Bureau International de Expositions (BIE), n.d.-bi). I could not find out if Thailand participated.

1954 Naples, Italy International Specialized Expo

This international specialized expo was the second in Italy, in quick succession after a 1953 expo in Rome. The theme of the expo was “Navigation”. The number of visitors to this expo is unknown (Bureau International de Expositions (BIE), n.d.-bj). I found no evidence of Thailand’s participation.

1953 Jerusalem, Israel International Specialized Expo

This international specialized expo was the first one organized in the Middle East. The theme of this international specialized expo was “Conquest of the Desert”. It drew 600,000 visitors (Bureau International de Expositions (BIE), n.d.-bk). I found no indications that Thailand participated.

1953 Rome, Italy International Specialized Expo

This international expo was the only BIE recognized expo ever held in Rome. However, there were World Expos in Milan. Nevertheless, Rome is bidding to host the 2030 World Expo. It was organized around the theme “Agriculture” 1,700,000 millions visitors came to the expo (Bureau International de Expositions (BIE), n.d.-bl). I could not find out if Thailand participated.

1953 Manila, the Philippines Unofficial World Fair

This world fair was the first one organized in Asia. Nevertheless, it was not recognized by BIE, as the Philippines were not a paying member of BIE. The theme for this World Fair was “Cultural - 500 Years of Philippine Progress - 1st World's Fair in Asia” (Garcia, M.A., 2022).

Even though this was not an officially recognized World Fair, Thailand participated, as can be seen in the following still photo, taken from a Youtube video. Once again, Thailand chose a traditional design for the pavilion with multiple bright colors including gold.



Figure 116: Thailand's Pavilion, World Fair Manila, The Philippines, 1953 (MVarland Youtube channel, 1953)

1951 Lille, France International Specialized Expo

This was the last international specialized expo held in France and the only one ever held in Lille. The theme for this international expo was “Textile”. The number of visitors was 1.5 million (Bureau International de Expositions (BIE), n.d.-bm). Thailand probably no participant, as I could not find any evidence for it.

1949 Port au Prince Haiti World Expo

This was the first World Expo held after the second world war. The theme for this World Expo was “The festival of Peace”. 250,000 people visited the expo (Bureau International de Expositions (BIE), n.d.-bn). Thailand did not participate, since BIE listed 18 countries, and Thailand is not listed in: (St. Hubert, H, n.d.)

1949 Lyon, France International Specialized expo

This was the only BIE recognized expo in Lyon. The theme of the Expo was “Rural Habitat” and the number of visitors is unknown (Bureau International de Expositions (BIE), n.d.-bo). Thailand probably no participant, as I was unable to find information about Thailand’s participation.

1949 Stockholm, Sweden International Specialized expo

This was the second international specialized expo held in Stockholm, with the previous one in 1936. This expo was built around the theme of “Sport and Physical Culture”. The number of visitors is unknown (Bureau International de Expositions (BIE), n.d.-bp). Thailand was probably no participant.

1947 Paris, France International Specialized Expo

This was the last international specialized expo held in Paris, after six World Expos and one other international specialized expo. The theme of this international specialized expo was “Urbanism and Housing”. The number of visitors is unknown (Bureau International de Expositions (BIE), n.d.-bq). I could not find any information about Siam’s participation.

1939 / 1940 San Francisco and New York, USA

This world fair was held during the Second World War. Oddly enough, this marked the second time a World Fair was held in San Francisco during a world war. This World Fair was only partially recognized by BIE: only the New York portion was considered a World Expo. Nevertheless, it was very well attended: The New York expo and drew in 45 million visitors, 25.8 million in 1939 and 19.14 million in 1940 (America’s Best History website, n.d.-f). The San Francisco part of the expo received 10,496,203 paying visitors in 1939 and 5,135,897 paying visitors in 1940 (en.worldfairs.info, n.d.-o).

This World Fair was held in two separate cities. In San Francisco, the theme was “Pageant of the Pacific” (America’s Best History website, n.d.-f). The theme in New York was “Building the World of Tomorrow”. Siam/Thailand only participated in the part held in New York (America’s Best History website, n.d.-g).

This world fair in New York had a future-oriented vision for the first time (Thailand Convention and Exhibition Bureau (TCEB), 2011, p. 56). For Siam, the country changed to Thailand during the time the World Fair was held.



Figure 117: Thailand's Pavilion, World Fair New York, USA, 1939 Changing of the name of the country during the World Fair (Thailand Convention and Exhibition Bureau (TCEB), 2011, p. 57)

The exhibit included models of royal boats, palaces, temples and industrial activities. Furthermore, exhibited items included various handicrafts such as nielloware, artifacts inlaid with mother-of-pearl, carved ivory, engraved gold lacquerware, hand-woven clothes embellished with silver and gold threads, and a hat made of peacock tails. Siam/Thailand also showed off its precious stones, rubies, zircons and sapphires. In addition, it presented itself as an agricultural country, exhibiting various varieties of rice, rubber, wood and other products used as raw materials, which Thailand would offer on sale to western countries at the Thai pavilion (Thailand Convention and Exhibition Bureau (TCEB), 2011, p. 57).

1939 Liege, Belgium International Specialized Expo

This was the last BIE recognized expo held in Liege, after hosting a World Expo in 1905. The Expo was built around the theme “Art of Water”. An unknown number of visitors attended the Expo (Bureau International de Expositions (BIE), n.d.-br). Thailand/Siam did not participate (en.worldfairs.info, n.d.-n).

1938 Helsinki, Finland International Specialized Expo

Similar to the 1936 international specialized expo in Stockholm, aviation was an industry marked by quick developments. The theme of this expo was “Aerospace” (Bureau International de Expositions (BIE), n.d.-bs). 25,000 people visited the expo (expomuseum.com, n.d.). Siam was no participant as far as I can tell.

1937 Paris, France World Expo

This was the sixth and final World Expo held in Paris. Paris was the location for World Expos more than any other city in the world. The theme of this World Expo was “Arts and Technology in modern life” (jdpecon.com, n.d.-o; Bureau International de Expositions (BIE), n.d.-bt) The world expo also served as a celebration of the 100th anniversary of Arc de Triomphe, but it was held during a time of economic downturn and hostilities (Thailand Convention and Exhibition Bureau (TCEB), 2011, p. 52). The number of visitors was 31,040,955 (Société pour le Développement du Tourisme, as cited in en.worldfairs.info, n.d.-o).



Figure 118: Siam - Expo Paris 1937 (Société pour le Développement du Tourisme, as cited in en.worldfairs.info, n.d.-p)

The Siamese pavilion, made of local wood, by architect Mom Chao Samai Chalerm Kridakar, was a scaled-down reconstruction of a pavilion in the royal residence of Ban-Pa-In. The pavilion was built in the traditional style with brightly colored glazed tiles on the roof, which was cruciform in shape and topped by a spire.

On display inside the pavilion were utensils and objects made by craftsmen, theatrical props, a collection of Buddha statues made from metal, stone, wood and ivory, fine porcelain and scaled down models of ceremonial gondolas. There was also a traditional Siamese hat woven from peacock feathers (Société pour le Développement du Tourisme, as cited in en.worldfairs.info, n.d.-p). Other items on display were showing diamonds and gems, both ancient and modern silverware sets and rare inlaid niello-ware, luxurious silk, embroidery, woodwork and ivory carvings Including inlaid mother-of-pearl. Furthermore, items for daily use such as ceramics, pottery with painting and carving, as well as wickerwork. Furthermore, agricultural products,

forest products, and minerals that were plentiful in Siam, were also displayed. Finally, photos showing scenery and cultural sites around Siam were shown. This was done to support tourism, a new industry at the time (Thailand Convention and Exhibition Bureau (TCEB), 2011, p. 54).

The sala used at the 1937 World Expo was donated to a museum (national archives). The ability to assemble and disassemble such Salas was one reason for the popularity. This particular sala was designed and built in Thailand by the architect by Phra Phromphisit and its design was modeled after the Aisawan Thipphaya-at royal pavilion at Bang Pa-in Palace. The sala was then dissembled and re-assemblyed at site by architect M. C. Samaichaloem Kridakorn, who revised it and put it on a high base. (national archives).

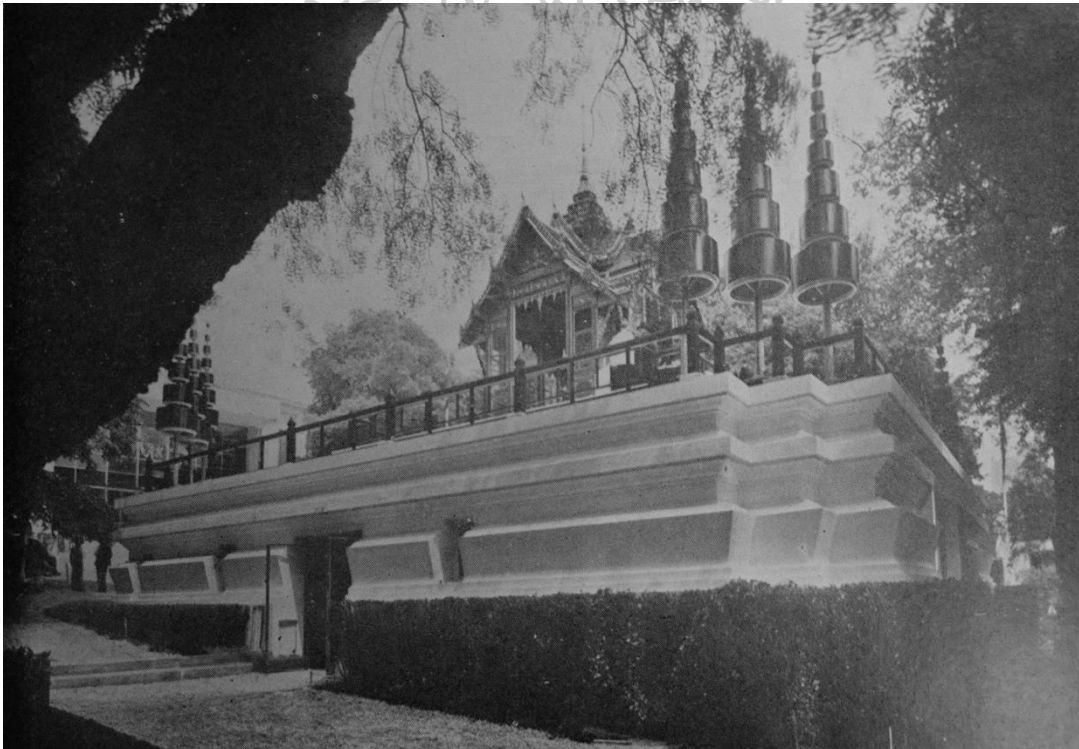


Figure 119: Siamese Pavilion as built at Paris Exposition of 1937 (Funeral Book of M.C.Samaichaloem Kridakorn, 1937)



Figure 120: Siamese Pavilion, World Expo Paris, France, 1937 (Thailand Convention and Exhibition Bureau (TCEB), 2011, p. 53)

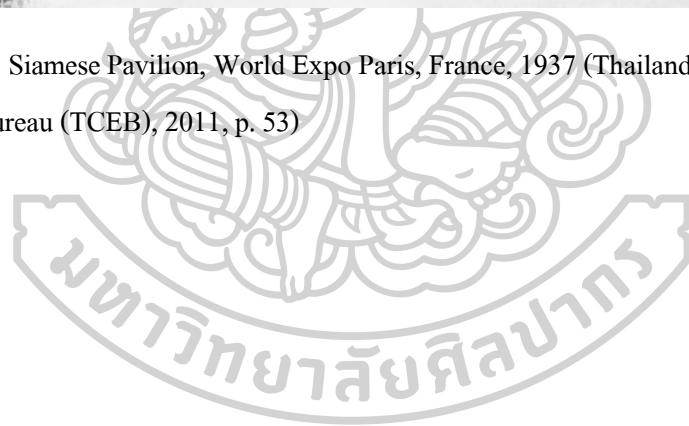




Figure 121: Thai Sala used in the 1937 World Expo in Paris, after it ended up in a museum (National archives of Thailand. (2) ก 003 ทวญ 1/1, NAT-P022429.JPG)

1936 Stockholm, Sweden International Specialized expo

One of the new technologies of the time were jet engines. It was no surprise then that the theme of this specialized expo was “Aviation”. The number of visitors was unknown. Siam was no participant (Bureau International de Expositions (BIE), n.d.-bu).

1935 Brussels, Belgium World Expo

This was the third World Expo held in Brussels. The theme was “Transport” according to BIE (Bureau International de Expositions (BIE), n.d.-bv), but it was “Transport and Colonization” as per en.worldfair.com (n.d.-q). The expo counted 20 million visitors (en.worldfairs.info, n.d.-q). Siam did not participate in this expo (jdpecon.com, n.d.-p; Bureau International de Expositions (BIE), n.d.-bv).

1933 / 1934 Chicago, USA World Expo

This world expo was the second one in Chicago, and the first one recognized by BIE, since it started operations in 1928. All previous World Expos had been retro-actively recognized. The theme of the World Expo was “The interdependence among industry and scientific research”. It was spread out over two seasons. The total number of visitors was 38,872,000, of which 22,317,221 came during the first season in 1933, and 16,554,779 in the second season in 1934 (en.worldfairs.info, n.d.-r; Bureau International de Expositions (BIE), n.d.-bw). Siam was not on the list of participants (America’s Best History website, n.d.-e).

1931 Paris, France World Fair

This World Fair was centered around colonialism. It was not recognized by BIE as a World Expo or even International Specialized Expo. The name and theme were: International Colonial Exhibition of Paris 1931. The number of visitors was 8 million (en.worldfairs.info, n.d.-s). Siam was not a participant in this Expo (jdpecon.com, n.d.-q).

1930 Antwerp, Belgium International Expo (not recognized by BIE)

Under the theme of International Exhibition of Colonial, Maritime and Flemish Art Antwerp 1930, Antwerp hosted an international Exposition, which was not recognized by the relatively newly formed BIE. This expo was held at the same time as the International Expo in Liege, Belgium. The number of visitors to the Antwerp expo's Colonial section was over 10 million, whereas the Old Flemish Art section's attendance was 468,323. Siam did not participate in this expo (Australian Philatelic Society, n.d.; jdpecon.com, n.d.-r).

1930 Liege, Belgium International Expo (not recognized by BIE)

At the same time as the Antwerp expo, Liege held its own expo with the theme "International exhibition of large-scale industry, science and applications, old Walloon art". Attendance was 6 million (en.worldfairs.info, n.d.-t)

Siam also did not participate in this part of the expo (jdpecon.com, n.d.-r).

1929 Barcelona, Spain World Expo

This was the second World Expo in Barcelona, after the 1888 debut. The theme of this world expo was "Arts, Industry and Sport". The attendance was 5.8 million (Bureau International de Expositions (BIE), n.d.-bx). Siam was not on the list of participants (jdpecon.com, n.d.-s).

1925 Paris, France International Expo (not recognized by BIE)

This expo had the official name and theme: International Exhibition of Modern Decorative and Industrial Arts. It was also known as the "art deco exposition", but it was not retro-actively

recognized by BIE. Siam did not participate (en.worldfairs.info, n.d.-u). Despite Siam not participating, the Art Deco still had quite some influence on Siamese architecture, as the first architects to study in Europe were influenced by this style, prior to returning to Siam.

1915 San Francisco, USA World Expo

This World Expo was held during the first world war. The World Expo had the theme “Inauguration of the Panama Canal” (America’s Best History website, n.d.-d). There were 18,876,438 visitors to this Expo (Bureau International de Expositions (BIE), n.d.-by).

Siam participated, even though the trade between San Francisco and Siam was not seen as the main motivating factor, but instead Siam wished to increase the relationship with the host country (Thailand Convention and Exhibition Bureau (TCEB), 2011, pp. 50, 51). It was a recreation of a temple, as supported by the royal family (Queen Sirikit Museum of Textiles, n.d.-c). The Siam Pavilion this time was made of wood and beautifully designed, in line with traditional Siamese architecture (Thailand Convention and Exhibition Bureau (TCEB), 2011, p. 51).



Figure 122: Pavilion of Siam at the Panama-Pacific International Exposition (San Francisco History Center, San Francisco Public Library, 1915-a)

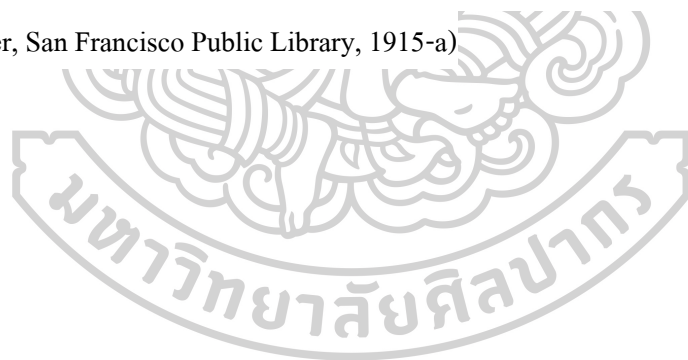




Figure 123: Entrance to the Pavilion of Siam at the Panama-Pacific International Exposition
(San Francisco History Center, San Francisco Public Library, 1915-b)



Figure 124: Siamese Pavilion at the Panama-Pacific International Exposition, San Francisco,
USA 1915 (National Park Service (USA), 1915)



Figure 125: Pavilion of Siam at the Panama-Pacific International Exposition in San Francisco 1905, 1915 San Francisco Panama-Pacific International Exposition: In color! (National Museum of American History, Behring Center, 2011)

It is quite clear from a photo of the interior (below) that traditional elements were displayed. These included both artwork, such as lacquer or niello objects, as well as everyday objects such as fish traps, woven baskets and other tools (Queen Sirikit Museum of Textiles, n.d.-c). Their exhibits also included products such as: rice, education, timber, tobacco, and art carved in ivory (National Park Service (USA), 1915). Also on display were wood and examples of agricultural products such as rice, cereals, grain, bamboo and rattan, as well as industrial photography. Siam won two Grand Prix prizes during this exhibition for displaying products: rice and educational items (Thailand Convention and Exhibition Bureau (TCEB), 2011, p. 51).



Figure 126: Inside the Siamese Pavilion in San Francisco Panama-Pacific International Exposition 1915 (San Francisco History Center, San Francisco Public Library, 1915-c)



Figure 127: Outside of the Siamese Pavilion in San Francisco Panama-Pacific International Exposition 1915 (San Francisco History Center, San Francisco Public Library, 1915-d)

Expos from 1851 till 1914

This era was a time when major architectural breakthroughs were achieved. Technology and information exchange was the goal of the expos, and advanced in technology and architecture were shared and introduced during these expos.

1913 Ghent, Belgium World Expo

This World Expo was the last World Expo prior to the First World War and the only one ever held in Ghent, but one of six held in Belgium. The theme was “Peace, Industry and Art” was the theme of this world expo. 9,503,419 people visited the expo (en.worldfairs.info, n.d.-v; Bureau International de Expositions (BIE), n.d.-bz). Siam did not participate (jdpecon.com, n.d.-t).

1911 Turin, Italy World Fair (not recognized by BIE)

The book 150 years World Expo (Thailand Convention and Exhibition Bureau (TCEB), 2011, p. 46) claims this was the only World Expo in Italy (till 2015), but this seems incorrect, as BIE recognizes the 1906 Milan expo as a World Expo but not the 1911 Turin expo. The name (and corresponding theme) were: International Exhibition of Industry and Labour (Guide Officiel de l'Exposition Internationale de Turin 1911, as cited in en.worldfairs.info, n.d.-w).

Siam participated in this expo, and had a custom-built pavilion. The form was based upon traditional Siamese temples, with the multi-tiered, multi-colored roofs and the spire on top. The size was 45 meters long, 65 meters high and consists of three rooms and two open area galleries. However, the design of the building was done by Italian architects working out of Bangkok's State Public Works Office, Annibal Rigotti and Marins Tamagno. Some of many Italian architects working in Siam's Public works jobs, due to the work by King Chulalongkorn (Rama V)



Figure 128: Thai Pavilion, International Expo Turin, Italy 1911 (Guide Officiel de l'Exposition Internationale de Turin 1911, as cited in en.worldfairs.info, 1911)

The buildings exhibit rice, teak wood, straw hats, multi-colored mats and minerals, such as tin. The artwork on display shows silverware, mother-of-pearl inlay, lacquer work and gilding. The local means of transportation were displayed as well: traditional boats, metal-less carts pulled by horses. Photographs were also on display (Guide Officiel de l'Exposition Internationale de Turin 1911, as cited in en.worldfairs.info, n.d.-v). The central exhibition room was used for displaying handicraft, including decorative wooden cabinets with beautiful patterns, wicker handicraft and items made from glass. Various types of gems and minerals were exhibited as well. The most outstanding item of the display was a slender square cabinet, which was pyramid-shaped, reaching the ceiling, full of head masks, various gems silver cups, trays and plates, which were engraved with various patterns. The second exhibition room displayed products of Siam in the areas of industry, agriculture and trade. Important exhibits include rice, grains, spices, tobacco, and seeds from which oil can be extracted. A wooden cabinet in the middle of the room showing examples of silk.

A point was made that the railroads have made great progress in Siam, and 2000 km of railways have already been in operation or were under construction. Siam also had a permanent Royal Commission for Foreign Exhibitions. King Rama VI was its president, prior to becoming King (Guide Officiel de l'Exposition Internationale de Turin 1911, as cited in en.worldfairs.info., n.d.-v). This shows the significance put on foreign exhibitions and showing the rest of the world that Siam was a very sophisticated, culture-rich, modern and advanced country.

7,409,145 people visited this world Fair (A World's Fair in Italy: Turin 1911 (italyworldfairs.org website, n.d.).



Figure 129: Siamese Pavilion at the Turino Exhibition of Industry and Labour (G. E. Gerini, 1911)



Figure 130: Thai Pavilion, International Expo Turin, Italy 1911 (Thailand Convention and Exhibition Bureau (TCEB), 2011, p. 47)

1910 Brussels, Belgium World Expo

Five years after the World Expo in Liege, Belgium hosted another one. This time returning to Brussels, where an earlier World Expo was held in 1897. 13 million visited this world Expo, based around the theme of “Works of Art and Science, Agricultural and Industrial Products of All Nations” (en.worldfairs.info, n.d.-x; Bureau International de Expositions (BIE), n.d.-ca). Siam was no participant (jdpecon.com, n.d.-u).

1906 Milan, Italy World Expo

This World Expo was the first in Italy and the first in Milan. More than one hundred years later, Milan would host another one in 2015. This expo had the theme “Transport” (jdpecon.com, n.d.-v) or Transportation (Bureau International de Expositions (BIE), n.d.-cb) or “Nautical and Overland Transportation” (About Milan website, n.d.). The information on the visitors is somewhat inconsistent. The “About Milan” website (n.d.) reports there were 10 million visitors, whereas Pelle (2008, as cited in Wikipedia, n.d.-d). Siam participated (jdpecon.com, n.d.).

1905 Liege, Belgium World Expo

This was the only World Expo in Liege, but it would be followed by International Expos in 1930 and 1939, of which the first one was not recognized by the BIE. This was the second World Expo in Belgium. The theme of this world Expo was “Commemoration of the 75th anniversary of independence”. 7 million people visited the Expo (en.worldfairs.info, n.d.-y; Bureau International de Expositions (BIE), n.d.-cc). Siam was not a participant (jdpecon.com, n.d.-w).

1904 St. Louis, USA World Expo

This World Expo was the only one ever hosted by St. Louis, but already the third located in the United States. The theme of the World Expo was “Louisiana Purchase” (jdpecon.com, n.d.-x). This World Fair was intended to commemorate the centennial of the Louisiana purchase, when the US bought Louisiana in 1803 from France for 15 million US\$. The event was postponed by one year.



