

Adaptive Reuse and Film Locations: How Physical Factors Influence the Selection of Older Houses

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ABSTRACT

This study examines the key factors influencing the selection of residential homes as film locations within Bangkok's shifting urban landscape. As younger generations favor urban living, suburban detached houses—once highly sought after—are increasingly left unoccupied, particularly in districts such as Ramkhamhaeng, On Nut, and Lat Phrao. In response, some homeowners have repurposed their vacant properties for film production, generating income while contributing to architectural conservation. Adopting a qualitative multi-case study approach, this research investigates three detached houses through in-depth interviews with homeowners, location providers, and film directors, alongside site analysis. Findings reveal that physical attributes—environmental context, accessibility, structural integrity, surface materials, available amenities, spatial configurations, and furnishings—significantly influence a property's suitability for filming. The use of real homes offers practical advantages, reducing set construction costs while preserving architectural heritage. Moreover, repurposing vacant houses helps mitigate urban decay, lower crime rates, and minimize the environmental impact of new developments. While Boonprasong's framework provides a valuable foundation for assessing residential filming locations, this study underscores the need for greater adaptability. Factors such as interior layout and homeowners' emotional ties play a crucial role in decision-making. Furthermore, the study highlights a gap in the literature regarding the adaptive reuse of old houses for film production in Thailand. Future research should explore the economic, social, and conservation challenges of integrating historical architecture into the creative industries. By bridging urban development and film production, this practice fosters sustainable reuse while establishing a mutually beneficial relationship between homeowners and the film industry.

Keywords: Film location; adaptive reuse; conversion; detach house; physical factor

INTRODUCTION

In major cities across Europe and Japan, spacious residential buildings have been repurposed to accommodate film production crews, blending commercial utility with historical preservation. This reflects a broader trend in adaptive reuse, where existing residential spaces are adapted to meet new social and economic needs (Unzurrunzaga & Branchi 2013). This practice exemplifies sustainable architectural conservation by maintaining old homes as cultural and architectural assets. In Bangkok, a similar approach could preserve the city's urban heritage while addressing the growing issue of abandoned suburban

residences. By adapting single-family homes for filming, property owners can sustain architectural heritage, support creative industries, and reduce urban decay and associated crime, offering a model for sustainable urban development with economic, social, and environmental benefits. Compared to converting properties into hotels or offices, which require significant investment and staff, film locations demand minimal management while generating revenue through media production for television, social media, and online platforms.

Bangkok's evolving urban lifestyle has shifted housing preferences, with younger generations favouring inner-city condominiums near mass transit and workplaces over the suburban single-family homes once prized by baby

boomers. Districts like Ramkhamhaeng, Pattanakarn, On Nut, and Lat Phrao—known for their aging detached residences—now face increasing vacancy as older homeowners age and their children relocate. For the film industry, these properties offer authentic settings and practical amenities, such as bathrooms, break rooms, and dressing rooms, eliminating the need for artificial sets or temporary structures. This adaptive reuse not only preserves existing architectural elements but also minimizes the environmental impact of new construction, fostering both economic and cultural sustainability.

These international examples demonstrate adaptive reuse's versatility, yet few studies connect these practices to sustainability or urban heritage in a residential context, a linkage this research explores in Bangkok. Adaptive reuse extends building lifecycles and reduces environmental impact, contributing to sustainable urban development (Bullen & Love 2011), while preserving cultural identity in residential settings—such as those potentially used for filming—offers a platform for historical narratives to persist (Mısırlısoy & Günçe 2016).

In Bangkok, shifting urban lifestyles have left many suburban single-family homes—once prized by baby boomers—abandoned as younger generations favor inner-city condominiums near transit hubs (Ramasoot 2022). Districts like Ramkhamhaeng and Lat Phrao exemplify this trend, with aging detached homes ripe for repurposing. For the film industry, these properties offer authentic settings and practical amenities (e.g., bathrooms, dressing rooms), reducing the need for artificial sets or temporary structures. This practice not only sustains architectural heritage but also contributes to economic and environmental goals by minimizing new construction—a key principle of adaptive reuse (Bullen 2007).

This study highlights key architectural and industry factors that influence site selection, demonstrating how adaptive reuse can preserve urban heritage while generating economic benefits.

LITERATURE REVIEW

The adaptive reuse of buildings has garnered significant attention in architectural and urban studies as a sustainable alternative to demolition and new construction. However, existing research often lacks a critical lens, focusing predominantly on practical outcomes rather than theoretical implications or broader socio-cultural dimensions. Many studies, particularly those from Thailand, emphasize economic and conservation benefits but underexplore abstract elements such as memory, identity, and user

perception, which are vital to understanding the full scope of adaptive reuse.

This review seeks to address these gaps by synthesizing local and international perspectives, with a specific focus on repurposing residential buildings for film production—a relatively underexamined application. In Thailand, adaptive reuse is often framed as a practical tool for integrating historical buildings into contemporary life. Studies by Pongsermpol (2009) Pongsermpol & Upala (2017) explore its application in small hotels, highlighting environmental, economic, and tourism benefits. However, these works tend to prioritize descriptive case studies over critical analysis, limiting their contribution to broader theoretical frameworks. Similarly, Ramasoot (2022) underscores sustainability through functional adaptation of Thai houses but does not engage deeply with social or cultural impacts beyond preservation. Internationally, Bullen (2007) and Conejos et al. (2011) provide foundational insights into adaptive reuse as a resource-efficient strategy, yet their focus remains on commercial or institutional buildings rather than residential or creative uses like film production. This narrow scope reveals a research gap that this study aims to address.

