A PHENOMENOLOGICAL STUDY IN GENIUS LOCI AS AN IMPLICATION FOR
ARCHITECTURAL DESIGN: A CASE STUDY OF ZHOU ZHU KONG SHRINE, TALAD NOI,
BANGKOK

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A Thesis Submitted in Partial Fulfillment of the Requirements

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Department of Architecture

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การศึกษาปรากฏการณ์ศาสตร์เชิงจีเนียส โลไซ เพื่อการปรับใช้ในการออกแบบสถาปัตยกรรม:
กรณีศึกษาศาลเจ้าโจวซือกง ตลาดน้อย กรุงเทพมหานคร

นางสาวพิมพ์ชนก ศรีรัชตระกูล

| Thesis Title | A PHENOMENOLOGICAL STUDY IN GENIUS LOCI AS AN IMPLICATION FOR ARCHITECTURAL DESIGN: A CASE STUDY OF ZHOU ZHU KONG SHRINE, TALAD NOI, BANGKOK |
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พิมพ์ชนก ศรีรัชตระกูล : การศึกษาปรากฏการณ์ศาสตร์เชิงจีเนียส โลไซ เพื่อการปรับ
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KONG SHRINE, TALAD NOI, BANGKOK) อ.ที่ปรึกษาวิทยานิพนธ์หลัก: รศ. ดร. ปิ่น
รัชฎ์ กาญจนัษฐิติ, 120หน้า.

พื้นที่ย่านตลาดน้อยนับเป็นย่านเก่าแก่แห่งหนึ่งในพื้นที่กรุงรัตนโกสินทร์ที่มีความสำคัญ
ทางประวัติศาสตร์และสังคมเป็นอย่างมาก เนื่องจากในบริเวณนี้เดิมเป็นที่ตั้งของท่าเรือที่ค้าขาย
กับพ่อค้าชาวจีนในสมัยรัตนโกสินทร์ตอนต้น ต่อมาจึงได้มีการก่อตั้งชุมชนชาวจีนขึ้นภายในบริเวณ
ย่านตลาดน้อย ทำให้ย่านตลาดน้อย ได้ซึมซับเอาวัฒนธรรมและความเชื่อของชาวจีน รวมไว้กับ
รูปแบบวิถีชีวิตของชาวไทยเข้าไว้ด้วยกัน ก่อเกิดเป็นอัตลักษณ์ของชุมชนไทย-จีน ซึ่งยังคงปรากฏ
และดำรงอยู่ได้ในปัจจุบัน

อย่างไรก็ตาม การปรับปรุงและก่อสร้างอาคารในย่ายตลาดน้อยก่อให้เกิดการ
เปลี่ยนแปลงสภาพพื้นที่ ทำให้ลักษณะบรรยากาศของชุมชนดั้งเดิมของตลาดน้อยเปลี่ยนแปลงไป
การจะรักษา "ความเป็นตลาดน้อย" ไว้ท่ามกลางการการเปลี่ยนแปลงนั้น ไม่อาจทำได้ด้วยการ
ดูแลอนุรักษ์ทางกายภาพได้เพียงอย่างเดียว แต่ยังต้องคำนึงถึง "จิตวิญญาณของสถานที่" (Spirit
of place) อีกด้วย

การศึกษานี้ จึงเกิดขึ้นเพื่อศึกษาและทำความเข้าใจเอกลักษณ์ทางสถาปัตยกรรม วิถี
ชีวิตของชุมชนตลาดน้อยที่ก่อให้เกิด "ความเป็นตลาดน้อย" ในมิติของปรากฏการณ์ศาสตร์
(Phenomenology) จากการศึกษาพบว่า เอกลักษณ์ของย่านตลาดน้อยได้ปรากฏอยู่ใน 1. แสง
และเงาภายในชุมชน 2. การใช้พื้นที่ซ้อนทับกันระหว่างพื้นที่ส่วนตัวและพื้นที่สาธารณะ และ 3.
การรับรู้ผ่านประสบการณ์ภายในพื้นที่ จากผลการศึกษาดังกล่าว

จึงได้นำแนวความคิดและเอกลักษณ์ทางสถาปัตยกรรมทั้งสามนั้นเข้ามาปรับใช้กับการ
ออกแบบปรับปรุงพื้นที่ของศาลเจ้าโจวซือกง ทำให้ศาลเจ้าที่เป็นจุดศูนย์รวมชุมชน ยังคงปรากฏ
จิตวิญญาณของพื้นที่ย่านตลาดน้อยได้ต่อไป

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|---|---|---|---|
| ภาควิชา | สถาปัตยกรรมศาสตร์ | ลายมือชื่อนิสิต | |
| สาขาวิชา | การออกแบบสถาปัตยกรรม | ลายมือชื่อ อ.ที่ปรึกษาวิทยานิพนธ์หลัก | |
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KEYWORDS: GENIUS LOCI / PHENOMENOLOGY / LIVING HERITAGE / INTANGIBLE CULTURAL HERITAGE

PIMCHANOK SRIRUTTRAKUL: A PHENOMENOLOGICAL STUDY IN GENIUS LOCI AS AN IMPLICATION FOR ARCHITECTURAL DESIGN: A CASE STUDY OF ZHOU ZHU KONG SHRINE, TALAD NOI, BANGKOK. ADVISOR: ASSOC. PROF. PINRAJ KHANJANUSTHITI, Ph.D., 120 pp.

Talad Noi, one of the heritages district in Bangkok, Thailand, is an interesting urban space due to its long history, development and characteristic of a living community. It was a former shipyard and port area of maritime trade in early Rattanakosin period. It became a place where Chinese merchants and crews drop off and settled. The ways of living were strongly embedded their lives and it developed a unique character of Thai-Chinese community in this area. The uniqueness from both tangible and intangible heritage shows the true identity of the old town that influenced by Chinese culture, religion and history.

However, the Genius Loci of Talad Noi is decreasing due to the modern way of living. The local residences' lifestyle has encourages the physical transformation of streetscape and the community in Talad Noi , which conduces the disappearance of the community and identity, enlightened Genius Loci.

The study will be expanding architectural understandings, which based on the idea of spirit of place. It would appear that 'sense of place', and 'character' are distinct and operated in different level; Genius Loci being understood as a sum of all physical and symbolic values in the environment. The study is aimed to apply Norberg Schulz's approach to architecture, focuses on exploration of Talad Noi character through phenomenological aspect.

The outcome makes a contribution to understanding of how space and its elements inspire, support and sustain the person-environment interaction. It presents an attempt to restore the lost genus loci qualities of Talad Noi in order to maintain people's collective memory of this old community through architectural approach, and to re-direct the future development for the district in a more balanced way.

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| Department: | Architecture | Student's Signature | ............................. |
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CHULALONGKORN UNIVERSITY

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# Chapter 1 Introduction
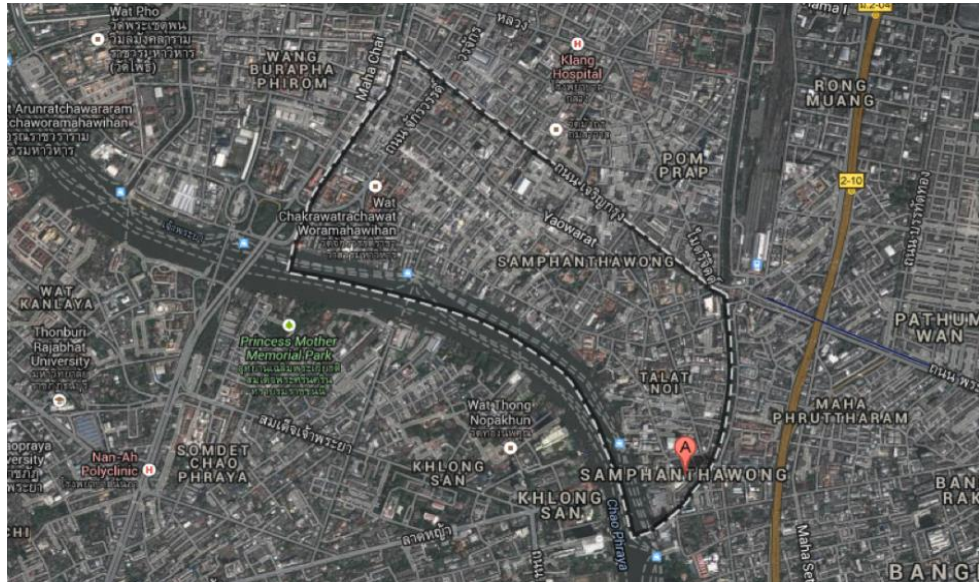


Figure 1-1: The location of Talad Noi

Talad Noi, one of the heritages district in Bangkok, Thailand, is an interesting urban heritage due to its long history, development and characteristic of a living community. Talad Noi is the extension of Sam-Pheng Chinese community, which is the commercial center in early Rattanokosin era. It was a former shipyard and port area of maritime trade known as Taluck Kia (ตะลัคเกี๊ยะ), which means Talad Noi (ตลาด น้อย) in Thai. It became a place where Chinese merchants and crews drop off and settled. The ways of living were strongly embedded their lives and it developed a unique character of Thai-Chinese community in this area. Talad Noi is full of heritage objects, old pattern of culture that cannot be seen elsewhere. The uniqueness from both tangible and intangible heritage shows the true identity of the old town that influenced by Chinese culture, religion and history.

In term of phenomenology and architecture, even though some architectural heritage or elements inside Talad Noi has been demolished and changed from time to time, the atmosphere of an old time is still distinct and clearly perceivable. The term 'Genius loci" were explained in 'Genius loci: towards a Phenomenology of Architecture' by Christian Norberg-Schulz, he mention something possible beyond what is exist and start to perceive other quality in our environment. Norberg-Schulz impresses upon the importance of these quality such as the way sky and earth comes together in the space, and it resulting in the place's characteristic and how well man can dwelled with the environment. The old, narrow street leading into the open court in front of Chinese shrine allow people to 'feeling down' to the space that are mysterious but also warm and intimate space. The local usage of frontage as their outdoor-living room, or built temporary overhang in a public space fuses the differences between private and public space, therefore enable for 'the outsider' to feel welcome and belong. As the visitor walks along the path, the history of Talad Noi became alive and the image of the city will gradually formed in their minds.

The local government and Asomslip institute addresses Bangkok Chinatown world heritage project, which are inclusion of tangible heritage conservation plan for Talad Noi community. The institute contributed a cultural tourism as a walking trip for public through TaladNoi area in order to introduce new faces of Chinatown and let people explore deeply into the old community. Furthermore, this walking tour can also raise public awareness on cultural significance of Talad Noi, which includes buildings, unique streetscape and socio-economic activities. It can also draw residences' attention and attitude towards threats and value of the historic buildings of their hometown. The walking tour would further bring any cooperation amongst organization that needs for conservation and development in the future. Nevertheless, the plan is still consider mostly in physical aspect, and lightly touch on the spiritual aspect of the community.

This paper aims to fill in this gap by offering an architectural design which enhance the identity of Talad Noi, which contributed by both tangible and intangible value in the community. The study is grounded on a phenomenological perspective as a tool to understanding the community's spiritual core value and socio-cultural activities. Beginning with the data collection by participant observation, interview, note and sketches, space-theme analysis, then explore elements of to expanding architectural understandings via situational analysis and architectural psychology which based on the idea of Phenomenology: Genius Loci. This investigation would benefit for design sequence that considered concept of authenticity, identity, spirit of place and architectural experience.

**Research problem**

Genius loci of Talad Noi is decreasing. The locals' lifestyle encourage the physical transformation of the community, changes the sense people have with the place. Although genius loci are not only relying on the exteriorly of the buildings, changing the elements can affected on both physical and mental aspects. Talad Noi and its living heritage indirectly support socio-cultural and reinforce the place's identity by those sense people have with a place. Accordingly, in order to emphasis the genius loci of the place is not only preserved a original-physical appearance, but to determine spirit of place through phenomenological approach and contribute the design upon it.

**Thesis question**

This thesis discusses how the place be designed as the expression of the genius loci, and using phenomenological analysis to understand the meaning of place through its structure.

**Thesis Objective**

1. To investigate both tangible and intangible heritage that contributed the identity of Talad Noi community during vegetarian festival according to the theory of phenomenology.
2. To suggest new design and recommendation for Zhou Zhu Kong shrine, which corresponded to the vegetarian festival. While maintain the existing function of the shrine when none-festival time.
3. To apply the principle and recommendation with pilot design focusing on Genius loci, to maintain uniqueness of the place.

**Research outcome**

The outcome of the study inform the practice of architectural design in Chinese shrine; Zhou Zhu Kong which tends to enhance on the concept of authenticity, identity and spirit of place. This investigation would benefit as a guideline or recommendations for further design sequence that considered concept of genius loci in a Chinese shrine.

**Scope of study**

This study will conducted through Talad Noi community. It is in a very middle of those commercial area, both Chinatown and Silom area which have constituted the complex and core of Bangkok. Talad Noi is actually a residential area with marine port. Accordingly, it is situated as small Chinese universe for Chinese merchants and crew. An important nodes were created to fulfilled the needs of living, it gave a rise to a settlement which later became living community. It shows the true role of an urban place where can 'gathers' the surroundings close together, brought the quality of a lived experience to the space.

The signature event of Talad Noi is vegetarian festival (Jay festival). Every year, Thai- Chinese people will celebrate a vegetarian festival. It begins on the 1st to the 9th of the ninth month of the Chinese lunar calendar. Zhou Zhu Kong shrine in Talad Noi is famous for vegetarian house and benediction during Jay festival. For almost two weeks, thousands of pilgrims wearing all white will come to Talad Noi for religious ceremony. Thai-Chinese people will brings shrine or deities from their home to received spiritual energy, light the candles and sticks, believed that the lights will lighten up their lives.



Figure 1-2 Shows Zhou Zhu Kong shrine during Jay festival

The small alleys will be filled with food vendors and stalls, every house will hang a Chinese lantern in front of their house and decorated a streets with yellow flags to signified the direction to the shrine. There is also a parade ceremony that begins from the shrine to Chroenkrung road, which allow all pedestrian to participated. As this vegetarian festival is directly support and increased socio-cultural and reinforce the character as the identity. Created a strong intangible culture and gives a meaning to people as a collective memory.

However, the genius loci of Talad Noi is decreasing. The local lifestyles encourage the physical transformation of the community, especially inside the Zhou Zhu Kong Shrine. The old shrine's court has been use as the community parking

space. All the ceremony that use to perform outdoor have to move and done underneath the giant steel structure and metal sheet instead.

The study will be expanding an architectural understandings which based on the idea of Genius loci, exploring Talad Noi character through phenomenological aspect, apply it into architectural design and integrated it into the shrine's space where is the centre of the community's event.
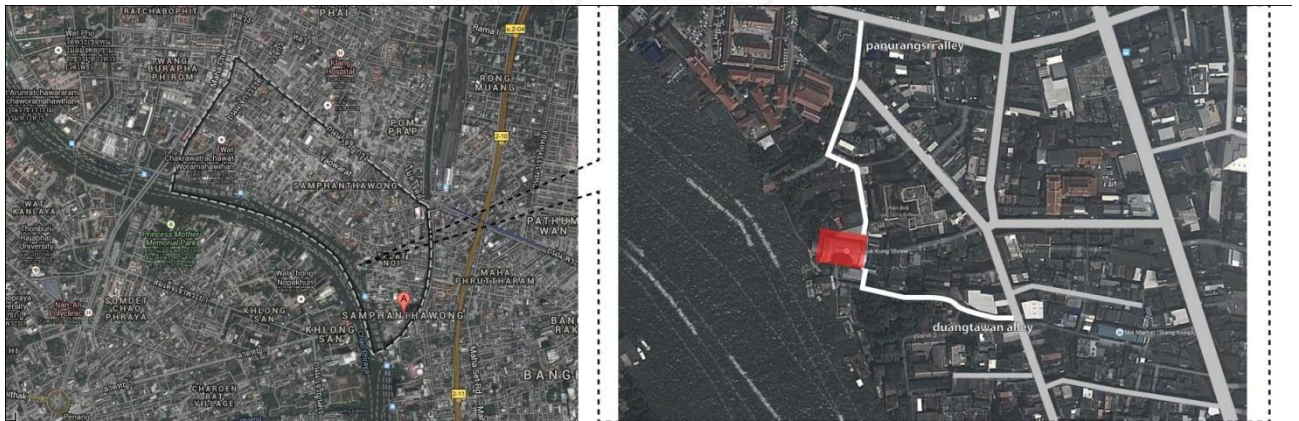


Figure 1-3: Zhou Zhu Kong's location

**Research Methodology**
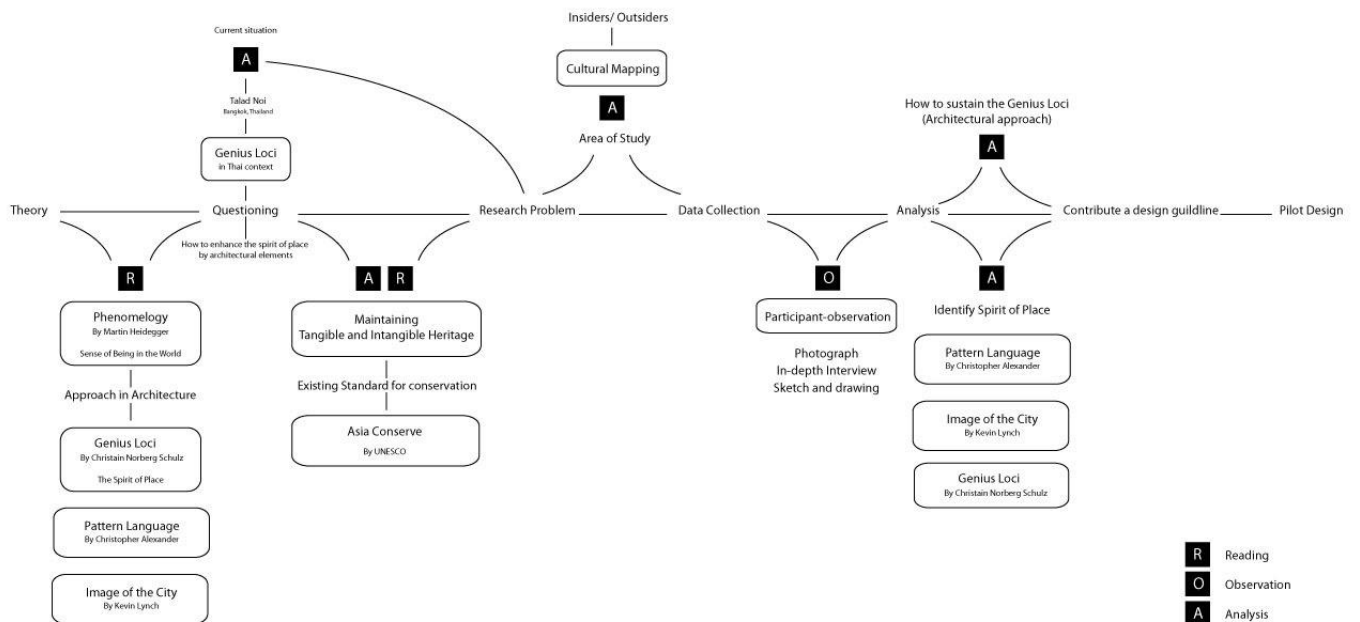


Figure 1-4 Diagram shows methodology that use in thesis

This study will be investigated on the identity of Talad Noi, which contributed, by both tangible and intangible heritage in the community according to the theory of phenomenology.

An identity of Talad Noi will be learning through exploration of the city. Understanding specific character of the city by "Pattern language" by Christopher Alexander; observing a lifestyle of inhabitants, and explore through the events that occurred in the place, which can be categorised in to 3 aspect as following;

1. Pattern of Space; A certain form of space, which makes the area unique in terms of physical components. It can be use to evaluated in term of identity, what makes this place unique among cities. This aspect would be analysed by the idea of 'Image of the City' by Kevin Lynch as a network of 'five elements; paths edges, districts, nodes and landmark.

2. Pattern of life; the daily activities of local inhabitants, how well local people dwell themselves to their environment. It will imply the 'Foci' where the environment condensed by the insiders. To determine the structure of this pattern, the idea of 'Genius loci' by Christian Norberg-Schulz will be applied.

3. Pattern of Events; A certain events or festival that keeps on happening in Talad Noi. This pattern involved elements of people's culture and outsiders' participation. The aspect will be analysed how they interpret the place by the theory of Genius Loci.

The study is grounded on a phenomenological perspective as a tool to understanding the community's spiritual core value and socio-cultural activities. Informed by phenomenological methodology, data were collected from a diverse group of people, using in-depth interview along with data collection by participant observation, note and sketches.

# Chapter 2 Literature review

## 2.1 Genius Loci and Place

"Man's being-in-the-world is structured, and the structure is kept and visualised by means of architecture"

Man exists through acting in the world, being in relation to other people, things and places. When traveling from one place to another, it means to 'taking in' space in a process of spatial self-determination, not simply change the location. Sense of places can determined by man's concern, and also by an environment of a specific area. As the environment consisted of 'things' in a certain 'order' which coordinated with mans' action: "If I need some bread, I move in the direction of the bakery, following the region of the town centre" (Beata Sirowy 2010: 155). It reflected how people consider the way related to space in the phenomenological view and manipulated space to their sense. It would appear that 'sense of place', 'character', and 'appearance' are distinct and operated in different level; Genius Loci is described as representing the sense people have of a place, understood as the overall environment as a sum of all physical and symbolic values in nature and the human environment.

For people to gain the experience 'genius loci' or spirit of place in the environment around, there are three steps as following;

1. Perception
2. Cognisance
3. Identification

Firstly, perception is to define the basic relationship between the location and the environment or to link them with the place. The second is to cognisance when that place or the scene appeared again, and the people feel familiar, can be linked to the similar things that happened before. Lastly is the identification, which based

on a clear cognisance process. If the people can link the second stage to themselves closely, it helps in ensuring the structure and the atmosphere of the space. That's why the link between people and space is depends on the understanding of the place.

