

การแปลความหมายภูมิวัฒนธรรมและคุณค่า มรดกทางวัฒนธรรม “บ้านแม่กุ่มบก” ตำบลสันกลาง อำเภอสันป่าตอง จังหวัดเชียงใหม่

INTERPRETATION OF THE CULTURAL
LANDSCAPE AND HERITAGE VALUES OF “MAE
KOONG BOK VILLAGE”, TAMBON SANKLANG,
SAN PATONG DISTRICT, CHIANG MAI, THAILAND

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บทคัดย่อ

ภูมิทัศน์ทางวัฒนธรรม บ้านแม่กุงบก ถูกกำหนดขึ้นให้เป็นบริเวณโดยรอบหมู่บ้านชนบทแห่งหนึ่ง อันเป็นที่รู้จักกันในนามว่า “บ้านแม่กุงบก” ซึ่งตั้งอยู่ในตำบลสันกลาง อำเภอสันป่าตอง ห่างจากตัวเมือง เชียงใหม่ ไปยังทิศใต้ ประมาณ 20 กิโลเมตร ในที่ราบแอ่งเชียงใหม่ - ลำพูน ซึ่งเคยเป็นพื้นที่หลักของ อาณาจักรล้านนา

ถึงแม้ประวัติศาสตร์บอกเล่านำเสนอว่า หมู่บ้านในปัจจุบัน ถูกตั้งขึ้นโดยผู้อพยพ กลุ่มชาติพันธุ์ไทลื้อ ในราว ศตวรรษที่ 17 แต่จากการศึกษาทางโบราณคดีขึ้นต้นเสนอว่า หมู่บ้านน่าจะถูกตั้งขึ้นเก่าถึงศตวรรษที่ 15 ทั้งนี้ ยังไม่ รวมกลุ่มชาติพันธุ์ดั้งเดิม “ลัวะ” ซึ่งอาศัยอยู่ในพื้นที่มาก่อนกลุ่มผู้ตั้งถิ่นฐานอื่นๆ ตั้งแต่ก่อนศตวรรษที่ 9 ซึ่งยังคงอาศัย อยู่ในพื้นที่

จากคุณลักษณะดังกล่าว ของภูมิทัศน์ทางวัฒนธรรม แม่กุงบก ประกอบการใช้วิธีการทำ “แผนที่ทางวัฒนธรรม” โดยอาศัยแนวทางของ “ข้อกำหนดร่วมด้านอัตลักษณ์ของท้องถิ่น” ผู้วิจัยสามารถประติดประต่อ ข้อมูลทางด้าน ประวัติศาสตร์ วัฒนธรรม ที่มีอยู่เข้าด้วยกันเพื่อสร้างสมมุติฐานของ กาลานุกรมด้านประวัติศาสตร์ ซึ่งช่วยให้ เข้าใจได้ ในระดับหนึ่งว่า กิจกรรมของผู้คนที่อาศัยอยู่ในแม่กุงบก ได้สร้างความเปลี่ยนแปลงทาง กายภาพ ให้แก่ภูมิทัศน์วัฒนธรรมแห่งนี้ จนเป็นอย่างไรที่เห็นในทุกวันนี้ อย่างไม่

จากหลักฐานทางประวัติศาสตร์ และ มรดกทางวัฒนธรรม ซึ่งได้รับการทำแผนที่ในระหว่าง การวิจัย ผลของ การวิจัยได้รับการสรุปว่า ภูมิทัศน์ทางวัฒนธรรม บ้านแม่กุงบก แต่เดิมน่าจะได้รับการสร้างขึ้น เพื่อเป็นที่อยู่อาศัยของ ชนชาติพันธุ์ ดั้งเดิม ชาว “ลัวะ” และต่อมาได้รับการดัดแปลงให้เป็นฐานที่มั่น ทางทหาร โดยชนชาติที่มาตั้งถิ่นฐาน ในภายหลัง เช่น ชาว “มอญ” และชาว “โยน” หลังจากผ่านห้วงแห่งสงครามมานานหลายศตวรรษ พื้นที่แห่งนี้ ก็กลายเป็นที่ตั้งถิ่นฐานของผู้อพยพชาว “ลื้อ” ซึ่งได้ผนวกเข้ากับชนดั้งเดิมและวัฒนธรรมเข้าเป็นของตน ส่งผลให้เกิดชุมชน ที่มีความหลากหลายทางวัฒนธรรม ซึ่งผสมผสาน ชาวลัวะ, โยน, ลื้อ และ ไต เข้าไว้ด้วยกัน