Globally, adaptive reuse in film locations offers a compelling parallel. In Hollywood, historic homes and industrial spaces—such as the Greystone Mansion in Beverly Hills—have been repurposed as iconic filming sites, blending cultural preservation with economic vitality. This aligns with broader cinematic trends explored by Ford and Mitchell (2009), who analyze how historic royal figures, such as Queen Victoria and Elizabeth I, are reimagined in films such as *Mrs. Brown* (1997) and *Elizabeth* (1998), often shot in preserved historic settings that enhance authenticity and cultural resonance. In Europe, countries such as Italy have transformed villas and castles into production hubs, as noted by Unzurrunzaga & Branchi (2013), who highlight the integration of commercial utility with historical value. Japan, meanwhile, has adapted traditional *kominka* (farmhouses) for media production, preserving architectural heritage while supporting creative industries.

Film-induced tourism further exemplifies this connection between media and place, as explored by Connell (2012). Visits to locations where filming is taking place—such as the 2011 filming of *The War Horse* on Dartmoor, UK—attracted much media speculation and induced visits in hopes of catching a glimpse of Steven Spielberg. Locations marketed as filmic destinations can also captivate tourists, even if they haven't experienced the film itself, such as "Braveheart Country" in Scotland, which carries value in its national identity and heritage. Organized tours offer another layer of engagement, from exploring Lord of the Rings locations in New Zealand to

guided visits of Gavin and Stacey sites in Wales. Celebrity culture further enhances film tourism, with bus tours through Beverly Hills offering tourists a “celebrity gaze” at famous homes and haunts (Connell 2012).

In Thailand, Boonprasong (2021) notes that while historic buildings face strict regulatory limits, ordinary residences allow greater flexibility, enhancing reuse potential. Internationally, Lanz & Pendlebury (2022) extend this discussion, arguing that adaptive reuse transcends physical restoration to encompass social, cultural, and political dimensions—such as memory and identity—which remain underexplored in Thai studies.

A pivotal framework in this context is Boonprasong’s (2021, 2022) approach to adaptive reuse, which emphasizes both tangible and intangible elements. Physically, it assesses factors such as, 1) environment, 2) location, 3) structure, 4) texture and surface, 5) building systems, 6) spatial arrangement, and 7) equipment. Abstractly, it considers the Patina of Time (aging as aesthetic value), Sense of Place (emotional attachment), Tracing Identity (memory and uniqueness), and Value (personal significance). Boonprasong (2022) stresses that understanding user needs is central to sustainable reuse, stating, “Users define the activities and functions that ensure a building’s longevity” (p. 45). In this study, Boonprasong’s Framework will guide the selection of houses for film production by analyzing these physical and abstract criteria through interviews and case studies. This dual approach will illuminate why certain residences are chosen, linking architectural suitability to emotional resonance for filmmakers and homeowners alike.

While Thai studies like Boonprasong (2016, 2021) and Pongsermpol & Upala (2017) focus on heritage conservation and economic adaptation, they rarely address film production. Internationally, Mohamed et al. (2017) explore adaptive reuse’s sustainability benefits but overlook its creative applications.

This research bridges these gaps, examining how repurposing Bangkok’s old homes for filming sustains heritage, supports the creative economy, and reduces urban decay. By integrating Boonprasong’s Framework with global insights, it offers a novel model for sustainable urban development.

MATERIALS AND METHOD

This study employs a qualitative research approach, starting with observation and data collection from three similar residential buildings in the Greater Bangkok area (Multicast Studies). The research is qualitative in nature as the researcher actively participates in interpreting the results.

Interviews were conducted with two homeowners, two location scouts, and two directors to explore their perspectives on using old houses for filming. The relationship between the researcher and the research process (Epistemology) is one of interaction, with the researcher being involved in both the data collection and the interpretation of the phenomenon.

The inductive approach in qualitative research focuses on building theories from observed data rather than testing existing ones. In this study, the researcher engages in observation, data collection, and interpretation to uncover patterns and insights. The process unfolds in several stages:

OBSERVATION AND DATA COLLECTION

The investigation begins by observing three selected houses (Riam Khwan House, Somsak Chitdee House, and Chop Jai Triam Phat House) used for filming. This involves documenting physical features, architectural styles, and conditions without preconceived theories. Data Analysis and Categorization:

The collected data is analysed to identify emerging patterns and categories, such as the houses’ architectural styles, their use in films, and levels of maintenance. This step helps synthesize observations into meaningful insights as well as performing content analysis of interview transcription.

THEORETICAL DEVELOPMENT

From these patterns, the researcher develops insights into factors influencing house selection for filming, like architectural appeal or ease of management by using Boonprasong (2022)’s framework. Hypotheses emerge through continuous interaction findings throughout the process. As new patterns arise, the understanding evolves, providing a deeper grasp of the relationship between the houses and their cinematic use.

To ensure credibility, this study employs triangulation by collecting data from multiple sources—interviews with homeowners, location scouts, and directors—alongside direct observations of selected houses. Dependability is reinforced through data verification, where findings are cross-checked by revisiting observations and reanalysing interview transcripts. Transferability is addressed by providing detailed contextual descriptions of the houses and their use in films, allowing future researchers to assess the applicability of these insights to similar settings.

Throughout these stages, the researcher actively shapes the findings, ensuring that insights arise naturally from the data. This open-ended exploration is a hallmark of the inductive.

RESEARCH DESIGN

The methodology follows an inductive approach, aiming to uncover truths through observation of facts, synthesizing events as they unfold. The interviews are aimed at identifying the research questions and discovering truths/knowledge through literature review and the identification of research variables. The study includes the exploration of old houses by surveying their physical environment, categorizing, and synthesizing findings from the comparison of physical characteristics of each house.