Genius Loci has been use for understanding the relationship between people and environment; architecture by using phenomenology interpretation, which based on the concept of Genius loci; focus on spirit and experience of places so called phenomenology of architecture. The core concept of phenomenology of architecture concerns human, environment, place, and architecture. One of the basic aims of phenomenology of architecture is to explain the senses and intangible value of architectural environment, which form a vital part of humans' need: orientation, being in the world.

Erich Fromm suggested that the human being needs to find an answer to his existence Humanity needs dwellings in order to keep them away from uncanniness. In other words, human needs to understand of what happen around them and manipulated the space according to their sense. Dwelling is built up upon fundamental human needs[1]. It is a heart of human existence and the fundamental

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[1] Erich Fromm (1900-1980) suggested five human needs,

1. Relatedness : As a human being, man aware of separateness from each other, and seek to overcome it. It is the need to be united and be connected with each other.
2. Transcendence: Fromm believes that man desire to overcome, either be an creator or destroyer. As it brings the sense of transcendence mans need.
3. Rootedness: Man needs to feel at home in the universe, not to feel alienated from the natural world. Rootedness allows man to grow beyond from the safe zone to the outside world.
4. A sense of identity: Fromm believes that man need to have a sense of identity, of individuality, in order to express as the only one.
5. Frame of orientation: Man needs to understand the world and their place in it. Mans wants a frame of orientation that provided with meaning and warm human understanding.

sense of being, which establish the meaningful relationship between man and environment. Dwelling is not only provides safety and comfort by protecting man from natural threats, but also a perfect harmonious, meaningful link with the nature. The dwelling form is depended on how the settlement gathers the surrounding environment. To Heidegger, he asserts that the essence if dwelling is ' to preserve the fourfold, to save the earth, to receive the sky, earth, divinities, to escort mortals'[2], in which the idea of dwelling change from physical to psychological aspect. The house goes beyond residential quarters, but a lived space that shaped by the inhabitants' activities. Man is at 'home'. Home means familiar and meaningful place which give us sense of belongingness. It is not mean that human need just a place for habitat, but human also need a place where we familiar. People feel unsafe or uncomfortable in a strange place. It is obvious that people need to find out the direction and the relationship between 'me and place'.

The man-made environment is meaningful. It can represent the people's understanding of natural place and the existential situation; that's why they were built in that particular place. Identification means the place is meaningful; people can be related to the space. Because it does have its own meaning and structure, we as an architect need to take the relationship between man-made place and the natural place, which formed that unique 'genius loci'.

The existing built environment influence human perception of 'being-in-the-place. It served as micro cultural pattern of a society- a 'multi various whole' of being-in-the-world.

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[2] Heigdegger, Martin. "Building Dwelling Thinking," in *Poetry, Language, Thought.* Translate by Albert Hofstadter. New York: Harper and Row, 1971 P.159

**2.2 Being-in-the-world**

To "Being-in-the-world" is more than to live in, by the word 'in' it means to engaged, implicated, and interact to the world in a human way. Urban environment is a result as a complex system of interactions between people and various surrounding objects. Human being are characterized by uniqueness, one from another, and this uniqueness condition give rises to a set of possibilities of each individual. Accordingly, general differences in perceptions between two locations can be distinctive by its sense of place. The essence of place is to make people feel being-in-the-place and meaning of the place. To emphasis on the essence of place and feeling which place bring to people through its structure (the elements), and not only through its structure, but also from the cultural and social context of the place. The contextualism is based on the physical space and the character of human. "'When space is given the contextual meaning of culture and history which is taken from the natural and man-made environment, the space could become 'place'" (Zhao Yiran 2009). Architecture consisted physical value of the place which highlighted the style and sense of people's life. While the spirit of the place encountered with the structure of the place.

Human experience architecture as a meaningful expression of human life in a certain place, use the language of architecture as a means to serve man's need for meaning and belonging. The role of architecture is to assist man in establishing a meaningful relation with the world, to help to interpret and understand the world.

"The meaning of a work of architecture therefore consists in its gathering the world in general typical sense, in a local particular sense, in a temporal historical sense, and, finally, as something, that is as the figural manifestation of a mode of dwelling between earth and sky"[3]
(Norberg-Schulz, 1985:30)

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[3] Christian Norberg-Schulz, Genius Loci, 1985, P 30

*Cultural Pattern*

While the environment influences the character of human adaptation, the way human interact with their environment created 'A cultural pattern' (Christopher Alexander, 1977). Christopher Alexander posted that mans' life consist mainly of patterns of events, and that architecture which supports these patterns helps us feel more 'alive' or 'whole'. The cultural is characteristic or unique value of a place which makes it stand out from other places. There are two aspects of value: tangible and intangible. The tangible value is a 'form' of a place; means its natural environment, architectural style; while intangible value is the 'content' of a place; its tradition, folk custom, relationship of the community.

Cultural pattern is use for explaining the interaction of human being with their environment, and determines how and where man naturally prefers to use. It is the attributed of a region which makes the place different from others. The cultural pattern[4] optimised how the environment promotes human life and sense of

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[4] The most common way to explain cultural patterns are: Patriarchal society and Matriarchal society.

Patriarchal Society

Civilisation of large space: One to one interpretation, the information is explicitly communicated.

Independence: Man isolate from others.

Mono chronic space and time: People do one thing after other.

Sensory deprived world

Short-term relationship

Matriarchal Society

Culture of small space: A lot of information is embedded in the small context.

Culture of dependency

Culture of impermanency, Polychromic space and time: Temporality, cycle of life.

Multi sensory perceived world

Culture of human touch: Life-long relationship

Multidimensional world, Organisation depth

wellbeing. It formed with local climate, history, people and plays important role in making people find their meaning of place.

"The things thereby 'explain' the environment and make its character manifest. Thereby the things themselves become meaningful." Wei Qian (2012)[5]

It is important for architect to understand how the built environment shape the human perception, act according to their will and manipulate the built environment that shape his perception. The result of the manipulation could be positive or negative depending upon a cultural goal.

## 2.3 Meaning and Structure

Getting to understand the spirit of place can imply as to identify the common means of local architecture that can share the same experience to people and can fulfilled through their perception. Genius loci can count as a concrete architectural structure and processes to distinct character. It is impossible to imagine any happening or activities without attaching that circumstance with the locality, because every function is taking place in a different ways, and different properties.

The space can be defined into qualitative terms to the structure of concrete space by physical appearance '**structure**' of concrete space, which formed by architectural elements (enclosure, entrance, façade), composition of the elements and landscape. While understanding by concept of phenomenology it is beyond the physical aspect of the place, which contributes to architecture understanding of

The world with one absolute society can be found nowhere. Because every culture are consisted of both matriarchal and patriarchal parts, but can be lean to a particular character. That is, the big-city society mostly has the character of patriarchal pattern while local society has more matriarchal.

5 Wei Qian (2012). Investigation of Genius Loci Theory on Historic Commercial Blocks in China. Sweden: BLEKINGE TEKNISKA HÖGSKOLA.

existential '**meaning**' of place. To understand sense of place and value given to the space function that serve psychological interplay of the two given each place its uniqueness or spirit or order. In 'The image of the city' by Kevin Lynch, he mentions five orders of architectural elements which constitute the genius loci of a place. He point out five elements of place: paths, edges, districts, nodes, landmarks. There are no clear boundaries or precise scale to measure, but everyone can understand their current location.

### 2.3.1 Orientation direction axis

According to the Human needs by Erich Fromm, human need to understand their place, referred and link that place with something they familiar with, for instance, earth, sky, mostly with natural elements. It is the person's relatively permanent way of relating to people and things, either natural or man-made.

While  Norberg-Schulz use 'cosmic order' to explain systematic of orientation. It stated in the book that the human would use the sun as the most invariant and grandiose natural landmark phenomenon. An order of this kind implies that the world is understood as a structured 'space', where the main directions represent different 'quality' or meanings and created the feeling of 'being lost' and 'being found' in the space. This can also be seen as the space extended with a rhythm in different direction. The most obvious significant directions are horizontal and vertical which we are told by earth and sky.

### 2.3.2 Identification human and place

Sense of identity is also in the list of Human needs. Deep inside a man's mind, man wants to know he belongs to somewhere. The identification is determined by location, landscape, spatial configuration and the characterising articulation. Moreover, the identification can be use to define the schemata of a person as well. Because to identity of a person is to determined the world which is accessible. Every

human has a sense of being, to created a place and use the word "Settlement" is one way to communicate this idea as well as referring the space that they use to with a specific name or even calling themselves as a people of that specific place such as Bangkokian, New Yorkers or Parisian. It is not only means that where are they from, but also represent their home and relationship with the place. In other words, man is a part of the world; he is 'in' the world and 'belong' to the world, and totally which comprises natural and other component or so calls to 'dwell' with the place. Dwelling is the word to represent the 'total man-place relationship' in which human construct in their mental mind and perceptual relationship between the 'space' and 'character'.

In the field of architecture, Kevin Lynch emphasis the role of human experience in perceiving space. He introduces an abstract characteristic 'mental image' which people have with the space. "The image is both the product of immediate sensation and of the memory of past experience, and it used to interpret information and to guide action"[6]. Mental images "are organised structure of recognition and relationship. He discussed the structure and quality of city through environment of life and paid more attention to society and culture. They are also suffused with meaning, feeling and value, and these meanings are more complex and subtle than are the dry bones of structure"[7].

## 2.4 Spirit of Place and Approach to conservation

### Implication of the design process to conservation of architecture

Although the existing surrounding is not permanent, the places will definitely changed permanently from time to time and never have a fixed structure. Their 'genius loci' do not change and remain the same. Even time cannot change the effect of genius loci; because place preserve their identity during a certain period of time as 'stabilitas loci', and the existential contents remain the same in a board

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[6] Kevin Lynch, 1960, Image of the City, P.4

[7] Kevin Lynch. 1976, What time is this place?, P. 112-113

period of time. For instance, Paris that the one Parisian referred to may different nowadays. But it is the same place that every place keeps its particularities and preserves them. The properties possess and existential dimension and construct the familiar atmosphere or so called "Stimmung". As it stated in the book "Such a character is never simple, and in our time it is certainly full of complexities and contradictions, but this does not means that it is without structure and meanings".

Conservation is about caring for and protecting all aspects of the historic and quality of social environment. The site has evolved different users and activities in each area, and each area contains different features requiring different approaches to manage them. It involves many approaches to understand the factors causing the loss of genius loci and the most appropriate methods to ensure that the spirit of the place is carry on.

It can be seen from the charters and declaration of international organization which focus on the concept of authenticity, identity and spirit of place in the conservation of cultural property. For example, in the Nara Document (1994) it is declared that, "The world is increasingly subjected to the forces of globalization and homogenization: therefore, defining 'authenticity' becomes an important issue for the conservation of "cultural heritage". The document identifies social and cultural values as vital elements for understanding the unique tangible and intangible heritage of the place.

Around the world, some countries established their own policies and practice in order to conserved not only tangible, but also intangible heritage. The Australian ICOMOS Burra Charter (1999) provides principles for conservation and management of cultural significant for cultural heritage places which reflect the Australian identity and experience. The cultural significance of heritage sites has been defined by the Burra Charter as the "aesthetic, historic, scientific, social or spiritual value for past, present or future generations" which is "embodied in the place itself, its setting, use, associations, meanings, records, related places and related objects". The goal of

conservation is to protect this significance by ensuring that all action is answer to the existing identity.

The ICOMOS Xi-an declaration (2005) draws attention to the context conservation which helps create the distinctive character of the place. It introduced both tangible; setting interacting with the natural environment, physical, visual and natural aspects and intangible; social and spiritual practice, folk knowledge, activities value and others intangible forms and expressions, in the protection of the heritage site. Quebec declaration on the preservation of the spirit of place (2008)  in order to preserve the spirit of place through the safeguarding of tangible and intangible heritage, which is regarded as an innovative and efficient manner of ensuring sustainable and social development throughout the world. Collective memory, beliefs and traditional knowledge was taken in to account as an intangible value. It specifies that both tangible and intangible components are essential in the preservation of the identity of communities that have created and transmitted space of cultural and historical significance. The policy is to maintain the diversity of uses of the site and encourage visitors to understand, support and become involved with the conservation of the site to help protect the authenticity and spirit of the place.

In the thesis, the term 'spirit of place' is considered to address both physical and non-physical characteristic of a place, which is handled as a living network as well as a cultural heritage. Emphasis on the importance of intangible dimension of heritage and the meaning, values and context intangible heritage gives to places. Spirit, as the intangible sage of the creator, leaves a permanent impression on place and gives the meaning to the place. While the place itself, which is the tangible, raised to the spirit and helps define the creation. The spirit of place offers a richer, more dynamic and inclusive vision of cultural heritage. Because the spirit of place is constructed by human being in response to their social needs. The communities that inhabit place, especially when they are religious and traditional society like Talad Noi, should be intimately associated in the preserving of its collective memories, vitality and spirituality.

By adopting a phenomenological perspective into architectural design means to accept the origin of the lifeworld, social, culture, and historical background on which all things appear as meaningful. It focuses on concepts particularly relevant in conceptualisation of user involvement; lived experience and interpretation. To understanding these lived experiences and the meaning underlying them is the concern of phenomenology.

The 'appropriate use' is a key factor in evaluating the quality of a conservation projects. It relates to the physical and architectural of a building or site, and also to its intangible, historical significant. Maintaining the historic materials, forms and spatial qualities that identified as significant to the site is important considerations in investigating for design solution for a site. The goal is to protect all the character-defining elements as well as an ability to continue the use of the site within the community.

. The character and inherent spatial quality are part of the cultural significance of a structure.  It is important to identify in the evaluation phrase the specific elements that contribute to the significance and use of the building. After that, the one that were not contributing to the understanding of the historic character of the structure can be removed.

The conservation also respected the value of the original materials as essential to defining the character and feeling of the site in physical. While sense of historic place has power to engage people in some way through their feelings and collective memories, the success of a historic site's conservation is determined how well that spirit quality is maintained.

 In case of Zhou Zhu Kong shrine, the spatial quality of the structure is usually a major part of its significance as a religious meeting hall and place for worship. Traditional Chinese shrine also be of architectural value in itself, by detail of its

design and decoration. To implement the new architectural design in the old context, the shrine hall and religious elements in the shrine was to continue in its existing use as a religious space, retain its communal and spiritual use. While the new architectural elements will integrated without touching the historic portions but improved the existing condition and contributes to the architectural significant as an complementation, which helping man to concretized the place.

# Chapter 3 Study of Talad Noi and Vegetarian festival

## 3.1 Image of Talad Noi

To determine the image of Talad Noi, a single building cannot be selected as a case study to find the Genius Loci of the community. It is important to understand the urban environment as a whole.

Talad Noi townscape always conserved its identity considered as the landmark and represent all value systems, beliefs, tradition and lifestyle. The common image of Talad Noi is that of old Chinese community, and the centre of the Jay Festival. The planning of Talad Noi is not recall any of basic geometrical scheme which used in town planning. Inside Talad Noi there are more 'organic form' that always appeared as a large 'cluster' of space and building of various size and shapes. In term of being a Chinese community, the elements of Chinese architecture are integrated in details; recessed balconies dominate the upper stories, unturned eaves and roof corners, extended eaves covering the public area.

Figure 3-1: The facade of the building is set back at each level. Recessed balconies are commonly use in south of China because the can keep interior cool in summer, and warm in the winter or rainy days. The residents treats their balcony as a multipurpose space, some of them hang their clothes, or even make it into a little garden.

The concrete property of Talad Noi is that, Talad Noi has conserved a certain 'genial environment' which can brought all community together. It gives a feeling of being welcome as a part of the community. Talad Noi street is full of lives, similar to Rome, which Norberg-Schulz describe as "The street is an 'urban interior' where life takes place, in the full sense of the world. The old, narrow street leading into the open court in front of Chinese shrine allow people to 'feeling down' to the space that are mysterious but also warm and intimate space. This might be a main point Talad Noi genius loci; the feeling that anyone can 'be a part' or to 'dwell' with the environment.

The local usage of frontage as their outdoor-living room, or built temporary overhang in a public space fuses the differences between private and public space, therefore enable for 'the outsider' to feel welcome and belong. As the visitor walks along the path, the history of Talad Noi became alive and the image of the city will gradually formed in their minds. The environment is experienced as a meaningful place

Figure 3-2: Pathways in Talad Noi

## 3.2 Space of Talad Noi

The particular location of Talad Noi is on a ChaoPraya riverfront, it is also in a very middle of those commercial area, both Chinatown and Silom area which have constituted the complex and core of Bangkok. Talad Noi is actually an extension from Sampheng community as a residential area and marine port. Accordingly, it is situated as small Chinese universe for Chinese merchants and crew. An important nodes were created to fulfilled the needs of living. I gave a rise to a settlement which later became living community. The scale of Talad Noi is different from Chinatown as it is for residential; it is smaller, more complex and more homely.

### 3.2.1 Spatial organisation

The spatial organisational schemes can be arrange into an inter-related the whole via systematic and disciplined forethought. The vast majority of buildings are composed of a number of rooms or spaces related to one another by function, proximity, or a circulation path. Talad Noi located in old centre of Bangkok which famous in its festival and Chinese community event. The overall spatial organisation

of Talad Noi can be considered as a cluster organisation. It uses proximity to relate its spaces or object to one another. Clusters can accommodate within its composition spaces that are dissimilar in size, form, and function[8]. Because the pattern does not originate from a grid or any geometric concept, the cluster is more organic and flexible and change easily.

The central unifying space of Talad Noi is generally vast space in the area, the most important node in this area is Zhou Zhu Kong shrine.The spatial organisation of Zhou Zhu Kong shrine in Talad Noi community is based on Chinese traditional architecture. Traditional architecture is composed of main courtyard and the architecture elements which enclosed them. The layout of the courtyard is designed according to its function; 'quintessential public space' a massive urban feature. The court is a viable public space; during official events they filled with people, but other time, these paved expanses served as circulatory space- creating pedestrian/ bicycle shortcuts and simply acted as a void at the centre of the community.

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8 Portland State University. 2012. ARCH 100 Introduction to Architecture.

**3.2.2 System of circulation**

The street systems have a pervasive influence on how a community function. It helps shaping and use pattern, the form of the various district, the level of access that can be provided to destinations, and function of individual places. The pavement marking and signage can help to orient unfamiliar users of travel modes leading to their destination with more predictable behaviour and more satisfying experience of place. Roads, pathways. and trail are distinctive elements of a community's form, reflecting sensitivity to surrounding and enhancing the experience of those who use them.

The study area's network of streets is as the area's community and neighbourhoods. It have numerous pedestrian connections and also multiples opportunities for the chance meetings and social interaction. It includes the narrow,complex alley in the study area, the local street configured unique urban fabric which corresponded to the urban context. In this mixed-use or commercial area, the networks also create access and visibility at each corner, helping to create landmark or mental maps for people. This network is not only provides general access and circulation, but also support the local functions in residential and commercial neighbourhood.

The organic planning of Talad Noi provided complex connectivity layout. Street are interlinked at numerous points, intersections are closely spaced, and end ends. This not provided more direct route to any designation, but also helps to spread out the traffic load over multiple streets and intersections.

The major routes that provide access to and through the area are:

- The primary Charoenkrung Road. It runs north-south arterials.
- The main cord of Talad Noi, Vanich road runs in north-south
- Charoenkrung 20 Alley, connecting Charoenkrung road and Vanich road
- Yaowarat 10 Alley,, connecting Charoenkrung road and Vanich road
- Yotha Road, connecting Charoenkrung road and Vanich road
- Panurangsri alley, connecting Song wat road and riverfront
- Duangtawan alley, connecting Vanich road and riverfront
- Chao sua sorn alley, connecting Vanich road and riverfront
- Rong Kuak shrine alley, connecting Vanich road and riverfront

These access point define the major points of entry and passage for traffic through the Talad Noi area. Although some are well defined points of entry, the boundaries of the community cannot clearly define by physical appearance, as the community is really integrated into the fabric of the entire district.

The arterial streets, Charoenkrung road function as local circulation routes between the neighbourhoods of Talad Noi area, while local street connecting to and between main road provided local access and circulation for traffic and pedestrians. It running along the study area and forms the eastern boundary of Talad Noi and links to main Chinatown. Charoenkrung Road is the only road with four-lanes two way traffic within Talad Noi area. It served as an important transitional space for business and trading, where different forms of interaction and communication took place.

Among the street, the distinct between private and public was of significant. The small street inside the community were also publicly accessible but usually branched off the main road to connect to other parts of Talad Noi. Vanich road is the major north-south thoroughfare running through the middle of Talad Noi, providing and also function as a major regional walking street particularly for food

and residential that link directly with Charoenkrung road. Cars can access through Chroenkrung 20 alley, Yaowarat 10 alley, and Yotha street.

The secondary road of Talad Noi are mostly small, narrow, and twisting alleys that are usually an internal passages for local people but they were also publicly accessible without restricted access. Many roads and street in Talad Noi were not suit for vehicle due to the size of the paths, most of the street are only accessible on foot. The streets are the foundation of a walkable community, and are the basis for creating lively public spaces. Although general perception of security seems to be lacking, if the outsider walks in the passage the locals will automatically know because they can remember all of the community's members.

1. Charoenkrung road
2. Wanit 2 road
3. Charoenkrung 20 alley
4. Yaowarat 10 alley
5. Yotha road
6. Panurangsri alley
7. Duangtawan alley
8. Chao sua sorn alley
9. Rong kuak alley

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Figure 3-3: Map shows major routes around Talad Noi area.