คำสำคัญ: ลัวะ/ละว้า มอญ/เม็ง/รามัญ/ตะเลง หรือญายุไซ โยน/โยนก/ยวน ล้านนา ลื้อ/ไทลื้อ ไต/ไตหลง/ไทใหญ่

Abstract

Mae Koong Bok cultural landscape sets around a rural village known as ‘Ban Mae Koong Bok’ situated in Tambon¹ Sanklang (ตำบลสันกลาง), San Patong district (อำเภอสันป่าตอง) around 20 kilometers south of City of Chiang Mai in Chiangmai – Lamphun Basin which was once the principle region of “Lan Na” (ล้านนา) Kingdom.

Although oral history suggested that the present village was found by ethnic “Tai Lue” immigrants around 17th century, preliminary archaeological study suggests that it could have been found as early as in 15th century. Not to mention that there are still descendants of the indigenous “Lue” who predated any other ethnic dwellers in this region, as far back as before 9th century, still living in this area.

With the above mentioned characteristics of Mae Koong Bok cultural landscape, through the use of “Cultural Mapping” technique by following the “Common Rules of Local Distinctiveness” guideline, the researscher managed to piece together available historical and cultural data in order

¹ A Thai governmental administrative unit represents a cluster of villages or sub district.

to draw up an assumption of historical timeline which help to understand, in certain extent, how Mae Koong Bok dwellers' activities have shaped this cultural landscape into what it looks like today.

Basing on the historical evidences and cultural heritages mapped during the research, the result of this research came to conclusion that the cultural landscape of Mae Koong Bok village could have been possibly originally created as a simple dwelling area of the indigenous "Lua" people then shaped into a defensive military outpost by the later arrival settlers such as the Mon and the Yone. And after series of centuries of wars, it eventually became a sanctuary for "Lue" immigrants who also engulfed the former dwellers and cultures into theirs resulting in an ethnic diversified community with intermingling of the Lua, the Yone, the Lue and the Tai races.

Keywords: Lua/Lawa, Mon/Meng/Raman/Taleng, Hariphunchai, Yone/Yonok/Yuan, Lan Na, Lue/Tai Lue, Tai/Tai Loang/Tai Yai, Cultural Landscape, Cultural Mapping, Local Distinctiveness

Introduction

Pierce Lewis, a geographer, stated that, "If we want to understand ourselves, we would do well to take a searching look at landscapes" because they are like "autobiography" and "all human landscape has cultural meaning, no matter how ordinary that landscape may be." (Lewis, 1979)

With reference to Lewis's definition, whereas the term "cultural landscape" is currently recognised internationally, this article "Reading Cultural Landscape and Heritage Values of "Mae Koong Bok Village", Tambon Sanklang, San Patong District, Chiang Mai, Thailand" is based on a dissertation under the same title as part of PhD program in "Cultural Heritage Management and Tourism" of Faculty of Architecture, Silpakorn University.

The dissertation stemmed from an incident at "Wat Buppharam" (formerly known as Wat Mae Koong), the only central temple of Mae Koong Bok village where, in absence of locals' concern for their own cultural heritages conservation, the principle 150 year old monastery hall was demolished in order for be replaced by a larger building sometime in 1990's.

Therefore, by drawing up cultural landscape boundary around the village, this dissertation was conducted in the light of benefit for conservation of any remaining cultural heritages within the designated cultural landscape boundary that the researcher/author hopes would come to practice through possible local cooperation in the future.

By applying cultural mapping technic to plot positions of cultural heritage resources within the designated cultural landscape boundary, the researcher came across numbers of cultural heritages within the area ranged from as tangible archaeological sites of unknown temples to functioning traditional Lan Na style wooden houses.

Intangibly, fading local history also reveals ethnic diversity of this cultural melting pot village that is still reflected through their traditional Buddhist-Animist belief in accordance with their origins as well as traditional profession such as home weaving.

By mapping and piecing these historic and cultural heritages information together, it gradually exposed the overall picture of this cultural landscape and its connection to local heritages through historic timeline. Hence, It became clearer to the researcher how and why the landscape was shaped in particular way into its present pattern through generations of dwellers and their cultural activities.

Nevertheless, at present, the idea of conservation of cultural heritages in Mae Koong Bok village cultural landscape may seems to be a remote subject to the local villagers as they still do not see any benefit neither cultural nor economic significant much enough to urge them to implement any conservation plan for their own valuable cultural heritages.