SURVEY AREAS

The study investigates three old houses located in the Greater Bangkok area, all of which have been selected for filming. The following three houses were chosen based on popularity within the film industry:

1. Riam Khwan House: Located at 4 Ramkhamhaeng 187/1, Minburi 10510, this two-story wooden house is a modern Thai-style home with a front and back yard, situated on a 1-rai plot of land. The house is used as the owner's residence, though it is temporarily vacated during filming. The house was completed in 1992.
2. Somkit Jitdee House: Located at 4/789 Soi 30, M. Saha 4, Serithai 57, Buengkum 10230, this two-story twin house is designed in a Mid-Century Modern style. It is used for filming but is not occupied regularly. The house is managed by a caretaker who facilitates the filming process. The house was completed in 1990.
3. Chop Jai Triam Phat House: Located at 162 Soi 23, M. Euesuk, Pattanakarn, this modern two-story house features minimalist design elements. Like the Somsak Chitdee house, it is not occupied

regularly and is managed by a caretaker. The house was completed in 1993.

The selection of these three houses was guided by several key criteria, ensuring a diverse yet cohesive sample for the study. All houses are in the eastern suburban area of Greater Bangkok, providing insight into residential architecture within a similar geographical context. Additionally, the houses were built within a close timeframe — 1990, 1992, and 1993 — offering a glimpse into architectural trends of that period.

In terms of style, the Somkit Jitdee House and Chop Jai Triam Phat House share Mid-Century Modern and minimalist influences, making them ideal for comparison. The Riam Khwan House, on the other hand, stands out with its modern Thai-style architecture and riverside location, enriching the diversity of the sample. Each house's unique characteristics enhance the study by showcasing a range of architectural expressions.

Moreover, the selection aligns with the needs of the film industry, as each house has been used as a filming location. Their popularity for production highlights their visual appeal and practical functionality in storytelling, making them relevant subjects for investigation.

The sample size of three houses allows for an in-depth exploration of each case, uncovering nuanced insights into architectural style, spatial design, and their roles in film settings. The diversity represented by these homes strengthens the study's findings by providing varied perspectives within a focused context. The inclusion criteria centered on houses that met three main conditions: location in the eastern suburbs of Bangkok, construction within the early 1990s, and regular use as filming locations. The exclusion criteria ruled out houses that lacked historical significance, had undergone extensive renovations that altered their original design, or were inaccessible for on-site study.

INFORMANT INTERVIEWS

TABLE 1. Informant Interviews

Informant	Role	Experience	Key Responses
L1	Location Scout	47-year-old woman, 10+ years in location scouting	Emphasized the importance of architectural uniqueness and accessibility. Preferred older houses with preserved original features.
L2	Location Scout	42-year-old woman, 7 years in location scouting	Highlighted lighting conditions and surrounding environment as crucial factors. Appreciated houses with spacious interiors for filming setups.
O1	Homeowner	Owner of Reuan Riam Khwan House	Expressed pride in the house's historical value. Noted concerns about property wear during filming but welcomed exposure for preservation awareness.

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O2	Homeowner	Owner of Chop Jai Triam Phat and Somsak Chitdee Houses	Valued the financial benefits of renting the house for filming. Recognized the cultural significance of showcasing historic homes in media.
D1	Director	52-year-old male, 15 years in television production	Preferred locations that evoke nostalgia and authenticity. Sought spaces that offered natural light and diverse shooting angles.
D2	Director	48-year-old female, 8 years in television production	Focused on the emotional connection between the story and the physical space. Valued flexibility in adapting spaces for different scenes.

SAMPLING METHOD

The study employed Purposive Sampling to select participants who played significant roles in the context of the research. The participants were chosen based on their expertise and experience relevant to the research topic. Additionally, Snowball Sampling was used to refer participants who could provide further insights into the research. This approach helped to ensure that the sample represented key stakeholders involved in the adaptive reuse of residential houses for filming purposes.

RESULT




The research conducted a survey of three old houses, focusing on their physical environments and comparing

architectural characteristics. The selected houses are similar in size but exhibit differences in architectural elements. House 1 Riam Khwan House was built in 1992, House 2 Somkit jitdee House in 1990, and House 3 Chop Jai Triam Phat House in 1993.

The survey involved physical observation, note-taking, and photographic documentation. Additionally, interviews were conducted with two location scouts, two homeowners, and two directors, providing insights into historical context and design preferences.

Key findings were categorized and synthesized to compare structural design, material use, spatial organization, and environmental integration. The analysis highlighted unique attributes of each house, contributing to the understanding of architectural heritage in the early 1990s.

TABLE 2. A Comparative Table of Physical Characteristics Based on Boonprasong, P. (2022)'s Framework Framework 1.Environment (Surrounding)

Component	1. Riamkwan House	2.Somkit-jitdee House	3.Chobjai House
1.Environment (Surrounding)			
Visual Representation			
	Fig. 1 Riamkwan House Image	Fig. 2 Somkit-jitdee House Image	Fig. 3 Chobjai House Image
House Style	Contemporary Thai style, exterior made of wood	Detached house with Mid-Century	Modern style, white exterior
Total site Area	400 square meters	400 square meters	300 square meters
Garden Size/Characteristic	150 square meters; lush garden with large trees, dense shrubs, and a lawn in the front and back; walkway with shrubs on the side.	130 square meters; open lawn in the front; no garden or trees on the sides and back.	130 square meters; front garden with 2-3 large trees; small shrub garden on the side; no garden at the back.
Interior size	250	270	170
Bedrooms	4	4	3
Bathrooms	4	4	4
Living room	2	2	1
Kitchen	2	2	1

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Dining room	2	2	1
Maid's room	4	4	4
Balconies	2	0	1
Parking Capacity	Within the property: 4 cars Outside (public street): 20-30 cars	Within the property: 3 cars Outside (public street): 20 cars	Within the property: 2 cars Outside (public street): 20 cars