**3.3 Genius loci of Talad Noi**

Every place has its own form of architecture with reflect its culture, history, custom, social system and other tradition. The identity referred to the understanding of the natural and general characteristic of the site, urban context, social and also spiritual relation between place and inhabitants, which are essence for the spirit of place. The relationship between man and place and its character helps to reveal the spiritual relation in the urban context.

Although the place changes from time to time and never have a fixed structure; their 'genius loci' do not necessary change and remain the same. Therefore, even the time cannot cancel the 'genius loci' as the place preserve their identity during a certain period of time as 'stabliitas loci'.

These possess an existential dimension and construct the general atmosphere called 'stimmung' usefulness of the phenomenological method for examining genius loci in Talad Noi community. The stimmung speaks about the relationship between man and their nature; embodied architectural phenomenology. The spirit of place mostly depends on the features of the site and relationship between the inhabitants and the place. The settlement activities is the fundamental of creating the place related with the natural characteristic of the site, and it play important role on originate the urban fabric and defining the spirit of place.

It is important to find the core of genius loci in Talad Noi community and integrated it into design process in order to presenting them in a work of architecture. The implication will be based on 'identification' of the community and fulfilled through 'visualisation'. It implied the way the place formed a character and reveal it through man's perception.

Talad Noi is a place that held many memories for many generations, it is a resident for ChineseThai community since early Rattanakosin period. The ways of living were strongly embedded their lives and it developed a unique character of Thai-Chinese community in this area. Talad Noi is full of heritage objects, old pattern of culture that cannot be seen elsewhere. The uniqueness from both tangible and intangible heritage shows the true identity of the old town that influenced by Chinese culture, religion and history.

In Talad Noi, the genius loci can based on the dense cluster of small houses and row of shophouses, and the environment was characterised by local architectural elements. Every old house in Talad Noi is simultaneously what Christain Norberg-Schulz would say 'ground hugging' and aspiring. By the use of Genius Loci, we could describe the spirit of place from a big picture and identify what is the core elements of Talad Noi community since this market still remains its meaningful atmosphere and carry on their own spirit of place to the present time, making it one of the most fascinating old communities in Bangkok.

When the man dwelled themselves to a place, a strong relationship will be formed as if the whole environment is a world of their own. The place have an authentic character that shape the way people living there. It is a spacial relationship between man and the place, feeling of place attachment and affection, which reflects a quality of person-place relationship. It is getting evokes love in people for the place and always draw them back to the area. In case of Tald Noi community in the allure of faith and small alleys conjuring sense of belonging which will become collective memories to the place's dwellers.

When people get into Talad Noi, they can immediately integrated into the space, immersed with the sights and sounds. The promptness of this entrance is contrary to the outer approaches by street. The row of shophouse on Charoenkrung road  hides the space, causing the feeling of exploring upon entering, and unexpected route and dense urban grid. It is an 'open' spatiality that spread itself to the dynamism of the environment and embedded within the city fabric.

Talad Noi is finding and promoting good social connectors to bring people with different interest and concerns together to tap on each other's assets, to fully utilised what is available in Talad Noi community to build about a stronger bond between members of the community.

The Chinese shrine inside Talad Noi is the centre of the community. Whenever the shrine held a ceremony, all residents will united and arrange the event together, reflect a strong bond between members of the community. Especially during Jay festival which sparks off the people's passion to serve and connect with the community's business. The events built up sense of belongings and intangible-crucial relationship. It created a strong community's foundation and encourages a bottom up development, a long and continuous process of discovering the care and concern of the people in the community.

Talad Noi would serve as an example of the tangible proof of the socio-economic. The visitors come from all walk of life and everywhere in Bangkok. People come for the annual festival and traditional local cuisines offered both in a shop along the road and by hawkers around the area. The street life was reported to be colourful and entertaining by travellers. There are many youngsters who follow their parents to the festival visit the place on weekends too.

### 3.3.1 The use of Light and Darkness in the community

Talad Noi community is the old residential area located in the middle of two big commercial area in Bangkok; Silom and Chinatown. Inside Tald Noi, there are combination of various type of building along the street; the heights, forms, materials and colour different from the rows of concrete shophouses in Chinatown and Silom area. Talad Noi is more local, intimate, and most importantly living community.

The way man can perceived the spirit of Talad Noi directly influences by natural factors, the most outstanding one is the natural sunlight. Light is fundamental to perception experience, evoking varied responds and representations both among and within particular systems. Man incorporates light with architecture. Our visual perception fulfilled by lighting. Light and dark are perception of light, they can created sensation of depth and phenomenon effect to the space. And the phenomenon of light is expressed in countless of ways at Talad Noi.

The sunlight shining down from above and connecting all city fabric. The sky acted like 'blue ceiling' that continue through space and all visible horizon, extended over the entire city. Moreover, the ambient light in the place are less change during the day. Shadows are stable and vast during the afternoon, darkened masses contrasting the brightness all around.

When the midday comes, the heat radiating around the space, a small street becomes a valley for sunlight ti pour into. There are few areas for shade or tree to stay under, only an overhang along the alley to cool of. The over hang casted sharp shadow because direct sunlight, created an exotic black and white pattern on the pavement.

By the evening, the sun fallen behind the river to the west, while the sunlight become increasingly indirect and chafe colour, from vibrant yellow to pinkish hue and orange tone. The sunlight still enters horizontally to the space and cast indirect

light on facade, takes dullish shade onto the building. The shadow which were sharp start to elongate and diffuse, until the shade coming in. When the shadow of dusk covering the space, the electric light are becoming visible at the frontal and inside the building, while sunlight only illuminating the roof tiles and top floor. The ambient, atmospheric light reflected the colourful screen onto the water surface.

The night landscape of Talad Noi changing dramatically. It has no bright street lighting like Chinatown, but ordinary street lighting from posts. It reinforced the untidiness of street. The dull, imperfect is being shown by heavy contrast of shadow and shade.

### 3.3.2 Overlapping of public and private zone

On Charoenkrung road, Talad Noi is like a showcase as a distinctively Chinese cultural area that brims over with life, capturing the essence of the old Chinese lifestyle in the shophouse for the outsiders to see. Chroenkrung road bustled with life and especially street hawkers were a well know sight, some of them hold the place for more than 20 years. Most of hawkers are local residents in the community, they have gain acceptance and recognition of particular person as an asset to the community. The residents corresponded closely to the spatial confinements and situation, slowly developing their own form of living habits and everyday life with the shophouse and the street life. They often expand the programmes of their home out of the living space in to the footpath, thus turning it into a communal area where children play around or the elderly hang out. It was definitely an important space for socialising.

From the street, all attention is gathered at the street level and then drawn into the small street connected with Vanich street. The secondary street of Tald Noi spread out the urban foci to subordinate area of the community and acted as a semi-public transition between the urban outside and the private space of local people.Throughout the core area is where the Chinese culture's distinctiveness is

displayed. It is a mixture of functions upon the quality and safety of the public space within Talad Noi.

Within the community there are many small alleys and shortcuts that locals regularly used. Each person occupies a distinctive position in relation to their urban environment. The locals' significant attraction towards their urban environment is its closeness to their workplace or their home; the people give priority to 'order places and the ways in which they are encountered[9]'.

The empty spot inside Talad Noi community act as recreational space, developing a sense of ownership of locals, and bonded themselves with the place, encouraging interaction and personal space as an everyday affair. The use of frontal as their outdoor living room bringing spaces of interaction to the front door of residential area sector and integrated community environment into their personal territory, developing a unique experience in the urban environment.

The house was considered primary as private space, while the passage is the circulation path that is more 'general'. Unlike other streets, the buildings in Talad Noi have no setback and footpath, basically the people just walk on the road surface, and easily walks into someone's eaves or frontal. It have begun to demonstrate the character of shared use by local residents and pedestrians. It forms contact that does not interfere with the privacy of people, but despite causes trust and increased liveability, diversity and variety in neighbourhoods.

The house is shaped around a graduated hierarchy of space which mix public and private to varying degree, depending on how the individual space could offer, based on the time of the day or expression of the habitants. In early morning they could use as a space for hawkers, then empty, then outdoor living room for elderly in the evening; it gives different degree of 'privacy'.

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[9] Witcher, 1998, Proceedings of the seventh Annual Theoretical Roman Archeology Conference, P.4

### 3.3.3 User-oriented experience

The idea of 'experience' has a central position in phenomenology, it studies conscious experience as experienced from the person's point of view. All knowledge begins withs experiencing phenomena; the most fundamental condition for understanding. In case of architecture, the experience reflecting a progression from individual experience to a common world of human-significations. In this context appears the notion of sense of community. Heidegger conceives that human being are being born to the world of social, cultural, and historical environments, and interpret the world and the self within these context. [10]

Throughout the day, Talad Noi is very busy, noisy, and colourful mix of pedestrian and traffic. The space is constantly changing and never static. Small alleys are connected and lead people through all over the place. According to the low height of the buildings, it looks like the sky have been drawn down on the space, reminiscent of a ceiling. The long, narrow alley serve to frame the view from the street into the community. And the building are like walls on each side, while streets as an aisle, this visual axis impressed to those wandering in off the street is phenomenal.

The street are not always a path; they can shift in each person's perception depending upon their goals, distractions and pre-conceived notion. If a corner is perceived as a landmark toward itself, a new interpretation comes into focus. When people experience a thing, they experience it as something that has been interpreted. According to Heidegger that man can understand the structure of reality based on what they have known or so called 'Lived experience'. Live experience has a unity of meaning, it has meaning for the person who has it.

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[10] Martin Heidegger, 1972, Being and Time

In Talad Noi, the pavement is flat, concrete, and surrounded by concrete building on both sides. There are many shortcut and small alleys inside the community, every turns and corners seems to similar for visitors, but they do have their own characteristic for locals, a background on which all things appear as meaningful. Due to the relational nature of landscape, it allows individuals to orient themselves in their familiar places or objects and to make decision regarding further action[11]



Figure 3-4: The photo shows the small alleys inside Talad Noi community.

The urban blocks that furnish a great number of corners and a diversity of routes the one can choose from, helps constructing processional experiences and perception of landscape.
People can perceive 'procession[12]' through their sensory and experience architecture and landscape within the context of specific urban fabric.

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[11] George Ananchev, 2013, Perceptions of Landscapes of Movement: Phenomenology and the Archeology of Roman Roads.

[12] Richard Dorman, 2007.
The design experience can help to preserve celebrate authentic and complicated spirit of place both on physical and virtual space; how we access and interpret through the world Architect study how people move through and experience space, they can consider how people move through space on their own and as a share experience.

User oriented has a strong methodological emphasis, directing attention to ways of getting feedback from the users and integrating in directly in the design progress. If we have found the true genius loci of a city, the urban structure which is the concretisation of the image, we can understand the spiritual quality that embedded to the context of place and take the initial points and expanded it through an architectural design.
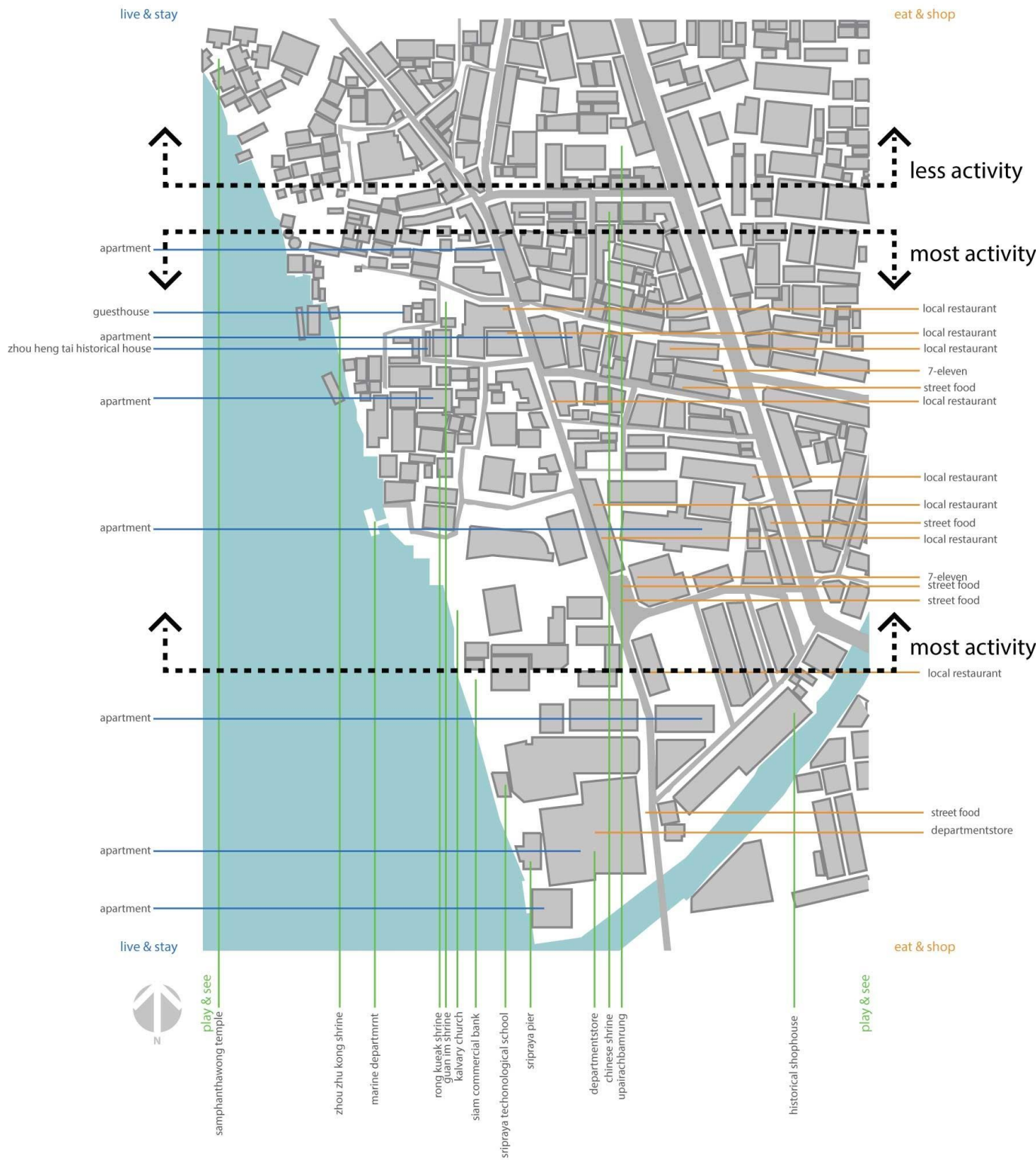
live & stay

eat & shop

less activity

apartment

most activity

guesthouse
apartment
zhou heng tai historical house

apartment

local restaurant
local restaurant
local restaurant
7-eleven
street food
local restaurant

local restaurant
local restaurant
street food
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apartment

7-eleven
street food
street food

most activity

local restaurant

apartment

street food
departmentstore

apartment

apartment

live & stay

eat & shop

N

play & see

samphanthawong temple

zhou zhu kong shrine
marine departmrnt
rong kueak shrine
guan im shrine
kalvary church
siam commercial bank
sripraya techonological school
sripraya pier
departmentstore
chinese shrine
upairachbamrung

historical shophouse

play & see

Figure 3-5: Diagram shows spatial experience in Talad Noi community

## 3.4 Cultural Elements

### 3.4.1 Events

There are variety of experience among Talad Noi community during a year, including both Chinese-Thai festival and also Christian festival. Every festival has its own unique origins and reflect the traditional practices and morality of the people. It has great religious structure and serve to express the way Chinese people believe in benediction.
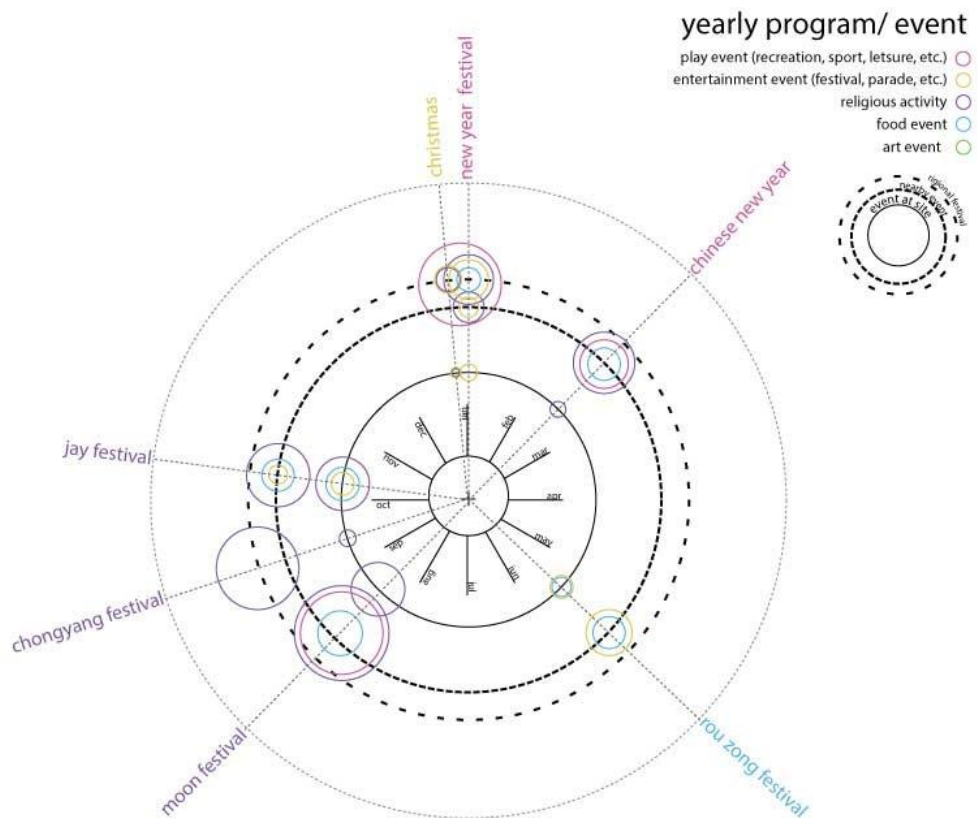


Figure 3-6: Diagram shows yearly program that occurred in Talad Noi community

### 3.4.2 Jay Festival

People have a lot of attractive local activities in Talad Noi area, the most important one is 'Jay festival' (Vegetarian festival). It is an annual festival held during the ninth month of the Chinese calendar. It is believed that the vegetarian festival and its accompanying sacred rituals gave good fortune upon this who are participated this rite. During this time, Thai- Chinese people observed a 10- day vegetarian diet[13] for the purpose of spiritual cleansing and merit-making. Sacred ceremonies are performed mainly at Zhou Zhu Kong shrine throughout the phrase; the invocation of the gods, procession of the god's images, lion dance, the fest and Chinese opera.



Figure 3-7: Vegetarian Festival

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[13] Vegetarian Diet (กินเจ) is a religious practice, to observed the ten commandments;
1. Abstain from killing animals;
2. Abstain from eating all kinds of meat;
3. Abstain from stealth and embezzlement;
4. Abstain from harming others bodily or mentally;
5. Abstain from telling lies, using obscene language or swearing at people;
6. Abstain from touching people of the opposite sex or talking with them flirtingly;
7. Abstain from taking alcohol or using narcotics;
8. Abstain from gambling;
9. Abstain from wearing ornaments including those made of metals or leather;
10. Abstain from sharing receptacles or utensils or a meal with people who do not observe the commandments.

Weeks before the jay festival event start, the local people will hang yellow flag, the symbol of vegetarian festival on the road sides and in front of their residents all the way to the Zhou Zhu Kong shrine.

Rows of food stalls are setting up nearby for local seller to sell vegetarian food. In the shrine, the staffs are busy with preparation the ceremony, decorations and set up Chinese opera stage. The whole event is supported and sponsored by local residences and Zhou Zhu Kong foundation.

On the day of festival, hundreds of pilgrims dressed in white will be united in the shrine area for the opening of the ceremony. During vegetarian festival, the Chinese believes that the nine heavenly king[14] will be evokes to preside over the festival. The bamboo pole will be rise and placed meant to invite divinities to come down to earth. All devotees will light up the candles and joss stick, await the arrival of their excellencies. Firecrackers will be ignited, believe that its loud sound can chase away bad spirit, while the Lion dance brings wealth goodness to the place.

The vegetarian parade will start in the afternoon, by deities procession from Zhou Zhu Kong shrine toward Chroenkrung road, then a celebration at the shine. Throughout the procession, the drums and cymbals are sounded loudly, to proclaim the arrival of the parade and promote the festival to the outsiders. Along the way, local will set up a small table to give water, refreshing towel to the participant for free as a gift for joining.

During the late night, Chinese opera will perform on stage as an offering to the gods. Nine lanterns will be hung from the bamboo pole, which signified the opening of the nine-day vegetarian ceremony. The rituals are held throughout this signature event. The jay-festival participants embraced the faith enthusiastically as the festival officially began. Starting the first evening of the ninth lunar month of the

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[14] The nine kings meant the gods of the sun, the moon and seven other heavenly bodies.

Chinese calendar, Jay festival continue until the ninth evening with the aim for bringing good luck to the participants.

The whole community will transform as a food street. Rows of vendors and temporary food stalls is all the way along the small alleys, local restaurant will be selling only vegetarian food during this time. By putting a yellow flag with a word Jay written on it in red indicated that their food is undergo with the jay festival. The shrine will open the kitchen and fest vegetarian food to the pilgrims for free as a dedications. Chinese people believed that receiving the food from the shrine will bring them luck. The vendors are also allow to sell inside the shine, there are plenty of toys, snacks. While merit making set such as gold paper or joss sick will be sold by the shrine foundation only. In the evening, the Chinese-Thai ancestors family will come to the festival,   the elderly will come to the shrine for worshiping and enjoy Chinese opera, while adults will go around the area for vegetarian food, and the younger generation enjoy snacks and toys.