Objectives

1. To find out 'WHAT' had occurred in the historic context of Mae Koong Bok village cultural landscape.
2. To point out 'WHERE' had those historic events occurred within and around Mae Koong Bok cultural landscape.
3. To estimate the period 'WHEN' had those historic events occurred based on historic evidence found within and around Mae Koong Bok cultural landscape.

4. To find out 'WHO' had been involved and 'WHAT' did they do to shape Mae Koong Bok cultural landscape.
5. To determine and record 'WHAT' are remaining cultural heritages that are fruits of the shaping of Mae Koong Bok cultural landscape through historic timeline and 'WHERE' they are.
6. To determine 'WHAT' is the most suitable approach in introducing the concept of cultural heritage conservation and management into Mae Koong Bok cultural landscape in order to safeguard the remaining heritages and perhaps rejuvenate what have been lost.

Literatures Review

1. Cultural Landscape

The Operational Guidelines for the Implementation of the World Heritage Convention defines Cultural Landscape in Article 47 as:

Cultural properties and represent the 'combined works of nature and of man' designated in Article 1 of the Convention. They are illustrative of the evolution of human society and settlement over time, under the influence of the physical constraints and/or opportunities presented by their natural environment and of successive social, economic and cultural forces, both external and internal. (UNESCO, 2005)

Ken Taylor explained the term cultural landscape as:

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. (Taylor, 2015)

Taylor also refers to landscape in a wide "Sense of Places" where human activities occur. (Taylor, 1997)

2. Cultural Identity and distinctiveness

In the book "A Contemporary Guide to Cultural Mapping – And ASEAN-Australia perspective" by Cook and Taylor (2012, pp.16-17), they began the chapter with a quote by Martin Heidegger from 1969 that "Everywhere, wherever and however we are related to beings of every kind, identity makes its claim upon us."

The quote reflects that in every culture, there are always identity and distinctiveness in each of them. Cook & Taylor pointed that:

...heritage broadly means things we want to keep manifested in places, objects, and traditions that people value and which have meaning. It is not just physical, tangible aspects of things that are significant in people's value system, but vitally important are intangible values people associate with places, objects, and practices as part of their lived experiences... Heritage is no longer a matter of focusing on the buildings, archaeological remains, and literatures and so on of the rich and famous in history. It has embraced the concept of the value of the everyday and associated ideas of promoting a sense of community value for, and belonging to, our everyday (vernacular) places, objects and ways of living...the idea that the ordinary is just as vital as the famous.

3. Cultural Mapping

Ian Cook and Ken Taylor explain the notion of cultural mapping as:

...Cultural mapping involves a community identifying and documenting local cultural resources...the tangibles like galleries, craft industries, distinctive landmarks, local events and industries, as well as the intangibles like memories, personal histories, attitudes and values. After researching the elements that make a community unique, cultural mapping involves initiating a range of community activities or projects to record conserve and use these elements. (Cook & Taylor, 2012, p.31)

4. Common Ground

A British based NGO movement started in 1970s by Angela King and Susan Clifford to encourage ordinary people to stand up for their places and concentrate on ways in which ordinary people celebrate their local distinctiveness and pride in their cultural diversity and traditions which later led to popularization of cultural mapping invented the term "Local Distinctiveness" in 1982 and described the term as:

Local implies neighbourhood or parish. Distinctiveness is about particularity; it is rehearsed in the buildings and land shapes, the brooks (i.e. creeks or streams) and birds, trees and cheeses, places of worship and pieces of literature. It is about continuing history and nature jostling with each other, layers and fragments – old and new. The ephemeral and invisible are important too: customs, dialects, celebrations, names, recipes, spoken history, myths, legends and symbols. (Commonground, 2013)

In alphabetical order from A - Z, Common Ground website provides "**Common Rules (guidelines) for local distinctiveness**" as guideline to assist locals in the beginning with red tapes and jargons free manner to follow in order to conserve their own local cultural heritages.

Research tools and equipments

- 1) Non structural interviewing with local scholars, villagers.
- 2) Photograping of cultural/historical found evidences; people, places and objects.
- 3) Collection of a sample for thermoluminescence laboratory test for age of sampling material.