TABLE 3. A Comparative Analysis of Physical Characteristics Based on Interviews Using Boonprasong, P. (2022)'s Framework 1.Environment (Surrounding)

1.Environment (Surrounding)	
Overall Housing Environment	<p>The overall housing environment, which includes total area, garden size, and interior space, is relatively similar across selected houses. These houses are typically detached homes with an area of approximately 300–400 square meters, capable of accommodating film production crews of 20–50 people (L1, L2, D1, O1).</p> <p>Selected houses should exhibit a distinct architectural style that aligns with the film's theme. The house must match the character's background and the script's requirements. For instance, if the script requires a riverside house, a property like Riamkwan House (O1) would be appropriate. If the scene requires two adjacent houses with shared fences, a house like Somkid -Jitdee's residence would be suitable. Additionally, houses with unique architectural elements, such as spiral staircases, like Chopjai House, are more likely to be chosen if they meet the director's specific aesthetic and narrative requirements (D1, D2, L2).</p>

TABLE 3. (continuous) A Comparative Analysis of Physical Characteristics Based on Interviews Using Boonprasong, P. (2022)'s Framework 1.Environment (Surrounding)

Garden Size and Characteristics	<p>Riamkwan House features a large front garden filled with diverse vegetation, along with both front and back lawns. This setting enhances the realism of a traditional garden home with actual residents (L1, L2, D2).</p> <p>House 2 has a spacious front lawn but lacks dense vegetation, making it suitable for outdoor activities and front-yard filming (D1, D2). However, the side and back areas lack large trees.</p> <p>House 3 includes a front garden with 2–3 large trees and small shrubs along the side of the house. The back of the house does not have a garden.</p> <p>Outdoor spaces such as lawns and front yards are considered essential for filming setups, equipment placement, and crew accommodation (O1, O2).</p>
Interior Space and Rooms	<p>The selected houses have a sufficient number of rooms that can be repurposed as editing rooms for the director, makeup and dressing rooms for actors, and resting areas for both cast and crew. Additionally, there are enough bathrooms to accommodate production needs.</p> <p>Riamkwan House has been modified with four additional bathrooms outside the main house, while Somkid-Jitdee House and Chopjai House have each added two extra bathrooms (O1, O2).</p> <p>Exterior spaces, such as garages, can be utilized as food preparation or cooking areas for the production crew (L1, L2).</p> <p>The original walls and flooring of the houses can be easily modified to match different film themes. Windows, natural lighting, and both interior and exterior surfaces have been well-maintained to support seamless adaptation by the production team (D1, D2, L1, L2).</p>
Parking Capacity	<p>Selected filming locations should also provide additional parking options outside the property, such as street parking in front or beside the house or available open spaces for daily rental parking (L1, L2, O1, O2).</p>

TABLE 4. A Comparative Table of Physical Characteristics Based on Boonprasong, P. (2022)'s Framework 2. Site Location

Component	1. Riamkwan House	2.Somkit-jitdee House	3.Chobjai House
2. Site Location			
Address	4 Soi Ramkhamhaeng 187/1, Min Buri	4/789 Soi Seri Thai 57, Bueng Kum	161 Pattanakarn 58
Location Type	Public alley	Gated community alley	Gated community alley
Neighbourhoods Composition:	Two-story detached houses and town homes	Two-story detached houses	Two-story detached houses
Adjacent Areas	Back of the house borders Khlong Saen Saep, front faces a two-lane alley	Front faces a two-lane alley, back borders a two-story detached house	Front faces a two-lane alley, back borders an open space

TABLE 5. A Comparative Analysis of Physical Characteristics Based on Interviews Using Boonprasong, P. (2022)'s Framework
2. Site Location

2. Site Location	
Site Location and Surrounding Community	<p>Riam kwan House, Front: Borders a public alley Back: Borders Khlong Saen Saep Right Side: Adjacent to a single-story detached house</p> <p>Left Side: Adjacent to a two-story row building Suitability for Filming: The house is well-suited for film production as it is a detached house in a public alley, allowing easy access and private parking within the alley (O1)</p> <p>Somkid Jitdee House ,Front: Borders a two-lane alley Back: Adjacent to a two-story detached house Left & Right Sides: Flanked by two-story detached houses Community & Accessibility: Located in Sahakorn Village, a neighbourhood of detached houses with approximately 400 sqm of land. The alley provides easy access, and parking within the alley is feasible (O2)</p> <p>Chopjai House, Smaller in size compared to Riamkwan House and Somkid- Jitdee House Located in a gated community alley with available parking A large vacant space behind the house provides ample parking for production crew and equipment. The surrounding area consists of two-story detached houses (O2)</p>

TABLE 6. A Comparative Table of Physical Characteristics Based on Boonprasong, P. (2022)'s Framework 3. Structure

Component	1.Riamkwan House	2.Somkit-jitdee House	3.Chobjai House
3. Structure			
Main Structure	Concrete columns and beams	Concrete columns and beams	Steel frame with roof covered by tiles concrete slab
Foundation	Reinforced concrete	Reinforced concrete	Reinforced concrete
Roof	Steel frame with tiled roof	Steel frame with tiled roof	Reinforced concrete slab

TABLE 7. A Comparative Analysis of Physical Characteristics Based on Interviews Using Boonprasong, P. (2022)'s Framework
3. Structure

3. Structure	
Structure	<p>Riamkwan House: Main Structure: Wooden columns and beams, reinforced concrete foundation Roof: Steel frame with tiled roof Flooring: Tiled on the ground floor, wooden on the upper floor House 2 & House 3:</p> <p>Main Structure: Concrete columns and beams, reinforced concrete foundation Roof: Steel frame with tiled roof (House 2 & House 3) Flooring: Wooden on both ground and upper floors (House 2 & House 3) Roof (House 3): Steel frame with a reinforced concrete slab</p> <p>Considerations for Filming Location Selection, When choosing a house for filming, the suitability of the structure to accommodate the crew size (20-50 people per day) is important. Therefore, older houses that have been well-maintained and have strong, durable structures capable of supporting the demands of a production crew are essential (L1, L2).</p>