On the last day of the festival, the Loy Kratong Jay ceremony will be held at Zhou Zhu Kong pier in order to make merit for ancestors and the dead soul in the water. Then the river-crossing ceremony for purification, and deities farewell at the shrine. The festival ends with merit making ceremony. The lanterns pole lowering is also performed in the last night of the festival.

This vegetarian festival is directly support and increased socio-cultural and reinforce the character as the identity. The festival allow an interaction between the outsiders and the insiders, forming a strong relationship between man and place. Created a strong intangible culture and gives a meaning to people as a collective memory, representing the character of the Talad Noi community. The locals feel proud of owning in the place, while the visitor being in the place

Figure 3-8: Vegetarian Food stalls around the shrine

### 3.4.3 The route

The vegetarian procession will conduct from the Zhou Zhu Kong shrine to Charoenkrung road. A hundreds of participants fill the small street of Talad Noi with white dresses, dragon puppets, floats, traditional food and dancing, all in celebration for the deities during vegetarian festival. The procession would have began with Zhou Zhu Kong worshipping inside the shrine, where the image is settle. While other portable deities's image will be placed on a elegance decorated palanquin.

The palanquin will be carried by volunteers, they would form the line in the court and passed through the street. Along the way they may stop at the local house and shrine for blessing. The hi-light of the parade is the Chinese dragon dance which performed by a team of dancers who operate a long flexible figure of a dragon. The dance are believed to bring good luck to the people and the community.
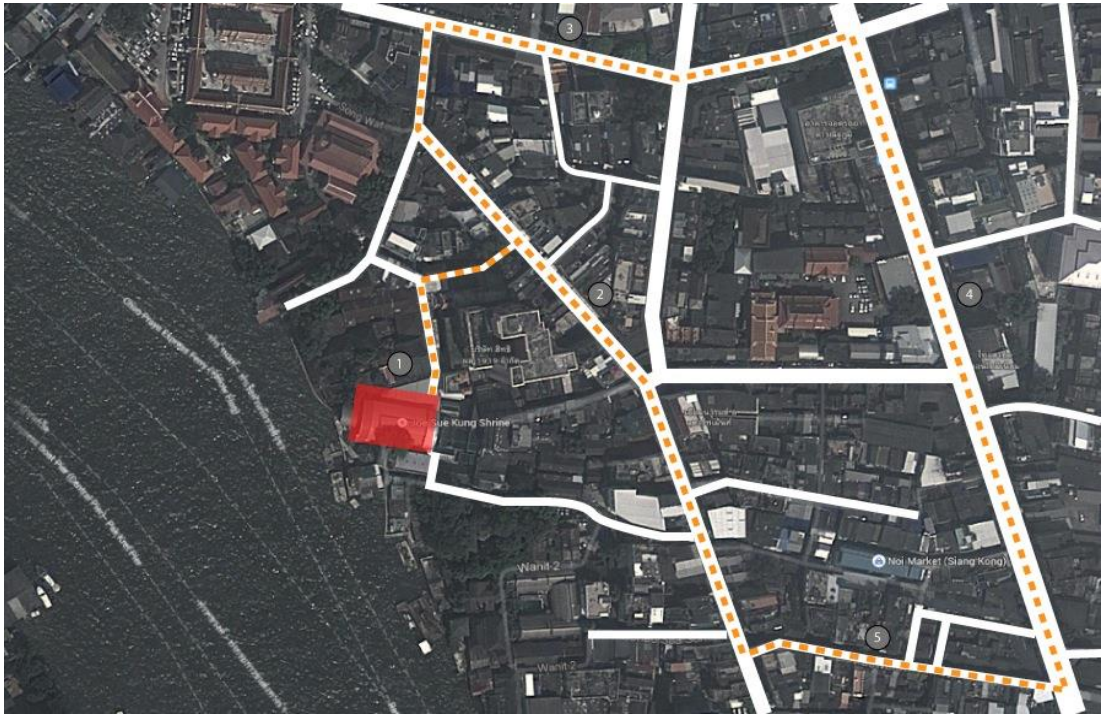
Figure 3-9: Figure shows the vegetarian parade's route around Talad Noi

Vegetarian procession's Route

1. Zhou Zhu Kong alley
2. Vanich 2 street
3. Song Wat road
4. Charoenkrung road
5. Yotha road

## 3.5 Zhou Zhu Kong Shrine



Figure 3-10: Zhu Zhu Kong Shrine

Upon ascending from the street of Talad noi and emerging onto the Zhou Zhu Kong shrine, one must experience the community's genius loci. Numerous alleys serve as the pathways and shortcuts.

As one approaches through the small street, turns from the corner, the shrine building gradually rise into view. The decorative Chinese-style roof high above and its impressive size, red, blue, gold gleaming in the sunlight lend it dramatic elegance. The structural components of Zhou Zhu Kong shrine are heavy and solid. It is a weight down, stuck firmly in place, the colour supports physical and spiritual of the shrine it appears as a boundary mark guiding all who enter the Shrine area.

Visual impact can be drawn between plans of the buildings and the environment, the building is symmetrical, centrally planned building with large courtyard and a beautiful riverfront. This layout reflects its main function, that is commemoration of the Chinese ceremony. Ritual played the most vital role in the influence towards architecture. It builds hierarchical relationships through event and ceremonies, assigning everyone a place in society and proper form of behaviour. Ritual ceremonies are function as a vital part of social systems that bonds of

community, as well as supporting the role of religion in human transcending. Jay festival ceremony display a deeply motivation to local people through transformative experience.

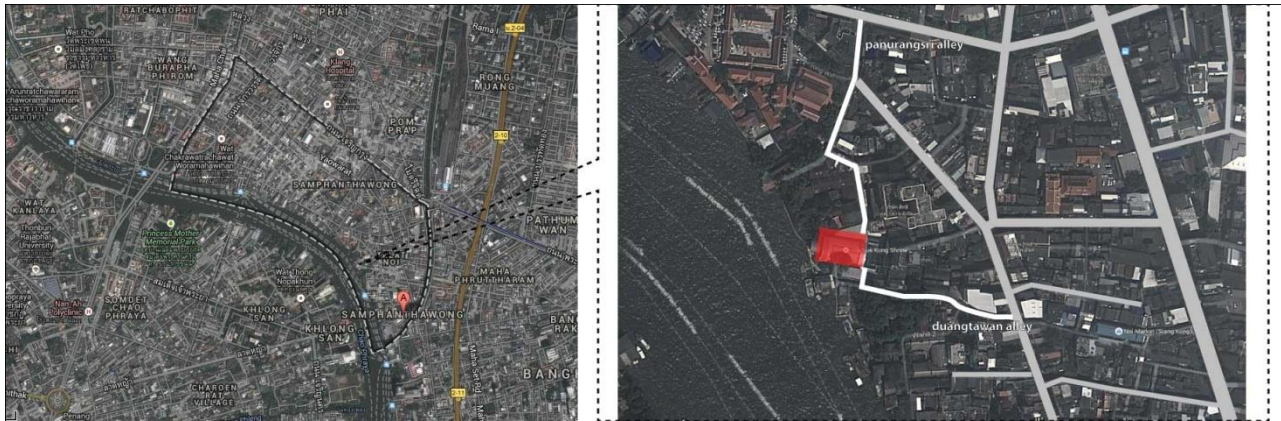### 3.5.1 The expression of Orientation



Figure 3-11: Zhou Zhu Kong Shrine's location

*The entrance*

The entrance of Zhou Zhu Kong shrine is easy to find from the main street. There is a permanent gate located in the front of both Panurangsri Alley (from Song wat Road) and Duangtawan alley (from Vanich 2 Road). It defines the space for the entrance, It hints the direction to the shrine, since it is located behind the rows of shophouses.

Figure 3-12:

    (Left)   The entrance of Zhou Zhu Kong shrine from Charoenkrung road.

    (Right) The entrance of Zhou Zhu Kong shrine from Vanich 2 Road.

*The feature*

The shrine was built by Chinese-religions conception about nature and universe; Chinese cosmology[15]. Their urban environment and architectural style have remained virtually unchanged for the centuries, with unique philosophy and aesthetic result in a special culture which has an effect on architectural design. The Chinese architecture has developed a unique architectural system characterised by timber structure, courtyard layout, and decorative method. Chinese have used wood as a main construction material, base on the structure of the wooden beam and pillars.

Traditional rectangular Chinese buildings are divided into several rooms. In order to cover the structure with a deep and over-hanging roof, the Chinese invented

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[15] A traditional Chinese design technique follow the principle of Yin-Yang- the order of the universe, to achieve a harmonious relationship between the solidness of the architecture and the voidness of the garden.

a special type of support bracket, called Tou-kung, which both supports the structure and is as attractive ornamentation also made by timber.

One of the most important parts of Chinese cultural spirit is the respect for nature and life. Life is the main idea that Chinese culture strives to represent. The choice of construction material is a direct result of that spirit. This feature has been preserve up to the present. A General understanding of the theoretical background of Chinese philosophy to the characteristic of traditional cities is needed. The Yin-Yang theory and the influence of Chinese-Buddhism are regarded as the most significant factors that shapes the built environment.

The shrine was built by Chinese-religions conception about nature and universe. The concept of Chinese religious architecture was dominated by four principles[16].

1. Concentrically, the spatial centre is the most important and holy place; moving away from it, one finds concentric zones of lesser and lesser sacredness.
2. North-South axially, connection north with yin and south with yang. The temple is planned along a south-facing axis that runs from the main entrance to the main palace. A plaza, as entrance hall, a courtyard, and a main hall are all aligned along a central axis.
3. East-West symmetry, the balance of important structures on the two side. The side temple situated at both sides, balancing one another in their placement, size and grandeur. The early belief of 'dualism' is deeply rooted in Chinese minds; and emphasis is laid in the horizontal direction.
4. Feng Shui dominated in determining the location and orientation of temple. All temples must be packed by the hill and are never located on flat plans or peaks.

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16 Chan Lai-Kean, 2000,  Tin Hue Temple, Aberdeen

Feng-Shui[17] is referred as a simple interaction of human and their environments. It influence interacting energies to achieve specific life improvements. This influence is achieved by positioning or design the surrounding in harmony with principle of natural energy flow, determines life experience at every level. Feng-Shui has been practice for enhance the relationship between environment and human life.

All these factor reflecting the Chinese sense of cosmic order. By means of these principles, the Chinese defined as sacred a general architectural plan and with the forms of ritual. It was considered to be sacred because it was believed to reflect the essential structures of a sacred cosmos. Besides, the shrine would share the architectural form of a house for the simple reason that temples are seen as home for deities. Temple or shrine architecture is the most often locality specific, not cult specific.

The Zhou Zhu Kong shrine is one of the oldest shrines in Samphantawong district built in 1804 during the reign of King Rama the First. Throughout the years people regularly visit the place for the purpose of sacrifices, offering and worshipping gods. The shrine valued because it serve as the iconic landmark of Talad Noi which can help to define and characterise a place among Chinese decedents. The shrine is thought of as the scenery of the whole Talad Noi. It is where the community gathers to perform religious ceremonies.

The shrine still preserves its waterfront setting, which is the basic natural elements that manifested with function of the shrine for being 'sacred'. As the most primitive sacred places is a constituted a microcosm; stone, water and trees[18].

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[17] Fenf-Shui: Long-held philosophies and values influence most of Chinese thought that have been affecting the Chinese ways of living and thinking for the past 2,500 years. The philosophies have not only participated in the daily life of the Chinese people but also in their architecture and built environment. Feng-shui is directly adopted as the basic guideline in planning of human settlement.

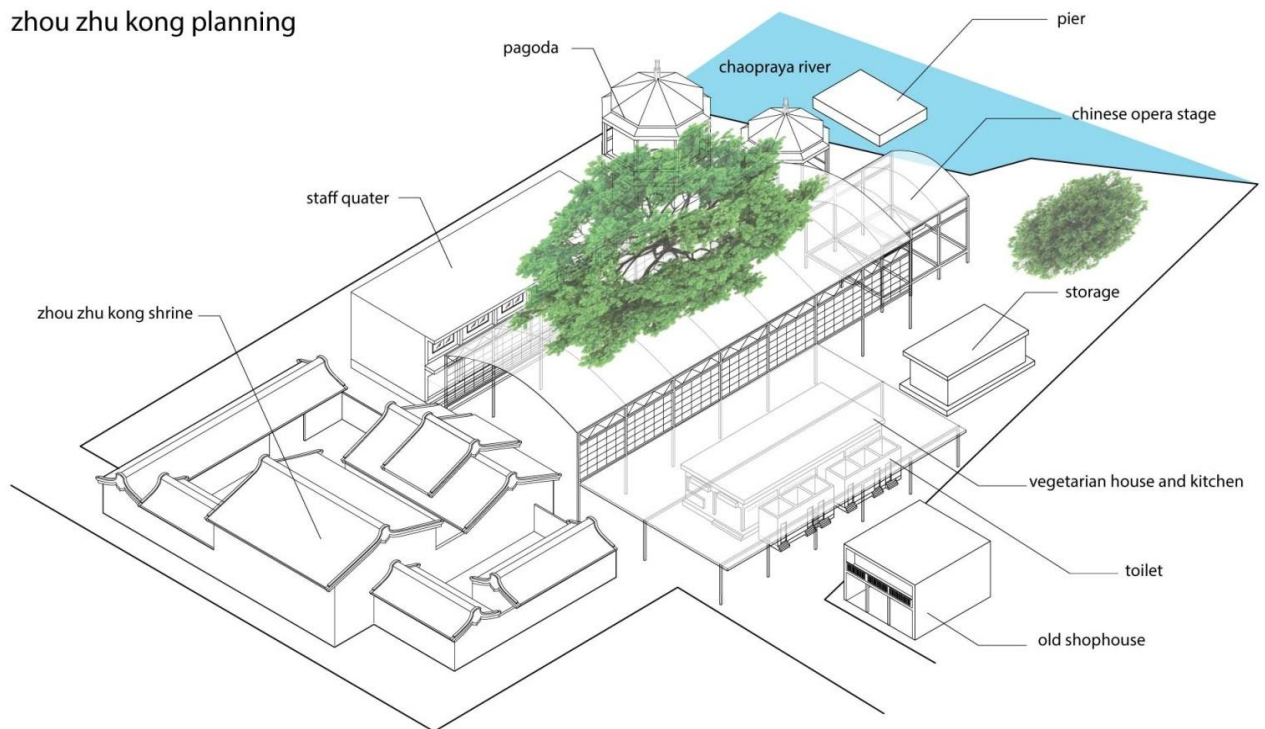[18] Norberg Schulz, 1980, Genius Loci, Page 35

Figure 3-13: Plan of the Zhou Zhu Kong Shrine.

The shrine compound is fronted by a paved courtyard used today as local parking lots, except on festival day when it is filled with food stalls and chairs ministering the people participate Jay Festival during the ninth month of the Chinese lunar calendar. In the middle of the courtyard there is a dai for praying homage to sky and earth. Besides that dai is a place where the people will light a giant joss-stick believing that the light will lighten up their lives. The lantern and decorative elements will be hang hundred rows underneath the giant steel structure At the riverfront, there will be a permanent platform for Chinese opera to be perform when the event occurred.

The shrines' main building incorporates a range of four traditional Chinese houses. It is covered by connected roof. All the roof are covered with glazed tiles. On the ridge is decorated with various small deity images from Chinese folktale. The

front doorways  has a threshold to be step across. On the dark-red door panel there are gravely Chinese gate guardians. Red predomination is not only because it signified virtue or joy but also has a power to ward off the evil influences in Chinese belief.

Inside the shrine hall. There is a small court in the middle of the compound where the benediction table is located. It stands a table spread with devotional paraphernalia, including joss sticks, candles, gold and silver foil, folded paper and also fortune-telling materials, All these element are prepared for use in worshiping The roof does not covered the entire area leaving the both side of the hall airy. The wall underneath the unroof section redecorated with mosaic and fronted by water wells. The right hand wall feature a picture of white tiger while the opposite site is a green dragon according to the Chinese cosmic belief, symbolising the eternally harmonious antithesis between yin and yang.

At the very centre of the shrine hall located three altars. The centre altar contains the master Zhou Zhu Kong statue while the others two locates a number of deity images, including Tua Leng Ea, Guan Yu and 18 arhats statues. There are also the subordinate halls on both side of main hall; on the left is Guan Im hall while the other is Budal hall.
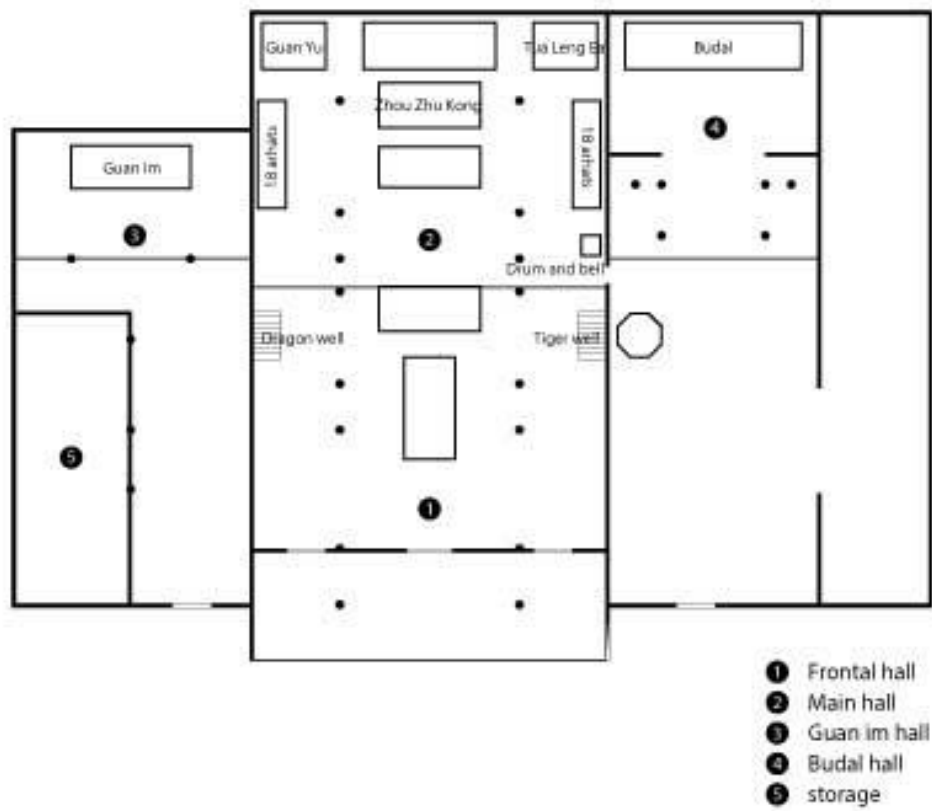
Figure 3-14: shows altars' location inside Zhou Zhu Kong shrine.

*System of circulation in the shrine*

chinese opera stage

show/ parade

main altar

joss stick pot

vegetarian house

joss stick/ candle/ merit making set
selling point

colour legend

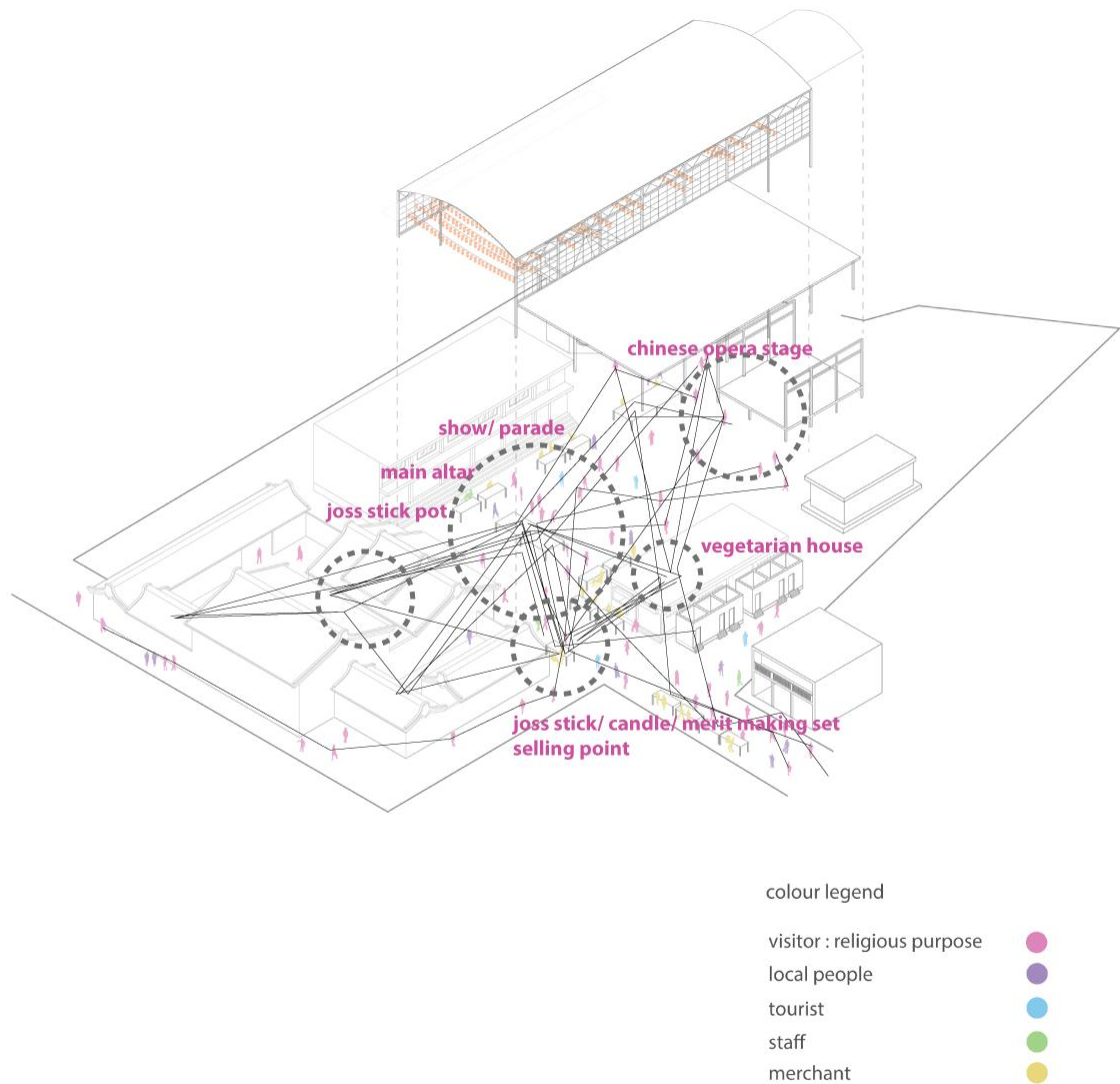visitor : religious purpose

local people

tourist

staff

merchant

Figure 3-15: Diagram shows circulation in the shrine

Movement through the spaces of the shrine allows a lateral experience of sacred place, interacting visually with other people in the shrine. The partitions and small court add the perception of motion to overall sensory reading of the architectural composition.