Figure 131: Siamese Pavilion, World Expo St. Louis, USA 1904 (en.worldfairs.info, 1904)

Siam participated with its own designed pavilion. Wat Ben, also known as Wat Benchamabophit, which was under construction at the time in Bangkok, had been replicated for this expo and serves as the national pavilion of Siam.

The roof was a three-tiered gabled roof with a concave ridge, with finials at the roofs' end.

The building was in the shape of a cross, with wings of equal length. The interior was decorated in green, orange-red and gold. The decorations in the pavilion used the Siamese elephant as a common motif (en.worldfairs.info, n.d.-z). The interior of the building was modeled after the Ubosot of Wat Ben (Thailand Convention and Exhibition Bureau (TCEB), 2011, p. 42). The royal family took an active interest in these displays (Queen Sirikit Museum of Textiles, n.d.-d).

A variety of precious works, including art, handicrafts, Buddhist objects and unique creations of Siamese culture. A portrait of the King was on display too.

In addition, the pavilion also had a display of items such as woodworks, agricultural and fishery equipment and other products. Most items were labeled in both Thai and English in order make people familiar with the products of the country. The Siam exhibit in St. Louis received 116 awards. The program consisted of 4 major prizes, 31 gold medals. Coins, 34 silver and 47 bronze (Thailand Convention and Exhibition Bureau (TCEB), 2011, p. 44).

The number of visitors was 9,694,855, according to e.worldfairs.info, where 30 million were expected (en.worldfairs.info, n.d.-z). However, BIE claimed 19,694,855 people visited (Bureau International de Expositions (BIE), n.d.-cd) and so does the book called 150 Years World Expo (Thailand Convention and Exhibition Bureau (TCEB), 2011, p. 44).



Figure 132: Siamese Pavilion, World Expo St. Louis, USA, 1904 (Johnston, 1904-a)



Figure 133: Siamese Pavilion, World Expo St. Louis, USA, 1904 (Johnston, F.D., 1904-b)





Figure 134: Siamese Pavilion, World Expo St. Louis, USA, 1904 (Johnston, F.D., 1904-c)





Figure 135: Siamese Pavilion, World Expo St. Louis, USA 1904 (Thailand Convention and Exhibition Bureau (TCEB), 2011, p. 43)

1900 Paris, France World Expo

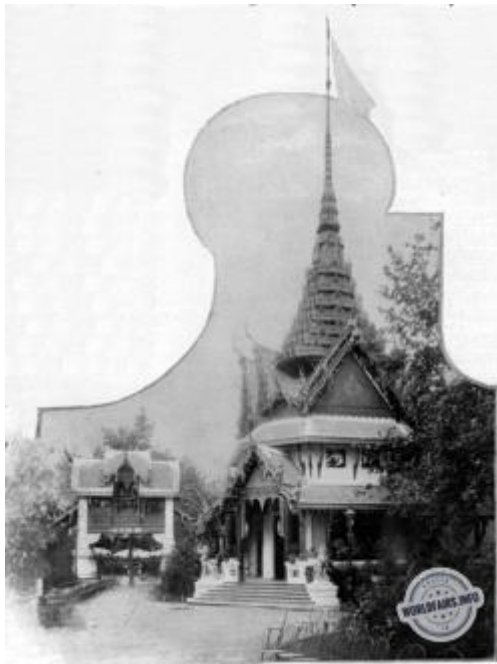


Figure 136: Siamese Pavilion, World Expo Paris, France 1900 (Gers, P., 1900 as cite in en.worldfairs.info, n.d.)

This was the fifth World Expo in Paris in relative quick succession, again eleven years after the previous one. The theme of this world expo was “19th century, an overview” (Bureau International de Expositions (BIE), n.d.-ce). 50 860 801 visitors came to this world expo (en.worldfairs.info, n.d.-ab; Bureau International de Expositions (BIE), n.d.-ce).

Siam participated in this World Expo and had its own national pavilion (jdpecon.com, n.d.-y). Siam’s exhibition was housed under a yellow and red pagoda, reminiscent of the great pagoda of Watchang, in Bangkok, with its spires of gilded bronze, rising above five-storey roofs, covered with porcelain tiles, green, red and blue (Gers, P., 1900, as cited in en.worldfairs.info, n.d.-aa). The roof was gilded and the walls, columns, and floors were decorated with colorful ceramic pieces. The pavilion was richly decorated with bright colors. This is considered a characteristic and unique style of Siam. Most of the displays were works of art and examples of mining and manufacturing, including furniture (Thailand Convention and Exhibition Bureau (TCEB), 2011, p. 40). One of the riches on display were the objects of teak wood. The process of harvesting the

teak wood, including the land lease, the purchase of elephants, the hiring of coolies, the administrative process, the loan process, and the felling of trees was explained. For example it takes between 6 months to 3 years, from the moment the incision was made, best done during the flowering season, for the wood to be dry enough to be sold,. Finally, the transportation of trains of around logs by river during the rainy season with the use of elephants was explained. It takes about thirteen to nineteen days to reach Chainat from the north, followed by another eight to ten days to Bangkok One important element of the show was to project an image of Siam that was still both very Siamese and civilized. Afterall, indigenous customs were mixed with European codes, customs, matters, etc. Siam was presenting itself as ancient and modern at the same time, mixing influences of Hindus, Chinese, Buddhists and Europeans (Gers, P., 1900, as cited in en.worldfairs.info, n.d.-aa).

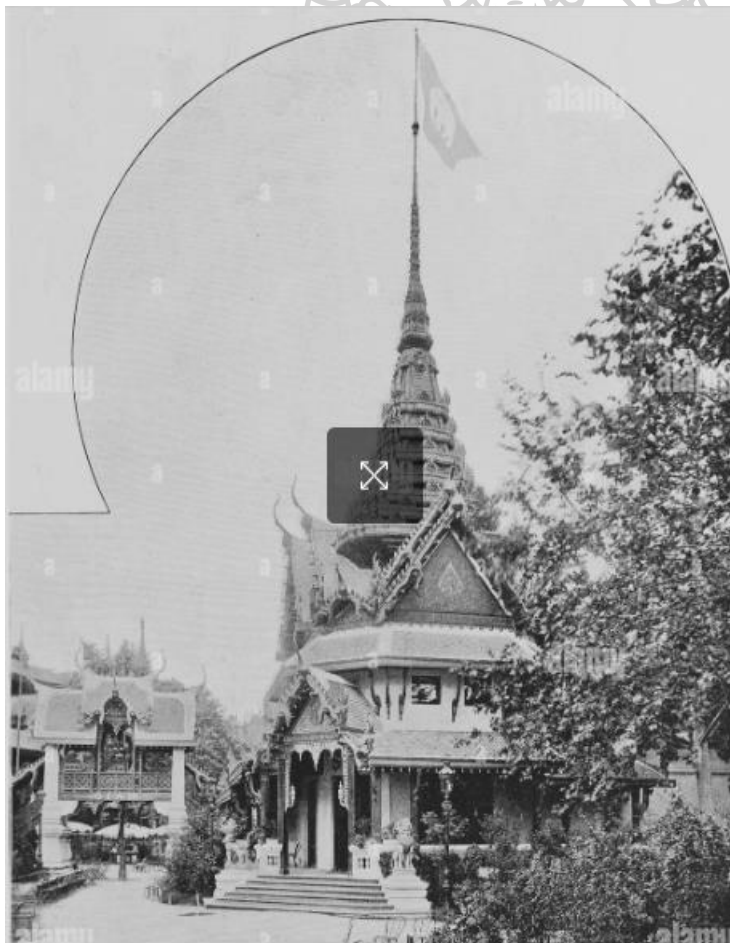


Figure 137: Siamese Pavilion, World Expo Paris, France 1900 (l'Hebdomadaire français journal l'illustration)



Figure 138: Siamese Pavilion at Paris Exposition Universelles of 1900 (Thailand Convention and Exhibition Bureau (TCEB), n.d.; Thailand Convention and Exhibition Bureau (TCEB), 2011]

1898 Omaha, USA International Exposition

BIE did not recognize this exposition, called the Trans-Mississippi and International Exposition.

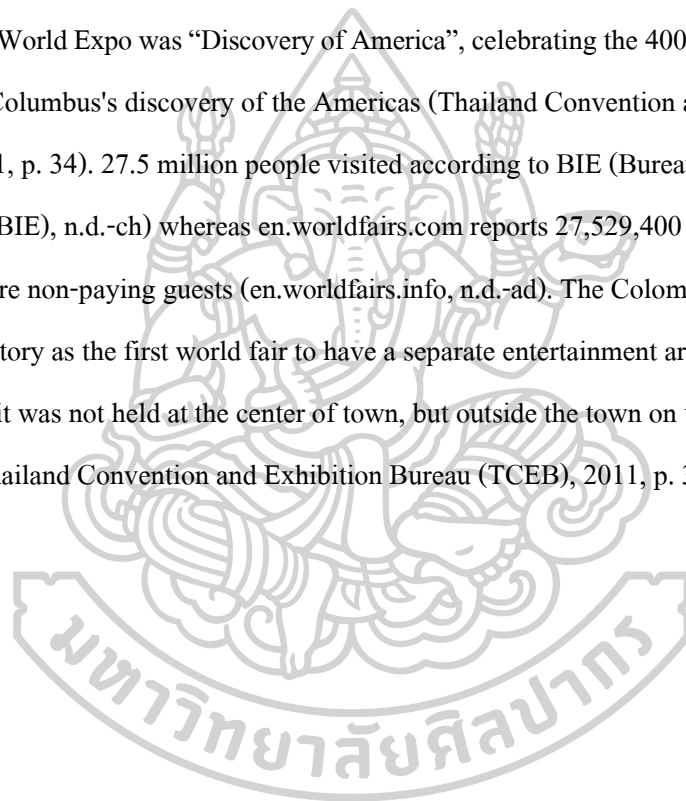
Over 2.6 million people visited the expo. Siam was not participant (America's Best History website, n.d.-c).

1897 Brussels, Belgium World Expo

Brussels organized a total of four World Expos. This was the first one. This expo received 6 million visitors and used the theme “Modern Life” (Bureau International de Expositions (BIE), n.d.-cg). Siam did not participate (jdpecon.com, n.d.-z).

1893 Chicago, USA World Expo

This was the first of two World Expos held in Chicago, with the second one coming in 1933/34. The theme of this World Expo was “Discovery of America”, celebrating the 400th anniversary of Christopher Columbus's discovery of the Americas (Thailand Convention and Exhibition Bureau (TCEB), 2011, p. 34). 27.5 million people visited according to BIE (Bureau International de Expositions (BIE), n.d.-ch) whereas en.worldfairs.com reports 27,529,400 visitors, of which 4,348,760 were non-paying guests (en.worldfairs.info, n.d.-ad). The Colombian World Exposition also made history as the first world fair to have a separate entertainment area, and unlike previous World Fairs, it was not held at the center of town, but outside the town on the banks of Lake Michigan (Thailand Convention and Exhibition Bureau (TCEB), 2011, p. 34).



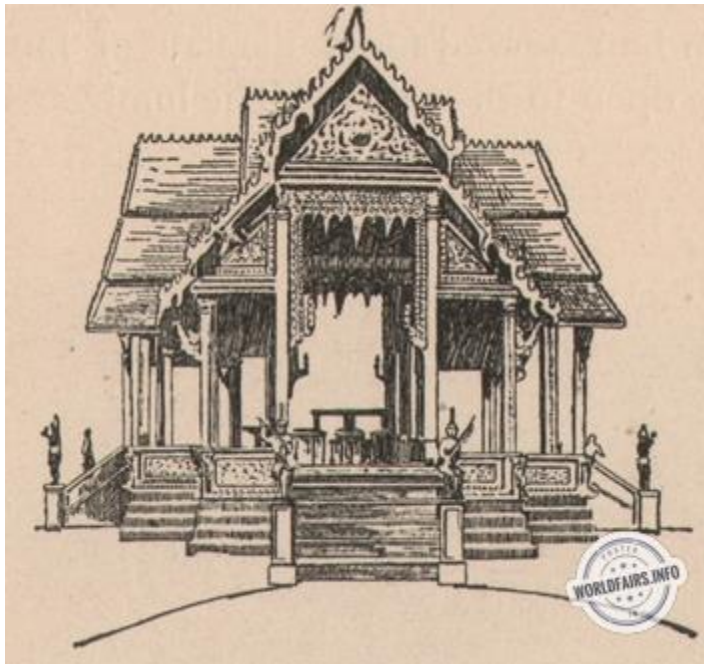


Figure 139: Siamese Pavilion, Siam - Expo Chicago 1893 (en.worldfairs.info, 1893)

Siam participated and had their own customized pavilion (America's Best History website, n.d.-b). The royal pavilion was a small open building, made of teak wood and the roof was carved by hand and gilded by some of the best artists in Siam. Siam showed exhibits of gems, resins, dyes, silks, cottons, grains, manufactured goods and tobacco leaves. Boats and other fine art was on display as well (en.worldfairs.info, n.d.-ac). Additionally, rickshaws, as well as carved ivory, enamel work, silverware, lacquerware, woven fabrics and coins (Thailand Convention and Exhibition Bureau (TCEB), 2011, p. 37).

King Chulalongkorn and his royal commissions wanted to participate in these exhibitions, not only to demonstrate the mastery of Siamese artisans and to encourage trade in his nation's commodities, but they were also gestures of goodwill that communicated the mutual regard between Siam and the United States (Queen Sirikit Museum of Textiles, n.d.-d). Phraya Suriyanuwat, Siam's first economist and a nobleman was assigned to be in charge of the Siamese

Pavilion, showing the significant these World Fairs had become (Thailand Convention and Exhibition Bureau (TCEB), 2011, p. 37).



Figure 140: Siamese Pavilion, World Expo Chicago, USA 1893 (Queen Sirikit Museum of Textiles, n.d.-a)

Siam had multiple pavilions, and the most ornate one was in the Manufacturers and Liberal Arts building.



Figure 141: The ornate Siam Pavilion inside the Manufactures and Liberal Arts Building., World Expo Chicago, USA 1893 (Howe, H., 1893-a, as cited in worldfairchicago1893.com)

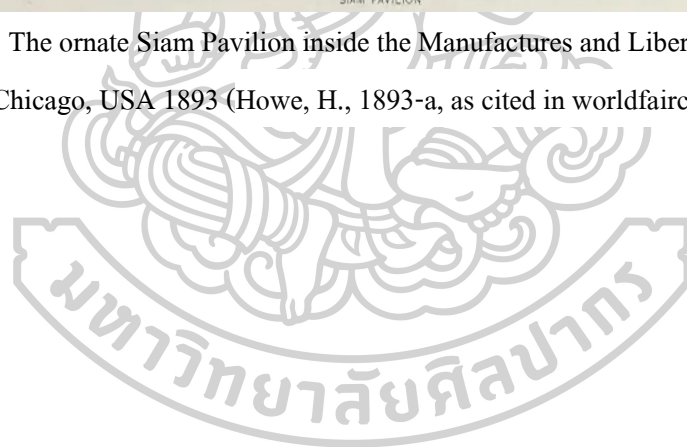




Figure 142: The Siam exhibit inside the Woman's Building, World Expo Chicago, USA 1893
(Shepp and Shepp, 1893-a, as cited in worldfairchicago1893.com)



Figure 143: The Siam Pavilion inside the Agricultural Building, World Expo Chicago, USA 1893 (Howe, H., 1893-b, as cited in worldsfairchicago1893.com)

Food and plant products were displayed in this white and gold pavilion.





Siam Exhibit—Forestry Building.

Copyrighted by the World's Columbian Exposition.

Figure 144: The Siam exhibit inside the Forestry Building, World Expo Chicago, USA 1893 (Shepp and Shepp, 1893-a, as cited in worldfairchicago1893.com)

This exhibit in the forestry building mainly featured teakwood. In yet another pavilion, in the anthropology building, Siam displayed costumes and games. Siam also had a pavilion in the transport building (worldsfairchicago1893 website, 2021).

1889 Paris, France World Expo

Eleven years after the previous World Expo, Paris organized its fourth World Expo. “French

Revolution” was the theme of this expo (jdpecon.com, n.d.-aa). The expo commemorated the centenary of the Siege of the Bastille (Thailand Convention and Exhibition Bureau (TCEB), 2011, p. 30), but it is best known for the construction of the Eiffel Tower. 32,250,297 people visited the expo (Bureau International de Expositions (BIE), n.d.-cf) with en.worldfairs.com reporting 32,250,000 visitors (en.worldfairs.info, n.d.-ag.).

The King of Siam footed the bill for this pavilion. Siam actually had two buildings. One a smaller pavilion and the main building which held the exhibitions. The sala had a multi-tiered roof and was made of wood, ornamentations were based upon temples and royal buildings. The items exhibited showed Siam’s history and culture and they included items such as royal garments, men's and women's clothes, brightly silk, gold and silver, copper utensils, secular and sacred musical instruments, elephant tusks, harnesses, preserved flowers, rice, etc. The participation allowed Siam to show off its customs, its art but also be represented at the world’s greatest events (© Guide Bleu du Figaro et du Petit Journal 1889, as cited in en.worldfairs.info, n.d.-af). Siam presented itself as a country diversified in agriculture and forest products, such as teak, and rich in minerals and precious stones such as topaz, jasper, rubies and emeralds. The Siamese displays also included decorated furniture such as beds, chairs, benches, cabinets, crockery and intricately carved wooden furniture. The highlight of the exhibit was a wooden bed covered with gold leaf (Thailand Convention and Exhibition Bureau (TCEB), 2011, p. 32).

An article in “La construction modern” dated 21 September 1889 (as cited in en.worldfairs.info, n.d.-ae), a weekly periodical, described the sala in more detail. But, it is also quite negative in some ways. Here are some of their comments. For example, it claimed the architecture of Siam was of

less interest than that of India, and far more modern. Furthermore, it wrote that current temples and palaces were copies of ancient ruins, but also claiming that oriental art was no longer studied in Siam, and it was pre-occupied by copying everything from Europe.

Oddly, it claims the sala on display was an example of modern architecture with imperfections when compared to ancient ruins. But it was described as charming with four gables as the roof, colored yellow with a green border, all made from wood. Green, red and blue glass mosaics were used as decorations. Gilded ornaments and carved wood was common too. The steps were guarded by fierce-looking gods with a blue or red face. The interior portion of the roof was covered with orange-red boards with gold rosettes. While the article claimed it would be harder to imagine a richer and more elegant pavilion, the article also claims little attention was paid to detail, such as roughly laid and badly joined pieces of woodwork. (“La construction modern”, 1889, as cited in en.worldfairs.info, n.d.-ae)

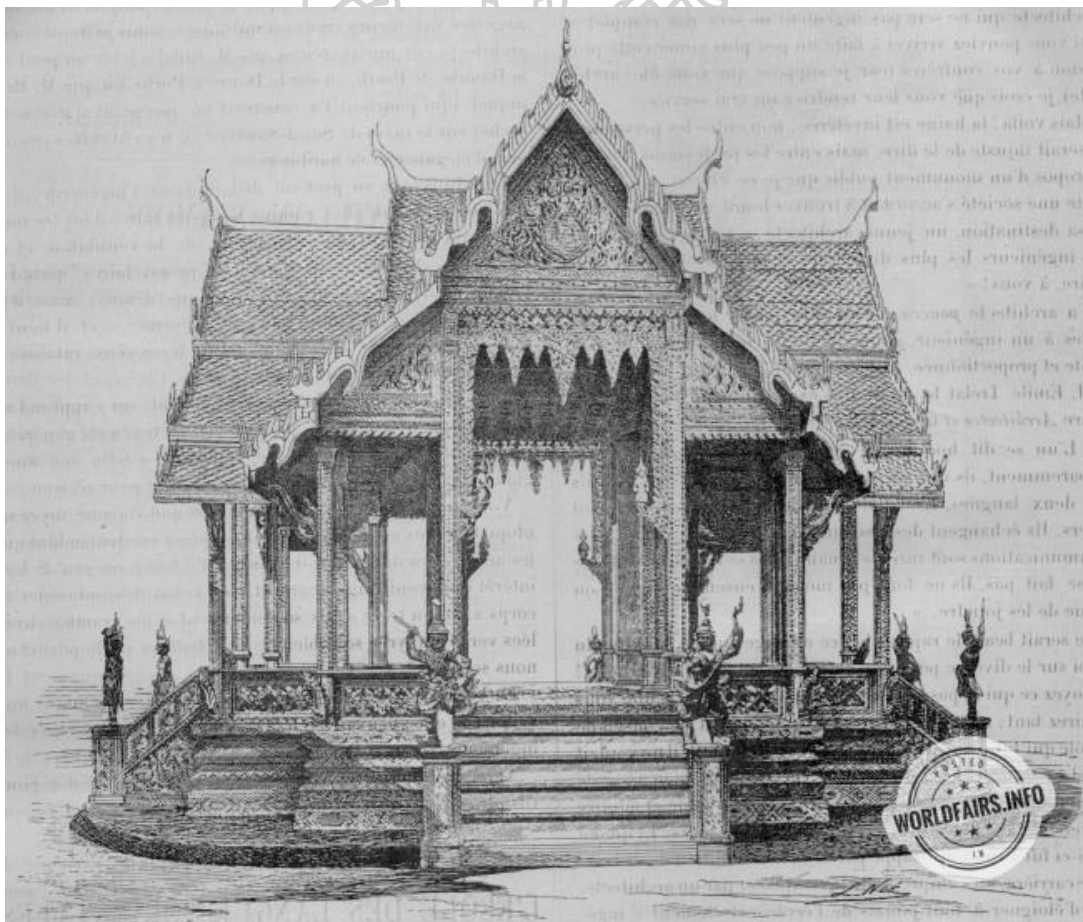


Figure 145: Siamese Pavilion, World Expo Paris, France 1889 (en.worldfairs.info, 1889-a)



Figure 146: Siamese Pavilion, World Expo Paris, France 1889 (Thailand Convention and Exhibition Bureau (TCEB), 2011, p. 31)

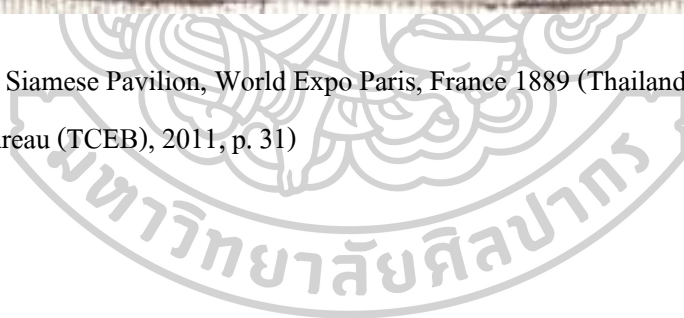




Figure 147: Siam Pavilion at Paris Expo 1889 (originally from © Guide Bleu du Figaro et du Petit Journal 1889, as cited in en.worldfairs.info, 1889-b)

While I was not able to confirm whether this was the exact replica used in 1893 for the Chicago World Expo, it certainly appears to be the case based upon the photos.

1888 Barcelona, Spain World Expo

This was the first of three World Expos in Spain. The second one would follow in 1929 in Barcelona, and the most recent one in 1992 in Sevilla. The theme of the World Expo was “Fine and Industrial Art”. Regarding the number of visitors, there are some conflicting pieces of information: 1.5 million according to GENCAT (n.d.) More than 2 million people visited the expo, according to Pelle (2008, as cited in Wikipedia, n.d.-b) The number was 2.3 million according to BIE (Bureau International de Expositions (BIE), n.d.-ci). Siam was no participant (jdpecon.com, n.d.-ab). Likely because Spain as a colonial threat was less significant from Siam’s perspective since France and England had colonized land near Siam, nowadays known as Vietnam and Myanmar. Trade with Spain would also have been less significant.