TABLE 8. A Comparative Table of Physical Characteristics Based on Boonprasong, P. (2022)'s Framework 4. Surface Finishes (Skin)

Component	1.Riamkwan House	2.Somkit-jitdee House	3.Chobjai House
4. Surface Finishes (Skin)			
Exterior Wall	Brick walls with plaster and lightweight partitions	Brick walls with plaster and lightweight partitions	Brick walls with plaster and lightweight partitions
Interior Walls	Gypsum walls, painted	Gypsum walls, painted	Gypsum walls, painted
Ground Floor Flooring	Tiled	Tiled	Tiled
Upper Floor Flooring	Wooden	Wooden	Wooden
Ceiling (Ground Floor)	Exposed beams with wooden battens	Gypsum ceiling, painted white	Gypsum ceiling, painted white
Ceiling (Upper Floor)	Gypsum ceiling, painted white	Gypsum ceiling, painted white	Gypsum ceiling, painted white

TABLE 9. A Comparative Analysis of Physical Characteristics Based on Interviews Using Boonprasong, P. (2022)’s Framework 4.Surface Finishes (Skin)

4.Surface Finishes (Skin)	
Surface Finishes	<p>The original wall and floor surfaces can be easily adjusted to match the film’s theme.</p> <p>Windows, lighting, and both interior and exterior finishes are well-maintained to accommodate set modifications by the film crew (D1, D2, O1, O2).</p> <p>Lightweight partition walls allow for flexible scene creation during filming.</p> <p>Visible wear and tear on walls (both interior and exterior) add realism to the setting.</p> <p>Unique Characteristics: Riamkwan House features exposed wooden beams in the ceiling, providing a distinctive and aesthetically pleasing element (O1, L1).</p> <p>Somkid Jitdee House has warm and modern wooden flooring on the second floor, contributing to a cozy and contemporary look (O2, L2).</p>

TABLE 10. A Comparative Table of Physical Characteristics Based on Boonprasong, P. (2022)’s Framework 5.Building Equipment System

Component	1.Riamkwan House	2.Somkit-jitdee House	3.Chobjai House
5.Building Equipment System			
Electrical System	<p>Electric Meter: 30-amp meter capacity.</p> <p>Power Supply: Sufficient for standard household use and can support additional temporary lighting or equipment for film production.</p>	<p>Electric Meter: 50-amp meter capacity.</p> <p>Power Supply: Sufficient for standard household use and can support additional temporary lighting or equipment for film production.</p>	<p>Electric Meter: 50-amp meter capacity.</p> <p>Power Supply: Sufficient for standard household use and can support additional temporary lighting or equipment for film production.</p>
Plumbing System	<p>Water Storage: 2 water tanks installed to ensure a stable water supply.</p> <p>Water Pump: Equipped with 2 water pumps for efficient water distribution throughout the house.</p>		
Air Conditioning & Ventilation	<p>Air conditioning installed in major rooms, but some areas may require portable cooling solutions depending on filming requirements.</p> <p>Good natural ventilation with large windows and air circulation for indoor scenes.</p>		
Internet & Communication	<p>Wi-Fi and mobile signal availability for crew communication and data transfer.</p> <p>High-speed internet is preferred for on-site video playback, live streaming, or remote coordination</p>		
Sanitary System	<p>Wastewater Treatment: Prefabricated septic tank for efficient wastewater management.</p> <p>Grease Trap: Installed to filter grease and oil, preventing clogging in the drainage system.</p>		

TABLE 11. Comparative Analysis of Physical Characteristics Based on Interviews Using Boonprasong, P. (2022)’s Framework 5.Building Equipment System

5.Building Equipment System	
Building Equipment System	<p>All three houses have the same building equipment systems, including</p> <p>Water Supply: Two water tanks and a water pump to ensure adequate water pressure.</p> <p>Electrical System: Electric meters with a capacity of 30-50 amps, sufficient for standard use. If additional power is needed, the film crew can provide their own generators.</p> <p>Sanitary System: Prefabricated septic tanks and grease traps to support a crew of 20-50 people.</p> <p>Suitability for Filming: Infrastructure is prepared to accommodate large production teams efficiently.</p>

TABLE 12. A Comparative Table of Physical Characteristics Based on Boonprasong, P. (2022)'s Framework
6. Interior Space (Space)




Component	1.Riamkwan House	2.Somkit-jitdee House	3.Chobjai House
6. Interior Space (Space)			
Building Layout (Plan)			
	<p>Fig. 4 Riamkwan floor plan Image</p> <p>Ground Floor: Living room, kitchen, 1-2 multipurpose rooms, tiled flooring. Upper Floor: Bedrooms with wooden flooring, exposed beam ceiling. Additional Spaces: 4 external restrooms, front and back garden.</p>	<p>Fig. 5 Somkit-jitdee floor plan Image</p> <p>Ground Floor: Open-plan living and dining areas, kitchen, tiled flooring. Upper Floor: Bedrooms with wooden flooring, modern style. Additional Spaces: 2 extra restrooms, front lawn.</p>	<p>Fig. 6 Chopjaifloor plan Image</p> <p>Ground Floor: Compact living area, kitchen, tiled flooring. Upper Floor: Bedrooms with wooden flooring. Additional Spaces: 2 extra restrooms, large open space behind the house for parking or equipment setup.</p>

TABLE 13. A Comparative Analysis of Physical Characteristics Based on Interviews Using Boonprasong, P. (2022)'s Framework
6. Interior Space (Space)