Research Methodologies

The dissertation was conducted in the manner of "**qualitative research**" based on "**Cultural Mapping**" along "**Common Rules (guidelines) for local distinctiveness**" within the designated "**Cultural Landscape**" boundary which involved following steps:

- 1) **Interviews** with concerned bodies.
- 2) **Field works** and sites studied including archaeological surveys.
- 3) **Reviewing of literatures** considered concerned to research methodologies and studied sites.
- 4) **Analysing** retrieved data.
- 5) **Recommending** solutions to site management.

The Results

Location and setting

Mae Koong Bok village/town (บ้านแม่กุ่มบก) is situated on a vital strategic location of Chiang Mai – Lamphun basin (ที่ราบแอ่งเชียงใหม่-ลำพูน). It is clear to see that whoever was stationed or controlled in the town were responsible for guarding travelling routes to the north as well as the east. These routes would have run along the present highway 108 which starts from Hod district (อำเภอฮอด) to Chiang Mai city gate (ประตูเชียงใหม่) in the south of Chiang Mai city. The village was possibly used as the last resting place before moving on to Chiang Mai which is 20 kilometers away to the north and Lamphun or Hariphunchai (ทริภูญไชย) town which is also only 10 kilometers away to the east.

Mae Khan River (แม่น้ำขาน/น้ำแม่ขาน) possibly served as the main communicating route to Wiang Sunyata², Wiang Mano and across the Mae Ping River to Hariphunchai.

Mapping Cultural Heritages of Mae Koong Bok village:

Intangible Heritages

1) History of Mae Koong Bok village

Based on Hans Penth's Lan Na historic periods suggestion (Penth, 2004, pp. V-VI), in the prehistoric period or the legendary period (Pre C.750 AD – 1293 BE) there is no question that the landscape around Mae Koong Bok was inhabited by the ethnic Lua (ลัวะ) people whose communities scattered along the Thongchai mountain range. The centre of the Lua is believed to be at the base of Mount Suthep (ดอยสุเทพ) in Chiang Mai (Jaitui, 2012), therefore, the Lua communities around Mae Koong Bok area were living considerably close to their rulers. During this period, it should not have been any designated established town or military outpost in the area as the Lua must have been living together loosely in a small community or village.

In the early Hariphunchai period, to protect Hariphunchai from attacks of her enemies, the Lua who dwelled along the Thong Chai mountain range (เทือกเขาถนนธงชัย) in the west, Mae Koong Bok town was positioned as a western frontier town by the mountain range. Mae Koong Canal, which is a branch of the

Around C.750 AD (1293 BE), according to legend, after the founding of the Hariphunchai kingdom (อาณาจักรทริภูญไชย), the Lua were defeated by the Mon (Phra Bhodhi Rangsi, as cited in In Pariyat Dhamma Thada (Pae Talalak), Phraya, and Yana Wichit (Sidti Rojanananta, Phraya, 1477). The area may have been seized by the Mon who possibly established an outpost here to defend their newly established kingdom. By this time some Lua may have moved further into the Tongchai mountain range. Some remained in the area until the present day.

From the Hariphunchai period to the early Lan na period (C.750-C.1558 AD/ 1293-2101 BE), the town could have been developed from an outpost into a proper town. The possibility of its transformation could have started from soldiers and officers stationed at the outpost, who must prepare their own food supplies by growing rice and breeding livestock. Therefore they had to bring in civilians to help with the agricultural work. Many of which could have been their

² เวียงสุญญาตา - the researcher's own invented name after the name of a ruined temple in the area, Sunyata temple

own family members such as wives and children. When residents arrived, the outpost started to become more populated and became a bigger community forcing them to settle within and around the outpost.

Traditionally, the Lan Na people lived closely to Buddhism and always constructed a temple in each community. Therefore, they must have built a temple in the middle of the outpost next to the command centre. The outpost then became a full size town completed with citizens, soldiers, and preachers. Therefore, a town plan was drawn up and construction of a proper geometric shaped town then followed.

Throughout the Lan Na period, it is possible that Mae Koong Bok village was a part of "Pan Na"³ Ban San (บ้านล้าน), the town itself may well have been one of the defensive outpost of the pan na whose commander was assigned to guard the route to Chiang Mai. Strategically, it was therefore vital for the town to be seized and either used as a short term rallying point before attacking Chiang Mai, or, It may well have been used for regrouping the troops.



Figure 1 Statues of Pu Sae and Ya Sae (ปู่แสนะ ย่าแสนะ), a giant and giantess couple and legendary ancestors of indigenous Lua people enshrined at the base of the hill Doi Kham (ดอยคำ).