1879/80 Melbourne, Australia World Expo

This World Expo was the first outside of Europe and the USA and it would remain to be the only one until 1949. The world expo centered around the theme:

“Arts, Manufacturing, Agriculture and Industrial Products of all Nations” (Bureau International de Expositions (BIE), n.d.-cj). It was organized 100 years after Captain Cook died (World Expo Museum, n.d.). 1,330,279 visitors came to visit as per Pelle (2008, as cited in Wikipedia, n.d.-d). With a similar number reported by BIE: 1,330,000 (Bureau International de Expositions (BIE), n.d.-cj). Siam participated, together with Malaysia (jdpecon.com, n.d.-ac).

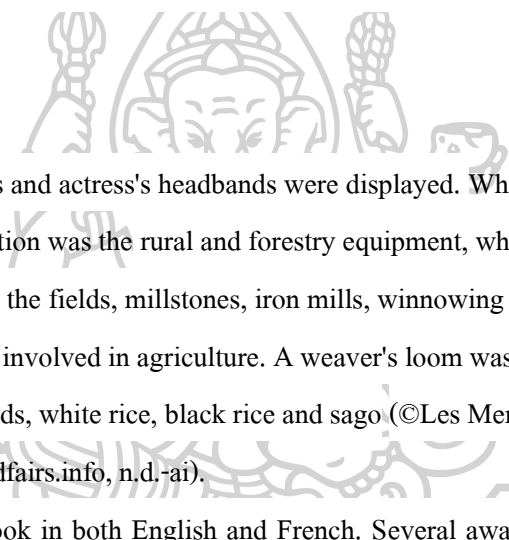
Unlike previous World Expos, this one was intended to have permanent structures, rather than the temporary structures of previous World Expos (World Expo Museum, n.d.).

1878 Paris, France World Expo

This was the third World Expo in Paris, eleven years after the second one. The theme for this expo was “New Technologies (jdpecon.com, n.d.-ad) 16 156 626 people visited the expo (en.worldfairs.info, n.d.-ah; Bureau International de Expositions (BIE), n.d.-ck).

As in 1889 the only exhibitor for Siam was King Chulalongkorn, Rama V. A lot of musical instruments were on display, which according to Mr. J. Weber, were already on display at the 1867 exhibition (©Les Merveilles de l'Exposition de 1878, as cited in en.worldfairs.info, n.d.-ai).

Again, there were some negative comments. For example, the furniture, tapestry and decorative works as well as ceramics were not considered of great interest. Silk was not of great interest either, but the clothes were considered picturesque. And the goldsmith's trade was considered remarkable. On display were silver basins, tobacco boxes with gold lids, betel nut cups, shells with gold lids for sacred water amongst other things. The displayed weapons were considered primitive. Bows, shields, sabres and clubs were on display. The Siamese army was not considered powerful, but the navy was. The display of a model of a royal ship was mentioned, which was richly decorated, and thirty-four meters long, containing a hundred oarsmen.



Theatrical crowns, masks and actress's headbands were displayed. What was considered the most serious part of the exhibition was the rural and forestry equipment, where ploughs, harrows, hoes, instruments for irrigating the fields, millstones, iron mills, winnowing mills were displayed. It shows Siam as a country involved in agriculture. A weaver's loom was mentioned and the food on display shows wheat, seeds, white rice, black rice and sago (©Les Merveilles de l'Exposition de 1878, as cited in en.worldfairs.info, n.d.-ai).

Siam also produced a book in both English and French. Several awards were received: 2 Grand Prix (textile and costumes) 1 gold (hunting and fishing equipment), 1 silver (musical instrument) and 3 bronze (agricultural products) and 2 honorable mentions (furniture and saddle products) (Thailand Convention and Exhibition Bureau (TCEB), 2011, p. 29).

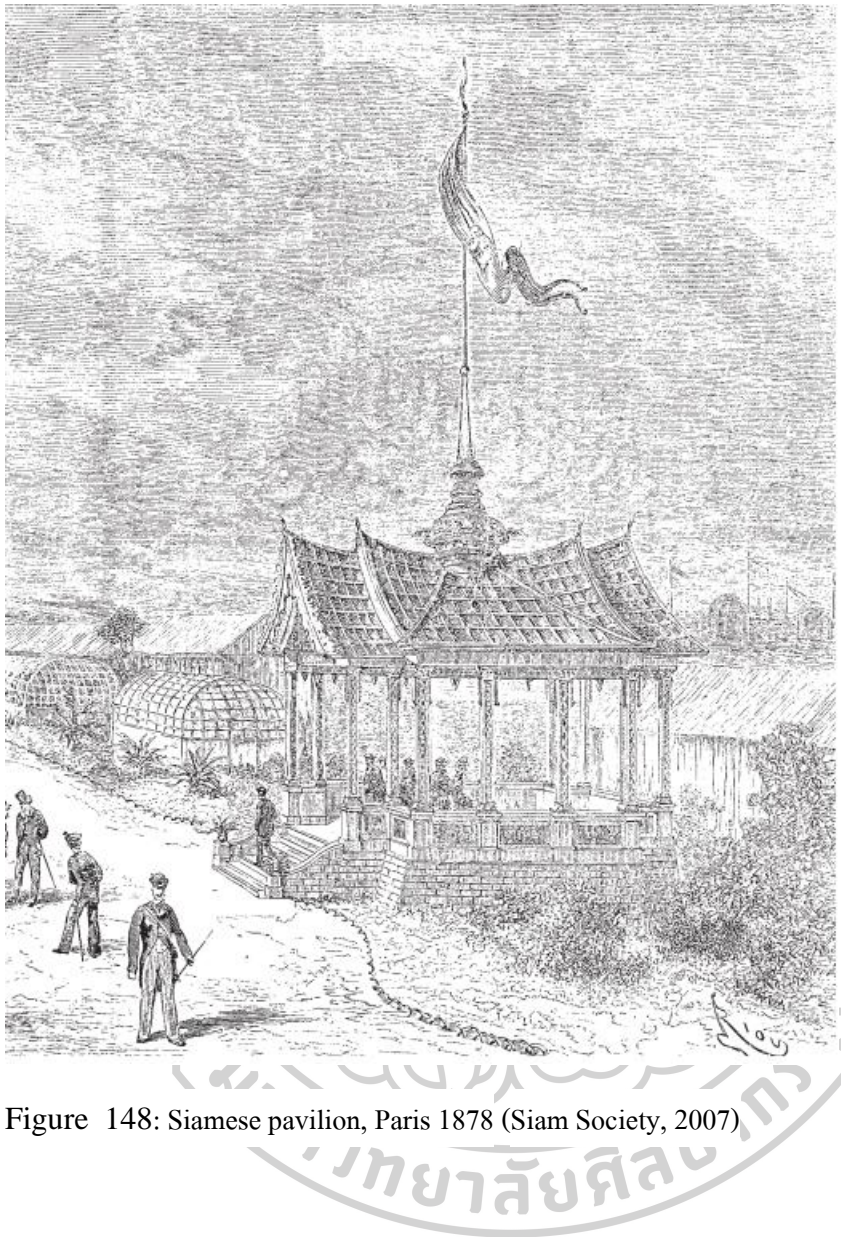


Figure 148: Siamese pavilion, Paris 1878 (Siam Society, 2007)



Figure 149: Siamese Pavilion, World Expo Paris, France 1878 (Thailand Convention and Exhibition Bureau (TCEB), 2011, p. 29)

1876 Philadelphia, USA World Expo

This was the first World Expo outside of Europe. It pulled in 10 million visitors, including 8 million who paid for admission tickets (en.worldfairs.info, n.d.-aj; Bureau International de Expositions (BIE), n.d.-cl). The theme was “Arts, Manufactures and Products of the Soil and Mine” (America’s

Best History website, n.d.-a; Bureau International de Expositions (BIE), n.d.-cl) The world expo was held to commemorate the centennial of the 1776 declaration of independence (Thailand Convention and Exhibition Bureau (TCEB), 2011, p. 26).

Siam participated (Queen Sirikit Museum of Textiles, n.d.-b) even though it does not appear in the list of attendants on America's Best History website (n.d.-a). The participation was delayed till five months after the exhibition had opened due to a personal conflict between the former consul and the person holding the post at the time (Thailand Convention and Exhibition Bureau (TCEB), 2011, p. 26).

Siam displayed several items of cultural significance, amongst others: nielloware, textiles, theatrical khon masks (see photo below), shadow puppets, musical instruments, as well as models of royal barges and houseboats (Queen Sirikit Museum of Textiles, n.d.-b). In addition to the display of products indicating the nature of the industrial and agricultural sectors of the country, including items used in daily life, Siam also exhibited a model chariot used in a funeral, a model of a royal barge and a portrait of His Majesty King Chulalongkorn wearing royal robes, as well as the Royal Thai crown jewels. At the end of the exhibition, all 900 items were given as a royal gift to the USA. This tradition stopped in the late 1880s after the National Museum was established. From that point on, this would be the storage point (Thailand Convention and Exhibition Bureau (TCEB), 2011, p. 26).



Figure 150: Siamese Pavilion at U.S. Centennial Exposition in Philadelphia - Siam display of khon masks and musical instruments at the Centennial Exposition, 1876; Philadelphia, Pennsylvania (Centennial Photo Co., as cited in Queen Sirikit Museum of Textiles, n.d.-d)

1873 Vienna, Austria World Expo

The first World Expo outside of Paris and London, hosted 7,255,000 visitors (en.worldfairs.info, n.d.-al; Bureau International de Expositions (BIE), n.d.-cm). The theme of the expo was “Culture and Education” (jdpecon.com, n.d.-ae; Bureau International de Expositions (BIE), n.d.-cm). The pavilion was shared with Japan and also China (en.worldfairs.info, n.d.-ak)



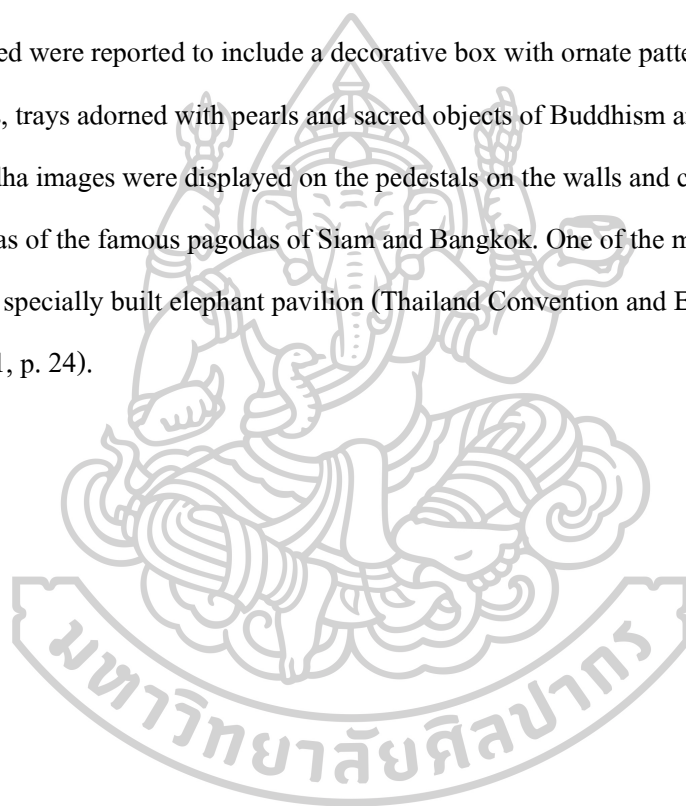
Figure 151: China, Siam, Japan - Expo Vienna 1873 (en.worldfairs.info, 1873)

1867 Paris, France World Expo

This was the second World Expo in Paris, 12 years after the first one. The theme of this World Expo was “Agriculture, Industry and Arts”. This world expo attracted between 11 and 15 million people (en.worldfairs.info, n.d.-am) , although BIE puts it at 15 million (Bureau International de Expositions (BIE), n.d.-cn). It marked the first time when foreign countries could design their own pavilions (Thailand Convention and Exhibition Bureau (TCEB), 2011, p. 22) Siam participated as well (jdpecon.com, n.d.-af), but shared a pavilion with Japan. The official description of the expo states that the part, that visitors should not miss out on was the part of the exhibition where Japan and Siam exhibit, as it states “which introduces us to a civilisation that is still little known” (©L'Exposition Universelle de 1867 Illustrée, as cited in en.worldfairs.info, n.d.-am). The exhibition of Siam specifically was described as very interesting, with items on display described as follows: jewels, vases, trays with mother of pearl and religious objects. It also stated however that were sometimes confused with the items from Japan. The exhibition was interpreted by the authors of the official expo description as “self-loving” nation, when in reality of course, Siam

was largely interest in showing its sophistication and longevity to colonial empires, as a way to appear civilized. The official description also mentions the Buddhist religion and the role of the elephants, including the royal elephant and throne (©L'Exposition Universelle de 1867 Illustrée, as cited in en.worldfairs.info, n.d.-am).

Items displayed were reported to include a decorative box with ornate patterns, enamel vases, jasper tea sets, trays adorned with pearls and sacred objects of Buddhism and Brahmanism. Various Buddha images were displayed on the pedestals on the walls and corners of pavilions as well as replicas of the famous pagodas of Siam and Bangkok. One of the most striking works on display was a specially built elephant pavilion (Thailand Convention and Exhibition Bureau (TCEB), 2011, p. 24).



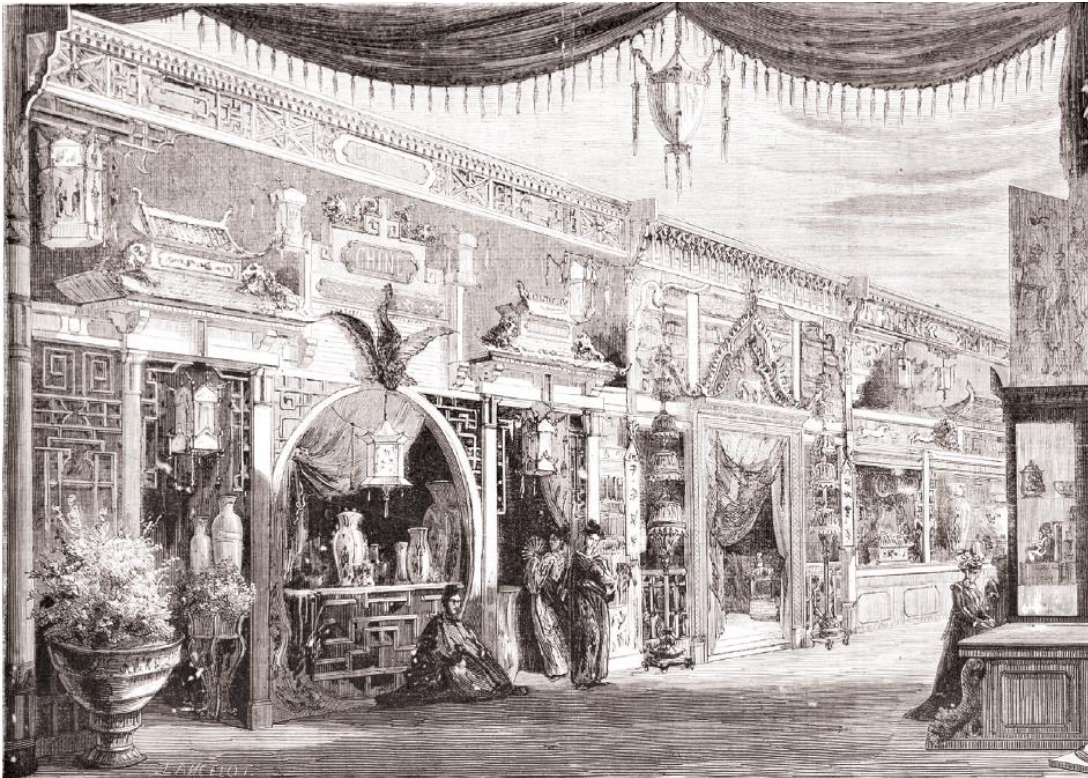


Figure 152: Japan and Siam at the Exhibition Expo Paris 1867 (Thailand Convention and Exhibition Bureau (TCEB), 2011, p. 23; ©L'Exposition Universelle de 1867 Illustrée, as cited in en.worldfairs.info, 1867)

1862 London, United Kingdom. World Expo

This world expo was larger in the number of exhibitors and slightly higher in the number of visitors, but was considered less successful than the first World Expo in London (jdpecon.com, n.d.-ag). It was also the last World Expo held in London. The theme was similar to the first world Expo: “Industry and Arts”. The number of visitors was 6,096,617 (en.worldfairs.info, n.d.-an; Bureau International de Expositions (BIE), n.d.-co).

This was the first world expo in which Siam participated (jdpecon.com, n.d.-ag). Even though they did not have an official national pavilion (Thailand Convention and Exhibition Bureau (TCEB), 2011, p. 21). Documentation on this event is largely lost, but it is believed that the exhibits of Siam consisted of a portrait of King Mongkut's Majesty the King, a tray made of wood and pottery. Photos from this exhibition also indicate that there was also a Siamese flag in this event (Thailand Convention and Exhibition Bureau (TCEB), 2011, p. 21).

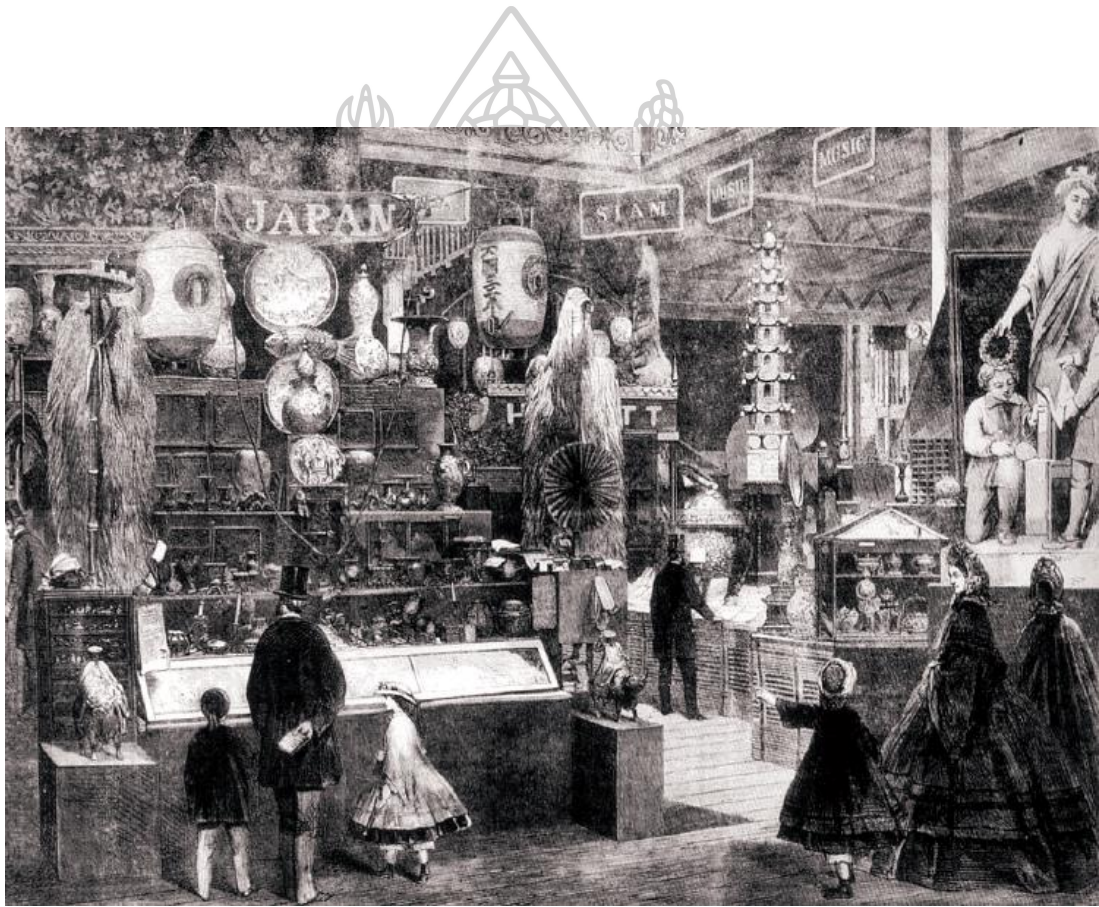


Figure 153: Exhibits of Japan and Siam, World Expo London, United Kingdom 1862 (Thailand Convention and Exhibition Bureau (TCEB), 2011, p. 21)

1855 Paris, France World Expo.

After the success of the London World Expo, Paris, another technological and colonial power, decided to have their own World Expo. The theme of the second world expo was “Agriculture, Industry and Fine Arts” (en.worldfairs.info, n.d.-ao) it drew 5,162,330 million visitors according to BIE (n.d.-cp) Siam did not participate in this World Expo (jdpecon.com, n.d.-ah).

1851 London, United Kingdom. World Expo

This was the first World Expo and was also known as the Great Exhibition of the Works of Industry of All Nations, which drew 6,039,205 visitors according to en.worldfairs.info (n.d.-n), a similar number was reported by BIE: 6,039,195 (Bureau International de Expositions (BIE), n.d.-cq). But the exhibition was also known as The Great Exhibition of the Arts & Industries of All Nations. It was however not known yet at the time as a World Expo or a Universal Exhibit. This name was only given to it after the fact, based upon its size (jdpecon.com, n.d.-ai). The theme was “Industry of all Nations”. The list of participating nations can be found at jdpecon.com (n.d.-ai), and Siam was not one of them.

Some reviews of the Thai/Siamese Pavilion at the World Expo

Peterson (Rydell, 2021) reviewed Thailand’s pavilion at the Milan Expo in 2015. He gave relatively negative reviews, towards Thailand’s pavilion’s attention to King Rama IX, which he seemed to feel was excessive: “ The overall exposition theme in Milan, ‘Feeding the Planet, Energy for Life,’ meant that, “Thailand sought to project itself as ‘the Golden Land,’ a nation in a unique position to feed the planet due to the blessings of a fertile land enhanced by corporatized food production and under the divine guidance of the country’s beloved ‘Farmer King’ and ‘Royal Rainmaker,’ the then-reigning King Bhumibol Adulyadej”. He was critical of the choice of foods which were presented, and observed little interest amongst (mostly Italian) visitors, and pointed out that the country’s largest

food corporations were represented heavily with their pre-packaged foods, showing an alignment between power, politics and corporate interests. He also stated that Thailand represented itself in a very corporatist and heavy-handed way with through high-tech, impactful video presentations. His overall impression was that the Thai pavilion look consumerist and relatively backward-looking. He pointed out that the external looks of the pavilion was not representative of the Thai temple architecture as normal, but had an organic, earthy quality (Rydell, 2021).

The architects who designed the pavilion, OBA, used a lot of symbolism for this pavilion though, but it is not clear the visitors might have understood. Peterson certainly did not mention them. The design was described as follows: (Walker, 2014) “Located centrally on the Expo’s main avenue, the pavilion will be adjacent to a canal that will be used as a part of the exhibition, relating back to Bangkok’s informal title as the “Venice of Asia.” The pavilion will emphasize the crucial aspect that water plays in Thai agriculture in a number of ways. A depiction of Naga, the legendary water snake from Thai mythology, will greet visitors at the beginning of the pavilion’s walkway. This walkway will take visitors across a rice field that has been planted in various stages of cultivation, displaying the foundation of agriculture in Thailand. The entrance to the pavilion itself was a large wood-frame replica of a ngob, the traditional hat worn by farmers and vendors in Thailand. The most prominent element of the pavilion, the ngob becomes a symbol of the country’s agricultural identity. The pavilion building proper will be framed by a brick wall modeled after the traditional walls of Thai temples. Sloped at the three different angles and clad in a reflective surface, the wall will reflect the rice fields of the pavilion, the visitors to the Expo, and the sky. In this way, the wall will represent the agriculture, nature, and people of Thailand.” (Walker, 2014)

Cull (2017) reviews the Astana Expo in his publication, and describes several features of Thailand's brand efforts: Thailand had a puppeteer; Thailand brought its food culture to the expo as well, since food is one of the main forms of diplomacy, in addition to personal contact. Cull (2017) also stated that "The surprise hit of the fair was one element of the Thai pavilion: a model of the rear end of an elephant and an illuminated example of a giant piece of waste which had just been expelled from the same. In context it was an example of how agricultural bi-products could yield energy logic was lost next to opportunity to be photographed with a giant, glowing piece of pachyderm poop." The biomass produced energy fits within the theme of the Expo, "Future Energy".