6. Interior Space (Space)	
<p>Riamkwan House</p>  <p>Fig. 7 Riamkwan living room Image</p>	<p>Ground Floor: Upon entering, the staircase is located on the left, while the living area is on the right. The central hall connects to the library and a workspace at the back of the house. The left side of the ground floor consists of a dining room, restroom, and a pantry kitchen, which further connects to a Thai kitchen on the left and a garage. (O1) Upper Floor: Ascending the stairs leads to the second-floor hall, which branches off into two bedrooms on the right and left, a shared bathroom, and a master bedroom with an en-suite bathroom. At the rear of the central hall, there is an open balcony without a roof, offering a view of Khlong Saen Saep. (O1)</p>
<p>The Somkid-Jitdee Houses</p>  <p>Fig. 8 Somkid-Jitdee living room Image</p>	<p>The Somkid-Jitdee Houses are two detached houses built within the same plot of land. The left house (Somkid House) is larger than the right house (Jitdee House). Both houses feature staircases at the front entrance. Somkid House: Ground Floor: Includes a living room, guest area, kitchen, restroom, and a lounge area. Upper Floor: Contains two bedrooms, a bathroom, a workspace, and an additional lounge area. Jitdee House: Ground Floor: Features a foyer that connects to the dining area and kitchen. The staircase is positioned on the left side, adjacent to a small hall. Further inside, there is a lounge area and a restroom. Upper Floor: Consists of two bedrooms and one shared bathroom. These houses offer distinct spatial configurations, making them versatile for filming setups while maintaining a realistic home environment. (O2)</p>
<p>Chobjai House</p>  <p>Fig. 9 chopjai living room Image</p>	<p>Chobjai House is the smallest among the three selected houses. Ground Floor: The main entrance is on the side of the house. Upon entering, a hallway leads straight ahead, with a spiral staircase on the right leading to the second floor. To the left is the living room. If continuing forward and turning left, one will find a spacious guest area and a dining room, which is adjacent to the pantry kitchen. Upper Floor: Ascending the spiral staircase leads to a small central hall, which provides access to three bedrooms and a shared bathroom. The master bedroom has direct access to a balcony. (O2)</p>

TABLE 14. A Comparative Table of Physical Characteristics Based on Boonprasong, P. (2022)’s Framework
7.Furniture & Furnishings

Component	1.Riamkwan House	2.Somkit-jitdee House	3.Chobjai House
7.Furniture & Furnishings	90% antique furniture	50% antique furniture	70% antique furniture

TABLE 15. A Comparative Analysis of Physical Characteristics Based on Interviews Using Boonprasong, P. (2022)’s Framework7.
Furniture & Furnishings

7.Furniture & Furnishings

Riamkwan House



Fig. 10 Riamkwan bedroom Image

The interior atmosphere of Riamkwan House maintains its original character, with over 90% of the furniture being antique pieces belonging to the house. The decorative items are primarily personal collectibles of the homeowner, adding to the authenticity and uniqueness of the space. (O1)

Somkit-Jitdee House



Fig. 11 Somkid Jitdee bed room Image

The interior atmosphere of Somkit-Jitdee House features a blend of both antique and modern furniture, with approximately 50% of the furnishings being vintage. The design emphasizes natural and warm tones, creating a cozy ambiance. The color scheme and furniture arrangement follow a simple and understated style rather than a luxurious one. (O2)

Chobjai House



Fig. 12 Chobjai bed room Image

The interior of Chobjai House presents a harmonious blend of old and new furniture, with approximately 70% of the furnishings being antique. The design emphasizes natural tones and a warm, inviting ambiance. The combination of vintage pieces with modern elements creates a balanced and comfortable living space. (O2)

TABLE 16. Comparison of Abstract Elements of Three Houses for Film Shooting (Boonprasong, 2022)
Based on Observations and Interviews

House	Riam Kwan	Somkhit jhitdee	Chobjai
Tracing of Identity	The house exhibits a distinct and unique design, clearly showing signs of real habitation with personal touches and a lived-in feel. L1,L2,O1	Two houses on the same plot of land with a dividing fence, symbolizing the coexistence of an extended family. The houses lack a distinct identity but feature a simple, warm, and white colour scheme, evoking the image of a traditional family home. L1,L2,O2	The house bears traces of past habitation, with well-maintained trees and gardens, embodying an ideal home from the past. Its spiral staircase is a notable and unique feature. L1, L2,O2
Sense of Place	The house evokes a deep connection to the general public as an old-generation family home, reminiscent of grandparents’ houses. It offers warmth and charm, with a lush garden that has been well maintained, enhancing its serene and nostalgic atmosphere L1,O1	Represents a typical family home from 20 years ago, commonly associated with parents’ generation. The well-kept lawn and neutral style make it versatile and easy to adapt for different scenes. L2,O2	The house is simple and highly adaptable for film settings. With a higher proportion of newer furniture than antique pieces, it feels more like a set designed for filming rather than a real, lived-in home. L2,O2

TABLE 16. (continuous) Comparison of Abstract Elements of Three Houses for Film Shooting (Boonprasong, 2022) Based on Observations and Interviews

House	Riam Kwan	Somkhit jhitdee	Chobjai
Patina of Time	Strong signs of aging are evident both inside and outside the house. Over 90% of the furniture shows real usage, contributing to an authentic lived-in feel. The surrounding garden is lush and well maintained, adding to the charm of time-worn beauty. O1,L1	The house exhibits visible aging both indoors and outdoors. However, it has been well-maintained with repainting, door replacements, and minor extensions. The furniture is a mix of old and new, balancing nostalgia with modern updates. L2,O2	Similar to Baan Somkhit Chitdee, this house also shows signs of aging while having undergone repainting, door replacements, and minor extensions. The furniture is a blend of antique and modern pieces, making it adaptable for different settings. L2,O2
Functional & (Aesthetic Value)	This house holds significant value in terms of usability, with large living and dining areas that can accommodate a film crew comfortably. It also possesses strong aesthetic value and distinctive architectural features, making it stand out among the three houses. (D1, L1)	The house offers practical value by accommodating large groups, with a spacious front yard for outdoor activities. With two houses on the same property, it provides diverse perspectives for filming and enhances scene variety. (O2, L2)	This house also supports large groups, featuring a separate parking area at the back, making it ideal for large-scale productions. The stairwell's unique architectural design adds fresh visual angles for cinematography. (O2, D1)