In declining period (C.1281-1558 AD/ 1824-2318 BE), after Lan Na went through many years of war with neighbouring states, as well as civil wars, the town was eventually deserted and all the infrastructure was left to decay probably for over 2 centuries.

In the Lan Na reformation period (C.1775-1939 AD/ 2318-2481 BE), the town was revived again by the Tai Lue migrants from Xishuangbanna (Social Research Institution of Chiang Mai

³ พันนา - Lan Na feudal term for governing area of feudal lord translated as district of thousand paddy fields area

University, 2008) who escaped the Chinese Imperial Qing military drafting during the throes of Sino-Burmese war (1765-1769) (Sino-Burmese War 1765–69), 2014) and migrated into the area. Together with some of the local Yuan citizens, they helped each other to rebuild the old town as a new habitat. Moreover, as war with the Burmese gradually faded away due to the Anglo-Burmese war during the expansion of the British Empire, peace was brought back permanently to the region. The Tai who were citizens of British occupied Burma migrated into the area to work for British logging company in Lan Na. (Social Research Institution of Chiang Mai University, 2008) Therefore, from a defensive town, the town gradually became a pure inhabitable dwelling place for the people from various ethnic races who resided side by side and then intermingled until most of them had lost their original identities and became the common Lan Na citizens.

Spiritual Value in Societal System in relation to Animistic Beliefs of Mae Koong Bok village

Despite the rapid changing society of Mae Koong Bok village along modernism, the researcher still senses strong influence of animism and Buddhism coexisting force behind the community backdrop.

There are varieties of ghosts in Lan Na culture as similarly appeared in any countries' folklores. However, Lan Na people tends to give importance to "Phi Pu-Ya" (ผีปู่ย่า - ancestral ghosts) as priority. There are reasons behind this belief system and spiritual value:

...Phi Pu-Ya are spirits of our own ancestors. They are good ghosts. It is believed that ancestral ghosts would keep us protected at all time under the condition that we ought to be decent person and do not conduct anything considered immoral that causes trouble to others. But if we do, ancestral ghosts will ignore us and leave us unprotected or ever punish us. (Khumchan 2008, p.112)

Ghost phenomenon of Mae Koong Bok is not much different from the rest of Lan Na region. Lan Na ghosts help to determine social functions between men and women, passing on family heritages, determining descendants of families and even share roles in houses building that consequently effects town planning.

In Mae Koong Bok village and surrounds, apart from ghosts that play sacred status in upholding society, there are also numbers of sacred sites that are mostly related to ruined temples and Buddhism. In general, sites of ruined temples are forbidden sacred places for locals to enter believing there must be guardian spirits protecting sacred relics and objects buried beneath the ground. Such belief helps to conserve historic sites to a certain degree.

We could therefore conclude that folklores relating to ghosts and sacred sites are still playing important unseen roles behind the living community and responsible in shaping the cultural landscape of villages like Mae Koong Bok into how they are today.

Tangible Heritages of Mae Koong Bok Village

Archaeological and historic sites:

While conducting field surveys within the designated cultural landscape boundary and vicinity, the author came across numbers of archaeological sites. None of them had been registered and recognised by Department of Fine Arts, Ministry of Culture. Within Mae Koong Bok village cultural landscape area, there are six archaeological/historic sites in satellite positions away from the main "Jotaka" stupa of Buppharam temple that seem to serve as centre of these archaeological sites.

They are known as; “Wat (temple) Nam Bo Luang” (วัดน้ำบ่อหลวง) in the north of village, “Goo (Stupa) Salae” (กู้อัลแล) in the south, “Goo (Stupa) Tawan Ork” (Eastern Stupa) in the east, “Goo (Stupa) Ban Patan (กู้อันปาดัน) in the north west, Phratat (stupa) Wat (temple) Ubosot (พระธาตุวัดอุโบสถ) in the south west and Phratat (Stupa) “Jotaka” (โจตะกำ/โชตกา) of Buppharam temple in the centre of the village. Amongst all of them, only Buppharam temple and Ubosot temple are functioning temples. The rest are archaeological sites of ruined temples in deteriorating conditions critically caused by both humans and weather that urgently needed proper care/conservation. A sample baked brick was collected from the archaeological site of Goo Ban Pa Tan where the remains of this ruined temple are considered the best of all in the area. It was sent to Department of Earth Science of Kasetsart University for Thermoluminescent test for approximate age determination. The result shows that the brick is approximately plus or minus 500 years of age. (A.D.1463 – 1563) which accumulates reigns of King Tilokraja (พระเจ้าติโลกราช) to King Mekuti (พระเมกุฏ/พระแม่กุ) (Wichiankiow & Wyatt, p.25) and represents that these temples and Mae Koong Bok village were initially and possibly established around the period which art historians consider as from the “Lan Na’s golden age” to “Lan Na declining stage” although some debris of bake bricks unearthed from Buppharam temple reveal older baking techniques practised since the Mon (มอญ) Hariphunchai period from C.750 to C.1281. (Penth, 2004) However, it requires proper archaeological study to retrieve more historical information of the landscape.