Thailand's national branding also included an element of royalty, as we can see from Cull's (2017) reaction, that was seen as a interruption for foreigners at the Astana Expo: "The Thais could not resist interrupting their show based around the adventures of an amiable talking corn ear to note that the late King of Thailand had personally pioneered agricultural development in a quest to solve world food shortages.". Nevertheless, it shows the efforts at World Expos to brand the nation to its own citizens and internationally. Many times you will see such branding focus on different cultural elements of a nation.

Thailand has won a few awards in the past: "In 1878, Thailand, then "Siam," was awarded the Grand Prix for fabrics and apparel at the exhibition in Paris. Then 1904, Siam was granted around hundred awards from the exposition at Saint Louis, USA. The design of the then pavilion was attractive to visitors because it superbly expressed the uniqueness of Thailand" (National News Bureau of Thailand, 2021)

More recently, the Thai pavilion received an award for its theme development at Expo 2008 in Zaragoza (Bureau International des Expositions (BIE), n.d.-b.). The 2010 Expo resulted in a lot of visitors to the pavilion as well, as it was amongst the top 10 pavilions (Bangkok Post, 2010).

The Thailand Pavilion at the Milan World Expo 2015 received 2.3 million visitors, according to the Agriculture Ministry. Agriculture Minister Chatchai Sarikulya was pleased as this represented over 10 per cent of 21.5 million visitors of the world Expo. The Thailand pavilion was voted amongst the top 5. The others were United Arab Emirates, Japan, Azerbaijan and Kazakhstan (Royal Thai Embassy, Washington D.C., 2015).



The 2020 Pavilion for the World Expo in Dubai received an honorable mention for the Editor's Choice Award by the Exhibitor Magazine (plewseengern.com website, 2022). The Thailand Pavilion's had 2.3 million visitors, which made it amongst the top 5 pavilions (Tourism Authority of Thailand, 2022-c).



The Bangkok post (2021) highlights the main features: "Located in the Mobility district, the Thai Pavilion showcases the theme of "Mobility for the Future" with Thailand's growing development in cutting-edge innovation, the bio-, circular, green economic model, and the Eastern Economic Corridor -- a special economic zone under the Thailand 4.0 plan. The main highlight of the pavilion was a 360-degree immersive adventure that takes visitors on an animated drone flight with two mascots -- Rak and Mali. It envisages the future of Thailand's digital infrastructure, advanced transportation and 5G connectivity."

Thailand can illustrate its potential as a digital technology leader in the ASEAN region (DEPA, 2022-b).

The main theme of the Dubai World Expo was: Connecting Minds, Creating the Future, to reflect the drive for progress by connecting people, organizations and countries, as well as sharing knowledge, innovation progress (DEPA, 2022-a) The three sub-themes from which countries could chose were: 1. Opportunity and 2. Mobility. and 3. Sustainability (Sustainability). Thailand chose Mobility. This them focuses on improving the movement of people, goods, and ideas to become smarter and more productive. The challenges tackled were in fields such as personal mobility, transportation, travel and exploration, logistics, and digital connectivity (DEPA, 2022-b). For this World Expo, the Ministry of Digital Economy and Society, The Digital Economy Promotion Agency (DEPA) had been assigned as the main responsible agency.

The objectives listed were (DEPA, 2022-a): Firstly, to create awareness and confidence in innovation development potential and digital technology in various dimensions of Thailand. Secondly, to strengthen relations on foreign affairs and other policies of the Thai government and foreign countries as well as promoting cooperation in trade and investment. The final objective was to publicize the image and the readiness of tourism in Thailand as well as the hospitality of the Thai people to the audience.

The area of the Thailand pavilion in Dubai was 2.25 rai (3606 square meters) (DEPA, 2022-a). This was the largest exhibition area Thailand has ever occupied at any World Expo (DEPA, 2022-b).

Exhibit hall 1 featured travel in the past, and displayed replicas of the Suphannahong Royal Barge and the Royal Chariot, representing vehicles for (royal) traveling in Thailand with historical significance, reflecting prosperity, as well as Thai way of life in the past (DEPA, 2022-b). Exhibit hall 2 featured water, as a source for transportation and mobility (Jan, 2022). Aquatic Performance exhibits reflect history, society, traditions, culture and way of life from the past to the present (DEPA 2022-a). Room 3 introduced travel and mobility in the future. Spectators were taken on a virtual drone to experience future travel. The purpose was to show the impact of the Thailand 4.0 policy, Thailand's development policy featuring SMART cities. This includes seven dimensions: The first dimension was the SMART Economy, intending to enhance business and investment opportunities. The second dimension was SMART Mobility, promoting modern transportation and travel systems. Another dimension was SMART People, achieving education that reaches everyone near and far. Furthermore, SMART Living was considered a dimension, encouraging people to have good health and quality of life. Yet another dimension was SMART Governance, the development

of information systems and government services. Moreover, SMART Environment, related to resource management, was a dimension considered in the policy. Finally SMART Energy, referring to the energy management, was the last dimension. Room 4 showed short videos, through the eyes of foreigners who visited Thailand (Jan, 2022).

The Thai pavilion received 2.35 million visitors, around 9.8% of the total number of visitors. Which compares favorably against the 7% of the expected 25 million visitors, which was the target set by the Ministry of Digital Economy and Society (DES) and the Digital Economy Promotion Agency (depa). This was the highest number of visitors in the Mobility area, and the fourth highest visitor number overall, behind Saudi Arabia, Pakistan and United Arab Emirates. Surveys showed that 82% of the visitors found the Thai pavilion better than others, and 95% of the visitors wanted to visit Thailand in the future after visiting the pavilion (Jan, 2022). The majority of the visitors were general public. So, mostly not business people. Therefore, the attraction for general visitors, the communication had to be fun, motivational and had to tell stories about Thai culture. Thailand used modern, state-of-the-art equipment: LED screens, touchscreens and virtual reality technology. The hope was that the word-of-mouth of the fun experiences would pull more visitors. Furthermore, 900 daily shows were performed, and some cultural exchange shows with more than 20 countries were also set up (Jan, 2022).

The criticism related to using traditional Thai architecture and traditional Thainess is well known to the designer of the Pavilion, but the counter-argument is that the requirement is that the pavilion must show the nation's identity in order to be recognized. In essence, a world expo is not an architecture contest, but an audience contest, which the architect designing the winning design, Index Creative Village Public Company Limited in this case, must take into consideration. The

same company has also co-created the winning design in 2000, 2010, 2012, 2017 and now 2020, so the designers made a well-informed choice to use traditional culture (Jan, 2022).

Another design element was to be able to light the outside of the building, with the “dok rak” flowers, in different colors, to match the national days for other countries, to send a message of unity and friendship and then increase international awareness (Jan, 2022).

The most popular highlights were the performances of Thai arts and culture on the stage. Such Soft Power is considered quite important for Thailand to show the strengths and charm of Thailand to potential visitors. Thailand has participated in the World Expos every time since the since the reign of King Rama IV according to Jan (2022). While Thailand participated in a lot of them, it is not true that they participated in all. See appendix 2 for a summary of expos where Thailand or Siam participated.

The design of the building must be able to cope with the warm weather in Dubai, such as protection from sun rays and natural circulation of air. Also, it needs to include the introduction of innovative technology both in the construction phase and during the display of the exhibition. The (Digital Economy Promotion Agency Thailand: depa) was also involved in the selection and organization of the pavilion, since the goal of DEPA was to develop plans for “Thailand 4.0” which drives the economy by encouraging and supporting innovation and digital technology for Thailand.

The most recent expo by BIE, (April 2022-October 2022) was at the EXPO 2022 Floriade Almere in the Netherlands, where Thailand again had a presence. There too, Thailand's pavilion looked similar to a traditional Thai sala:



Figure 154: Thai pavilion at the Horticultural Expo, 2022 Almere, The Netherlands (Thailandfloriade2022.com, 2022-a)

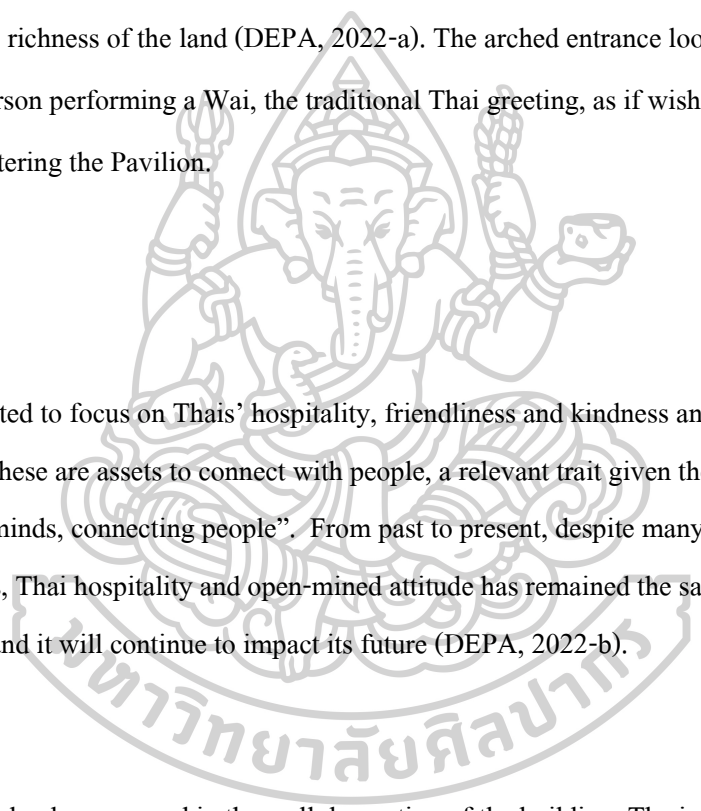
This exposition was not a great success financially and disappointing overall visitor numbers, around 680,000, substantially less than the initial estimate of 2 million. The financial loss to the local organizing town was around 85 million euros (nos.nl, 2022). As can be seen from the table in appendix 2, this number of visitors was one of the lowest recorded numbers ever.

Thailand's World Expo Design and Branding decisions

The most recent design, for 2020 Dubai World Expo used several elements of Thai architecture, in its design: The different elements were designed to bring out the charm and hospitality of the Thai people.

The Thai flower "Dak Rak" is like a warm welcome from Thai people, and is also a symbol of wide-ranging development like a flower that spreads and continue to grow (DEPA,2022-a)

“Gold” was the main color of the building showing Thailand. It conveyed abundance and civilization sources of Thailand since the time of "Suvarnabhumi", the great Thai Kingdom full of civilizations in the past and Thai people like to use gold as the color of various crest buildings to show the importance of that building (DEPA,2022-a). In this World Expo, “gold” was combined with modern technologies and materials (Jagoonchorn and Horayangkura, 2022). Gold also represents the richness of the land (DEPA, 2022-a). The arched entrance looked similar to a two hands of a person performing a Wai, the traditional Thai greeting, as if wish a warm welcome to all visitors entering the Pavilion.



Thailand wanted to focus on Thais’ hospitality, friendliness and kindness and open-mindedness. It realized that these are assets to connect with people, a relevant trait given the theme of “connecting minds, connecting people”. From past to present, despite many transformations and developments, Thai hospitality and open-minded attitude has remained the same. It has shaped Thai culture and it will continue to impact its future (DEPA, 2022-b).

Patterns of garlands were used in the wall decoration of the building. The interconnected flowers were chosen to fit the theme of “Connecting Minds” (DEPA, 2022-b). In order to create an image for the visitors of the building to feel the aroma and feel the "Thai scent" with all these elements. These garlands were traditionally used by Thais used in auspicious occasions such as paying homage to gods, parents and elders. The flowers are delicate, beautiful and fragrant. A garland is also the main feature of the logo (DEPA, 2022-a).



Figure 155: Thai logo at the World Expo 2020 in Dubai (DEPA, 2022-a)

The garland conveys the friendship and sincere hospitality that Thai people (DEPA, 2022-a).

Even the mascots were given names of flowers, the Love Flower and the Jasmine flower, both of which have had important meanings in Thai culture, which are the main components of the garland (DEPA, 2022-a).



Figure 156: Thai mascots used at the World Expo 2020 in Dubai (DEPA, 2022-a)

Rak was presented as an intelligent, playful, good-natured child with a smile on his face. This was considered a unique identity of Thai people who are full of sincerity. Mali was presented as a child who was witty, sweet and friendly to everyone. Jasmine is a kind of auspicious plant that is a flower of good wishes.

The following categories of products were selected for the souvenir shop (DEPA, 2022-a):

Firstly, Thai handicraft products were selected. Additionally health products, spas and cosmetics

were offered. Furthermore, souvenir products as well as jewelry products were sold. Finally ready-to-eat food products and drinks were also available.

Daily live performances at the pavilion were used to allow visitors to experience the atmosphere and uniqueness in Thai style and to present Thainess to the international audience by bringing culture, traditions, attractions and the charm of Thai people mixed with modernity and innovation. Some shows presented Muay Thai as an e-sport. It combined the tradition of Thailand with contemporary Thai music and up to date technology. A second type of show involved Thai music and art dance performances in each of the four main regions of Thailand with state-of-the-art music and multimedia. Another type of show included Thai performing arts such as "Khon", which is considered the most advanced Thai performing arts and is also recognized as world heritage by UNESCO (DEPA, 2022-b). In addition to the rotating performance mentioned above, there were additional activities during dedicated periods. These included:

1. MICE (Meetings, Incentives, Conventions and Exhibitions) Industry Promotion Activities, including a Tuk-tuk simulator (Office of Promotion Conferences and exhibitions (Public Organization)).
2. Thai Food & Health Week Thai Authentic Food & Health Week (Tourism Authority of Thailand and the Department of Agricultural Extension Ministry of Agriculture and Cooperatives). This week was considered a big success (DEPA, 2022-b). It showcased the medicinal and therapeutic quality of Thai flowers and herbs with delightful drinks and snacks. It also had a Thai cooking game, and a live cooking demonstration, as well as a performance of the song 'Som Tam', one of the royal compositions of Her Royal Highness Princess Maha Chakri Sirindhorn's.
3. Loy Kratong and Water Festival
4. Thai National Day (Office of Convention and Exhibition Bureau (Public Organization) and the Ministry of Culture.)

5. The exhibition celebrates the 45th anniversary of the establishment of diplomatic relations between the Kingdom of Thailand and the United Arab Emirates (Ministry of Foreign Affairs)
6. Digital and Innovation Festival Thailand Digital and Innovation Festival (Ministry of Digital Economy and Society Digital Economy Promotion Agency (DEPA), Department of Industrial Promotion Ministry of Industry and PTT Exploration and Production Public Company Limited)
7. Energy and Environment Week Energy and Environment Week (Electricity Generating Authority of Thailand Ministry of Energy)
8. Festival of happiness Festival of happiness: Thai Happiness Week with "Thai Select" label for food and fruit (Tourism Authority of Thailand. Department of Agricultural Extension Ministry of Agriculture and Cooperatives and International Trade Promotion Office in Dubai, Ministry of Commerce)
9. Songkran Festival Songkran Festival

Influential factors on Thailand's (Siam's) World Expo Design and Branding decisions

In the beginning of the World Expos, Siam decided to participate in the World Fairs and World Expos to leave an impression that Thailand was a country with a rich history and culture. And to leave the impression as a civilized nation. This was a direct response to a threat of colonialization by Western Empires. The previous world expos were seen as a potential attempt to show Western superiority in architecture and technology. The strategy to present Thailand was mainly pushed by the royal family with Rama IV, V and VI playing a major role, where they wanted to be seen as a respected country as well as make friends. The world expos which Thailand participated in, were clearly intended to gain political influence and recognition.

After the world wars, the world expos reduced the influence of technology as a driving force for holding the expositions. They were more about idea-sharing and not so much about advancements in technology, as people in general realized that technology could be used to do evil, as evidenced by wars. The threat of colonialism had now subsided, but Thailand still wanted to be part of the World order. During this time however, the monarchy had also lost some power, and there was some political unrest in the country.

In more recent times, the main purpose of the world expos is branding. The tourism industry in Thailand is large, so participation has increased in recent decades. This is more business driven, than politically motivated.

More information about Thailand's participation can be found in appendix 2, but generally, the three periods described above impacted why Thailand (or Siam) participated.

Historical factors explain why Thailand participated in the World Fairs, which were held in the colonial powers (France and Britain in 1862, 1867, 1878, 1889, 1900 and 1937)

It also explains why they participated in Vienna (1873), when the theme was culture and education, and 1906 and 1911 when the expos were held in Italy, from whom many architects in Thailand had come.

Whereas friendship with the USA was one reason for visiting the World Expos held there (1867, 1893, 1904, 1915).

After the worldwars, Thailand participated in all World Expos (1958, 1962, 1967, 1970, 1992, 2000, 2005, 2010, 2015, 2020) except the one in Haiti and also in most large fairs in Asia (1953, 1970, 1975, 1985, 1990, 1993, 1999, 2005, 2010, 2012, 2017, 2019, 2020) and also participated in horticultural expos (1983,1984, 1992, 2002, 2012, 2016, 2019, 2022), to promote Thailand's

agricultural industry, which is very large export industry for Thailand, and Thailand even organized horticultural expos itself (2006, 2011)

The most popular highlights were the performances of Thai arts and culture on the stage. Such Soft Power is considered quite important for Thailand to show the strengths and charm of Thailand to potential visitors. Thailand has participated in the World Expos every time since the reign of King Rama IV according to Jan (2022), although that is not entirely true, see appendix 2. So, showing of Thailand's unique culture has always been important in these events, initially to show off their long and rich culture and history, followed by showing them as a unique element of their brand for visitors.

The king and royal family played an active role in the earlier participations. But even in more recent times, the royal family is still represented, whether it be through the 2015 Expo where the achievements of King Rama IX in the field of agriculture were featured, or in 2020 when the first hall had the display of a royal barge and royal chariot (DEPA,2022-b). Some examples, of the royal family either being involved directly, or featured heavily are listed below, with more detail in appendix 2.

For London 1862, participation was decided by King Rama IV, who saw the exhibition as a desire by Western countries to broaden their markets and look for new sources of raw materials abroad. He felt it was best to counter the rise of imperialism, by presenting itself as a civilized nation to protect against colonialization and maintain its autonomy. Therefor he wanted to use such exhibitions to present a positive image of Thailand to the rest of the world (DEPA, 2022-b).

For the world expo in 1889, located in Paris, the King of Siam footed the bill for this pavilion. The participation allowed Siam to show off its customs, its art but also be represented at the world's greatest events (© Guide Bleu du Figaro et du Petit Journal 1889, as cited in en.worldfairs.info, n.d.-af).

In 1893, the world expo in Chicago, King Chulalongkorn and his royal commissions wanted to participate in this exhibition and others, not only to demonstrate the mastery of Siamese artisans and to encourage trade in his nation's commodities, but they were also gestures of goodwill that communicated the mutual regard between Siam and the United States (Queen Sirikit Museum of Textiles, n.d.-a).

In 1904, in Louisiana, the royal family was reported to take an active interest in these displays (Queen Sirikit Museum of Textiles, n.d.).

During the expo in Turin in 1911, the future King Rama VI was the president of the permanent Royal Commission for Foreign Exhibitions of Siam (Guide Officiel de l'Exposition Internationale de Turin 1911, as cited in en.worldfairs.info., n.d.-v). The participation in this case was to display technology advancement, a point is made that the railroads have made great progress in Siam, and 2000 km of railways have already been in operation or were under construction.

During the Milan World Expo in 2015 Thailand's attention given to King Rama IX was obvious from Peterson's (Rydell, 2021) review of Thailand's pavilion at the Milan Expo in 2015. He gave relatively negative reviews, towards the Thai pavilion's attention to King Rama IX, which he seemed to feel was excessive: He was critical of the choice of foods which were presented, and observed little interest amongst (mostly Italian) visitors, and pointed out that the country's largest food corporations were represented heavily with their pre-packaged foods, showing an alignment between power, politics and corporate interests. He also stated that Thailand represented itself in a very corporatist and heavy-handed way with through high-tech, impactful video presentations.

His overall impression was that the Thai pavilion look consumerist and relatively backward-looking.

Siam also had its national exhibitions during the time of the growth of popularity of the World Fairs, prior to the world wars. These were held in Bangkok, and reflected the modernity of the city, especially in respect to transportation, such as new roads and bridges. Trains started service in 1893. King Rama V donated money for the construction of a bridge each year on his birthday. Rama VI continued the tradition till 1918, when he felt enough bridges existed and money was instead donated to hospitals. More information can be found in appendix 3.

Historical meaning of Thailand's (Siam's) World Expo Designs

As can be seen from the photos and descriptions above, different designs were used for different expos. But, for the earlier participations (during Rama IV and V), the pavilions were mostly replicas of temples. Mainly showing the Thai attention to detail and a long and rich cultural tradition. Both serving the purpose to impressing other countries, as well as establishing a long cultural tradition as the basis for the country. This was in line with the purpose of the royal family to protect against colonial powers and to establish friendly relationships based upon respect and trade. This happened even though in Bangkok, the buildings' designs started including western elements, as part of the reformation period. At home, architecture became an important tactic to demonstrate Siam's effort in developing the modern country, similar to the Western world. The idea was to simultaneously promote a modern look and preserve cultural traditions. In domestic architecture, this was done by modernizing royal buildings, followed by civilian buildings, but religious buildings maintained their traditional look. Since the projection of a strong culture was more important for the World Expo, the religious buildings made more sense, than to present the

more modern version of royal buildings to the world. The design of the pavilion was thus very political in nature. This continued during the early years of the constitutional monarchy, when nationalism and unity of the nation were important. The royal family was no longer the main driving force for the design of the pavilions, but the long traditions and strong culture were still very significant to the government.

The world wars were very influential factors for the World Expos. After these, the themes of the World Expos changed to become more cooperative and to address urgent issues in the world at the time. It was influenced by the realization that the technological advancements had been used for bad purposes, i.e. wars, rather than for good. So, the original purpose of displaying and sharing the latest technologies at the World Expos were taking a back seat to the new themes. Similarly, blatant nationalism was also seen as a negative factor, so a more muted version was used by most countries. Finally, the wars had shifted the economic balance away from Europe to Asia, and the expensive World Expos started to appear in Asia. The designs of pavilions are partly to attract locals. The main target are the people of the countries where the World Expo is held. To some degree, businesses are a target too and political connections. But the attraction of the building is targeting mostly civilians. The economic hardships, during certain periods in the last century, were also significant in designs of the pavilions as the size would be reduced accordingly.

More recently, the buildings are slightly more modern, and use some symbolism. The main purpose of the buildings is to attract visitors, to inform them about Thailand, once the visitors are inside the building.

This will mean the buildings have to be attractive, functional and distinctive. The traditional Thai architecture is of course very distinctive, but can be considered inappropriate when the theme is a modern theme. So a more balanced approach is used recently. Many architects have often stated they would prefer to see a more modern architecture. However, we need to keep in mind the purpose of a World Expo is not an architectural show, but a branding event. Therefore the traditional elements, at least at the outside of the building dominate. Similarly, the Dubai design

had traditional and symbolic elements, and inside the building was also a mixture of tradition, such as the Royal barge and Royal chariot, combined with modern technology to present itself as an advanced country in the field of digitalization.