### 3.5.2 The expression of identification

*Spatial organization*

The Zhou Zhu Kong Shrine uses the physical appearance to capture the essence of tradition and lend the building a calm luminosity. The buildings have a special sense of Chinese. In the middle, courtyards unit composed of different elements, some enclosed by the buildings, walls, and the river, each combination creates different feature of courtyard, and provided various feeling and visual impact of space. Chinese architectural space is experienced through different spatial sequence. The next space always keeps unpredictable for people, unless the next space is revealed by a door or window. It gives a sense of mystery for Chinese space. If the visitors stand in the middle, in front of the main hall, the door would frame their sight, leading into the inner court of the hall. The spaces are not completely isolate and separated, they coexist in a interrelate manner. The openings blur the boundaries and connect exterior and interior space softly. Both public and private spheres are undergoing transition as social, political, cultural relation. Chinese architecture present a space little by little along the processional experience, comparison between being and non-being plays a very important role. "the correspondence of the being of the enclosure and the non-being of space, the being of the building and the non-being of the courtyard- all these things are experienced in the crossing of the enclosure, the imagining boundary in the reversal of the dimensions of non-being and being. (Architecture and Tradition) It helps in harmonising and unify the building and its surroundings as a natural unity.
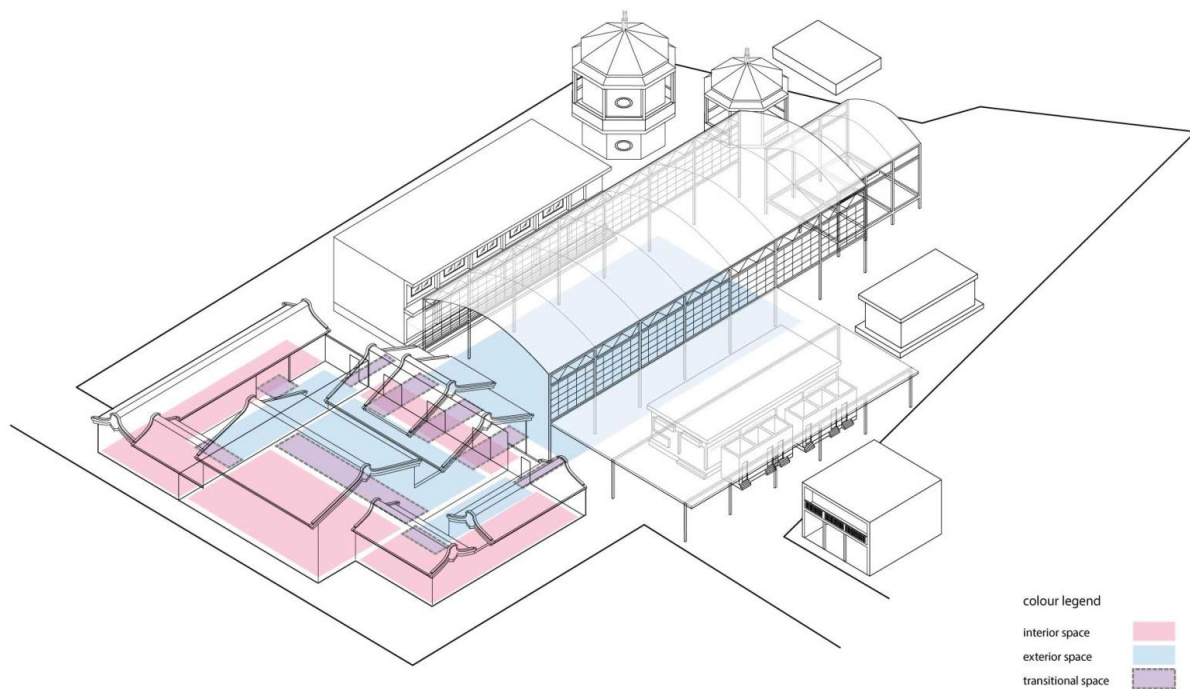
colour legend

interior space

exterior space

transitional space

Figure3-16: Diagram shows relationship between inside and outside space.

### 3.5.3 The expression of Genius Loci in Zhou Zhu Kong shrine

*Use of Light and Darkness inside Zhou Zhu Kong Shrine*

Sacred place is and ordinary place where extraordinary ritual performed. The interplay of light and darkness within religious structures is intrinsic to an evocation of the sacred. The dialectic of light and shadow of the shrine intended to inspire ecstatic experience of the place, because darkness can also provide a sense of the holy. From religious point of view, to reach the light is to attain the centre of existence, as the sun is the supreme cosmic power. Denoting centrality of existence is the heart of being. It manifests cosmic creation and associated with enlightenment while darkness is the shade of mystery, privacy and meditation.[19] In darkness the distance between objects is unclear, as if it vanishes, it turns the surrounding space

[19] SocietySacred Landscapes and the Phenomenon of LightAuthor(s): Barbara A. WeightmanSource: Geographical Review, Vol. 86, No. 1 (Jan., 1996), pp. 59-71

become united.[20] The relationship between space and light are more obvious when ambient light is replaced by darkness, lack of light or visual create spatial awareness. Spatial awareness can be created by the lack of light.

Chinese shrine usually approached from the opens courtyard in front of the main hall encourage the elegance look of the shine, which the visitor can perceive the area before reaching the front gate. The Zhou Zhu Kong court is covered with a giant metal sheet roof, disjointed a relation of a large 'sky ceiling' and space. Strong glare reflected by water surface coming in the court and shine to the shrine's facade.

The Zhou Zhu Kong shrine appears like the traditional Chinese architecture. The shrine is a complex arrangement of solid and void, which creates the shrine, features many corners and depth on building for light to reach into. The material and physical character of Zhou Zhu Kong appears traditional; strong but dedicate detailing Chinese ornaments with rich tones and texture.

Inside the hall, main source of light are the open doorways and tiny window. A cluster of candles near the altar   is flickering, and dancing through the wind. The illumination of light forms a sphere shape around candlewick, like a micro cosmic of the shrine that bringing the people close. The design of shrine interior defines the area which to be illuminated, intensity of light which referred to its hierarchy. The light were used to enhance and emphasise certain objects and spaces. The light shines on the face of the statue and main altar, while darker corner in the shadowy interior would effected some of the entering light while creating the illusion of greater effects as if the statue is illuminating making the hall more sacred and beautiful.

During Jay festival, the altars for joss stick will be moved outside the shrine. The space in front of the shrine now become a space of ritual ceremony. The concrete court begins to float in a sea of candle light. When the individual candles

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[20]  Maurice Merleau-Ponty, 1945,  Phenomenology of perception P.330

were lighted by thousand pilgrims and place on the altar, it creates a marvellously otherworldly feeling.



Figure 3-17: Show Zhou Zhu Kong during Jay festival.

*User-oriented Experience*

**Court and vegetarian festival**

The middle court of Zhou Zhu Kong shrine has been use as a main space for vegetarian festival. The court will be use as worshipping zone, show stage and also trading area,

Figure 3-18: Diagram shows activities occurred in the court (a3 size)

1 pier

2 stage

4 vegetarian house

5 old shophouse

vegetarian fesitival

3 the court

Figure3-18: Diagram shows activities occured in the court

## 3.6 Relationship between Zhou Zhu Kong Shrine and Talad Noi Community

Talad Noi is an open and welcoming community in the spirit of faith. The organisation of religious activities supports the dynamic within the community. The members of the community share in carrying out many different activities that gives the opportunity to form the bonds with each other and make the community a place where caring and strong relationship between member flourishes.

Religious community are often actively involves in the creation and circulated the narratives about their sacred places, compelling it in establish their unique identity. The relationship of members is based on the subjective feeling of the locals that they belong together in the community which they share an identity. The phenomenological approach looks upon the religion as a special activity that helps to build, maintain and valid the sacred universe.

The social action by religious activities drives the system of Talad Noi community, every important religious events the locals are assembling, gathering of the people with a same faith. Most of the people who continue to crowd in the shrine offer obeisance and attend annual round of festival are long-term residence, regular pilgrims, and also the former residence. People continue visited the shrine regularly even they moved out.

The Zhou Zhu Kong shrine serves function as a node for assembling the community for religious worship and keeping community recreation under religious influence. The shrine continues to be celebrated as a gathering place for Talad Noi community, Thai citizens of Chinese decent on the occasion of the seasonal festival and rites. The shrine was an symbolising the cosmos, it was the house of the gods and such as positively sustaining the sacredness of 'Talad Noi world'.

Talad Noi is being characterised as 'community of faith' happens to be a right place for religious activities, the people of Talad Noi has their belief which they

practice and worship during their annual community festival. Thus, the concept of religious congregation among locals in the community is a significant feature reflecting the continuity of the ritual practice.

The shrine is not only being a community hub for religious activities but also a recreation space which accessible for local adult and children residents. In general, the court provided for regular use as the multicultural, multi-generational community meeting place which also give an identity and a sense of place for a community particularly within an important landscape feature or historic characteristic.

## Chapter 4 Design Process

### 4.1 Architectural Design Process

The design process presents a way to generate design which allow mans to 'dwell' and affects his perception with the place, and his meaningful identification with the surrounding; Zhou Zhu Kong shrine. Accordingly, the primary characters that generate the identity of the area included not only the physical, but also the functional and expressions. The 'genius loci' is manifest in the location, spatial configuration, and characterizing articulation of a specific place. To implicate the design process in order to conservation the identity of the place, the major components of identity need to be identify its value.

1. Physical Features and appearance: The actual physical structure of a place. The reality of its building and planning, landscape and aesthetic quality. layout plan.
2. Observable Activities and Function: How a place's people interact with it, how their cultural institutions have affected it, and how the bustling and landscape are used.
3. Meanings or Symbols: A more complex aspect, primary to the result  go human intentions and experiences. Much of a place's character will be derived from people's interaction to its physical components and functional aspect of a particular place.

The interaction of these components creates the genius loci and constructs the identification of the local aspects which will sustain as the sense of a place. In this regards, these three categories serve as the framework for evaluating and developing the total local genius loci.

### 4.2 The implication of the process

Genius loci is resident in the setting of places, local developments, activities, townscape and meaning to the people who experience them. Accordingly, the physical environment of the place is the material translation of the spirit. The initial implication is an urban and architectural design senses are the aspects and elements become main focus for sustaining the unique character of the place. The streetscape and network of views and orientation also contribute to the city's unique spirit of

place. The design repeats the coherence of design character; scale and proportion, continuity of the old context are maintained. Coherence in the urban fabric should be achieved to sustain the significant architectural character

The design process is gear towards the Zhou Zhu Kong shrine, in order to evoke and emphasis on the spirit of the shrine. Talad Noi identity also anticipated during the design process. The analysis review the aspects which contribute to the area's uniqueness while detail mapping and inspection of the site, immersion into the local activities and culture aimed of determining which are the most relevant in producing the unique genius loci character of the place and should be kept.

This initial goal at plotting the shrine's character is intended to form a foundation for a more detailed in identifying the key elements of the shrine's spirit. The information identifies which item is significant to the shrine's character, and requires to conserve further, as opposed to the item which do not have much impact on the genius loci, and thus need less attention.

## 4.3 The Site

The location of the site is important in its position both for local people in the community and all Chinese-Thai ancestors. Zhou Zhu Kong shrine acts as a node that gathers the character of Talad Noi both tangible and intangible value together. For the design project, the site itself provide its own characteristic to the final project and become a driving force behind the design concept. The design relies on the natural environment to create a place that enhance the sense of Talad Noi

- The historical significance of the area also creates socio-cultural, architectural value. This aspect advantage high priority in design, in order to provide continuity with the existing.
- The existing streetscapes and circulation system are a unique aspect and an real result of the area development. These should be protected, reinforced and enhanced.
- Distinctive image of Talad Noi should be emphasized. The sustainment of the spirit of place should be the principle objective.
- The area may be further enhanced or serve as a model for other Chinese shrine development

**4.3.1 Site analysis**

- **Zhou Zhu Kong Shrine**

Address: 758 Soi Vanich 2 Talad Noi Samphanthawong district.
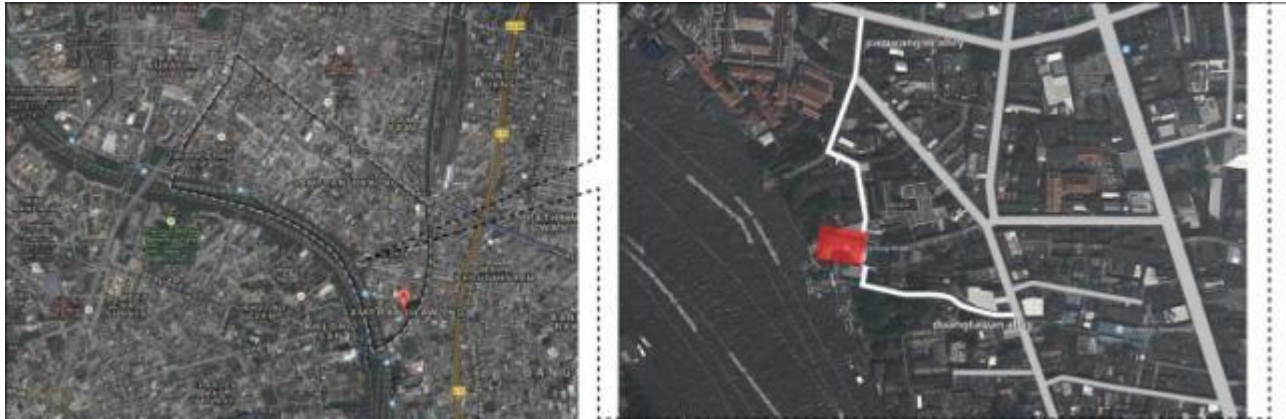


Total area: 3,684 sq.m.

Figure 4-1: Figure shows the location of Zhou Zhu Kong shrine

- **Surrounding**

| | | | | | | |
|---|---|---|---|---|---|---|
| North | - | Local residence | | West | - | Local residence |
| East | - | Chaopraya river | | South | - | Empty land |
| (Private) | | | | | | |

- **Existing condition**

zhou zhu kong planning

pagoda

chaopraya river

pier

chinese opera stage

staff quater

zhou zhu kong shrine

storage

vegetarian house and kitchen

toilet

old shophouse
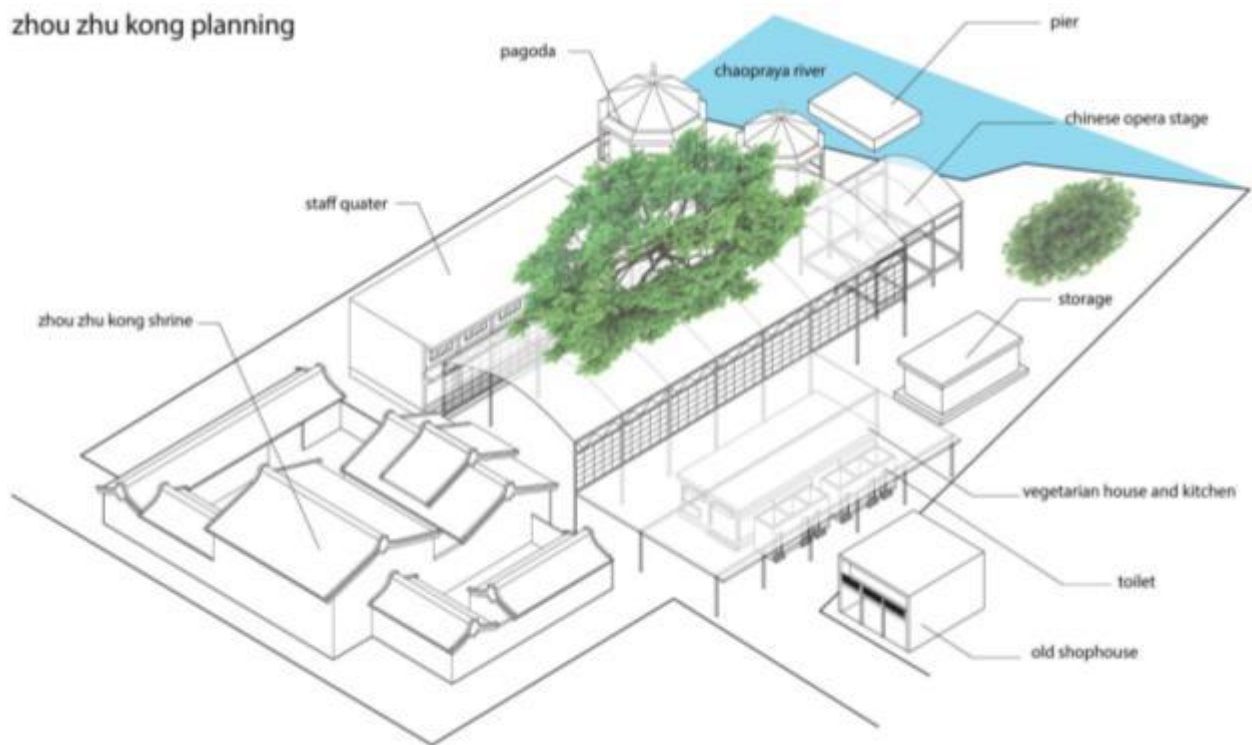
Figure 4-2: Zhou Zhu Kong existing planning

The historic buildings in the site are a major contributor to the spirit of the shrine. They are crucial links to the past of the area and contain imprints of the traditional Chinese architecture and religious value, which together with their present-day vitality and activities. As such they became valuable architectural and cultural resources of the site and should be kept.

- **Law and regulation**

Although there is a law[21] which stated exception for temple, shrine construction authorisation in Building control act year 1979. At present time, there is no particular law that related to the design and construction of a temple or shrine. The shrine is basically the exceptional case of the building code.

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[21] "กฎกระทรวงว่าด้วยการยกเว้น ผ่อนผัน หรือกำหนดเงื่อนไขในการปฏิบัติตามกฎหมายว่าด้วยการ
ควบคุมอาคาร พ.ศ. ๒๕๕๐

ข้อ ๒ ให้อาคารดังต่อไปนี้ได้รับการยกเว้นไม่ต้องขออนุญาตตามมาตรา ๒๑ มาตรา ๒๒
มาตรา ๓๒ มาตรา ๓๓ และมาตรา ๓๔

(๑) อาคารของกระทรวง ทบวง กรม ที่ใช้ในราชการหรือใช้เพื่อสาธารณประโยชน์

(๒) อาคารของราชการส่วนท้องถิ่น ที่ใช้ในราชการหรือใช้เพื่อสาธารณประโยชน์

(๓) อาคารขององค์การของรัฐที่จัดตั้งขึ้นตามกฎหมาย ที่ใช้ในกิจการขององค์การหรือใช้เพื่อ
สาธารณประโยชน์

(๔) โบราณสถาน วัดวาอาราม หรืออาคารต่าง ๆ ที่ใช้เพื่อการศาสนา ซึ่งมีกฎหมายควบคุมการก่อสร้างไว้
แล้วโดยเฉพาะ

(๕) อาคารที่ทำการขององค์การระหว่างประเทศ หรืออาคารที่ทำการของหน่วยงานที่ตั้งขึ้นตามความตก
ลงระหว่างรัฐบาลไทยกับรัฐบาลต่างประเทศ

(๖) อาคารที่ทำการสถานทูตหรือสถานกงสุลต่างประเทศ

ผู้ดำเนินการเกี่ยวกับอาคารตามวรรคหนึ่ง ต้องส่งแผนผังบริเวณ แบบแปลน และรายการประกอบแบบ
แปลน ที่ถูกต้องและเป็นไปตามกฎกระทรวง ข้อบัญญัติท้องถิ่น หรือประกาศของรัฐมนตรีว่าการ
กระทรวงมหาดไทย ซึ่งออกตามความในพระราชบัญญัติควบคุมอาคาร พ.ศ. ๒๕๒๒

จำนวนสองชุด ให้เจ้าพนักงานท้องถิ่นก่อนทำการก่อสร้าง ดัดแปลง รื้อถอน หรือเคลื่อนย้ายอาคารไม่
น้อยกว่าสามสิบวัน"

- Accessibility

Diagram shows accessibility to Zhou Zhu Kong Shrine

The area is well-integrated with the urban fabric and movement linkage. The shrine is accessible from several points, and also served by several transport routes, the area still retains a strong pedestrian character.