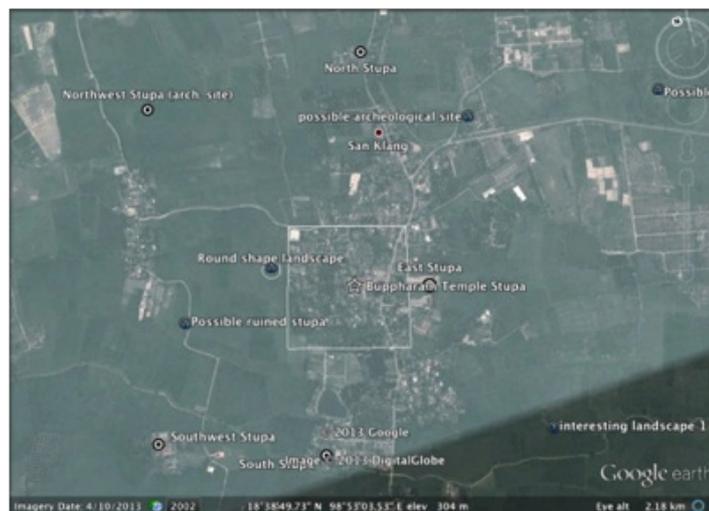


Figure 2 Satellite image of Mae Koong Bok village and surrounding archaeological sites
Source: Google Earth (2013)

Folk crafts. Phasin of Mae Koongbok Village.

In the case of local product and industry, the famous local products which is on the verge of extinction is “Pha Sin” (ผ้าซิ่น - female woven wrapping cloth/sarong).

Mae Koongbok Village was once well known for its community's small weaving industry. Mae Krue⁴ Nussara Tiangked (นุสรา เตียงเกตุ), well known local scholar and preserver of "Mae Cham" district's famous traditional Lanna wrapping clothes "Phasin Teenjok" (ผ้าซิ่นตีนจก)⁵ indicated that in former time, Mae Cham weavers would have had to travel all the way from home to Mae Koong Bok village to buy "Tua Sin"⁶ (as explained above) and attached their "teenjok" (ตีนจก)⁷ hem to it for decoration.

Mae koong Bok wrapping clothes were notorious for thinness and neatly but strong and tightly woven. This is due to the fact that Mae Koong Bok village used fine factory produced yarns that were spun



Figure 3 Phasin Teenjok of Mae Cham district with "Tuasin" (pointed) from the Mae Koongbok village, collection of Maekrue Nussara Tiangked, Mae Cham district, Chiang Mai

⁴ Mistress teacher in Lanna language

⁵ Phasin – Sarong style women wrapping cloth, Teenjok – hem of phasin hand woven with special thread pull up for another threads insertion technique to create special design.

⁶ Mid part of the wrapping cloth out of three parts; Hua sin - top part, Tuasin – mid part, largest part of the whole cloth usually made of greige fabric or dyed to red and used as folding part, usually woven into different design, Teensin – hem, could be in plain or specially knitted into Teenjok style

⁷ Bottom Hem of Phasin, woven as separated piece with special colourful thread insertion technic to create various patterns. Teenjok is a distinctive cultural identity of Lan Na kingdom reflects through traditional costumes.

from yarn spinning machines that provided consistency of yarn sizes whereas local made yarns were hand spun resulting in thick and thin affect on the yarn themselves, which is natural characteristic of hand made yarns. (Tiengked, personal communication, November 17, 2012)

In Ban Rong area which is south of Mae Koong Bok village, Mae Ui Mon⁸ Dang Srinanta (แดง ศรีนันทา) whose age was 94 at the time she gave interview (deceased 2 weeks after this interviews) and the oldest weaver in the village told her story that she started weaving Phasin when she was 12 years old. She explained that the common stripe patterns that reflect characteristic of Phasin of Mae Koong Bok are Sin Ta Sam (ซิ่นตาส้ม), Sin Ta Mu (ซิ่นตาคู) and Sin Kai (ซิ่นไก่อ). The latest is used primarily for social function whereas the earlier two are used in every day life.