The horticultural expos almost exclusively use traditional Thai salas. This makes sense, as these are outdoor events, for which salas are well-suited. Furthermore, the sala Thai is traditionally a meeting place to enjoy and relax, which represents the horticultural expos very well. The most recent designs for Udon Thani's B level horticultural expo, show a replica of a temple, but some of the structures are modern interpretations of a flowers, such as the lotus flower. But the Phuket proposal for the international expo, where Phuket wants to present itself as a World Medical Tourism Center, is certainly more modern in design. While it may very well feature traditional Thai medicine as well, the medical industry is of course heavily reliant on modern technology, so a more modern design makes sense. So, in general, the topic of the exhibition can have a large impact on the design of the pavilion.



Balancing Authentic Design and Contemporary Design

During the World Expo in Dubai, an attempt was made to make the design a bit more modern, but it still has some symbolism, which corresponds to traditional Thai culture. The building can be described as follows in more detail: As far as the structure of the building is concerned, the upper building is protruding in order to a large shade (grey area) with the entrance area that helps to let the visitors have to adjust their eyesight from the sunlight outside. There are some similarities to traditional Thai homes as well: the building is designed to have an open area, an open space in the middle of the building. The building also used stacked floors, as is common in traditional Thai

homes (Jagoonchorn and Horayangkura, 2022). The aesthetic appearance of the building takes into consideration the beauty through the design of the composition, shape, and symmetry. But, while the layout also corresponds to the use of the building modern exhibition, it also uses the form of the entrance to reflect religious architecture (similar to the top-shaped chedi cut) etc. Nevertheless, the gable design of sala Thai building has been "reduced" to the details (Jagoonchorn and Horayangkura, 2022). The fine detail of the architectural craftsmanship has been reduced to a great extent compared to the Thai Pavilion at the World Fair in the past. But this does not mean that building cannot represent Thailand, since there are many symbolic representations of Thainess. For example, simulation of the water source surrounding the building, which is the basis Thai architectural identity about the style based on nature's way: coexisting with nature that is nature-inspired design (Jagoonchorn and Horayangkura, 2022). Overall, the Thai pavilion has attempted to combine modern and Thai styles together. Thai Architecture Fundamentals include making the building look lighter and the use of a large gray area.

Several people interviewed (Jirathusanakul, S., interview, Puengsoontorn, W., interview, Prakitnontakarn, C., interview) claim that modern designs can be used for the World Expos as well, since modern architecture reflects modern culture, and so it can still be used to represent Thailand. But, from a branding perspective, it should of course also be recognizable, which is a little harder, since Thailand has so openly accepted a foreign cultural influences into its own and used and adapted it, thereby making Thai culture less easy to define or describe. One certain thing is, that the purpose for the World Expos in modern times is not to serve as a showcase of modern inventions in architecture, even though some of the most iconic buildings in the past are from the World Expos, such as the Crystal Palace in London, the Royal Exhibition Building in Melbourne, the Eiffel Tower and Grand Palais in Paris, the Atomium in Brussels the Palace of Fine Arts in San Francisco and the Space Needle in Seattle. Nowadays, the focus of the World Expos is much more commercial and

while there is certainly a need for presenting yourself in a positive light, this does not have to be done solely by the architecture of the building. Inside the building the stories can be told about modern Thai cultural elements, relevant to the themes of the World Expos.

The difficult part of the design of the building is then to make it unique, outstanding, recognizable as Thai, and attractive. Modern or Traditional is less relevant in this matter. There is however one advantage to using traditional designs, they are more recognizable internationally as Thai. There is also one disadvantage to using traditional designs, that the image created is one of an ultra-conservative country, which may damage the reputation of modern industries. It is clear from the design for the Phuket International Expo bid that the buildings are in tune with nature, but modern. The Thainess comes from living in harmony with nature, but the modern building designs are appropriate for such as modern theme, presenting Phuket and Thailand as a medical hub.

Earlier attempts have been made to make pavilions look more modern. In 2015 at the Milan World Expo, the Thai pavilion looked like a ngob, a traditional hat worn by farmers, to represent the agricultural nature of Thailand. While this is an appropriate symbol for Thailand, the question remains whether foreign visitors would recognize this as a “Thai” symbol.

In general though, it is quite obvious that people in charge of the bidding process for the World Expo buildings largely prefer traditional elements to be included. This is possibly influenced by senior government officials who make the final decisions, being out of touch with a younger generation of Thai architects (Prakasukarn, T., interview). It is also mentioned that the decision

process for the bid should possible involve more groups of experts to generate more ideas (Prakitnontakarn, C., interview, Prakasukarn, T., interview). One thing, which cannot be denied, is that Thailand has been relatively successful in getting a number of visitors and a number of awards, despite being a small country. This will undoubtedly also influence the designs to be “more like before”. But, without trying a modern design, we will never know if the results could not be improved even more so (Prakitnontakarn, C., interview).



Chapter 4 Conclusions and Recommendations

Nation Branding Strategy Proposal for Thailand as applied to World Expos, using Thailand's treasures, architecture and cultural heritage and architectural conservation.

This chapter provides the review of the research to summarize the current image and branding strategy, as well as some actual and potential problems or gaps and finally provides recommendations for a Nation Branding Strategy Proposal for Thailand as applied to World Expos, using Thailand's treasures, architecture and cultural heritage and architectural conservation.

Thailand's Current Image and Current Status for the Thai Brand Strategy

This chapter summarizes the findings and conclusions of the research, in particular the current image and current brand strategy.

Historically, Siam wanted to bring its country to the attention of the World's powers by showing an advanced country, but with a long and strong traditional culture. Nowadays, when the World Expos are more commercial than political or nationalistic in nature, the main targets for the exhibit are local citizens of the country where the World Expo was held.

Thailand's national brand is quite strong. It has several strong brand elements required for a strong brand identity. Such as history; separate language; its territory has not changed much recently; defined traditional architecture, it has a unique dominant religion, beautiful landscapes, unique food,

art and folklore. The main negatives one could point out is that the politics were relatively turbulent, and its recent culture and architecture are not easily defined. Despite this, the survey mentioned before (Saechau, et.al., 2015) shows that this has not been a major weakness, since the top four attractions were: beautiful architecture and buildings, historical attractions, unique culture and foods.

Thailand's brand identity is well suited for sensory branding too, since it has strong elements on all 5 senses. The smells and taste of distinctive fruits and food, the unique sounds of both the language, tuktuks, the general buzz of Bangkok, or the animal sounds in the national parks or the crashing waves at the beaches all help to develop a strong brand. The sights of the unique architecture, or dress, and the colorful silk or the gold colors used in temples, are suitable for a strong brand. The touch sense is also well represented by silk, but also by the weather as the temperature and humidity are often considered part of the touch sense. Traditional Thai massages also contribute to the national brand's touch element. Strong sensory experiences contribute to the strong brand image, add to the distinctiveness of the country and create lasting memories, which will help in the informal communications about the brand, such as websites etc. Thailand's strong brand appears to be confirmed by large companies, both Thai and foreign using Thainess in their logos or using Thai singers or actors to promote products (Jory, 1999).

Nationalism in Thailand or Siam is relatively new, as it historically was made of several separate city states. Only around the start of the 20th century, nationalism became important for political reasons. This became in fact one of the driving forces for Thailand/Siam to participate in the World Expos. Nowadays, nationalism is less of a factor in the participation at the World Expos, as it is more based upon commercial reasons, but countries still try to present themselves to the world, so

nation branding still has a significant place. The history of these separate city states, with their own cultural differences is not a problem for nation branding. Jory (2003) states that the multi-ethnicity and cultural diversity is a key benefit for development of the tourism industry. Thailand uses destinations which are culturally, linguistically, and ethnically diverse, as a resource.

Before the theory of branding was formally developed, architecture was already used for branding the national identity of Siam/Thailand. During the reign of Rama V, architecture was used at home to demonstrate Siam's modernization effort to be equal to the Western world. Similarly, to the outside world, at the World Expos, Siam wished to present itself as a country with rich cultural traditions and replicas of religious buildings were used for the pavilions.

There are of course also parts of the identity, which are not actively branded. King (2017, p. 28) points out that the contrast of images in Bangkok, often caused by improvisation by the poor, is an identifying characteristic of Bangkok. Nevertheless, these are based upon underlying human characteristics of creativity, self-help, constant modifications and adaptations and the clever use of space, can be considered Thainess. Such transformations, as well as globalization impacts and the adjustments of cultural practices for tourism, cause brand images to differ over time, and depending of which places people visit, can also cause images to be different between different people. This would imply branding efforts should adjust over time, and dependent on the people targeted. This was confirmed by TAT (Kunjara Na Ayudhya, C., interview). TAT markets differently to foreigners and locals. This difference is equally important to understand when evaluating the World Expo pavilions. This is not a show for Thai people, but rather branding to the visitors, most of whom come from the country where the World Expo is held.

Current efforts by TAT include making Thailand a destination throughout the year, and targeting new markets. For short-haul markets, the focus is on other markets: Health & Wellness, Wedding and Honeymoon, Sport, Tourism and Luxury, for example. Whereas the domestic market TAT attempts to stimulate travel to include a “REAL” strategy consisting of Responsible Tourism, Extraordinary Experience, Avantgarde Marketing, and Less for more Economy. There are even major differences per region. Trendy fits the central region better, old-day charm in the north, religious trips the northeast, etc. (Tourism Authority of Thailand, 2022-a).

Specifically to the most recent World Expo, the objectives were listed by DEPA as follows. The first objective was to create awareness and confidence in innovation development potential of Thailand, especially in digital technology. A second objective was to strengthen relations on foreign affairs, and promote cooperation in trade and investment. And finally, the third objective was to promote tourism in Thailand (DEPA, 2022-a). The designers of the pavilions will try to create a sense of place, which means they wish for visitors have experiences which will make them feel connected to the place, make them feel the place has meaning, make them feel the place has a strong historic character, such as historic buildings.

Authenticity is often considered to be a requirement for a brand to be successful. But, as discussed in this thesis, it is sometimes hard to define what is authentic or not. Another example of such a debate is constructed authenticity, such as making new structures consistent with Lanna style architecture in Chiang Mai to fit the desired image (Suwatcharapinun, 2013). The question whether modern Thai architecture can be used for the pavilion at World Expos, then has to also answer what architecture can be considered authentically Thai. As described in more detail elsewhere in this

thesis, Horayangkura (2017) defines five fundamentals of Thai architecture: Firstly, there are abstract characteristics of Thai architecture such as: lightness and buoyancy, transparency and spaciousness, enclosure, shadiness and coolness, brightness versus dimness versus darkness, and tranquility and quietness. Secondly, non-abstract characteristics of Thai architecture include designs, which ensure a harmony with nature, and being an integral part of a natural setting. Furthermore, aesthetics and symbolism are two characteristics of Thai architecture. Finally, Horayangkura (2017) states that Thainess reflects the Thai spirit and nature of the Thai people, which is influenced by the history of the ever-changing Thai society. The common use of bright colors is another feature of Thai architecture, which reflect the fun-loving nature of Thai people. He then suggests based upon his findings that the symbolic value is the most important. Since it reflects general or religious beliefs, it can also represent and communicate the Thai identity (Jagoonchorn and Horayangkura, 2022). Additionally, the strength of relationships in the community and the quality of life should be central in architectural design (Horayangkura, 2017).

The religious beliefs are not solely base on Buddhism, even though this has a huge impact on Thai culture, and therefore Thainess and Thailand's architecture. But, Brahmist priests often perform royal rites, and Hinduism is the basis for two of the biggest festivals in Thailand, the Loy Krathong and Songkran festivals. So other religions also influenced Thainess (Agarwal, n.d.).

These considerations are not the only elements of Thainess, but most other definitions come close. I have highlighted a few more below: Jagoonchorn and Horayangkura (2022) define Thainess as the cultural evolution, where Thai characteristics were continuously accumulated, adjusted and modified to fit the lifestyle corresponding to that moment in time. It involves spirituality and personality. Warren and Invernizzi Tettoni (2012) imply that Thai style is based upon its multi-

cultural history, nature and traditions, in addition to some foreign influences. Sthapitanond and Mertens (2012) expands upon that definition slightly by stating that Thailand's architecture has roots in the country's spirituality, royal traditions, agriculture, a rich mixture of ethnicities, and has been impacted by and foreign influences. Kanitpun (2004) points out that Thai architecture, with its dynamic nature and the way it is organized, is a function of human behavior, social interactions, economics and the environment. Chitranukroh and Buranakarn (2006) note that the traditional Thai architecture evolved from Thai behavior based upon beliefs. These beliefs influenced all five senses and the mind and thus indirectly also the architecture. He then argues this means the following perceptions must be included for architecture to be authentic Thai. An identity based upon firstly on form, including color and shape. Secondly, sound is another sense, which influences Thai architecture, using areas, which are noisy versus quiet. Even aroma, including the smell of incense or flowers is part of the Thai architectural identity. Then, there is also taste, in this case as in the taste in style or beauty, not the taste in the mouth. Furthermore, there is an element related to touch, smooth or rough surfaces. Finally, there architectural elements include, mind-objects, which relate to beauty, and sacredness.

This expands then into the surrounding areas of the structure. Chitranukroh and Buranakarn (2006) also state: Traditional Thai Architecture was based on the knowledge of how to achieve a comfortable life in a hot and humid climate situated in a rich natural environment. But she also states that symbolism is important too in Thai architecture. The shapes of roofs are based upon symbolism and beliefs. Elevated spaces and steps represent a raised social value of the minds. Symbolism was also used in decorations. Wongphyat and Suzuki (2008) demonstrates that the "traditional Thai house" has undergone changes over time, caused by changes in the socio-cultural, natural, and economic conditions. De Wandeler (2012) additionally lists the following causes: ethnic belonging, nation building efforts, geo-political conflicts. Furthermore, land had become more important than water over time.

This appears to make it hard to define “Thainess”. But, it does mean that Thainess changes, so it is not required to stay with traditional designs only.

As far as defining a “Thai House” Pintong (2014; 2017) suggests not to look at the decorations or physical appearance as the defining “house”, but instead concludes that the essence of Thai house, is the sense of living equilibrium in between the interrelationship of nature (earth, water, air, fire), human and architecture under the conditions and limitations of place, time, and space. And that a Thai house can be defined as a product of Thai architectural wisdom that formed over time.

Religious building have changed over time as well and when Bunnag (1995) researched gables on temples he found there was an overlap in styles. This was considered a characteristic of Thai architecture and art history, and very different from the West: styles were not “in fashion” or “out of fashion”. The explanation given was that religious buildings should be treated as architecture to be admired, but as a place of respect. So in religious buildings too, symbolism is more important than ornaments.

Phongmethakul (2014) discusses what modern Thai identity is. The term was considered controversial and some people claim Thainess does not exist or is nonsense or is unnecessary, or that it leads to corruption. Nevertheless, he concluded Thai identity can be described as the way of life, beliefs, wisdoms, cultural heritage, emotions, spirits, humbleness, and respect of nature, etc. Ramasoot (2013) claims that built-for-change strategy, and the ability to adapt and reuse parts was the main feature of the Thai traditional house. In general, the features of a Thai house are mostly a function of social and cultural values, the climate and, the geography. Such features are more

important than any styles. De Wandeler (2012) points out that the contributors to the diversity in vernacular heritage in Thailand are: adaptability, geographical differences between regions, three distinct seasons, differences in ethnicity, differences in belief systems, and patterns of migration over time.

Not only is the national identity influenced by localism, but also by globalism: Abel (2012) states that national identity is hard to find in architecture nowadays, due to the cross-cultural impact and transformations over time. Tharavichitkun (2011) states this problem started in the mid 19th century when the government decided to introduce western architecture into Thailand to combat the threat of colonization by western powers. He suggests two solutions: a more localized, 'bottom-up' approach and a more abstract use of Thai beliefs. In particular, Pitsuwan (2012) points out that tourism is partially to blame since cultural heritage has become a commodity, causing local people to lose control. Apinan (1992) states that in modern times, Thai artists have been faced with the choice between a need to be modern versus the desire to conform to national identity and preserve traditional values. He claims that as a result of this dilemma, there is no dominant style of uniformity in modern Thai art. Additionally, compared to countries such as Japan, the reforms started later in Thailand, around 1890 and was heavily dependent on foreign architects. Even around the time of Rama VI (1910-1925), Thailand did not have formal education in architecture yet. The foreign designed buildings represented 'Thainess' (Chungsiriarak, 2020). After 1930, Thai architects studied abroad, and brought back a form of Art Deco, but upon coming back in the 1940s, the authoritarian governments in place did not leave much freedom in design as all designs had to fit their policies of national unity. After the world war, Thai architects remained with less direction, and had to rely only on historic forms when identity was required for their designs (Chungsiriarak, 2020). Yet another reason for the loss of identity is that modernization has changed the identification with places at a local level. Traditionally, a sala Thai or a temple would be the places to meet people. Nowadays, there are many more places to meet people. A point is also made that modernization has led to local identification with a place becoming less relevant, due to the

homogenization of lifestyles and architecture. Furthermore, historically temples and salas were the main public places, whereas now there are many more public places available to visitors (Henderson, 2007). Nevertheless, salas are generally accepted as a sign of Thainess, since salas have historically entered all levels of society, starting in rural areas, but can now also be found in temples and even royal salas exist, and they have persisted over time, even if their function has changed.

Henderson (2007) states that in general debates around Thai cultural identity or Thainess are either monolithic or dynamic. The government uses the monolithic approach to consider unique and stable factors in Thai tradition as contributors to Thainess. The problem with this approach is that it considers culture static over a long period of time, which describes culture as having a basis at one point in time, which ignores the social reality of evolution. Additionally, there are some uniquely identifying Thai features include the roof. Throughout history it has been a sign of goodwill and hospitality, an item shared with the community. These features represents the Thai people's character, and the adaptability and mobility of the structure and function represents the core of Thailand's architectural designs.

Of course the national identity of Thailand is not solely a function of its architecture. So, branding, at the World Expos or elsewhere should also take other elements into account. Positive brand images exist for food, accommodations and spas, as well as kindness of the Thai people and good public healthcare (Kunjara Na Ayudhya, C., interview). These should then also be featured inside the pavilion in some sort or another. Examples of negative brand images include the locally deteriorated attractions, local shortages of utilities, local insufficient infrastructure and sometimes corrupt tour operators (Kunjara Na Ayudhya, C., interview). These weaknesses would have to be addressed, but this is not usually a job of marketing, until after the underlying design or enforcement

is done. One weakness of the Thai brand is that modern-day Thainess is hard to define not only for architecture. Part of this is caused by the nature of Thai people, and the willingness to accept, adapt and modify other cultural influences, resulting in a partial globalization impact (Kunjara Na Ayudhya, C., interview). This behavior of Thai people is, possibly due to their religion (Jirathusanakul, S., interview).

Any branding strategy requires you to know your target audience. And for the World Expos, this is not a group of architects, but it is mostly the general civilians of the country where the World Expo is held. In other words, the design of the pavilion does not have to appeal to architects but to the target audience. And the architects designing the pavilion will take this into consideration, realizing that designs based upon traditional architecture have won frequently. In addition to the building itself, the branding strategy also applies to the stories told and the items displayed. The way the stories are presented uses the latest modern technology. For example, in Astana, 2017, a 3D movie theatre was used, in addition to having an interactive exhibition. In Zaragoza, 2008, video presentations were done through a giant water curtain tunnel, using a mirror effect technique installed inside. There were presentations in a 180-degree cinema complete with light, color and smell sensations added. In Beijing, in 2010, 360-degree hydro screens, 4-sided LED chandeliers and 4D technology were used to tell stories, using images, smells, sounds, and touch to generate a full range of sensory emotions. In Dubai, 2021, LED screens, touchscreens and virtual reality technology were all used to create sensory experiences (Jan, 2022). The highlight of the virtual reality technology was a 360-degree adventure that takes visitors on an animated drone flight (Bangkok Post, 2021).

The items on display at the Thai pavilion over the years have not changed too much. In general, they expose items to reflect the skill and expertise of Thai people, historical heritage, royal artifacts, religious and other cultural artifacts, items that Thai people would use in their way of life, rich natural products and technology. Typically, there was also a restaurant or food available for tasting. All items serve to introduce Thailand's way of life, natural beauty, cultural history and technology to visitors. In the earlier editions of the World Expos there were more ivory and forestry products, such as teak wood, tobacco, Thai musical instruments, as well as agricultural tools and fishing gear. But, other items stay relatively constant. For the World Expos the items displayed and presentations held would for example include:

- outdoor stage for performances, including Khon mask performances, Muay Thai performances, Thai dance and music, etc.
- presentations showing the royal projects
- presentations showing Thailand's trading history
- presentations of famous Thai tourist attractions
- international relationships with the host country
- shows including traditional forms of entertainment
- antiques and historical artifacts
- religious artifacts and Buddha statues or images
- utensils of the king or royal clothes
- home appliances and scaled down versions of transportation: royal chariots, royal barge, rickshaws, boats.
- products from Thai silk
- handicrafts such as silverware, goldware, other metal products, ceramic pottery, glazed tiles, rattan work, woven fabrics, wickerwork, lacquer work, wood carving and leather products, including snake skin or crocodile leather, mother-of-pearl inlays, nielloware and masks, as well as traditional costumes.
- colored precious stones, gems and jewelry.

- natural riches: rice, rubber, tin, corn, tapioca, minerals and forest products
- export products: automotive parts and auto parts, cooking oil, processed food and seafood.

Of these, the most popular are the performances of Thai arts and culture on the stage (Jan, 2022).

Often there is a souvenir shop as well. The content of this shop also show which items are expected to be relevant for the visitor, and therefor give an indication of the expected visitor type. Items sold in the souvenir shop in Dubai (DEPA, 2022-a) included Thai handicraft products, health products, spas and cosmetics, souvenir products, jewelry products and ready-to-eat food products and drinks.

For horticultural expos there would be items such as: herbs and plants used for traditional Thai medicine, spa products, fresh and dried fruits, vegetable pastes. There would also be fruit or food tasting.

Branding strategies also use a chosen sub-theme, similar to a slogan. This gives an indication of the message Thailand wishes to send. In Dubai, 2020, they chose the sub-theme mobility, thereby presenting itself as a technologically advanced country. During the Horticultural Expo in 2022, they used a theme “TRUST Thailand” to attempt to create confidence in Thailand and promote tourism. TRUST stands for: Trendy, Reachable, Utility, Safety/Sustainability and Technology (Thailandfloriade2022.com website, 2022-b). This also shows how Thailand wishes to present itself as a high-tech country, along with several other good features.

In addition to the architecture, soft power, such as using mascots for example, and posting statues of giants at the entrance of the pavilion, is also part of the branding strategy, as well as a slogan and items displayed. Yet another element of the branding strategy is symbolism. For example in Milan, 2015, the Ngob, a traditional Thai farmer's hat, was used in the design of the building, to show a strong link to agriculture and tradition. Nagas represent local beliefs and also represent abundance. Three pagodas were used to represent agriculture, nature and living harmoniously together. The symbols are all typical Thai and authentically unique, so from that perspective they are good for branding, but the question remains if the visitors recognize these symbols as Thai, which would also be required for branding. In Dubai, some symbolism is used as well. The building was inspired by the Phuang Malai, a traditional flower garland, which represents warm hospitality, luck and respect. Furthermore, the flowers are a symbol of mobility due to the spreading of pollen. A traditional Thai gable is only represented in a symbolic manner, and it also represents the "wai", which is form of traditional Thai greeting. The intended focus is placed on Thais' hospitality, friendliness and kindness. The color gold is used vary often in Thai pavilions. In addition to being eye-catching and differential, the symbol also stands for prosperity.

Gap analysis – issues and potential issues with place brands and place branding

This chapter summarizes the findings and conclusions of the research, in particular the gaps which exist in branding.

In any case where branding is involved there will be some gaps between the nation's image and identity. The correct branding messages can reduce this gap if the authentic identity is

communicated, but some differences will exist, since the image is different for each person and each visitor.