The accessibility produces picturesque and interesting perception, slowly revealing down the pathway. This is also support by the high local activities along the way, especially in the Vanich2 Road and Duangtawan alley.

accessibility

1 duang tawan alley
frequently used

2 zhou zhu kong alley
frequently used

3 chaopraya river
rarely used
during jay festival

colour legend

visitor : religious purpose
local people
tourist
staff
merchant
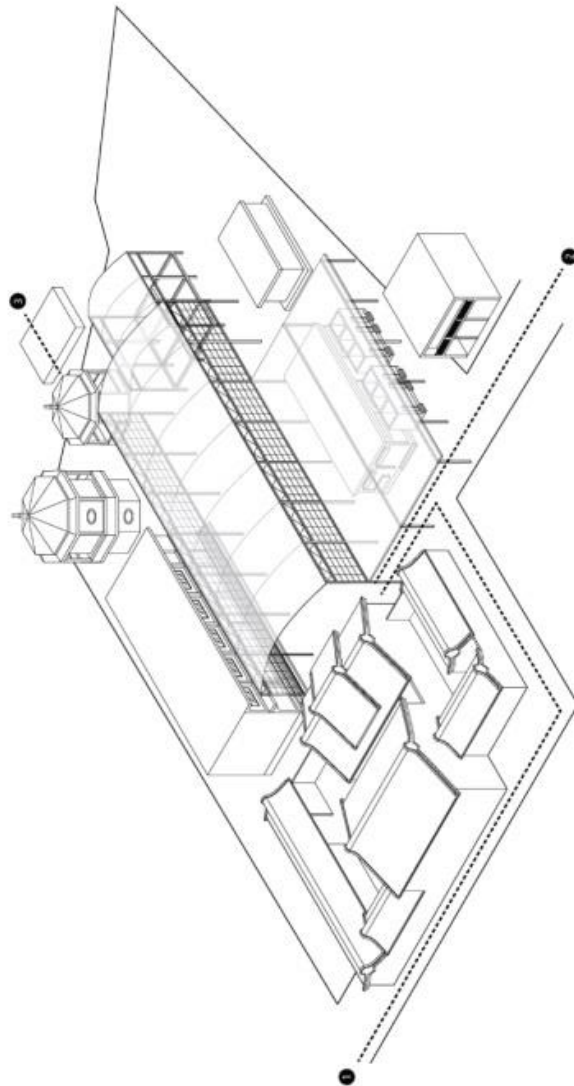
Figure 4-3: Diagram shows accessibility to Zhou Zhu Kong Shrine

- **Visual Impact**

The visual impact indicates the areas which are especially unique to the site. The most striking parts of the site id the views that it holds. The site contains beautiful natural landscapes and historical building that can be viewed by looking out to the riverfront. The diagram illustrates the most relevant visual elements that contribute to the generation of shrine's spirit of place.

The site is acknowledged as a special place in the area. It is special with its own inherent unique qualities.
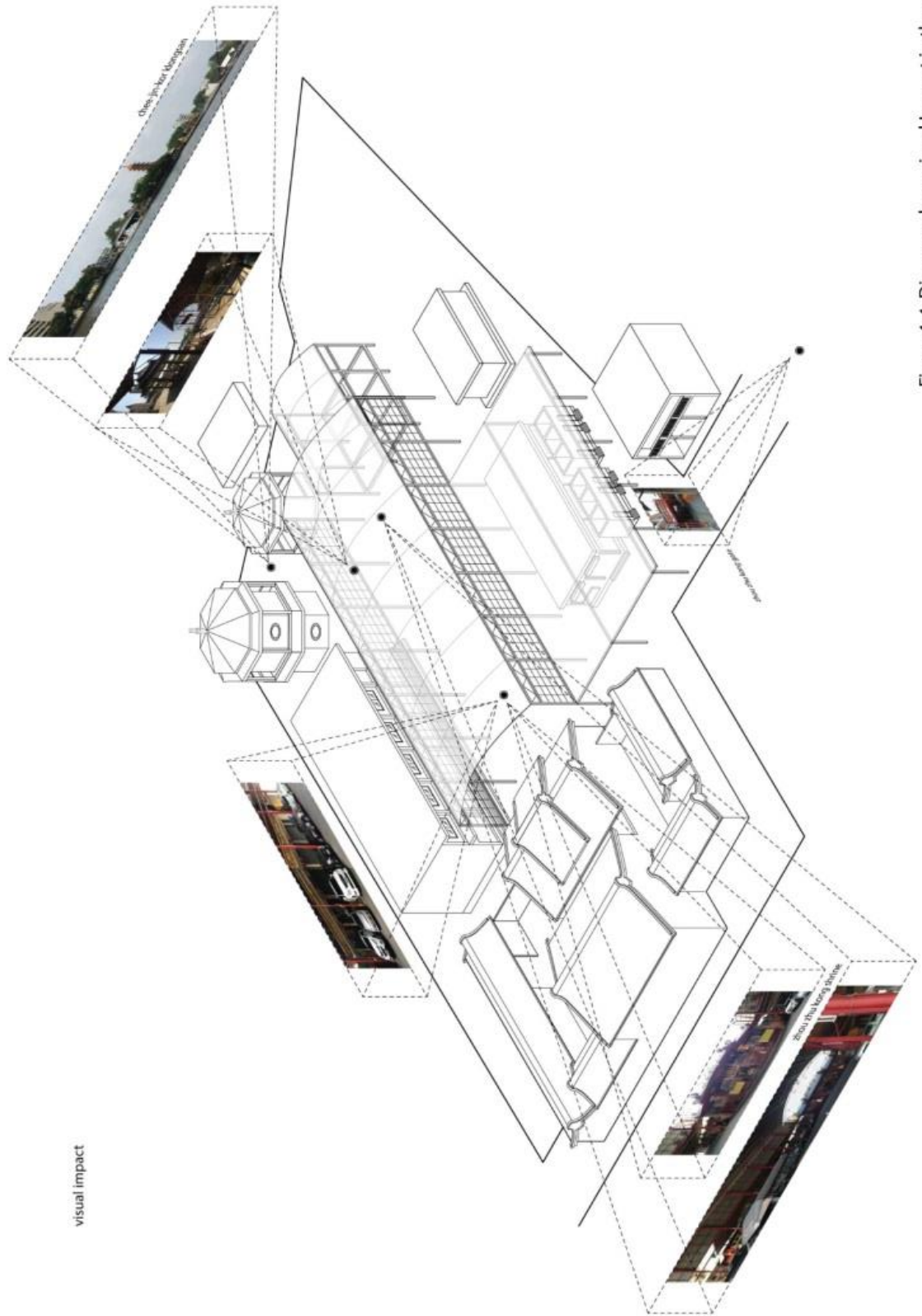
visual impact

Figure4-4: Diagram show visual Impact in the site

**4.3.2 User analysis**

The shrine served as node of the community, both on festival and non-festival time. Originally, the shrine is the place where Chinese people perform ritual ceremony. Due to people's belief, the shrine became the most famous place for benediction among Talad Noi area and neighborhood, especially during vegetarian festival.  Zhou Zhu Kong shrine were gradually becoming the site of mass gathering space for the religious activities. Owing to the need of good circulation for the people, the activities during vegetarian festival had increased. As the time passed this festival had became the main event for the people coming to this shrine, and has become the most important activity of the shrine.

Figure 4-5: Diagram shows users activity inside Zhou Zhu Kong (a3 size)

Figure 4-6: Diagram shows users activities during Vegetarian festival (a3 size)
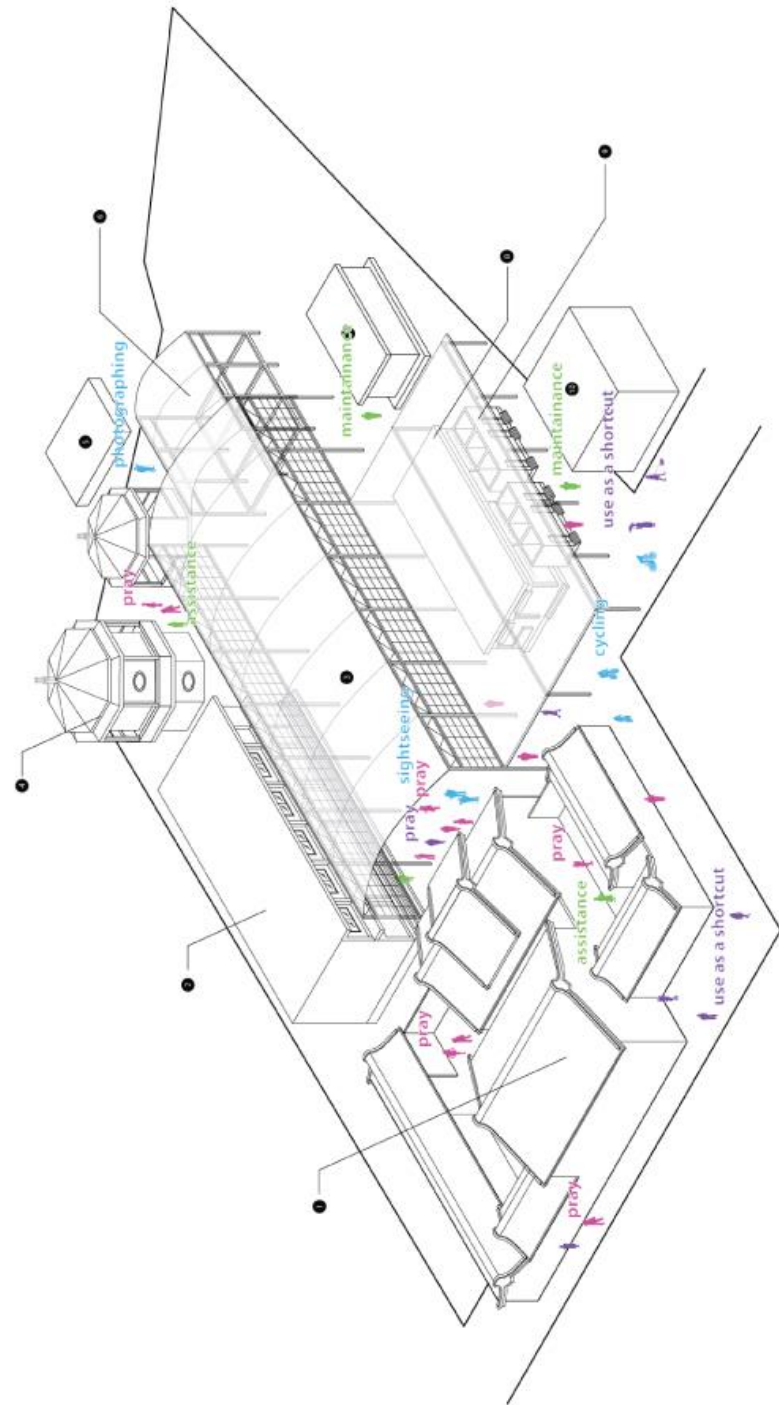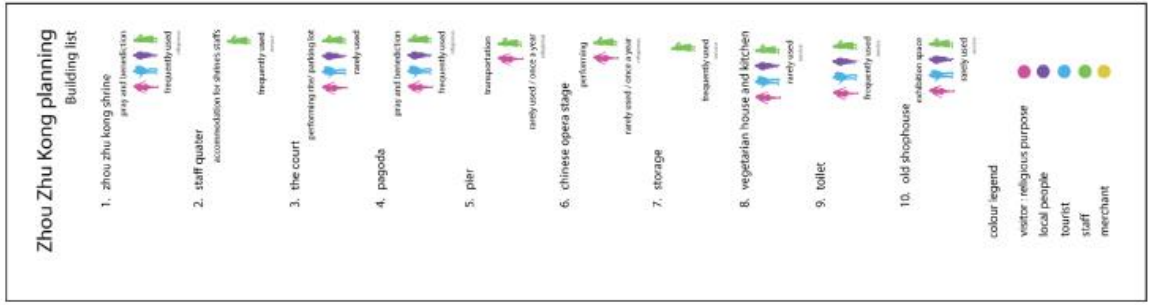
Figure 4-5: Diagram shows user activity in Zhou Zhu Kong shrine

the jay festival

the jay festival
activity


1 god worshiping


2 loy kra thong jay


3 show


4 vegetarian house


5 exhibition - food alley
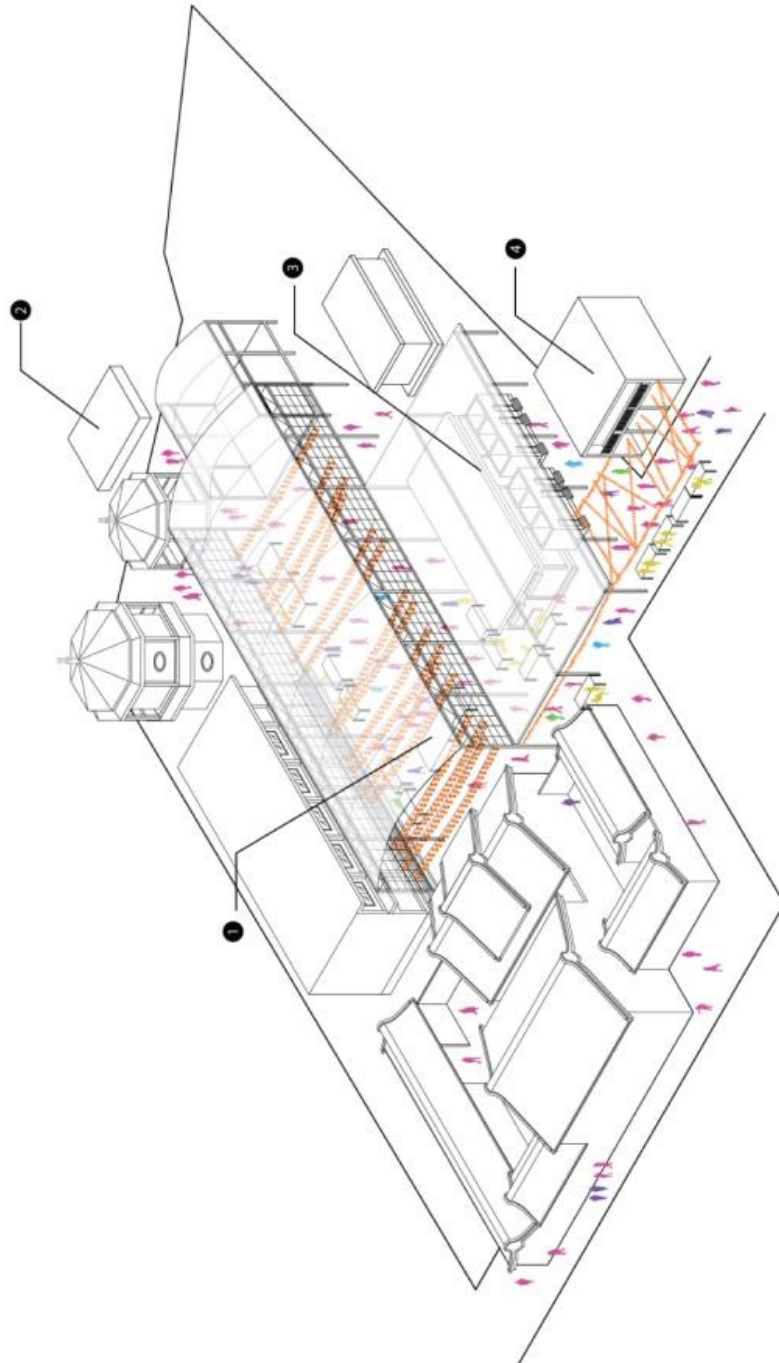


Figure4-6: Diagram shows activities during Vegetarian Festival

## 4.3 Design process

### 4.3.1 The site

*Which building has to go?*

The significant character and special historic value are recognized as having status and worthy of preservation. There are three buildings in the site; the main hall, pagoda and the wooden shophouse, that contained architectural significant and special feature for religious properties which set them apart from the ordinary. These buildings that occupy a significant role of Zhou Zhu Kong shrine can count as the structure or bone of the shrine. The physical spirit of Zhou Zhu Kong shrine associated itself with the feature of the site as a Chinese temple relating to memory and play crucial role in setting up the spirit of place.

In order to maintain the spirit of place, the bone of the shrine will be preserve as it is, in both physical appearance and their function. According to Figure 4-6 below, it illustrates the building which has historical value in the site and need to be preserved. While the others building which are not related in creating the spirit of place, or even decreasing it will be removed.



conserved building
to be demolish building
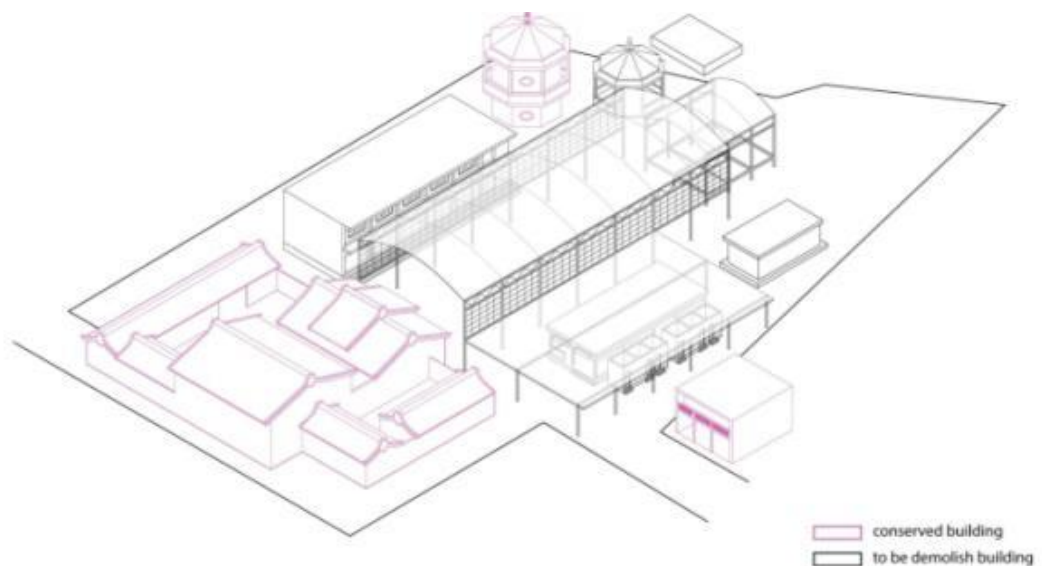
Figure 4-7: Shows the significant buildings inside Zhou Zhu Kong shrine

### 4.3.2 Programmatic requirement
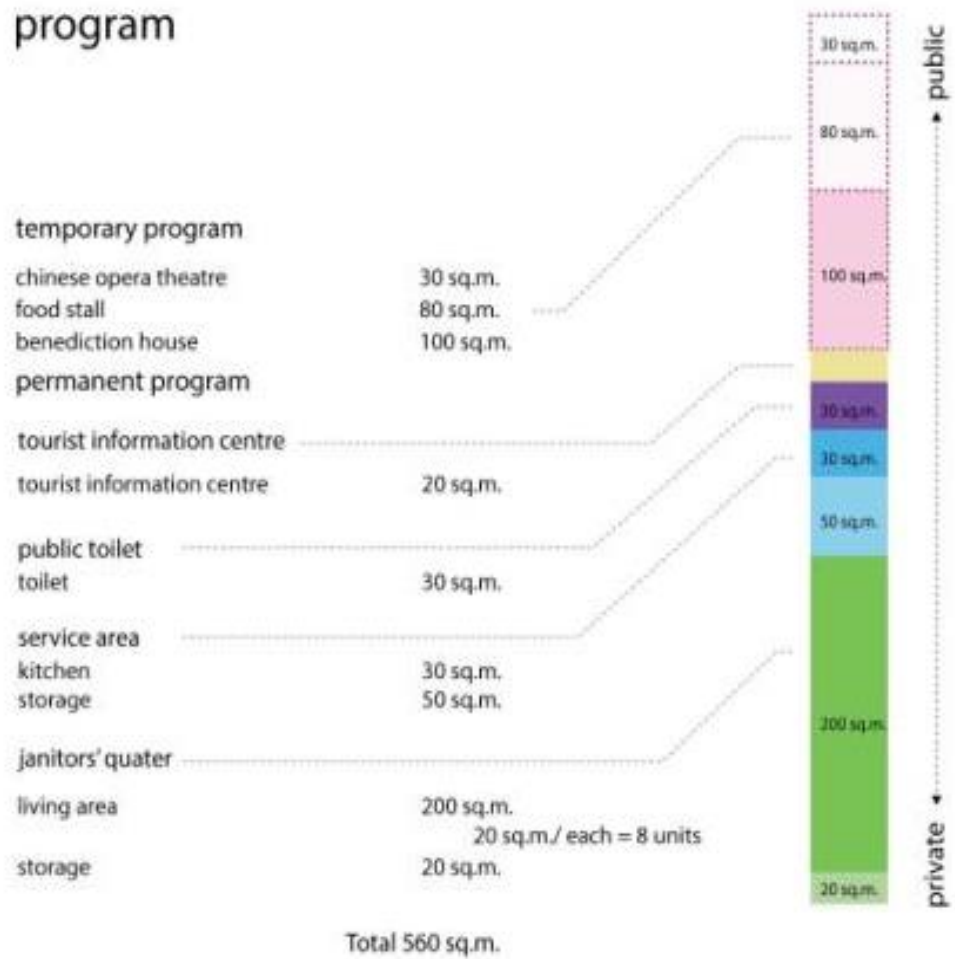


Figure 4-8: Shows programs requirement in the shrine

### 4.3.3 Zoning

Zhou Zhu Kong shrine is the center of the community especially during festival time. The building is composed of service quarter for visitors, area for religious ceremony, and also service area for shrine's staffs.