The analysis was conducted using the seven key elements outlined by Boonprasong (2021) based on physical characteristics:

1. Environment (Surrounding)
2. Location (Site)
3. Structure (Structure)
4. Surface Texture (Skin)
5. Building Systems (Service)
6. Space (Space)
7. Equipment (Stuff)

These elements are critical in determining the suitability of a building for such unconventional purposes. The analysis, based on Boonprasong's framework (2021), includes the following elements:

1. Surroundings (Surround): This element refers to the external environment surrounding the building, including the neighborhood, landscape, and nearby structures. For film production, the surroundings significantly impact the visual appeal and practicality of the location.
2. Location (Site): The geographical location of the building is crucial, encompassing accessibility, proximity to essential services, and logistical considerations. A well-located site can reduce transportation costs and improve convenience for the film crew.
3. Structure (Structure): This pertains to the building's foundational and structural integrity, including its strength and stability. Ensuring the safety of the building during film production activities is paramount.

4. Skin (Surface): The exterior and interior surfaces of the building, including walls, roofs, and facades, fall under this category. The aesthetic quality and condition of these surfaces can influence the visual narrative of a film.
5. Building Services (Service): This includes the building's utilities and infrastructure, such as electricity, water supply, heating, ventilation, and air conditioning systems. Reliable building services are essential for the smooth operation of film production.
6. Space (Space): The internal layout and spatial configuration of the building are considered here. Adequate and flexible space is necessary to accommodate various film production needs, such as set construction, equipment storage, and crew movement.
6. Stuff (Furnishings/Equipment): This element involves the existing furniture and equipment within the building. These can either be utilized as part of the film set or need to be removed to make way for production equipment.

After comparing these elements across the three houses, the following similarities were identified:

1. Environment: All three houses are situated in residential areas with a mix of residential and commercial properties nearby, providing access to infrastructure and potential for filming. The surrounding environment played a significant role in creating a fitting backdrop for different scenes.
2. Location: The homes are well-connected to major roads and public transport, making them

convenient for filming crews. The accessibility of the location was a key factor in the selection of these properties.

3. **Structure:** All houses have sturdy, well-maintained structures suitable for filming. The layout of each house supported the need for diverse shooting angles and spaces, with each structure providing flexible areas for film crew activities.
4. **Surface Texture:** The houses display a variety of textures that contribute to their visual appeal. Wooden finishes, brick walls, and metal elements all contribute to the aesthetic of the locations, with some houses showing signs of wear that give them a unique character.
5. **Building Systems:** Each house is equipped with modern systems to support both residential use and the needs of filming, such as functional plumbing, electrical systems, and ventilation.
6. **Space:** The spatial arrangements of the houses offered versatility for filming, with multiple rooms, spacious interiors, and outdoor areas that could be adapted for various scenes. For example, one house had a large front yard that worked well for outdoor scenes, while another had expansive rooms suitable for interior shots.
7. **Equipment:** The houses were equipped with necessary furniture and props for film shoots, including furniture pieces, decorative items, and props that could be used during filming to match the scene's requirements.

KEY SIMILARITIES IDENTIFIED

All three houses were chosen due to their versatile layout and adaptability for various types of scenes, especially for historical or family-oriented settings. The physical environment and aesthetic elements, such as old-fashioned surfaces and distinctive architecture, made them highly appealing for cinematic storytelling. The locations were chosen for their accessibility and the ability to transform residential spaces into film-ready environments, with minimal modification. These findings reflect how the physical aspects of a house—its location, structure, and surroundings—play an integral role in its selection for film shoots, while the subtle details such as surface texture and equipment can enhance the film's aesthetic.

CONCLUSIONS

Based on the preliminary data collection from the survey, observations, and analysis of three houses (Multicast studies) of similar sizes within the Bangkok metropolitan area, along with interviews with key informants—including location scouts, homeowners, and directors—the research examined the selection criteria for film shooting locations using Boonprasong's (2022) framework. This framework considers seven key physical attributes: 1) environment, 2) location, 3) structure, 4) texture and surface, 5) building systems, 6) spatial arrangement, and 7) equipment.

The findings indicate that a house's distinctive identity (Tracing of Identity) that aligns with the script's narrative is the most critical factor influencing its selection. This uniqueness may stem from its location, such as being situated by a canal or river, or its architectural features, such as a spiral staircase or wooden structure. Moreover, the presence of an aged aesthetic (Patina of Time), which conveys a sense of past habitation and history, enhances the house's suitability for period dramas. The connection to a past era (Sense of Place) is also a decisive factor, particularly for houses reminiscent of childhood homes or those from 20–30 years ago.

Practical considerations also play a significant role. The property must have adequate space to accommodate a production crew of 20–50 people, with a built-up area of approximately 300–400 square meters being ideal. An outdoor area, such as a lawn or front yard, is necessary for equipment setup and crew accommodation. Accessibility is also essential; selected houses should be located on public streets with parking for at least 20 vehicles. Some houses were chosen due to their convenient parking facilities. The structure must be sturdy enough to support the crew's presence, and essential utilities should be available. If additional power is required, production teams can arrange for external generators. The interior should include enough rooms for makeup, editing, and relaxation spaces for actors and staff. The house should also allow for modifications to suit different film themes, with adaptable surfaces, lighting, and furniture that show signs of real-life use to enhance authenticity in filming.