Another brand gap, which is guaranteed to occur, is the controlled vs uncontrolled communications. The controlled brand messages will be sent by government officials, tourism organizations etc. Whereas the uncontrolled messages will be sent via social media. These messages will almost certainly not be identical, but if the communication through official channels was based upon authenticity, the gap should be relatively small.

Branding strategies are different for locals and internationals. And in fact, there are different regional differences, and even different strategies between different countries. This does not have to lead to gaps, but it implies that different branding messages are sent to different people, leading to different reactions, emotions and thus brand images. This could lead to gaps, but it does not absolutely have to, provided the brand messages are communicated in a complimentary way. In other words, if they all fit within the overall national brand, but highlights different elements of it.

Yet another gap, specifically for World Expos is the difference between desires of architects vs. marketing people when it comes to the design of the pavilions. Marketing people often select traditional elements, whereas architects in many cases prefer modern architecture. This may also manifest itself if the presented design no longer matches the reality of architecture in Thailand. But it should also be understood that a World Expo is an event mainly targeting international tourists from the region where the event is held, not an architectural contest and the attractiveness seen by architects and potential visitors can be quite different.

There is also a possibility of gaps when the target audience of a branding strategy impacts some industries positively, but has a negative impact on other industries. For example, the branding

campaigns in New Zealand for its green environment, could very possibly hurt sales of high-tech equipment.

Similarly, the traditional designs for the Thai pavilions have the benefit of being unique and recognizable, which is great for branding. However, the traditional look may have conflicting impacts on modern industries.

Furthermore, changes in architectural representation, either at world expo pavilions, or near historic places, can change the sense of place: sensory experiences of visitors can be modified when new architectural designs are added to, or even replace, old designs. Changing sensory experiences can have an impact on the nation brand image formed by visitors.

Another well-described gap is between tourism, in particular mass-tourism, and cultural heritage conservation. Tourism can have multiple negative impacts, for example by introducing foreign culture into local cultures, and also by changing the surroundings of a historic site, if accommodations are built too closely, and other ways.

Another gap involving branding strategy would happen if a branding campaign exclude the nation's culture. Under those circumstances, the branding campaigns would lack its most authentic differentiator (Dinnie, 2008-a, p. 112).

Yet more gaps may occur when the self-perception of the nation is not the same as the external perception (Fan, 2008). It is therefore quite important to understand the external perceptions for successful branding strategies. Furthermore, self-perceptions are not identical for all people in a country. These self-perceptions include how would people in a country see themselves as different from others, and how people in a country sees itself in the world. This is not (King, 2017, p. 5)

Time also has an influence on the brand image. To get rid of a negative brand image is very difficult and slow, and requires design efforts and afterwards brand communications. But, even if the brand image is positive. The current image may still be different than the future image (Fan, 2008). Yet another common gap occurs when the current way of life and the original time of the historic site are not the same (King, 2017, p. 261).

A gap can also exist between the expected experience and the actual experience. This gap would basically be a difference in image and identity of the place where the experience occurred. But, it is important to understand that such a gap can exist in the mind of the visitors, but can also exist in the minds of staff, owners, investors or the locals (Fache, 2000). Which means expectations should be set correctly, by applying a realistic branding campaign both externally and internally. In addition to different images visitors may have of a place, the members of the community, who are supposed to be part of the brand identity, also have different images. These different opinions may cause problems when setting priorities regarding community ownership (King, 2017, p. 5).

Yet another gap exists when tourists wish to experience unusual or unique places, people or practices. In other words, they wish to see the “unseen”. But this would imply they wish to see something that is not developed for tourism (King, 2017, p. 261).

Local interests and national interests are not always aligned either when it comes to branding campaigns. Denes (2012) discusses the case of Phanom Rung, where there is national interest to brand the place as part of the national identity. But locals worry about losing the way of life of the community.

Even if local and national interests are aligned, there can still be a gap, for example, when local marketing efforts and national campaigns are not aligned. (Timothy, 2011, p. 276) Historic localism can also cause a slight gap: they can have modifications of the national festivals or other grand

occasions. These changes might have started to differentiate over time and they may have become their own unique traditions and practices (King, 2017, p. 119).

Incorrect or insufficiently good interpretation can also lead to gaps. Interpretation problems are not just translation problems. Cultural differences are common and they must be bridged as well (Staiff and Bushell, 2003). This is especially true if the religious meanings of places, such as the ruins of the temples in Sukhothai or Ayutthaya, are unknown to the visitors. What will happen in those circumstances, if interpretation is incomplete or incorrect, is that the images are turned into something that has meaning, which is familiar to the visitors. For such religious ruins this might just be ruins for visitors, thereby ignoring the religious meanings to the locals, this can lead to conflicts (Staiff and Ongkhuap, 2012).

Another gap related to interpretation can occur when indigenous heritage is done by non-indigenous people (Timothy, 2011, p. 244).

King (2017, p. xi) argues however that a definition of heritage is not so simple. This is caused by the fact that heritage is linked to memory and thus distorted. Certain memories can be favored, whereas others can be depressed, misremembered or even invented. This also makes it hard to define what authentic heritage is. Leaving this open to interpretation, means gaps can occur due to forgotten or even invented heritage. Not only is authenticity based upon possibly inaccurate memories, heritage also moves, as people migrate and it changes over time, making it even more difficult to define authenticity in heritage (King, 2017, p. 140).

Even history itself is not exact, as it is often influenced by people in power. Not all heritage can be preserved so those in power have to decide (Timothy, 2011, p. 127; Winichakul, 2011; Jory, 2003). So, history is only partially captured, mostly the heritage of the privileged past, since history of commoners are not often covered in oral accounts or in writing (Timothy, 2011, p. 353 ; King, 2017, p. 40). Since authentic heritage is hard to define, this could lead to different perceptions of

authenticity by visitors or the community. Sometimes the objects, artifacts and locations being visited determine whether the cultural heritage is authentic. The tourism industry, might focus on the perception of the visitors is that the site is authentic. Yet others suggest that a visitor's experience does not even have to be "authentic", as long as it is enjoyable and unique (Timothy, 2011, p. 103). Timothy (2011, p. 109-111) lists these factors, which determine if a traveler perceives a site as authentic: aesthetics, uniqueness, cultural and historical integrity, workmanship, local artisans, meeting cultural performers or crafters, current functionality and use, certification, or artisan names and signature. This means authenticity is partly a function of the experiences of visitors. To avoid a perceived gap, the brand strategy should attempt to use such factors where authentically possible. Characteristics in the visitors themselves, such as age, education, past experiences can also influence on how authenticity is measured, as well as if a visitor is a local, national or international traveler (Timothy, 2011, p. 111). A branding strategy must therefore distinguish between target groups based upon such characteristics. TAT's branding strategy already does so, as confirmed during an interview (Kunjara Na Ayudhya, C., interview). Since the experiences and visitors themselves can have an impact on perceived authenticity, there might a temptation to construct, stage or influence such experiences, either for the purpose of tourist demand, economic benefits or political purposes. In this case, the gap between perceived authenticity and actual authenticity becomes larger.

Polprateep (2014) identified several threats, specifically to the Wat Arun in Bangkok, but some apply to other historic sites as well, if the branding is "too successful":

Urbanization can lead to a loss of sense of place, mass tourism can have negative environmental, positive economic and negative socio-cultural impacts. In other words, if the branding campaign is "too successful" it could itself generate brand gaps. Taylor (2006) adds a few possible negative side effects: commodification of cultural assets can lead to a loss of authenticity, infrastructure additions may visually obstruct the view of the original site, causing a loss of the symbolic meaning, and loss of traditional knowledge due to globalization.

Although Logan (2002) claims globalization is less of a threat than is commonly believed and may actual lead to "localization", in other words growing interest in local history, traditions and cultural

identity. Another example, where a branding campaign can be “too successful” is, when it creates a possibility of oversized expectations and commercial opportunism (Rodwell, 2014).

Another gap can exist when you have different uncoordinated campaigns between different organizations, such as: export promoters, investment agencies and tourism agencies (Dinnie et.al., 2010). Several people interviewed stated that the main issue with the Thai pavilion is that the government agencies involved in the selection of the winning bid, or who should be involved, do not work together very well due to separation of budgets and the current bidding process (Prakitnontakarn, C., interview, Prakasukarn, T., interview). One more weakness in the branding strategy, is that senior experts are very far removed from the new generation. There is no collaboration between the old generation and the new generation (Prakasukarn, T., interview).

Thailand’s national branding at the World Expos also almost always includes an element of royalty, which is understandable considering the important role the kings have played in Thailand’s culture both in history and nowadays. However, as we can see from Cull’s (2017) reaction, that can be seen as an interruption for foreigners at the Astana Expo.

From the case studies, we can see that the slogan of a national branding effort can also cause issues. In the case of Malaysia, Fan (2010) claims, “Malaysia: Truly Asia” is just a tourism branding campaign. But, most others agree that the slogan works well, since it emphasizes the ethnic diversity of Malaysia, intended, in part, to cause a sense of belonging to all locals. From the case study in New Zealand, we saw that the slogan, New Zealand 100% Pure, can be very positive for tourism, but set unobtainable targets (Westgate, 2009). It might also be disadvantageous for more modern industries, as it may be associated with a lack of technological sophistication (MED, 2006, p. 10, as cited in Hall 2010).

Political impacts can also generate gaps. For New Zealand, the elections in 2008 brought a new government, which focused on business and weakened environmental issues. The policies were no longer in line with the slogan of the branding campaign (Desmarais, 2015).

From the case study of Japan, it was obvious gaps existed in strategies between different government organization. For example, one conclusion drawn was that the National Parks are under control of several national government organization, but including it in a regional brand has been problematic, since nature preservation was a priority and branding was not (Jones et.al., 2009). Rausch (2008) also commented on the top-down approach by the national government. He claimed at the national level of organization was well organized, but the local efforts less so. In other words, gaps have been shown to exist between national and location organizations.

Another problem in local place branding was the lack of differentiation between different local places in the same area (Ikuta, 2006, as cited in Rausch, 2009).

Also, from the Japan case study, it is clear that the country's popular culture (anime, manga, music, games, film) can provide soft power, but it such soft power may not help against negative feelings towards Japan's international policies, for example (White, 2011). Furthermore, the common occurrence of Hello Kitty sales or other consumerism at traditional temples can lead to brand gaps.

Updated branding strategy

Major changes to Thailand's brand strategy at the World Expos are likely not needed. Thai pavilions are usually amongst the best visited and have won multiple awards. These successes have however held back some of the more innovative designs and at least according to architects could use more

modern architecture in the designs of the pavilion. While it can be modern and still represent Thai architectural identity, but it should be recognizable and unique as well.

Nevertheless, it was found there could be an increased cooperation between government departments. Furthermore, it would be good to have more input from the public. To promote the identity of Thailand without the input of the public voice, the projected image may not be correct. Currently, the design strategy does not go through the public evaluation. So, it is not understood or evaluated by many. Segmentation of responsibilities in the branding process is a problem. This includes the World Expo design process: there is little cooperation between National Identity office, TAT, etc. That is one issue that will prevent the current generation from speaking. The separation of tasks makes it harder to re-invent and hear the different voices from different organizations, including younger generation. This will make it harder to come up with new ideas, and to have consistency between the messages sent. All interviews indicated this as a problem.

However, it is also clear that everyone understands that a World Expo is mainly a branding event. And it mainly targets foreigners, predominantly commoners, in addition to some businesses. Listening to architecture experts would benefit the organization, which selects the Pavilion. What culture we are now, should be reflected. We pick up things from different cultures. Identity changes over time, and exactly now is hard to define. In case a building is used for residential purposes, designers will focus on living in the real world. But, if it is a building related to the monarchy or buildings related to religion it is representing an ideal world.

DEPA states that the World Expos' main focus has gone away from showing technological inventions, including architectural inventions in the 19th century and early 20th century, to mainly form a platform for nation branding starting around 1970 (DEPA, 2022-b) In between those two periods, from about 1933-1968 cultural exchange was the main theme. But Ms. Prakasukarn (interview) argued out that nowadays the main thing sold at a World Expo, is Thai culture. This would go along with the assumption that Thai culture is the main ingredient of nation branding. It was argued, therefor, that traditional cultural architecture should be used (Prakasukarn, T., interview). Others (Jirathusanakul, S., interview, Puengsoontorn, W., interview, Prakitnontakarn, C., interview) counter-argued that modern designs could be used as well, because they too reflect culture, albeit a more modern version. Even if the design will be more modern, it should at least preserve some traditional elements. If not the building itself, then at least several traditional elements inside the pavilion, mainly to ensure recognition by the public. The gold color could also be used, as it is eye-catching and different from most other countries (Puengsoontorn, W., interview). The World Expos are not a show, focused on the uniqueness of Thai architecture alone. The World Expos have to show culture and traditions including dancing (Puengsoontorn, W., interview).

Prakitnonthakarn (2021) states that the World Expos require creativity, and finds the icons, such as the flower curtain and the high gabled roof, used in the 2020 World Expo design, are “old” and he furthermore claims that it contradicts the intended goals and undermines the expectations of the Thai creative design industry.

This calls into question which elements of Thai culture can be used as part of the national brand. Some suggestions are given below. Some of the elements which make a place brand unique are:

arts, architecture, culture and landscape (Mihalik, K., 2005). Most other elements of a brand can be constructed, designed or shaped. Despite having the authenticity called into question at times, cultural heritage is still a common contributor to the national brand. So, they should be featured at the World Expos as well.

The traditional Thai sala is well-suited for a World expo and horticultural expos, since it has a strong link to Thailand, a strong uniqueness and is recognizable by the international visitors. Furthermore, the Thai sala is well-suited for a world expo since it is a traditional meeting place. The original versions of salas were built along canals to allow boats to moor and their passenger to rest. They were simple in that time, but had a Thai gabled roof. Temples used more decorated versions of salas, and salas were also used by farmers to rest. In other words, they link to the water-based and agricultural background of Thailand. But they are additionally a sign of Thai people's kindness to provide resting and meeting places for people who need them. These strong connections to Thailand's history have undoubtedly contributed to the current status as national symbol of architecture. Additionally, Thai governments and royal family have donated several Royal Thai salas as a sign of friendly relations. All in all, salas reflect the Thai social life over time, as a place of rest, kindness and participation. In fact even the changes in functionality of the salas over time, reflect adaptability, which is one of the Thai people's main characteristic and part of their identity. Sala Thai have contributed to its Thai cultural heritage status, through its changes over time (Henderson, 2007).

In addition to salas, the traditional Thai house is often considered to be "typical" Thainess. But even those have changed over time. So, when designing new, more modern homes and architecture in

general, what should be preserved is not the shape or style, but rather the symbolic value. These values include living in harmony with the community, living in harmony with nature and improved quality of life (Horayangkura, 2017). As long as these symbolic values remain, changes to the looks and style can be made. In fact in separate papers, Horayangkura (2005; 2010; 2012) suggests we should not hold on to the traditional style in architecture for use in modern architecture, since changes are needed to ensure a future cultural identity. To do this effectively, he suggests firstly, the generation of public consciousness. Secondly, the reform of the education system. Additionally, he suggests the establishment of an Institute for Research and Development of Modern Thai Architectural Identity. Furthermore, the stimulation of concern for identity among practitioners is suggested. The final suggestion is to enhance the support and spirit of those with outstanding achievements in design and research.

Panitchpakdi (2016) suggests that modern architecture of Thai homes can be based upon the traditional wisdom using tangible and intangible cultural heritage, such as a style, which conforms to the climate and geography of the place. Another having a common area for families is a common characteristic. Additionally, using renewable material, as well as living frugally and simply in harmony with the community are two additional characteristics. Finally, it is suggested to support and develop artisans and skills.

Another fact, which was recently encountered is that the tourism industry was hit hard by Covid-19 epidemic. From that perspective, it would be desirable to focus more on wellness-tourism, agro-industry, and FDI. (wellness is a growing industry, agro-industry not, but maybe recent food inflation due to war, will help). Adaption to current conditions around the world is always necessary for any branding strategy. It seems as though Thailand recognizes this well, since the proposal for the International Expo in Phuket centers around wellness, and includes modern designs for the buildings and art, whilst maintaining harmony with nature, one of the key features of traditional Thai architecture.

Thailand's diversity is an asset for its brand. It is this diversity that is of interest to the tourists (King, 2017, p. 226). The aspects of the country, whether culture, architecture or history do not need to be identical everywhere. The diversity should be accurately covered at the World Expos and the national branding strategy. Nevertheless, this does not mean every piece of local heritage must be included in the national branding campaign. If a site does not fit well with the overall national image or will not expand the brand image of the country, it can be left out national branding campaigns and be left to local brand campaigns. Diversity as an asset also means that the design should not be too limited to one form or certain elements. After all, enforcement of an identity may be too restrictive in the eyes of architects, or artists. Combining a modern look with strong cultural heritage is possible, as long as modern looks are representative of modern Thai culture and recognizable as Thai for visitors as well. This may seem difficult, because as discussed before Thainess is difficult to define accurately nowadays. Nevertheless, as with Thai houses, the elements which should be preserved are more symbolic than physical.

Most place branding strategies use a slogan. The impact can be quite powerful as we saw for the New Zealand tourism industry, but it can also be too hyperbolic, or not inclusive of all industries, as we saw in New Zealand as well. A slogan has to evoke emotions, cover uniqueness, be descriptive and be inclusive. "Amazing Thailand" has served Thailand well in this sense, and is unlikely to require a major change (Kunjara Na Ayudhya, C., interview).

Of course, some general rules also apply to branding at the World Expos. For example, the seven characteristics Demers (2013, as cited in Thomson, 2015) defined for successful place branding also

apply to the World Expo Pavilions: Firstly, you must know your audience. Secondly, you have to show something distinctive. Additionally, you have to show passion and enthusiasm for your country. This can be through interpretation and staff training. Furthermore, you have to show a consistency of products, services and messages. Of course, World Expos are only held every five years, so some inconsistency will exist between them, as products and services shown must be up to date. The architecture of the building can also change somewhat, but here too some consistency should exist, to increase recognition. Moreover, you also have to be competitive and you will require exposure. In this aspect, Thailand has usually done well, as they often draw high visitor numbers. Finally, you require leadership. Thailand often shows its royal leadership at the World Expos. This of course has the additional benefit of consistency and shows cultural heritage. One disadvantage appears to be that not all foreign countries understand the significance. Maybe interpretation help to provide improvements in this area.

The main difficulties in developing a successful nation branding strategy were described by Fan (2006), all of which apply to Thailand. While these are difficulties that will be encountered there are ways to mitigate their impact by applying the right brand strategies. One difficulty described by Fan (2006) is that it is difficult to define the identity. The difficulty to define Thainess was described in this thesis thoroughly, due to the willingness of Thai people to accept other cultures. Nevertheless, Thainess persists in symbolic ways, such as living in harmony with nature, adaptability and willingness to modify and adopt new ideas and technologies from other cultures. This is true also for the Thai architecture. A second difficulty is that there is a need for the communication of a consistent message. Thailand uses different branding strategies for different people, depending on nationality, depending on travel distance, depending on age, depending on economic wealth, and depending on whether the people are Thai or foreigners, amongst other selection criteria. To be something beneficial to all these audiences on all occasions is not easy. But this is where Thailand's diversity in regional cultures, ethnicities, regional climates, regional environments, and also architecture comes in as a benefit. A third difficulty to contend with is that the time frame of a

nation is very long. Thailand has currently a good brand image. The World Expo Pavilions are well visited as well. This positive image can carry on for a long time, unless something dramatic happens. It does however mean that there is relatively little incentive to change into more modern designs for the World Expo pavilions. This might eventually restrict more modern industries. Several architects have suggested to modernize the design, and see if we can still reach a good performance in attendance. The main difficulty I see here is the recognition of visitors should be there, so such modern architecture should not only be distinctive, but also have a recognized association with Thailand. Finally, another difficulty comes from the portrayal of a country towards outsiders, which could conflict with the image of the domestic audience: This can happen, and in fact it is likely to happen, since branding campaigns towards foreigners and locals are different. Furthermore, the desires of foreign visitors are likely different than locals when visiting a place. A clear case is the ruins of Ayutthaya, Sukhothai or the Khmer temple ruins, all of which may hold very strong cultural and religious meanings to the locals, but less so to the foreigners. Interpretation can help here. But the difference in portrayal towards different groups is not necessarily going to result in a bad overall nation brand strategy, provided the targeted brand strategies are based upon authenticity, even if this is hard to define itself at times.

Even though Thailand has a successful national brand at the moment, especially for tourism, the cooperation of the different government departments could be improved. For this, it might be beneficial if the different government departments use a similar framework, such as the 4-D brand model. The model attempts to answer the following questions (Gad, 2001, p. 102). Firstly, what is the benefit for the customer or visitor? The second question is why is our brand superior to those of competing places? A third question is what characterizes the style of the brand image, totality, etc.? Furthermore, the question what is the society's or community's benefit of the brand? The answer must weigh plusses and minuses of tourism for the local community. Additionally, another question, which must be answered is: what markets do we want to target? The answer can be medical tourism, heritage tourism, but also visitors from which age group, which income level or which country. Finally, the last questions relate to trustworthiness: Why can people trust the brand? Is there a perception of authenticity? Can projected brand images be verified? The answers to these

questions will then determine the brand Mind space, in all four dimensions of the 4-D model. The functional dimension includes physical appearance, taste and style (Gad, 2001, p.94). This is a strong dimension for culture-based place brands, as lasting culture, as well as monuments, architecture, arts etc. have their own taste, uniqueness, quality and style. The social dimension includes the desire to belong to a certain group. Cultural heritage-based place brands will do well here, as they create a sense of pride and belonging to a place. Similarly, visitors might feel they belong to a group of people who care about culture or preservation of a certain monument, etc. The mental dimension involves getting a better understand of oneself. Nations rich of culture will be strong in the mental dimension. This is because it allows reflection of yourself, your history, your ancestry. Temples and other religious heritage will make this dimension stronger too. The spiritual dimension for a nation brand includes safety, sustainability, good health care, care about cultural preservation and in general things visitors will care about.

Another challenge is what to and how to communicate the message. In relation to World Expo Pavilions, interpretation can also be used to educate (Timothy, 2011, p. 231), entertain (Timothy, 2011, p. 234) and earn respect for your cultural heritage sites. It can be thought-provoking or create a narrative. A brand strategy also requires an interpretation plan. As Amnuay-Ngertra (2013) mentioned, this requires asking yourself questions mentioned in the thesis. Even though those questions are relevant for a heritage site, you also need interpretation for a pavilion the World Expo, and similar questions should be asked, such as the ones below:

What is special about our country as a place brand? What ideas, technologies, locations, industries, etc. in our country are universally relevant? Can you select a theme, which both fits the national brand identity and the visitors' interest? What are the visitors most likely to find of interest and what will they most likely remember? After answering these questions, the follow up question is then similar to the heritage site interpretation plan: "What and how to convey something unexpected, consequential, and worth consideration." (Amnuay-Ngertra, 2013). The visitors need to develop their own connections and sensory experiences at the pavilion, which will translate well to a potential visit to Thailand.

Story-telling as part of the interpretation and communication of heritage can lead to a lot of sensory emotions and experiences (Boswijk, e.a., 2006, as cited in ROCK, 2019). As such, it is a very effective way of branding. Live performance shows were the most popular at the Dubai World Expo amongst visitors (Jan, 2022). But, in a way that is also a form of storytelling, if presented well. The storytelling which happens at the World Expos should follow similar rules to what happens at actual sites, and therefore also avoid the same potential mistakes: (ROCK, 2019; Gozzoli, et.al., 2017)

- Avoid commercial or propaganda style.
- Do not use fluffy or cheesy solutions.
- Do not simply mention cold facts, dates and names: Narration is not a form of science.
- Do not use acronyms, jargon or slang: Make the story understandable for people who have unfamiliar with the place or field of expertise.
- Do not sentimentalize: Create emotions that lead to ideas and reflection.
- Do not give advice, provide inspiration instead.
- Do not overuse the media: Avoid the overuse of high-tech to create a wow-effect. The narration is the important part.
- Do not lose yourself into universal topics.
- Do not over-claim the benefits of your place: Things are not perfect.
- Do not judge for the visitors: Let the visitors draw their own conclusions.
- Do not focus just on one person, The (collective) action is more important than the personal one. The question is how, not who.
- Do not use texts without visual support.
- Do not make the message or narration politically motivated.
- Do not describe sites physically, but describe the origins.
- Offer alternative views.