Regarding weaving knowhow, Ui Mon Dang gave an important piece of information. She explained that people from “Li district” of nearby Lamphun province and “Tern district” (อำเภอเถิน) of Lampang province once travelled to the village and taught the villagers to weave. (Srinanta, personal communication, December 17, 2013) Therefore, it is possible to categorise Phasin of Mae Koong Bok village as “Sin Nam tuam” (ซิ่นน้ำท่วม - flooded Phasin) which Vilak Sripasang (วิลักษณ์ ศรีป่าซาง), a well known Lanna cultural scholar and collector of phasin suggested in his article on the website Songsakarn.com on 21st of March 2012. (Sripasang, 2012)

In present day Mae Koong Bok village, there are only two remaining weaving looms and sister weavers, Mae Ui⁹ Mao Kantasri and Mae Ui Kaewma Khumpaeng. Both of them are the late Mae Ui Dang Srinanta’s daughters.

Discussion

Mae Koong Bok Village Cultural Landscape, by definition of UNESCO’s Operational Guidelines for the Implementation of the World Heritage Convention in Article 47, is indeed a “Cultural property and represent the ‘combined works of nature and of man’”. (UNESCO, 2005)

The property was obviously shaped and intentionally created by man since geographically, the location of Mae Koong Bok cultural landscape is part of flat terrain in Chiang Mai – Lam Phun basin flanked between two mountain ranges; the Thongchai in the west and the Phi Pan Nam in the east. The village itself is established on an elevated ground between two canals suitable for dwelling where flood does not affect dwellers whereas the lower surrounding ford area is abundant and suitable for rice growing. The landscape is therefore a clearly defined landscape that embraces a rectangular shape town in the centre and suggests its strategic importance to historic kingdoms possibly from Hariphunchai to Lan Na period and could have served as one of the outpost of those mentioned historic kingdoms.

Although there were missing links along historic periods, the landscape has been continually retained active social role in contemporary society associated with a traditional way of life in which the evolutionary process is still in progress and where it exhibits significant material evidence of its evolution over time. Based on available evidence, cultural landscape of Mae Koong Bok village could be as old as 500 years or more. The community through time is consisted of

⁸ แม่อุ๊ยหม่อน - Great grandmother in Lanna language

⁹ Grandmother is Lan Na language

ethnic diversity ranging from the indigenous 'Lue' race that could have inhabited in the area for over a century then followed by 'Tai Yuan' race that migrated into the area since 14th century when Lan Na kingdom was established. By 17th century 'Tai Lue' race fled the Sino-Burmese war from the area of present-day southern China and settled in the village. Then in 19th Century, the Tai (Tai Yai) race who was under British Empire authority moved into the area to work in logging industry.

Serving as a cultural melting pot, it is also considered as an "associative cultural landscapes" which is justifiable by virtue of the powerful religious, artistic, or cultural associations of the natural element rather than the material cultural evidence. As Ken Taylor explained,

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. (Taylor, 2015)

Mae Koong Bok village does represent its' "Sense of Places" which Taylor defined it as landscapes where human activities occur (Taylor, 1997) because it is living community where people live their lives in much of traditional rural Lan Na way from morning to evening and from days to years although contents and contexts of their way of life may have revolved through modernism. In Taylor and Ian Cook's opinion, they also mentioned "Cultural Identity and distinctiveness" which is suggested as " *Everywhere, wherever and however we are related to beings of every kind, identity makes its claim upon us.*" What claims to be cultural identity of Mae Koong Bok is not a single dominant culture, but in fact, represents cultural diversity in cultural melting pot under the roof of "Lan Na" culture.

Mapping cultures of Mae Koong Bok village was the most fundamental technic and appropriate accessing method as Cook and Taylor suggested. (Cook & Taylor, 2012, p.31) Regarding cultural heritages within Mae Koong Bok cultural landscape, although at risk of either deterioration or disappearance from this cultural landscape, there are small numbers but significant remaining heritages that are as tangible as 7 archaeological sites, 6 vernacular architectures, local weaving products, and as intangible as folk tales based on animistic and Buddhist belief that are still in presented.