The space for religious purpose is located at courtyard in the middle of the site, allowing people to participate and gathers in the space in front of the shrine. It is planned to equally-size open space for ritual ceremony and the community. Service zone will be placed along the left and right borders of the site in order to serve the core function.
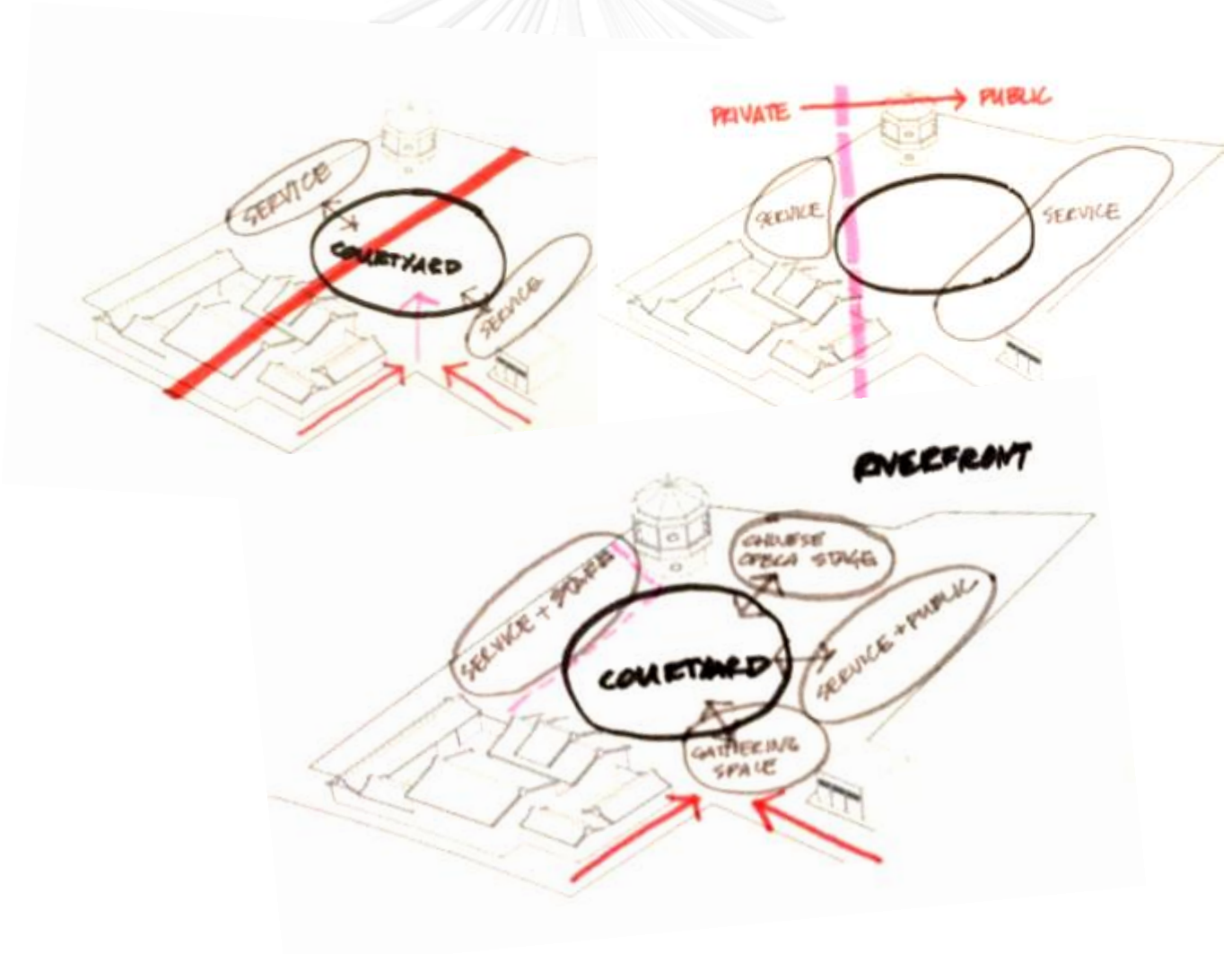


Figure 4-9: Diagram shows zoning division in the site

## 4.4 Design Implication

### 4.4.1 Natural Aspect

Apply Talad Noi neighbourhood character through shrine planning.

*Light and darkness*

Light has an influential role in perception of architecture. Based on the Genius Loci study in Talad Noi the light plays an important role as an architectural element in the community. Changing the qualities of natural light and their spatial effects created phenomenal quality to the area. However in the shrine area, natural light can hardly transmitted into the spaces because of the roof.



Figure 4-10: Photo shows actual effect of the roof.

Metal sheet shields all sunlight coming into the space. While the giant roof plain made the shrine looks smaller and cramped. Moreover, the steel structures disconnected the relationship between natural landscapes. The 'blue ceiling' that can be found in every place inside Talad Noi community

totally disappeared, degrading the sense of the community inside the shrine. Because coherence in the urban fabric should be achieved to sustain the significant phenomenal character in the area, the new design aims to bring back the 'blue ceiling' to the shrine, bring more natural light into the space. Let the shadow and shade creates spatial senses in the perception of a buildings. The way texture of surface can be perceived depending on the way it is used, lighting effects caused strengthen or diminish material texture, the use of light becomes an act which increase the depth of architectural form and space.

The giant roof will be removed and replace by a smaller shading device at the end of the site in order to protect underneath area from sun and rain. Semi transparent sheet will be use for covering instead of solid metal sheet. Allow more positive space in the area.

*Improvement of open space*
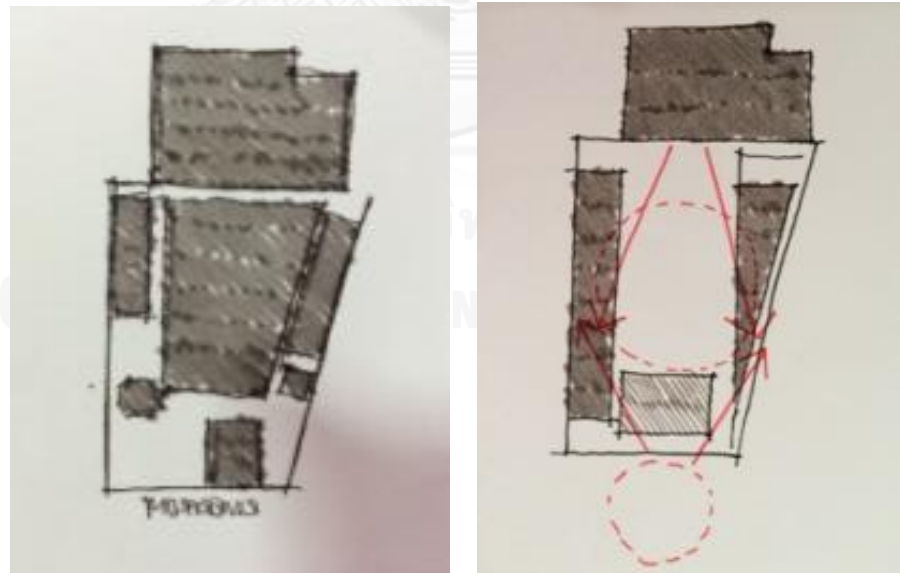


Figure 4-11: Sketch shows negative and positive space of the new design

Figure 4-12: Initial sketch of existing negative space

The giant roof and the buildings around the main shrine created vast negative space in the middle, instead of leaving am empty court in front of the shrine as original Chinese layout. The new design will also improve to enhance quality and use of the shrine's courtyard, maintain existing green/open space; establish linkage to other area.

*User orientation*

The existing planning of Zhou Zhu Kong shrine presents a difficult problem in the fact that it causes the site asymmetrical arrangement and axis with open plan on one side, ease off the sense of sacredness.
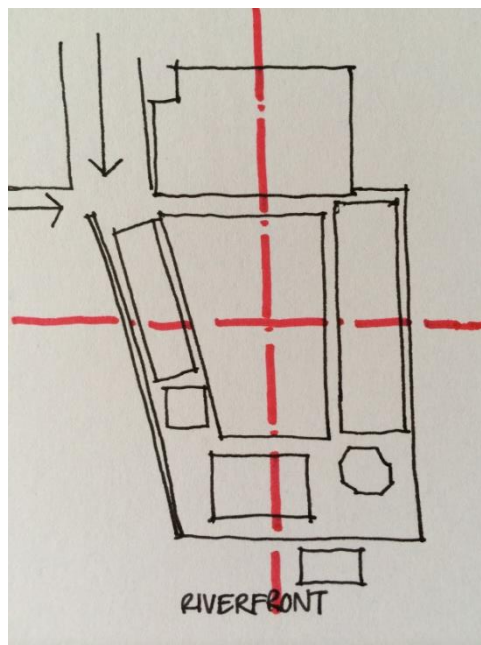


Figure 4-13: Sketch shows asymmetrical arrangement of the buildings and unclear axis.

The new design tries to build a rectangular formal open space in front of the main shrine, a symmetrical plan expressing the need to focus on the centre and the wish to make the shrine's courtyard to provide for great procession, ceremony during vegetarian festival. While non-festival time, the open space inside the shrine will be used as recreational space for the community as well.

**4.4.2 Cultural Aspects**

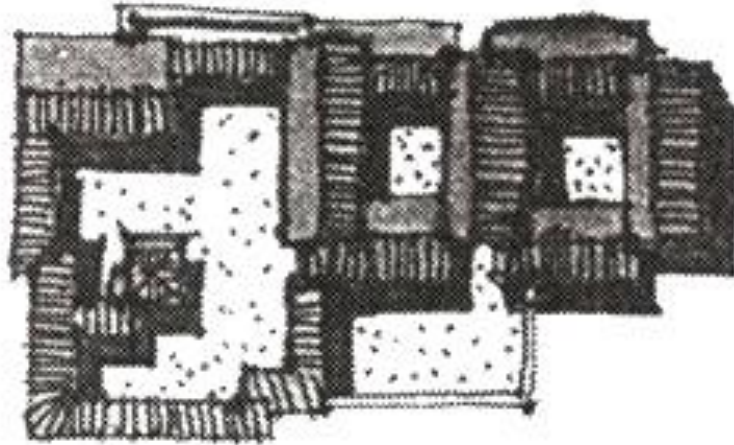*Retain and enhance form of traditional Chinese architecture.*



Figure 4-14: Show example layout of traditional Chinese architecture.
(Credit: AllChinaNet.com, (2000), Architecture and garden [ONLINE].
Available at:
http://www.allchinanet.com/chinese_garden/chinese_garden_integration_
scale.shtml [Accessed 29 June 14].)

Zhou Zhu Kong shine was built according to the traditional Chinese architecture from early time. It is based on the concept from Chinese cosmology to organize construction and planning. The traditional Chinese architecture reflected the belief in a type of immanence, which establishes a harmonious relationship between the cosmos and the physical environment and the man-made structure. It is concerned not only with the practical and function of managing the place for people to dwell but also the issue in fundamental source of all natural phenomena. Chinese architecture incorporated with orientation, pure geometric forms and symmetry.  To bring back the sense of traditional Chinese architecture to the site, the following feature have been implicated to the design

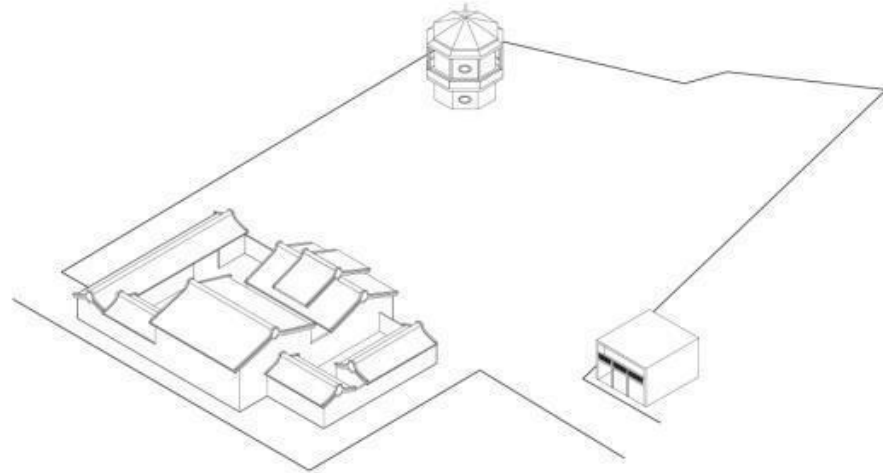- Building Axis and orientation



Figure 4-15: The site after retained historical building and demolished others.

After demolished the buildings which are not correspond to the spirit of place, the land remain is in trapezium shape which is not perfectly geometrical. The new design tries shape the site by those architectural planning in order to make the site achieved the sense of symmetry. The axis of the shrine should be reaffirming strongly by symmetrical planning.

The main hall of Zhou Zhu Kong shrine is a central main house of the site. It was built in a specific Chinese shrine layout. The new buildings which are secondary buildings were placed on both side of the main shrine in order to create the visual significance. The axis implied a gradual discovery of this shrine's architectural complex, gradually approaching the shrine.

- Courtyard

The buildings orientation composed a rectangular open space which used as a place to perform ritual ceremony. This courtyard also serve as the transitional space from places of high density of residential and public activities inside the community to the shrine, it is, in a sense, a place where allow people to prepare themselves before get in to the sacred space. The court is open to the sky in larger scale than the one in the community; represent openness and hospitality of the shrine. It contained both psychological and social function. In this place, sacredness is maintained through a force that is the outcome of the support of planning layout. Courtyard, as semi-public space, is the space. It symbolized the traditional Chinese temple, which is based on microcosm of China's feudal society. The design of courtyard symbolized the way people bringing sky down to the earth and made the space meaningful for the dwellers, and in turns, influenced them.

The courtyard is placed at the centre of the entire shrine, during the festival time and non-festival time. It will be used to accommodate outdoor activities such as worshipping area, ritual ceremony and performances, while during non-festival time it will be serve as a community's recreational space and local's parking lot. It also serving to ventilate the building and provides beautiful landscape scenery to the shrine building from the riverfront towards the shrine. This entire feature will help keeping this natural force flowing inside the site to preserve a harmony with the environment and raise up the spirit of place.
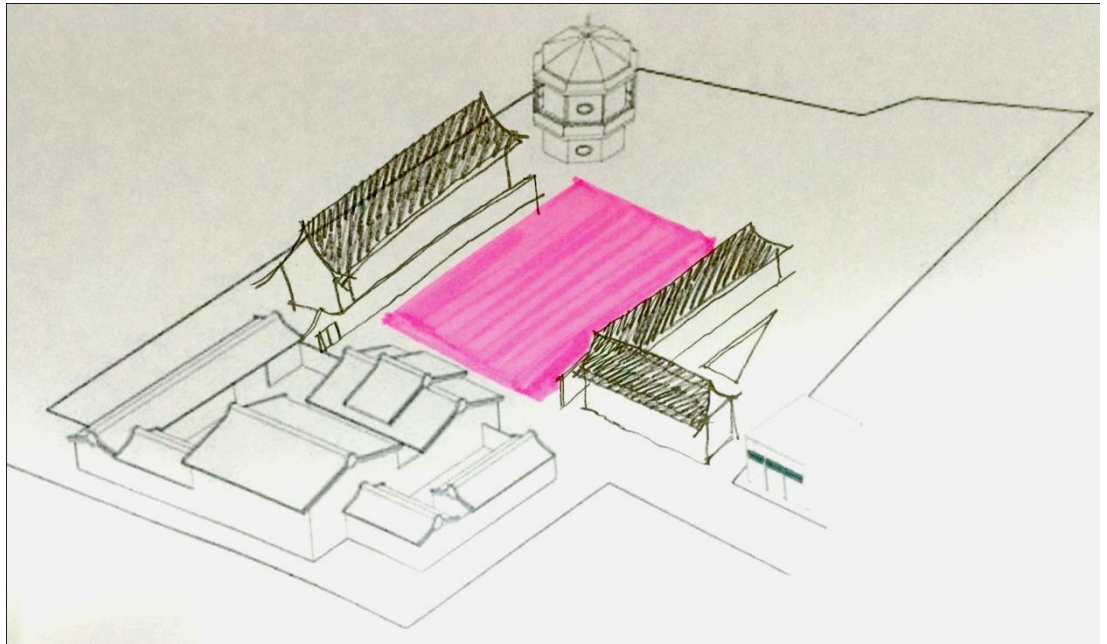
Figure 4-16: The sketch shows courtyard area in the site of Zhou Zhu Kong shrine

- Wall enclosure

The area of courtyard is marked by placed simple plain at the boundary, emphasis on its rectangle shape. The open space in front of the shrine will act as a gathering space for the people just like the traditional Chinese pattern. In order to link the relationship between the main shrine's planning to outer space, the new design will make the site like a closed world, which repeats on a reduced scale in the form of the larger, existing one. The people whom walk along small alleys will be impressed by the beautiful riverfront scene and sacredness of the shrine.

Figure 4-17: A study model (1:250). It was built to investigate the quality of court space when its edge is marked by a plain.

*Intrinsic value of Built Heritage*

As people arrived the shrine, they will quickly found themselves transported to the heart of this unique spiritual realm. The design and colors that surrounded them were not only beautiful, but also contained historic value, holds deep symbolic qualities within Chinese cosmology. The new planning establishes the visual linkage between historic buildings and natural landscape, recreate the sacredness and spirit of the shrine. These factors will be support the use of the space, and encourage an intangible cultural heritage to happen inside the shrine.

*Function and activities*

- Function overlapping

  Chinese shrine do not have just only one domain place for practicing Chinese religious activities. Other related facilities, whose functions overlap those of the shrine, also offer occasions for worshipping and benediction as well. The place allows flexibility in all spaces for users' need. The design allows co-ordinate community infrastructure program in the site. There is a large outdoor area which can use on both religious and non-religious purpose. The triangle building in front of the main shrine located service program for the shrine, in the same time, it is also serve as the community's recreational space where local people can use.

- Activities

  The design considered the existing activities of the shrine as a major program and gave priority to manage. The new planning are directly influenced by the usage of the space in many occasion, both for religious and non religious program. The space also provided more community-responsive service program in the shrine, such as gathering space, tourist information centre and exhibition area.

- Structural Detail

  The buildings are cast-in-place concrete using mild reinforcing. The foundation consists of a concrete mat on driven pile, ranging thickness from 0.3-0.5 meters. The gravity system consists of reinforced concrete slabs supported by rectangular grid of reinforced concrete columns. The structures need to protect the buildings from strong sunlight, but also from strong rain. The roof becomes the main feature in the building. Gable roof's slope will help in rain drainage and shades the wall and the whole structure.

- The roof

The roof is made of medium spam trusses system clad with uPVC[22] sheet, exposed to below. It allows aesthetically slim construction and has potential due to its strength, durability and flexibility.
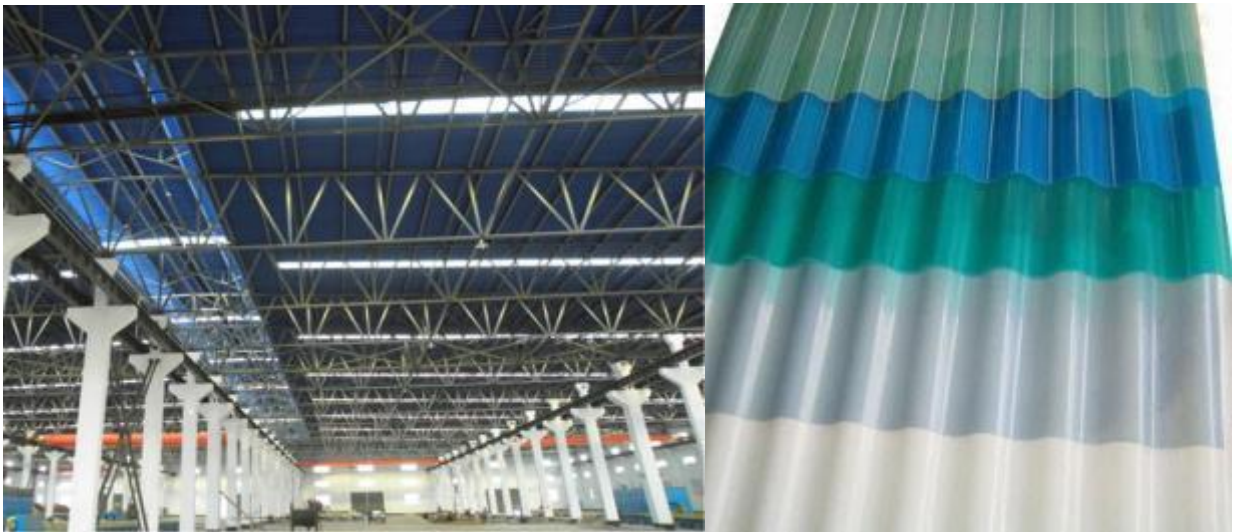


Figure 4-18: Shows uPVC rooftop on steel structure
(Credit: CND Engineering Pvt. Ltd., (2013), UPVC Sheets [ONLINE]. Available at: http://www.rooftopsolutions.in/rooftop_sheds_manufacturer_fabricator_with_upvc_sheets_in_kolkata_india.html[Accessed 16 June 14].)

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[22] Unplasticized poly (vinyl chloride) also known as rigid PVC, is extensively used in the building industry as a low-maintenance material. uPVC is known as having strong resistance against chemicals, sunlight, and oxidation form water.

### 4.4.3 Visual Aspect and Meaning

The place is formed through time, based on both building and its users, shaped by lifestyle of people who live in it until create the unique and distinctive character of particular place. The buildings are established out of the spirit of place, increasing the meaning of the place, and act in harmony to create distinctive cultural landscape. In considering keeping the spirit and local character of the entire community, this project proposed that the new design will be also consider this approach to create a visual coherent environment to complete to spirit of the shrine.

*Design theme*

The spirit of place can be boosted up by a unified architectural theme and identity. It help promoting continuity of activities inside the community. In order to control theme in this project the following issue have been implicated.