Additional guidelines for interpretation can be found in the 2008 Charter on the Interpretation and Presentation of Cultural Heritage Sites (ICOMOS, 2008). However, it recommends using standard terminology, something Staiff (2016) sees as too narrow. Furthermore, the charter does not address visibility, the links between the observer and the observed, knowledge, power, culture, ideology, identity, subjectivity and visual representations, as he describes it does not answer the questions “seeing why”, “seeing that” and “seeing how” (Staiff, 2016). Other charters should be considered, especially for cultural heritage conservation, in combination with tourism. For example: the International Charter for the Conservation and Restoration of Monuments and Sites (the Venice Charter 1964) (UNESCO, 1964), the Thailand Charter on Cultural Heritage Management (Prakitnonthakan, 2012; ICOMOS Thai, 2011) and the International Cultural Tourism Charter (UNESCO, 1999). All these charters say cultural tourism can be acceptable or have positive impact, provided there is no fundamental change to the layout of the places and is properly integrated. The Venice charter may be the most famous, but it is very western-based and not always suitable for Asia. Therefore the Nara document for Authenticity (UNESCO, 1994) was written to help in this regard. While an improvement, the Nara document was very generic and not very specific. So the Hoi An protocols were written to address this (UNESCO, 2009-a). But even this was still not ideal, as it treats cultural landscapes as separate from buildings, urban sites, archaeological sites and monuments. Taylor (2004) finds this misleading, and suggests that likely the best charter for guidance on cultural heritage preservation for places is the Australia ICOMOS Charter for Places of Cultural Significance (ICOMOS Australia, 2013), also known as the Burra Charter, which integrates landscapes with other places, including buildings, thereby allowing for cultural context and meaning. This Burra Charter (ICOMOS Australia, 2013), also has evaluation criteria, which can be used, not only for cultural heritage preservation guidelines, but also for decisions on branding places. The value or significance of a place is based upon the following values (ICOMOS Australia, 2013). Firstly, the aesthetic value, the sensory perception of the place. Then, there is the historic value, which takes into consideration the significant historic events, figures, events and phases which occurred at that place. Furthermore, there is a social value. This refers to the sentimental value of the place, either spiritual, political, national or cultural. Finally, there is the scientific value,

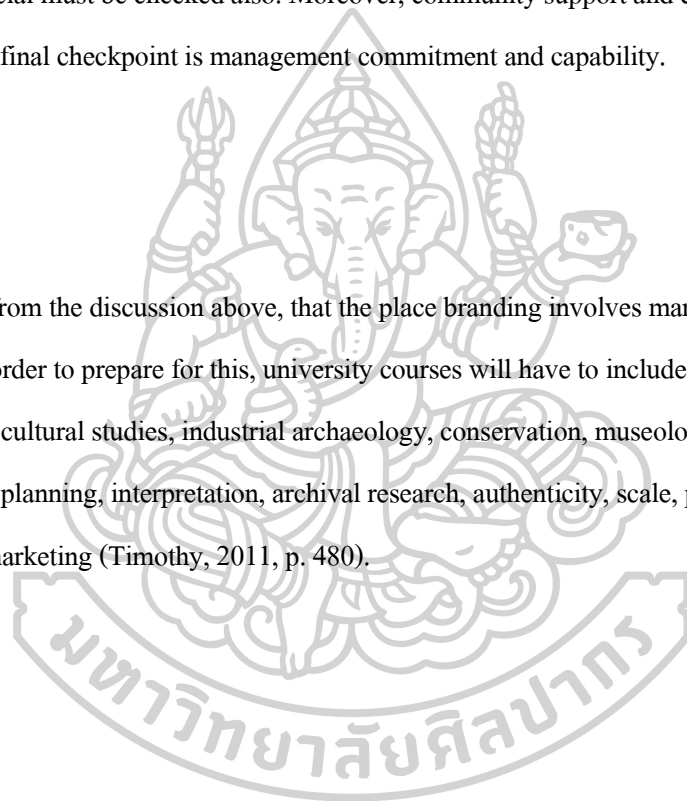
which is determined by the ability to contribute substantial information, either because of rarity, quality, or the place being very representative of an era or location.

Tourism based upon heritage is desirable, as its culture both the most unique and authentic part of a place. But, it needs to be understood that heritage is not replaceable, so the tourism should not have negative impacts on the heritage sites and culture. Some of the charters above address these issues. Correct branding strategies can play a role and they need to ensure that tourism remains sustainable. In order to operate cultural tourism in a sustainable manner Wannalart (2004) considers the following guidelines: Regarding the environment: consider resource sustainability and reduce over-consumption and waste. Regarding the involvement of locals: support the local economy and involve local communities. Regarding planning: integrate tourism into planning, consult stakeholders and the public and undertaking research. Regarding the operation: ensure sufficient maintenance and diversity. And regarding the employees: train staff and prepare tourism information responsibly.

Of course, every strategic plan needs a set of evaluation measures too. Visitors will evaluate a site based upon a variety of factors, including accessibility, crowdedness, aesthetic appeal, correct interpretation and a sense of authenticity (Timothy, 2011, p. 337). Service quality, infrastructure, product mix and policies should all be considered in a successful place branding strategy, and must be coordinated between different organizations. Additionally, the welfare of local residents must be taken into account as well. Afterall, they are the people who give the meaning of the place and therefor develop the local sense of place, which is a function of culture and social behavior. This is the most unique identifier of a place (Campelo et.al., 2014).

Silberberg (1995) suggests evaluating a place based upon the following 8 checkpoints for cultural “products”. These involve checking the conservation plan, management plan, the branding strategy and some design factors. The first checkpoint is the perceived quality of the product. The second checkpoint is awareness. Another checkpoint is customer service attitude. Additional checkpoints are sustainability and convenience. Furthermore, the extent to which product is perceived to be unique or special must be checked also. Moreover, community support and capability must be checked. The final checkpoint is management commitment and capability.

It is obvious from the discussion above, that the place branding involves many different fields of expertise. In order to prepare for this, university courses will have to include elements of heritage management, cultural studies, industrial archaeology, conservation, museology, visitor management, planning, interpretation, archival research, authenticity, scale, politics, place attachment, marketing (Timothy, 2011, p. 480).



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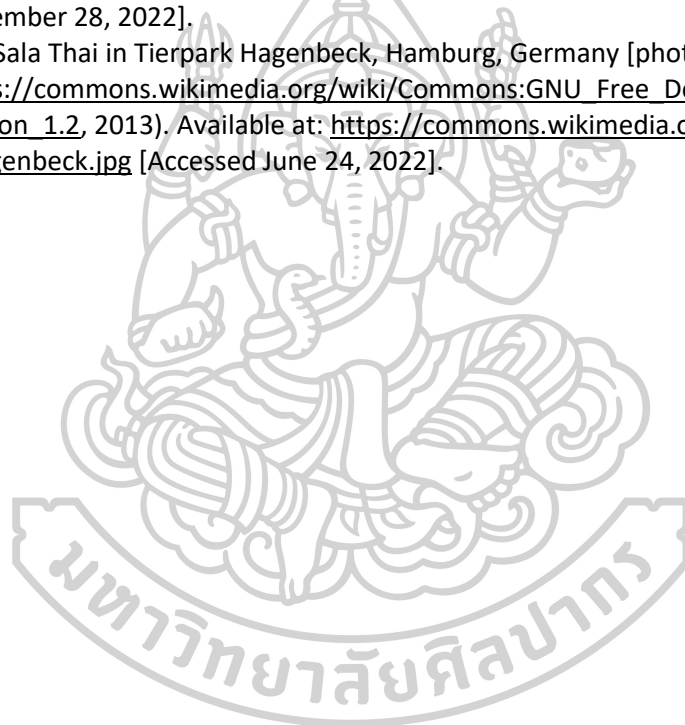
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Appendices



Appendix -1 a selection of challenges found in literature and case studies with the suggested role of place branding strategies

Challenge	Explanation	Suggested Solution, using Branding Strategy	Reference for Stated Challenge
Communication	A potential pitfall is poor communications between conservation planning and local residents.	A big part of branding is communication to ensure identity and expectations (image) are in line with each other. A successful nation branding strategy including communications between all stakeholders to ensure that the needs of the different stakeholders are met.	Teo, P. and Huang, S., 1995
Education	One current issue is that the local community lacks knowledge of their local cultural heritage and the nation's cultural heritage. Without their buy-in and support of locals, the experience of the visitors may not be perceived as real.	With the right branding strategy the visitor experience will be improved. And with that the quality of the services will be improved. And because of that the respect for the cultural heritage site will improve.	various
Lower Quality Tourism	One approach to the issue of quality in tourism destinations has highlighted that in a "zero intervention scenario", with tourism pressure growing unbounded in guise of day trips, it becomes increasingly profitable for a producer to supply low-quality goods. An alternative explanation of heritage tourism unsustainability refers to the consideration that low-quality demand segments have a lower capacity to pay for the primary products, the heritage attractions.	This leads to a development of the surrounding area, targeting mass tourism, with lower quality of tourism, thus leading to lower respect for the cultural heritage site.	Caserta , S. and Russo, A.P., (2002)

Excessive growth	Some sites are easier conserved with fewer visitors to prevent damage: Traditional tourism strategies are seldom successful when they try to prevent excessive growth by discouraging daily visits.	A branding strategy needs to ensure that in such cases, the resulting tourism will be sustainable by communicating the need to for sustainability and awareness of the fragility of the site	Caserta , S. and Russo, A.P., (2002)
Cultural Value vs Economic Value	Heritage conservation has multiple values: cultural, aesthetic, educational, environmental, social, historical, and others. A more recent addition to this litany of values is the economic value of heritage conservation”.	Preference of one value over another (say economic over cultural) might cause conflicts.	Rypkema, D.D. (2008)
Participation of heritage owners	Some significant heritage asset owners, such as cathedrals, varied in the extent to which they proactively engaged with place branding activities. These assets could sometimes be a benign presence in place brands and maps, but not otherwise integrated into the place; this presented challenges to collaborative working. Some lesser known heritage assets and historic associations were more inclined to contribute to the development of a more collaborative place brand. A collaborative place brand is desirable, but cooperative planning for cultural heritage conservation is beneficial too.	It is important to make the various stakeholders aware of the shared benefits both for branding, as well as for cultural heritage conservation	Johnson and Graves (2016)

Government Organizations as Separate Entities	A further limit to collaborative work is that the government organizations dealing with tourism and cultural heritage conversation are two very separate identities.	If a consistent brand strategy exists and both government agencies follow that strategy in the early phase, the conservation plan can be communicated to the tourism authorities in a understandable manner.	Johnson and Graves (2016)
Carrying Capacity	Risk of over-developing tourism industry, possibly exceeding the carrying capacity of the site and causing a drain on local resources such as water which could impact the heritage sites indirectly by lower ground water levels, such as at Angkor Wat.	The right place branding plan, which does not over-develop the industry beyond its carrying capacity, will then help to preserve such heritage sites. At least in this case the prices of accessing the historic park were relatively high. Which helps to limit the number of tourists to some degree. The counter-argument to support tourism is that in the early days of discovery of Angkor Wat the sites were looted, and no conversation budget was available. So protection and conservation are now at least financed by tourism.	My personal observation at Angkor Wat
Infrastructure around the cultural heritage site	Tourists participating in experience-based tourism often seek one of 4 elements: entertainment, education, escapism and aesthetics. All four of these elements can be provided in a place where heritage conservation is emphasized. The entertainment element may require additional investment in infrastructure outside of the cultural heritage site itself, such as hotels, restaurants etc. This may lead to uncoordinated expansion if this is not managed properly over time.	A branding strategy needs to ensure that such development will be sustainable by communicating the need to for sustainability and awareness of the fragility of the site	Öhrnell, G. and Sun, Y., 2017

Local Community Involvement	<p>To make the visitor's experience real, the local people must be a critical part in helping the conservation. Without their buy-in and support of locals, the experience of the visitors may not be perceived as real. One current issue is that the local community lacks knowledge of their local cultural heritage and the nation's cultural heritage.</p>	<p>This will have to improve in order make the sensory experience real. If the brand strategy succeeds in creating such high quality experiences, then the visitors will be of higher quality, allowing to charge more for access, thus reducing the likelihood of mass-tourism which could have negative impacts on conservation of sites.</p>	My personal observation at Angkor Wat
Culture seen as backward?	<p>But there can be some problems too with using culture as a part of a branding strategy. When using culture for branding, it is necessary to make sure that traditional forms of culture will not be seen as backward looking otherwise it would counter efforts to portray the country as a vibrant economy.</p>	<p>Not all cultural heritage sites benefit from the nation brand strategy. And the nation brand will not benefit from all cultural heritage sites. Careful selection of the heritage sites needs to be done.</p>	(Dinnie, 2008-a, p. 69)
Cultural Diversity vs National Identity	<p>Also, tensions between cultural diversity and national unity need to be avoided to have an effective nation-brand identity.</p>	<p>Nation Branding Strategies will benefit from the protection and diversification of culture</p>	(Dinnie, 2008-a, p. 114).

Mass-tourism	Culture is an important part of the nation brand. But a place branding strategy could lead to mass-tourism which can have negative impact such as unsustainable development, or loss of precious cultural material.	Place branding strategy needs to consider the number of potential visitors and their negative impact on the monument and the surrounding areas.	
Character preservation vs non-local visitors	“A conflict between the preservation of the character of existing historic towns and “change” has formed the central argument for conservation. More recently, heritage has superseded conservation, where marketing of heritage as a product according to the demands of the consumer, mainly tourists, has resulted in the commercialization of heritage over conservation values”.	Place branding strategy needs to consider the cultural value and conservation values, in addition to any financial gains.	Nasser N. (2003)
Development of Surrounding Area	There are possible conflicts related to developments of sites. If a cultural site is used for tourism, the 4 elements mentioned above will have to be satisfied: entertainment, education, escapism and aesthetics. The development of infrastructure to support such tourism, could have a negative impact on the site, either by pollution or overdevelopment of surrounding areas.	A coordinated development plan, not only of the cultural heritage site, but also the surrounding area, will need to address this. The coordination will be improved with a problem place branding strategy	

Cost	Heritage conservation can be expensive, both to the public purse and for property owners. The expense may lie in the cost of restoring and conserving the fabric of a place or the cost of economic opportunities foregone in alternative use of the site.	Heritage tourism can provide an economic reason to preserve that heritage.	Leaver, B. no date
Local vs Non-Local Visitors	In general, there is the oxymoron that having foreign, or non-local visitors coming to your local community, will help preserve local culture,	Part of the branding plan includes setting the right expectations in the mind of all stakeholders.	
Accessibility of Site	Distance and access problems outside the major urban areas	A coordinated development plan, not only of the cultural heritage site, but also the surrounding area, will need to address this. The coordination will be improved with a problem place branding strategy	Leaver, B. no date

Selection of cultural heritage sites for branding	Not all cultural heritage sites are well-suited for a nation branding strategy.	For example, architecture is well-suited such as Wat Phra Kaew, but a historic park, such as U-Thong might make sense as an educational experience, but may not be developed into a bigger part of the nation brand.	My personal observation
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Table 15: Selection of challenges found in literature and case studies with the suggested role of place branding strategies

Appendix -2 World Expo locations and dates

This appendix contains a list of the historical locations and dates, based upon various sources, mostly Bureau International des Expositions (BIE) (n.d.-b) and en.worldfairs.com as well as several other sources. There are some differences between the websites, since many were not officially a World Expo until after the 1928 when BIE was founded to organize them. Prior to this date, the number of World Fairs or international expos had grown to the point where it became hard to differentiate in quality and by name.

Thailand or Siam has not participated in all World Expos. Thailand's (or Siam's) participation status is mentioned per expo. Other large international expositions, especially those recognized by BIE or mentioned on en.worldfairs.com, are also reviewed in this list. They include horticultural expos.

Year	Location	Type of Fair	Theme	Number of visitors	Thailand / Siam Participated
1851	London, United Kingdom	World Expo	Industry of all Nations	6,039,205	no

1855	Paris, France	World Expo	Agriculture, Industry and Art	5 million	no
1862	London, United Kingdom	World Expo	Industry and Arts	6.1 million	yes
1867	Paris, France	World Expo	Agriculture, Industry and Arts	between 11 and 15 million	yes, pavilion shared with Japan
1873	Vienna, Austria	World Expo	Culture and Education	7,255,000	yes, pavilion shared with China and Japan
1876	Philadelphia, USA	World Expo	Arts, Manufactures and Products of the Soil and Mine	10 million	yes
1878	Paris, France	World Expo	New Technologies	16,156,626	yes
1879/1880	Melbourne, Australia	World Expo	Arts, Manufacturing, Agriculture and Industrial Products of all Nations	1,330,279	yes pavilion shared with Malaysia
1888	Barcelona, Spain	World Expo	Fine and Industrial Art	1.5 million	no
1889	Paris, France	World Expo	French Revolution	32,250,000	yes
1893	Chicago, USA	World Expo	Discovery of America	27,529,400	yes
1897	Brussels, Belgium	World Expo	Modern Life	6 million	no
1898	Omaha, USA	International Exposition (not recognized by BIE)	Isolationism	over 2.6 million	no

1900	Paris, France	World Expo	Universal and International Exhibition of Paris 1900	50,860,801	yes
1904	St. Louis, USA	World Expo	Louisiana Purchase	9,694,855; or 19,694,855 (depending on source)	yes
1905	Liege, Belgium	World Expo	Commemoration of the 75th anniversary of independence	7 million	no
1906	Milan, Italy	World Expo	Transport	4,012,776; or 10 million (depending on source)	yes
1910	Brussels, Belgium	World Expo	Works of Art and Science, Agricultural and Industrial Products of All Nations	13 million	no
1911	Turin, Italy	World Fair, but not recognized by BIE	International Exhibition of Industry and Labour	7,409,145	yes
1913	Ghent, Belgium	World Expo	Peace, Industry and Art	9,503,419	no
1915	San Francisco, USA	World Expo	Inauguration of the Panama Canal	18,876,438	yes
1925	Paris, France	Specialized Expo	International Exhibition of Modern Decorative and	Unknown	no

			Industrial Arts		
1929	Barcelona, Spain	World Expo	Arts, Industry and Sport	5.8 million	no
1930	Liege, Belgium	Specialized Expo	International exhibition of large-scale industry, science and applications, old Walloon art	6 million	no
1930	Antwerp, Belgium	Specialized Expo	International Exhibition of Colonial, Maritime and Flemish Art	Colonial section attendance was over 10 million; and Old Flemish Art section 468,323	no
1931	Paris, France	World Fair (not recognized by BIE)	International Colonial Exhibition	8 million	no
1933 + 1934	Chicago, USA	World Expo	The interdependence among industry and scientific research	38,872,000	no
1935	Brussels, Belgium	World Expo	transport and colonization	20 million	no
1936	Stockholm, Sweden	Specialized Expo	Aviation	?	no
1937	Paris, France	World Expo	Arts and Technology in modern life	31,040,955	yes
1938	Helsinki, Finland	Specialized Expo	Aerospace	?	?
1939	Liege, Belgium	Specialized Expo	Art of Water	Unknown	no
1939	San Francisco	World Fair/Expo	San Francisco: Pageant of	almost 45 million	No in San Francisco, yes in

	and New York, USA	(San Francisco part not recognized by BIE)	the Pacific; New York: Building The World of Tomorrow		New York
1947	Paris, France	Specialized Expo	Urbanism and Housing	?	?
1949	Stockholm, Sweden	Specialized Expo	Sport and physical culture	?	?
1949	Lyon, France	Specialized Expo	Rural Habitat	?	?
1949	Port Au Prince, Haiti	World Expo	The festival of Peace	250,000	no
1951	Lille, France	Specialized Expo	Textile	1,500,000	?
1953	Manila, Philippines	World Fair, but not recognized by BIE as World Expo, since the Philippines were not a paying member of BIE.	500 Years of Philippine Progress - 1st World's Fair in Asia	Unknown	yes
1953	Rome, Italy	Specialized Expo	Agriculture	1,700,000	?
1953	Jerusalem, Israel	Specialized Expo	Conquest of the Desert	600,000	?
1954	Naples, Italy	Specialized Expo	Navigation	?	?
1955	Turin, Italy	Specialized Expo	Sport	120,000	?
1955	Helsingborg, Sweden	Specialized Expo	Modern Man in the	?	?

			Environment		
1956	Beit Dagon, Israel	Specialized Expo	Citrus	?	no
1957	Berlin, Germany	Specialized Expo	Reconstruction of Hansa District	1 million	?
1958	Brussels, Belgium	World Expo	A World View: A New Humanism	41,454,412	yes
1960	Rotterdam, Netherlands	Horticultural Expo	International Horticulture	4 million	no
1961	Turin, Italy	Specialized Expo	Man and his Work - A Century of Technological and Social Developments: Achievements and Prospects	5 million	no
1962	Seattle, USA	World Expo	Man in the Space Age	9,609,969; or 9 million (depending on source)	yes
1963	Hamburg, Germany	Horticultural Expo	Horticulture of all Categories from the Point of View of Economics and Culture	5,400,000	no
1964	Vienna, Austria	Horticultural Expo	International Horticulture	2,100,000	yes
1964/65	New York, USA	World Fair, but not recognized by BIE as	Peace Through Understanding	51,666,300	yes

		World Expo, since the USA were not a paying member of BIE.			
1965	Munich, Germany	Specialized Expo	Transport	2,500,000	?
1967	Montreal, Canada	World Expo	Man and His World	50,306,648	yes
1968	San Antonio, USA	Specialized Expo	The confluence of civilizations in the Americas	6,384,482	yes
1969	Paris, France	Horticultural Expo	Flowers of France and Flowers of the World	2,400,000	?
1970	Osaka, Japan	World Expo	Progress and Harmony for Mankind	64,218,770	yes
1971	Budapest, Hungary	Specialized Expo	The Hunt through the World	1,900,000	?
1972	Amsterdam, Netherlands	Horticultural Expo	Efforts accomplished by International Horticulture	4,300,000	no
1973	Hamburg, Germany	Horticultural Expo	International Horticulture	5,800,000	no
1974	Vienna, Austria	Horticultural Expo	International Horticulture	2,600,000	?
1974	Spokane, USA	Specialized Expo	Celebrating Tomorrow's Fresh New Environment	5,600,000	no
1975	Oginawa	Specialized	The Sea We would like to	3,485,750	yes

	Japan	Expo	See		
1980	Montreal, Canada	Horticultural Expo	Relationship between man's socio-cultural activities and his physical environment	?	no
1981	Plovdiv, Bulgaria	Specialized Expo	Earth - Planet of Life	Unknown	?
1982	Knoxville, USA	Specialized Expo	Energy Turns The World	11,127,780	no
1982	Amsterdam, Netherlands	Horticultural Expo	International Horticulture	4,600,000	no
1983	Munich, Germany	Horticultural Expo	International Horticulture	11,600,000	yes
1984	New Orleans, USA	Specialized Expo	The World of rivers – Fresh Water as a source of life	7,335,000	no
1984	Liverpool, United Kingdom	Horticultural Expo	The progress accomplished by International and National Horticulture	3,380,000	yes
1985	Tsukuba, Japan	Specialized Expo	Dwellings and surroundings – Science and Technology for Man at Home	20,334,727	yes
1985	Plovdiv, Bulgaria	Specialized Expo	Inventions	1 million	?