HOUSE SELECTION CRITERIA FOR FILM SHOOTING LOCATIONS

1. **Distinctive Identity (Tracing of Identity):**
 - a. Unique location (e.g., canal/riverfront)
 - b. Architectural features (e.g., spiral staircase, wooden structure)
 - c. Historical or cultural significance

- d. Strong visual character aligning with the film's narrative
2. Aged Aesthetic (Patina of Time):
 - a. Visible signs of age (e.g., weathered surfaces, patina on materials)
 - b. Preserved original features (e.g., vintage doors, windows, flooring)
 - c. Atmosphere evoking a sense of history or past habitation
 3. Connection to Past Era (Sense of Place):
 - a. Reminiscent of childhood homes or architecture from 20–30 years ago
 - b. Authentic period details (e.g., retro fixtures, classic furniture)
 - c. Spatial arrangement reflective of past living styles
 4. Practical Considerations:
 - a. Adequate space for production crew (20–50 people)
 - b. Built-up area of 300–400 square meters
 - c. Outdoor area for equipment setup (e.g., lawn, front yard)
 - d. Accessibility via public streets
 - e. Parking for 20+ vehicles
 - f. Sturdy structure to support crew presence and equipment
 - g. Essential utilities (e.g., electricity, water)
 - h. Backup power access (e.g., external generator compatibility)
 - i. Spaces for makeup, wardrobe, and editing
 - j. Relaxation areas for cast and crew
 5. Adaptability and Authenticity:
 - a. Modifiable interior (e.g., adaptable walls, furniture, decor)
 - b. Sufficient natural lighting or flexibility for artificial lighting setups
 - c. Furniture and surfaces showing signs of real-life use to enhance authenticity
 - d. Neutral or versatile colour schemes for varied film genres
 6. Environmental and Acoustic Factors:
 - a. Manageable external noise levels for sound recording
 - b. Natural ventilation and airflow to support comfort during long shoots
 - c. Proximity to water bodies, greenery, or scenic backdrops for visual storytelling
 7. Logistical Support:
 - a. Presence of a caretaker or site manager for coordination
 - b. Availability of nearby amenities (e.g., food, restrooms, storage)
 - c. Compliance with local regulations for filming permits

DISCUSSION

Applying Boonprasong's Framework proved effective; however, variations in influencing factors emerged depending on stakeholder perspectives. Location scouts, homeowners, and directors sometimes held differing opinions regarding the importance of specific elements. While some houses were selected for their strong architectural character, others were chosen for their flexibility—allowing set designers to modify them to fit different scenes rather than having a distinctive style of their own.

Location played a variable role in the selection process. While in Bangkok, ample parking is a major criterion, houses in rural areas might not require as much parking space due to larger land plots and available open areas. As one location scout mentioned, "In the city, parking is a huge concern. We often rule out otherwise perfect houses simply because the crew and equipment trucks have nowhere to park."

Additionally, Boonprasong's framework could be expanded to incorporate spatial organization within the house, such as open-plan layouts that can be easily reconfigured for filming needs. Structural and system modifications are also common; for instance, additional bathrooms and dressing rooms are often required, and garages are sometimes converted into catering spaces for production teams.

In terms of the abstract qualities influencing selection, identity markers (Tracing of Identity), spatial familiarity (Sense of Place), and historical wear (Patina of Time) emerged as strong determinants. These qualities reinforce the emotional and visual authenticity needed for storytelling. One director shared, "We're drawn to homes that feel lived-in, where the wear and tear on the floors and walls adds a layer of authenticity to the scene." Moreover, the personal value attached to a house by its owner is a significant factor—many homeowners choose to retain their houses due to deep-rooted connections and historical awareness, making them more receptive to film production use. As one homeowner put it, "It's not just a house; it's a piece of our family's history. Allowing it to be part of a film is like sharing our story with the world."

From a broader perspective, the findings align with literature on adaptive reuse of historical architecture for commercial purposes, such as boutique hotels and cultural spaces (Pongsermpol, 2009). However, studies on the specific adaptation of residential houses for film locations remain limited. This research contributes to an initial understanding of key physical and perceptual factors influencing house selection for filming, paving the way for further studies on architectural conservation, economic viability, and cultural sustainability within the film industry.

LIMITATION OF THE STUDY

Despite the effectiveness of Boonprasong's Framework, several limitations were identified. Firstly, the framework's application may vary significantly depending on the specific needs and perspectives of different stakeholders, such as location scouts, homeowners, and directors. This variability can lead to inconsistencies in house selection criteria. Additionally, the framework does not fully account for the spatial organization within houses, which can be crucial for filming needs. Structural and system modifications, such as adding bathrooms or converting garages, are often necessary but not explicitly covered by the framework.

FUTURE RESEARCH

Future research should focus on expanding Boonprasong's Framework to include more detailed considerations of spatial organization and structural modifications. Studies could also explore the economic viability and cultural sustainability of using residential houses for film locations. Furthermore, research on the adaptive reuse of historical architecture for commercial purposes, such as boutique hotels and cultural spaces, can provide valuable insights into the broader implications of house selection for filming. Investigating the personal value homeowners attach to their properties and how this influences their willingness to allow film production can also enhance understanding of stakeholder dynamics. Comparative studies contrasting Bangkok's practices with those in other urban contexts could reveal further nuances in selection criteria. Incorporating direct interview quotes in the results section can further support key findings and enrich the narrative with personal insights. Additionally, practical recommendations aimed at stakeholders, policymakers, and the film industry can enhance future applications of the framework.

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DECLARATION OF COMPETING INTEREST

None.

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