It is crucial to make a note that regardless of what kind of heritages remaining in the area, belief in ancestral ghosts and other ghosts still plays an important role in controlling the social system. They are intangible heritages and as important as other tangible heritages such as houses and ruined temples. Because it is within these ghosts worship rites that we may find faint trails of original ethnic cultures that are still evidently presents through minor differences.

At present, these heritages are in considerable need of conservation and revitalisation. However, from this research, the researcher found that there are numbers of major problems obstructing the future conservation plan as followings: -

1. Lack of consolidation of heritages in form of any academic or non-academic documents/ records.
2. Lack of general local historical knowledge amongst the locals in regardless of social status, occupations and age groups such as monks, local politicians, village chief, citizens etc.

3. Lack of sense of ownership to these cultural heritages, particularly, archaeological sites that have been kept away by locals due to either fear of supernatural force (ghosts/spirits) or their locations situate in privately owned properties.
4. Lack of economic motivation or profitable driving force to encourage locals in heritage conservation
5. Lack of political motivation for local politicians in heritage conservation.

Therefore, in the researcher's point of view, Mae Koong Bok village cultural landscape already consists of significant cultural heritages and local distinctiveness in term of cultural diversity/cultural melting pot with interesting historical background. However, the most important milestone is the need to effectively motivate local Mae Koong Bok people in order to contribute their own effort for conservation of what are left of their own cultural heritages.

Conclusion

As mentioned in the last paragraph, remaining cultural heritages of Mae Koong Bok village cultural landscape are at risk of being lost and in great need of conservation but there is in lack of interest from local people to undergo any conservation/revitalisation plan. It is, nevertheless, advisable to any conservationists who are interested in initiating any future conservation plan to this landscape to find solutions to the above obstacles in orderly fashion such as interpreting the information for local people to stimulate their pride in their landscape and traditions.

For reviving the lost ethnic traditions in the village, it is possible to seek the ethnical knowledge from other ethnic communities who are still actively involved in cultural preservation such as the Mon in Lumphun or central Thailand, the Lue of Doi Saket district (ดอยสะเก็ด), the Lua from Hod (ฮอด) district, and the Tai from Wiang Hang district.

Critical and first, once local historical records and information on local cultural heritages are catalogued, they will be useful for transferring these knowledge to local villagers who shall be then be alerted and proud of their own heritages. Then, such motivation shall lead to concern of conservation of their own heritages that would help to set aside other issues such as superstitious belief and landowner conflicts. Conservation of their own heritages will also help to bring about cultural tourism and cultural product trade and assist economically to the locals that then will force local politicians to contribute their efforts in helping with further heritage conservation. In other words, from the first to the fifth, should the earlier problem is solved, will lead to the solution for the next.

Having mentioned the above approach, it is crucial to get the first step effectively in place. The local people and non-academics in the field of heritage conservation would normally find all terms and technical vocabularies in guidelines to heritage conservations prepared by governmental organisations, given them are national or international, difficult to understand and followed. Therefore, the author suggest, particularly in the case of Mae Koong Bok Village Cultural Landscape, to follow the approach conducted by "Common Ground" as mentioned in literature review paragraphs. The common rules for "Local Distinctiveness" of Common Ground provide easy to understand A-Z approach in mapping and consolidation of cultural heritages that will help the locals and conservationists to lay an effective future plans to cultural heritage conservation. Its success will also bring about economical benefits to the community and locals themselves

eventually. As the rules basically focus on the locals themselves, it will assist in magnifying importance of existing cultural heritages to villagers, academia, visitors and government agencies for further development in conservation plans and should it be successful, can be implemented in other communities/cultural landscape nearby as cultural landscape clusters.

Additionally, although it may be quite too early to suggest, it is worthwhile for local conservationists to learn from experience of other successful samples especially world heritage villages in other countries that possess similar cultural landscape like Mae Koong Bok.

Mae Koong Bok cultural landscape does not need to overstep its goal to become a World Heritage site. But giving the reason that apart from considerable amount of cultural heritages Mae Koong Bok possesses, it shares some basic elements with some other World Heritage villages such as Shirakawa Gou in Gifu Prefecture of Japan. Learning from this successful Japanese cultural heritage village will probably provide hints to conservationists how a proper cultural landscape of Mae Koong Bok village should be adapted to have it been properly handled as a sustainable "living cultural heritage".

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