1986	Vancouver , Canada	Specialized Expo	Transportation and Communication: World in Motion - World in Touch	22,111,578	yes
1988	Brisbane, Australia	Specialized Expo	Leisure in the age of Technology	18,560,447	yes
1990	Osaka, Japan	Horticul tural Expo	The Harmonious Coexistence of Nature and Mankind	23,126,934	yes
1991	Plovdiv, Bulgaria	Specialed Expo	The activity of young people in the service of a World of Peace	?	?
1992	Zoetermee r, Netherlan ds	Horticul tural Expo	Horticulture is being involved in a continuous process of renewal in the field of quality, technique, science and management	3,355,600	yes
1992	Sevilla, Spain	World Expo	The Era of Discovery	18.5 million as per worldfairs.info / 41,814,571 as per BIE	yes
1992	Genoa, Italy	Specialized Expo	Christopher Columbus: The Ship and the Sea	817,045	no
1993	Stuttgart, Germany	Horticul tural Expo	City and Nature - Responsible Approach	7,311,000	?
1993	Daejeon,	Specialized	The Challenge of a New	14,005,808	yes

	Korea	Expo	Road of Development		
1998	Lissabon, Portugal	Specialized Expo	The Oceans: a heritage for the Future	10,128,204	Yes, but only private companies
1999	Kunming, China	Horticultural Expo	Man and Nature - Marching into the 21st century	9,427,000	yes
2000	Hannover, Germany	World Expo	Humankind - Nature - Technology	18 million ; or 18.1 million (depending on source)	yes
2002	Haarlemmermeer, Netherlands	Horticultural Expo	The contribution of the Netherlands horticulture and international horticulture in the quality of life in the 21st century	2,071,000	yes
2003	Rostock, Germany	Horticultural Expo	A Seaside Park. A new flowered world	2,600,000	?
2005	Aichi, Japan	World Expo	Nature's Wisdom	22,049,544	yes
2006	Chiang Mai, Thailand	Horticultural Expo	To Express the Love for Humanity	3,848,791	yes
2008	Zaragoza, Spain	Specialized Expo	Water and sustainable development	over 5.5 million or 5,650,943 (depending on source)	yes
2010	Shanghai, China	World Expo	Better City, Better Life	73.8 million; or	yes

				73,085,000 (depending on source)	
2011	Chiang Mai	Horticul- tural Expo B	Greenitude: Reducing Global Warming to Save Planet Earth and to Improve the Quality of Life.		yes
2012	Yeosu, Korea	Specialized Expo	The living ocean and coast	8,203,956	yes
2012	Venlo, Netherlan- ds	Horticul- tural Expo	Be part of the theatre in nature; get closer to the quality of life	2,046,684	yes
2015	Milan, Italy	World Expo	Feeding the planet, Energy for life	29 million or 21,500,000 (depending on source)	yes
2016	Antalya, Turkye	Horticul- tural Expo	Flowers and Children	4,693,571	yes
2017	Astana, Kazachsta- n	Specialized Expo	Bioenergy for All	3,977,545	yes
2019	Beijing, China	Horticul- tural Expo	Live Green, Live Better	9,340,000	yes
2020	Dubai, UAE	World Expo	Connecting Minds, Creating the Future	24,102,967	yes
2022	Almere, Netherlan- ds	Horticul- tural Expo	Growing Green Cities	685,189	yes

2023	Doha, Qatar	Horticultural Expo	Green Desert, Better Environment		
2025	Osaka, Japan	World Expo	Designing Future Society for Our Lives		yes
2026	Udon Thani, Thailand	Horticultural Expo B	Diversity of Life: Connecting Water, Plants, and People for Sustainable Living (proposed)		
2027	Yokohama, Japan	Horticultural Expo	Scenery of the Future for Happiness		

Table 16: World Expos, International Expos and Horticultural Expos over time, themes, number of visitors and Thai participation

Appendix -3 National Fairs and Exhibitions

Siam also had its national exhibitions during the time of the growth of popularity of the World Fairs, prior to the world wars. These were held in Bangkok, and reflected the modernity of the city, especially in respect to transportation, such as new roads and bridges. King Rama V donated money for the construction of a bridge each year on his birthday. Rama VI continued the tradition till 1918, when he felt enough bridges existed and money was instead donated to hospitals. Trains started service in 1893.

A detailed list of the fairs is shown below, but the main ones were: the 1882 National Exhibition; the Dusit Park Fairs of 1900-1918, which from 1919-1924 were known as the Winter Fair; the 1909

Rice Exhibition, which from 1910-1911 included other agricultural goods and was renamed to the Agriculture & Commerce Exhibition, and finally proposed Siamese Kingdom Exhibition, planned for opening on the 23rd of January 1926 to commemorate the 15th anniversary of King Rama VI's reign, but which was ultimately cancelled after the death of King Rama VI.

The National Exhibition or Bangkok Centennial Exhibition was part of Bangkok Centennial Celebrations in 1882, and it was the first exhibition ever held in Siam. It was held in Sanam Luang.

The exhibition's main goal was to glorify the Chakri Monarchy, which had ruled the Kingdom for 100 years. The items on display were for pleasure and knowledge. Precious objects, royal regalia, the King and Queen's treasures and costumes; tributes from the tributary states; and natural resources of all kinds were displayed. Displays of new technologies from the West, such as the telegram and telephone were displayed to show the progress of Siam. And raw material was exhibited to show the the potential of Siam to become modernized.

Dusit Park Palace and Wat Benchamabophit were built in 1899 during the reign of Rama V. Dusit park fairs became part of the new royal monastery in 1900. The fair was intended for people from all classes and they could have fun and pay homage to the replica of the Phra Buddha Chinraj, added in 1901. Money earned from the fair went to the temple. Later it was no longer held in the temple and the fair was renamed Winter Fair. These fairs show the growth of Bangkok to the North.

The growth of Bangkok to the South was exemplified by the Rice Exhibition of 1909, and the Agriculture & Commerce Exhibitions in 1910 and 1911. They followed smaller but successful exhibits in other places. The exhibits focused on progress in rice cultivation and silk farming, sericulture.

The Siamese Kingdom Exhibition was planned for 1926, and it was supposed to be the greatest exhibition ever planned in Siam. Lumpini park was constructed for this purpose (Sriudom, K. 2007).

Important dates for the Bangkok Fairs and Exhibitions 1882 – 1925 (Sriudom, K. 2007).

1782 The establishment of Bangkok

1882 Bangkok Centennial Celebrations + National Exhibition, Sanam Luang

Apr-Dec 1897 King Rama V's first trip to Europe

Mar 1900 Festivity for Phra Buddha Norasiha, Wat Benchamabophit, with Ancient Siamese Porcelain Exhibition

Dec 1900 The first great fair held in Wat Benchamabophit

Dec 1901 Festivity of Phra Buddha Chinraj, Wat Benchamabophit

Dec 1902 Dusit Park Fair, Wat Benchamabophit

Dec 1903 Dusit Park Fair, Wat Benchamabophit

Dec 1904 Dusit Park Fair, Wat Benchamabophit

Dec 1905 Dusit Park Fair, Wat Benchamabophit

Dec 1906 Dusit Park Fair, Wat Benchamabophit

Apr-Dec 1907 King Rama V's Second visit to Europe

Dec 1907 Dusit Park Fair, Wat Benchamabophit

Dec 1908 Dusit Park Fair, Wat Benchamabophit

Mar 1909 Rice Exhibition, Wat Suthat

Jan 1910 Dusit Park Fair, Wat Benchamabophit

Apr 1910 Agriculture & Commerce Exhibition, Sra Pratumwan.

Apr 1911 The 2nd Agriculture & Commerce Exhibition, Sra Pratumwan

Jan 1913 Student's Arts & Craft Exhibition, Suan Kularb College

Jan 1914 Dusit Park Fair and Arts & Craft Exhibition, Wat Benchamabophit and Miskawan Garden.

Jan 1915 Student's Arts & Craft Exhibition, Suan Kularb College

Jan 1916 Dusit Park Fair and Arts & Craft Exhibition, Wat Benchamabophit and Miskawan Garden.

Jan 1917 Dusit Park Fair and Arts & Craft Exhibition, Wat Benchamabophit and Miskawan Garden.

Jan 1918 Dusit Park Fair and Arts & Craft Exhibition, Wat Benchamabophit and Miskawan Garden.

Jan 1919 Winter Fair and Arts & Craft Exhibition, Chitrlada Garden.

Jan 1921 Winter Fair and Arts & Craft Exhibition, Chitrlada Garden.

Jan 1922 Winter Fair and Arts & Craft Exhibition, Chitrlada Garden.

Feb 1923 Winter Fair and Arts & Craft Exhibition, Chitrlada Garden.

Jan 1924 Winter Fair and Arts & Craft Exhibition, Chitrlada Garden.

23 Jan 1926 Planned for the opening of Siamese Kingdom Exhibition, Lumbini Park, but cancelled in Dec 1925 when King Rama VI passed away.

Nowadays, there are Thai-themed festivals every year in various places. For example the Thailand Tourism Festival in Suan Lum (Tourism Authority Thailand, 2022-b). There are annual events in Ayuttaya and other places as well, for example Ayutthaya World Heritage Fair (Sala Ayutthaya Hotel, n.d.)

Appendix -4 Interviews

Interview 1: Interview with Somchart Chungsiriarak, Associate Professor Silpakorn University, Faculty of Architecture, expert on Thai architecture, 12 Oct 2022.

The meeting was recorded in audio and the relevant highlights were summarized and translated below.



Prof. Somchart Chungsiriarak, photo from Faculty of Architecture, Silpakorn University website

The word “nation” is confusing to Thai people. This is mostly a western idea. Colonialism, Imperialism, Nationalism all contributed to this confusion. In Thailand it did not start till the reign of King Rama V, when Thailand wanted to be civilized in the eyes of Westerners. On the one hand, you want to show modernity. Western civilization, but at the same time you feel that you are not

100% westerner, you still want to keep your cultural roots. When you take it together like this, it becomes difficult for you to find a balance.

But the nationalism that was present under Rama VI is not the same as the nationalism nowadays. Nowadays it is more about trade. This became more clear due to Rama IX's social-economic development plans, for example restoring ancient sites resulting in tourism and income for locals. Social roles have always influenced Thai architecture. The context of architecture is a product of culture. All works of art, all inventions, even scientific ones, arise from social contexts.

These factors, these events are the ones that create the idea. And from these ideas, artists, creators even scientists He transformed it into an object. Therefore, you must look at the context to understand. Context results in what ideas or ideals arise in society and ideals born in society. It is powerful enough to make professionals Whether it is art or science create innovation In fact, it is not a step, it is a combination.

Sala Thai began to be used as a presenter of Thainess during the reign of King Rama IV. After that, when he had World Expo events, we continued to send them. Initially Japan did the same, but then they changed its appearance. The emperor became much less powerful as well. Other big countries changed their feudal system, China, Russia and Japan for example. As for Thailand, it is called lucky and unlucky, I do not know. We cannot escape your system.

The traditional architectural style is symbol of the feudal system Architecture is a product of feudalism. Therefore, the form of the Thai pavilion at the Expos is a symbol of the feudal system because we are still under the feudal system. It was born out of feudal roots and culture.

Interview 2: Interview with Somkid Jirathusanakul, Associate Professor Silpakorn University, Faculty of Architecture, expert on Thai architecture, October 13, 2022.

The zoom video conference call was recorded and the relevant highlights were summarized and translated below.



**Prof. Somkid Jirathusanakul, captured during from
Zoom interview, by Nussara Intaraboonsom**

There are two dimensions of identity: physical dimension and the belief dimension.

Thai architecture is rich in the significance of beliefs.

This is obvious in religious buildings but also in royal architecture, which was not always the case. It became

that way later, when the king was seen as the protector of the religion. So nowadays they often use similar symbols and style. Residential buildings are less symbolic and more physical: The concept of space is important: Inside the design, it means that it focuses on the use of individual space within the family. That area will be closed, the semi-open areas will not have walls, at least not on all sides. The open side can be accessed by visitors.

Monarchy aligned with religion as one method of communicating with the people. Society has to survive because of its leaders. But leaders need their people too. Nowadays there are media which can communicate. But, in those days, religion was used. Brahmins are thoughtful people. But the king relied on his military abilities. A cooperation was established, in a way through architecture. Beliefs were injected into architecture (as symbols and murals etc.). The cosmic cores, such as the Phra Sumeru can be used by both religions and institutions. Therefore, the monarchy and religion are inseparable in Thai society. The monarchy uses religion as a tool used to connect the people with the institution. Building a temple in the past was difficult. It would not have been possible without the help from the king.

The Western influence since King Rama IV was noticeable. King Rama IV never made Mount Meru in architecture. That was a major change.

Residential architecture is originated by the context of the environment. Flood waters would require to raise the floor. In the north, houses face the sun to receive heat. In the central region they would turn the house against the sun.

Sala Thai, have various forms. The royal version, the temple version and the roadside version for residential villages or resting places. The temple version would be roadside at the entrance to the road to the temple. This is often the one that foreigners associate with when they think of sala Thai.

The style of the Thai pavilion used in the World Expos has not changed at all because we cannot find the essence of Thailand. Thais themselves have yet to find the essence of being Thai themselves. When he could not find it, he could only pick up the old one and use it. The compact world changes, the context changes, everything should change, but we are still stuck in the picture. Stuck in a picture, stuck in a way without understanding what that picture is.

No wonder there are many contests about what modern Thai architecture should look like. It is not strange that every time it ends up saying everyone picked up the Thai house: Thai architecture must be raised on a high platform, the head must have a terrace with a sloping roof. Because we do not understand, we get stuck in the picture, we cannot find the new one.

Traditional architecture, contemporary architecture or modern architecture can express Thainess. It depends on how you can convey the meaning of the Thai identity.

But, houses 300-500 years ago were in a different time. Agriculture, you would wake up, work and go home. Also, it was less crowded at the time. So, the house was simple. Usable place below the house is colder. Taking shoes off when entering a house is rooted in the belief system. Thai people put shrines inside the homes, spirit houses outside.

Additionally Thai people, possibly due to religion, are easily acceptable of foreign cultures.

Accept, take, adapt and adjust and we use them as ours. This is important. It might be one of those works that says this is the identity of the Thai people. We lost our Thai identity for a long time. We could not find it, so we picked up the old ones.

Over history Society has changed, everything has changed. But, to take the Buddha's teachings to interpret, such as precepts, concentration, wisdom, then how can we say that our roots do not exist?

But now most of the temples are like this. Come in. It is full of everything. Because this is identity? This personal is identity. Because Thai people are ready to accept anything and everything.

It is important to have both the inside and outside of a building be consistent.

ICON SIAM, I personally do not like it. What matters is that it is the totality of the whole mass and that it describes itself significantly from the inside out. It is not some sort of shell e.g. Take a krathong and ask what the ICON has to do with the krathong. Or does his business have anything to do with the Krathong? like this etc.

Sala Thai in the latest World Expo, its design is not different from the elements of the Rajawat panel. It is one of the elements used. It does not represent the implications of meaning.

Personally, I focus on in-depth interpretation of cultural roots rather than just picking up elements without knowing the meaning or holistic interpretation. I will not bring it to decorate beautifully, gilded, decorated with stucco patterns. It is all full, it is the shell, so the inside and the outside if it can communicate with each other. If the building conveys significant meaning consistently and harmoniously, it will be regarded as the best.



Interview 3: Interview with Ms. Wanida Puengsunthorn, Instructor Silpakorn University, Faculty of Architecture, National Artist in Thai Architecture October 17, 2022.

The meeting was recorded in audio and the relevant highlights were summarized and translated below.



Prof. Wanida Puengsoontorn, photo taken by Nussara Intaraboonsom

Visitors may only see beauty of architecture but fail to understand it. Even Thai people may not understand why the gable, what is this statue, etc? As far as identity is concerned, every region is different. And the individual symbols of various regions will be mixed. Furthermore, everything changes when the way of life of each era changes. As in modern times, it also has materials, new technology.

Structures, materials, and elements, such as weather all have an impact on design.

People want buildings to be different too, and look to be a good value.

Designs must have a meaning. The designer has to know what it is used for. It depends on many factors, including, terrain, climate and beliefs of each region. The national identity of Thai architecture is not the same for each region. But it has its roots in religious beliefs. For these buildings, the interior must be peaceful. The exterior does not need to be luxurious. If the person who enters has a peaceful mind, that was considered one of the achievements of the design. The purpose of the design is not for tourism.

The Thai pavilion at the expos is temporary architecture. The builders must understand the history of vernacular architecture. But also it must be easy to assemble and dissemble.

Contemporary architecture can be used in the World Expo. This is the definition of contemporary Thai architecture. It follows the evolution because of Thai architecture's, continuous evolution,

according to beliefs, according to the way of life, according to modern times, and whenever there is new technology.

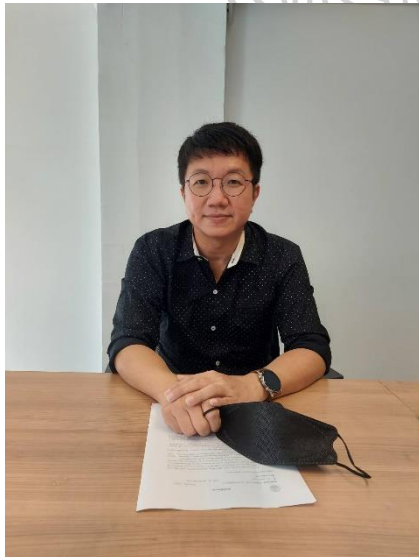
The gold color looks and catches the eye of foreigners when they come to Thailand. Gold is part of Thailand's history in part because it was the reason for some wars as Thailand had a large amount of it. The building must be eye-catching and different. Gold is both outstanding and different from most Westerners.

The world expo is not only a show of uniqueness of Thai architecture, you have to show culture and traditions that intangible, such as dancing.

Thai pavilions are often cheaper and smaller than most other nations, so they have to make them small but interesting.

Interview 4: Interview with Chatri Praktinontakarn, Ph.D., Professor Silpakorn University, Faculty of Architecture, expert on Thai architecture, 8 November 2022.

The meeting was recorded in audio and the relevant highlights were summarized and translated below.



Professor Dr. Chatri Praktinontakarn, photo taken by Nussara Intaraboonsom

Architecture can be modern. The world expos themselves has changed over time, so pavilions can also change over time.

Conservative society looks bad at the past as perfect. Now or future is “all is bad”. This mindset is not limited to architecture

Thai identity will change over time, but it is not lost.

For example, what may now be considered typical “Thai”

architecture did not exist hundreds of years earlier. So, if people in those days did not change/adapt/innovate then what we consider now as Thainess would never have happened.

Architects should be given freedom to interpret Thainess “now”, with roots in the past.

Procurement process allows mostly for experienced architect groups, with limited chances for “new” architects. The current process does not allow many new ideas. New ideas were not tried out, to see how they would do.

Recent World Expo: Building was old and not beautiful. Inside with shows etc. was good.

Sala Thai has never been interested in international issues at World Expo at all, only thinking about himself. (tourism for example).

One “problem” is that Thai Pavilion at the World Expo usually does a good job. But this discourages change and innovation.

But, as became obvious during Covid, Thailand was very dependent on old tourism. Relatively few new ideas were tried and implemented.

The proposition is that it goes down to the root. The management structure must be changed from the understanding that the ministry assigned each time will be a holistic manager with a partner to help carry out.

Interview 5: Interview with Thitirat Prakasukarn, Director of the Planning and Monitoring and Evaluation Division Office of National Identity, 15 November 2022.

The meeting was recorded in audio and the relevant highlights were summarized and translated below.



**Thitirat Prakasukarn, photo
taken by Nussara Intaraboonsom**

The National Identity office must define the national identity, but implementation or design or planning is done by other departments, The Ministry of Foreign Affairs combined with the

Department of Arts, which make the majority of the implementation. As for the World Expo, it will be another mission, which is the nature of promoting architecture that has been designated as a national identity.

The National Identity office concerns itself with policies. Each World Expo has a designated ministry which is responsible for the design. But the ministry has no technical expertise, so they use a procurement process.

Government agencies are weak in finding enough representatives of each group with their points of view. Involving them early with discussions can lead to less criticism. Example selection of Naga as the national animal. It can be backed up with data and research. But criticism came from people why no other animals. It can be explained, but this could have been prevented by listening to more people ahead of time.

The world expo needs to show the authentic Thai culture. Inside the building you can show modern Thainess.

Authenticity is big issue in succesfull branding. So, to maintain authenticity you need something that is not futuristic.

The main building must represent Thainess, as it is the first thing people see. It should not be too influenced by the west, as it does not differentiate. Inside the building you can show the modern culture. The building should show fine craftmanship.

Thai government agencies do not always work well together.

There is one more weakness It is the senior experts who are very far away from the new generation. There is no collaboration between the old generation and the new generation. If you ask me, this is the weakness of the national committee of each ministry.

Most senior decision makers are of older age. Thailand is conservative in this way.

Identity means the one thing, that everyone agrees that we have in common. Therefore, in each era, it will have its own identity. It is just that we've never picked up that identity in this era. What is the identity of this era?

Thai people often do not want to consider Thainess as it is considered old-fashioned

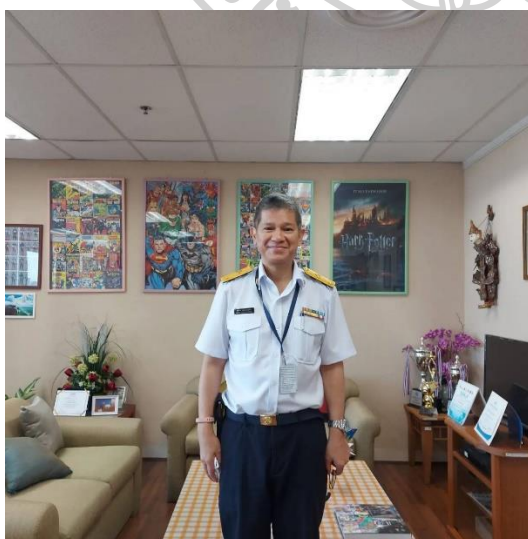
In summary

The building intended to pull people in should be unique, differentiating and identifiable as Thai. Tradition is good for this. But internally you should show off your modern skill so as not to be seen as old-fashioned which will hurt some industries.

Two weaknesses: not enough involvement of different groups, and senior experts do not work well with junior groups.

Interview 6: Interview with mr. Chattan Kunjara Na Ayudhya, Deputy Governor at Tourism Authority of Thailand, 26 December 2022.

The meeting was recorded in audio and the relevant highlights were summarized and translated below.



**Mr. Chattan Kunjara Na Ayudhya at
Tourism Authority of Thailand headquarters,
photo taken by Nussara Intaraboonsom**

Thailand has several advantages in terms of tourism compared to other countries. Tangible products such as food, accommodation, spas, etc. Intangible goods such as kindness of people, a good public health reputation. All are related to culture.

Thailand's weaknesses can include: some deteriorated attractions, insufficient utilities in areas where there are many tourists, dishonest tourism operators, and underdeveloped infrastructure regarding trains, roads or airports.

Branding strategies are different for Thais and foreigners. Even per country they are different and within Thailand there are different target groups. For example, Asians might seek out five star hotels and come for shopping. But Europeans or Americans might look for a peaceful experience, a real local experience, getting in touch with local people. Different groups of Thais will need different strategies too. For example, older people prefer to travel certain ways, whereas rich people and people with families have different requirements and wishes. The strategies must therefore be diverse and segmented.

Historical events, whether positive or negative will always have an impact on the branding strategy. Adjustments must be made continually. No matter what event, it must be turned into an opportunity. For example, the APEC conference recently.

The hardest thing about building a brand for Thailand is to define what the brand is. The brand must be accepted both abroad and domestically. The image of the country cannot be solely driven by marketing. The branding slogan for tourism purposes is Amazing Thailand, which it has been since 1998.

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