- Derives character from surrounding fabric

  The new buildings are design in accordance with the particular traditional Chinese architecture characteristics of the main shrine, in term of material, texture and pattern. Introducing the similar texture, proportions and massing, increasing visual texture and richness derived from the local fabric in architectural detailing. It is aim of achieving visual harmony between the buildings, the Chinese shrine, and its surrounding; Talad Noi community.
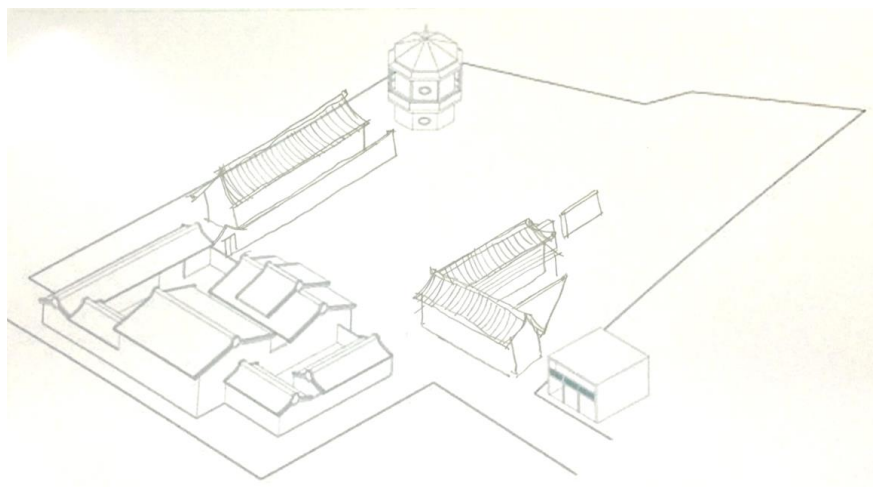


Figure 4-19: Illustrates the way new building derives the character from the existing context

● Human scale in the site

The scale of the new buildings will be provided coherence and unity achieved through its scale. The scale of the buildings will be considered by incorporating building components appropriately scale to the building use, service or private, and with the objective to establish it according to suit with lifestyle of the people. Enhance public activities at ground level, maintain lower, small scale buildings in older environment.

The staff's building is 2 stories-high, which is higher than the main hall of the shrine. In order to blend it with the context, trees and wall enclosure are used to shape the overall scale.
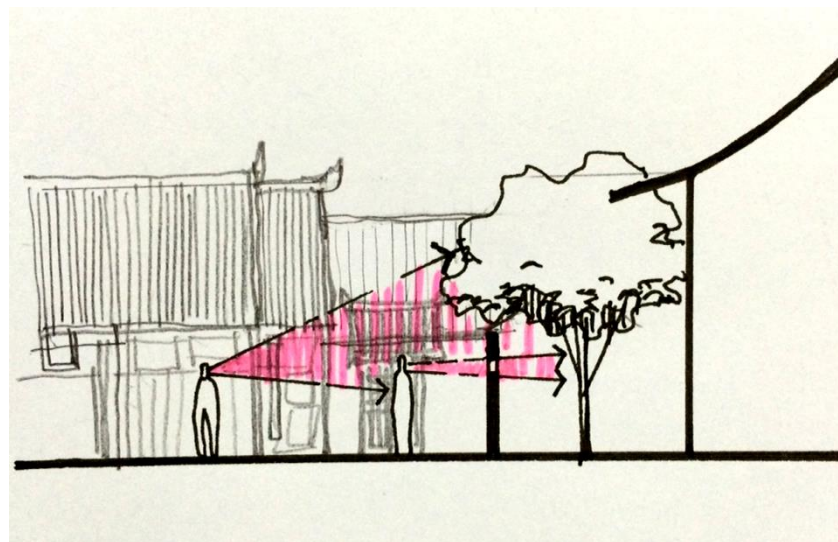


Figure 4-20 : Illustrates how tree and wall enclosure shape the man's perception

The visual angle is limited by height of the wall's enclosure and trees. The windows on the wall are at people's eye level to establish the relationship between man and place via visual accessibility. Although the other side is private zone, the visitors can still perceived it as a part of the shrine.

- Light Chambers

Candles are associated strongly with Religious activities. Chinese people often place candles as an offering to the temple's deities, made in hopes that they will bless them with continued luck and prosperity. In the new design, the candlelight will be use as one feature to increase the sense of place. There are gaps for candles inside the partition wall, thus during the vegetarian festival or religious ceremony the people can put the candle in after they made a wish. After that, the court will be lightening up by candlelight, emphasis on the rectangle shape of the courtyard.

In this context, luminance will contributes favorably to the visual performance, visual comfort and aesthetics, increasing the sacredness and the spirit of the shrine.
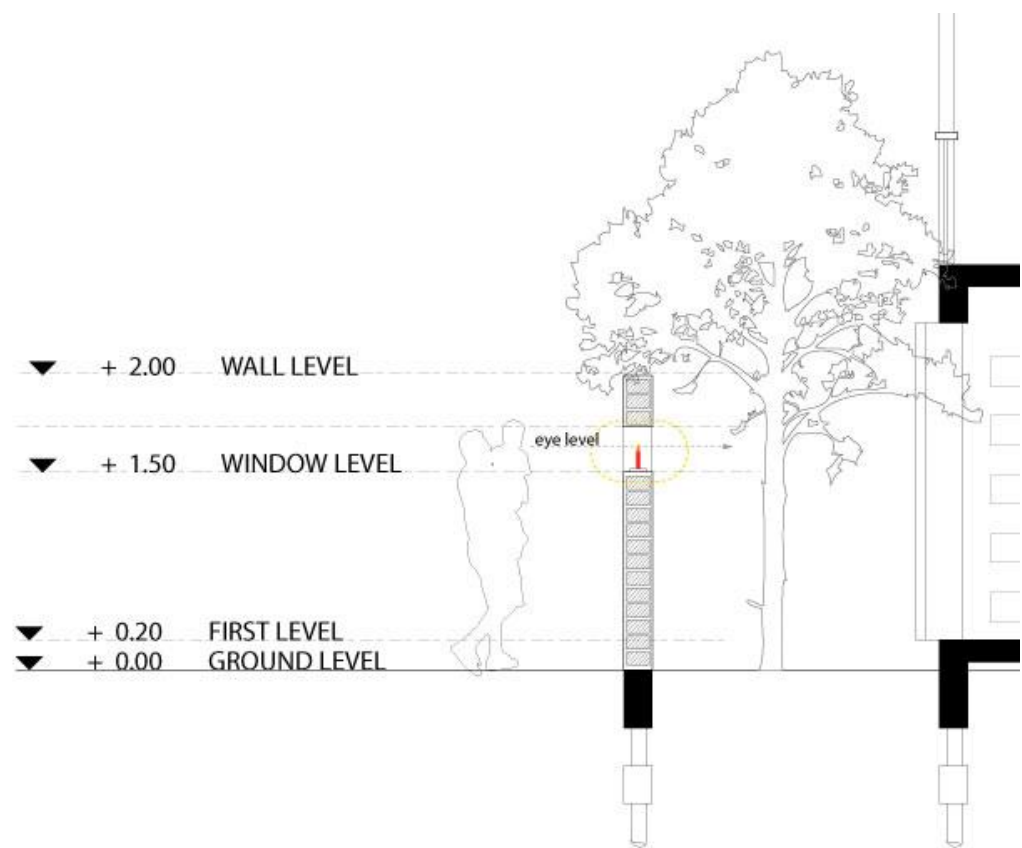


Figure 4-21 : Illustrates the light chamber detail.

● View to historic buildings

Visual impact has large impact on people's perception. It directly influences the sense people has with a place both on psychology of visual quality and urban aesthetic. The view also helps to establish the relationship between people and place. The main building of Zhou Zhu Kong shrine contained rich decoration, ornaments, intricate design and designed structure. It holds great significant, reflect cultural character and historical background which will provide symbolism to the dwellers. Thus, allowing people to see this historic building is important for raise up the spirit of place.
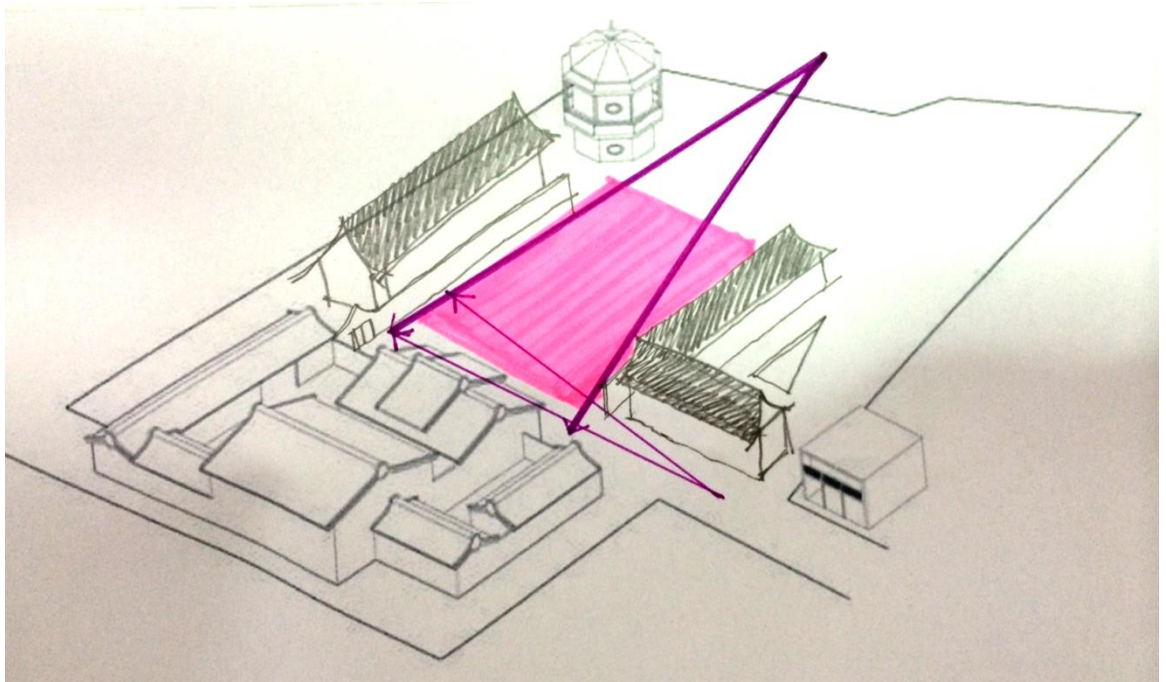


Figure 4-22: Sketch shows visual impact towards the historic buildings.

According to the site orientation, the courtyard provide beautiful scene from the riverfront, allow visual accessibility from both outside-in and inside-out. It is also Improve visual cues, and establish greater sense of entry upon access

- Vegetarian Festival

In Talad Noi community, vegetarian festival play crucial role representing the spirit of place and Zhou Zhu Kong shrine is the centre of this festival. The new design provided a large flexible space in front of the main hall, in order to serve all activities during vegetarian festival.
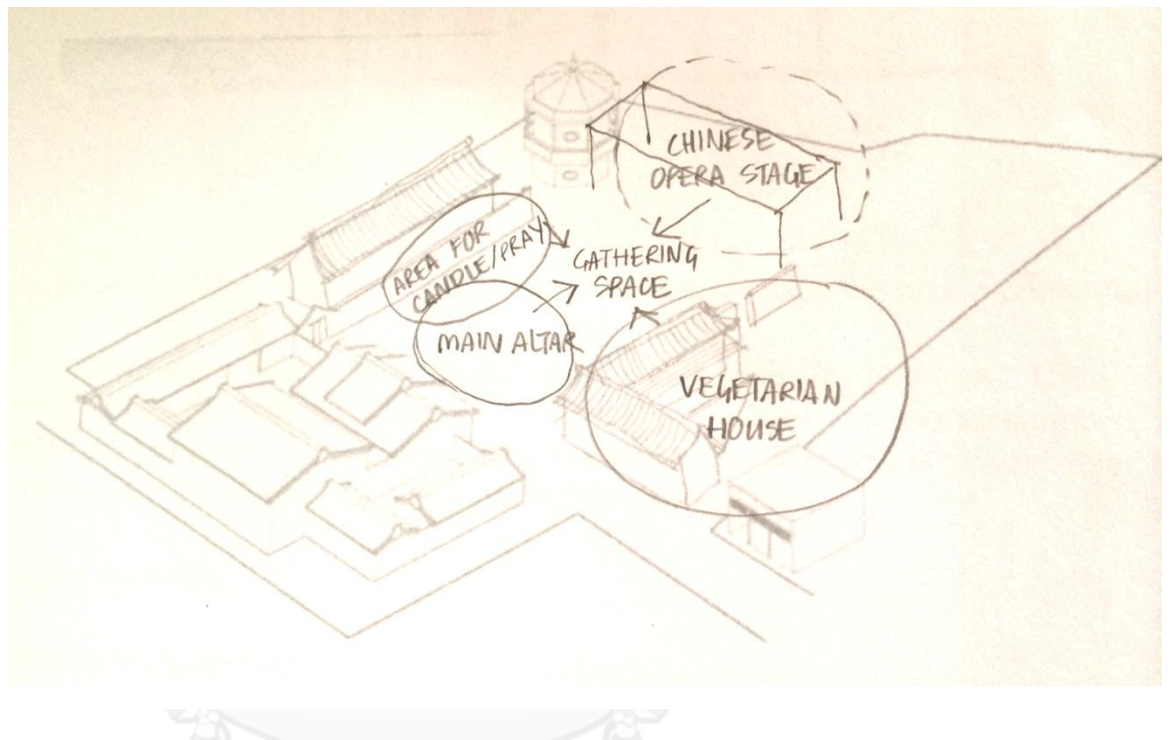


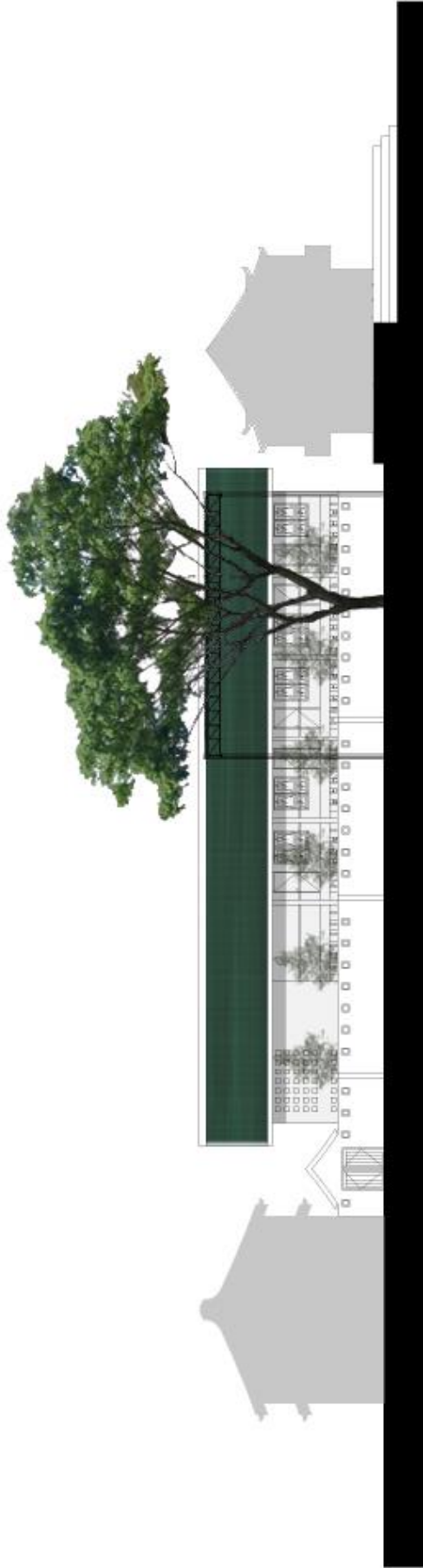Figure 4-23: Sketch shows area of activities during vegetarian festival in the shrine

The new design allows smoother circulation in the shrine according to its open plan. The pilgrims can perceive all elements in the shrine once they arrived. The huge space in the middle will be a place where all Chinese lantern will be hung, which will created a sense of festival. In front of the shrine, there will be a place for the main altar for people to placed their joss sticks and pray, before continue to place a candle in front of the wall partition and then go to the vegetarian house and enjoy the Chinese opera in the evening.
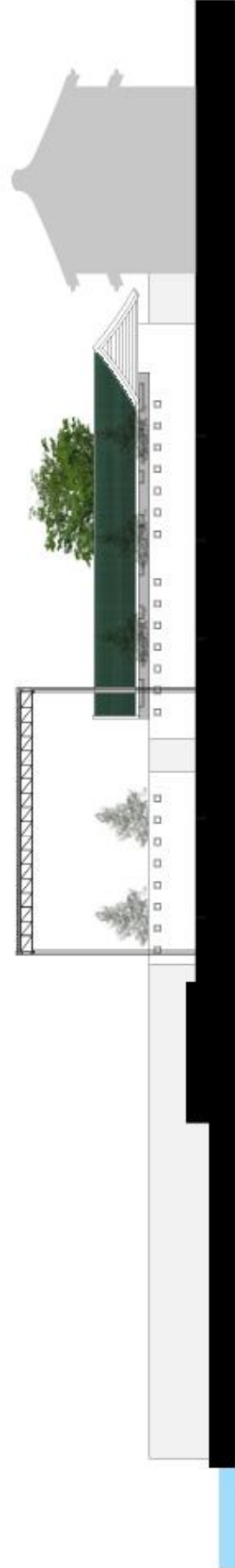
Final Design

MASTER PLAN

SECTION B - B'
scale 1 : 200

SECTION A - A'
scale 1 : 200

BUILDING A

FIRST FLOOR PLAN
Scale 1:200

ELEVATION
Scale 1:200
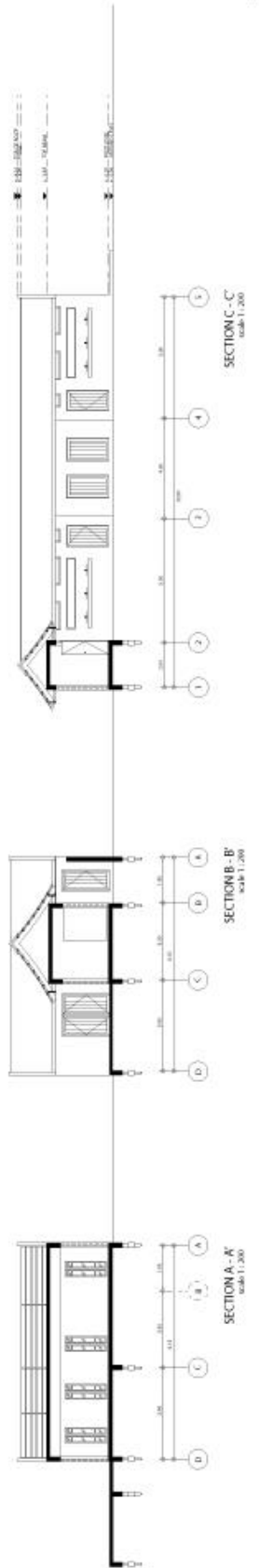
ELEVATION
Scale 1:200

ELEVATION
Scale 1:200

ELEVATION
Scale 1:200

SECTION C - C'
scale 1:200

SECTION B - B'
scale 1:200

SECTION A - A'
scale 1:200

ELEVATION C
scale 1 : 200

ELEVATION B
scale 1 : 200

ELEVATION D
scale 1 : 200

ELEVATION A
scale 1 : 200

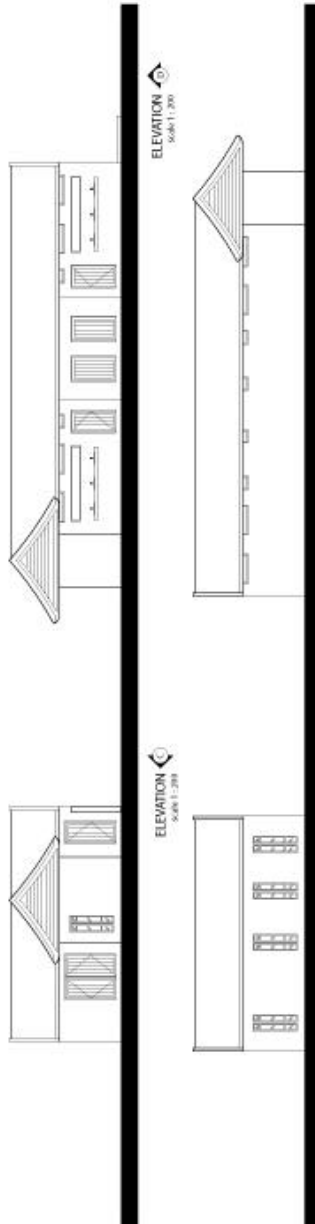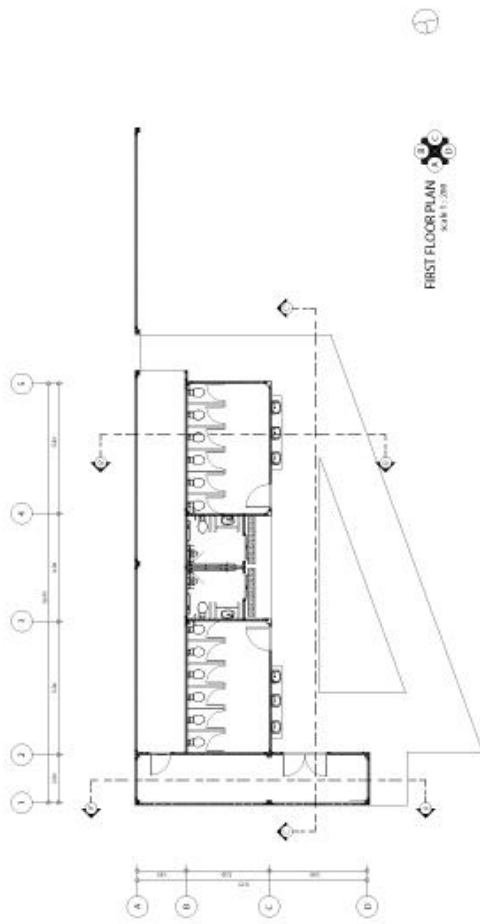SECOND FLOOR PLAN
scale 1 : 200

FIRST FLOOR PLAN
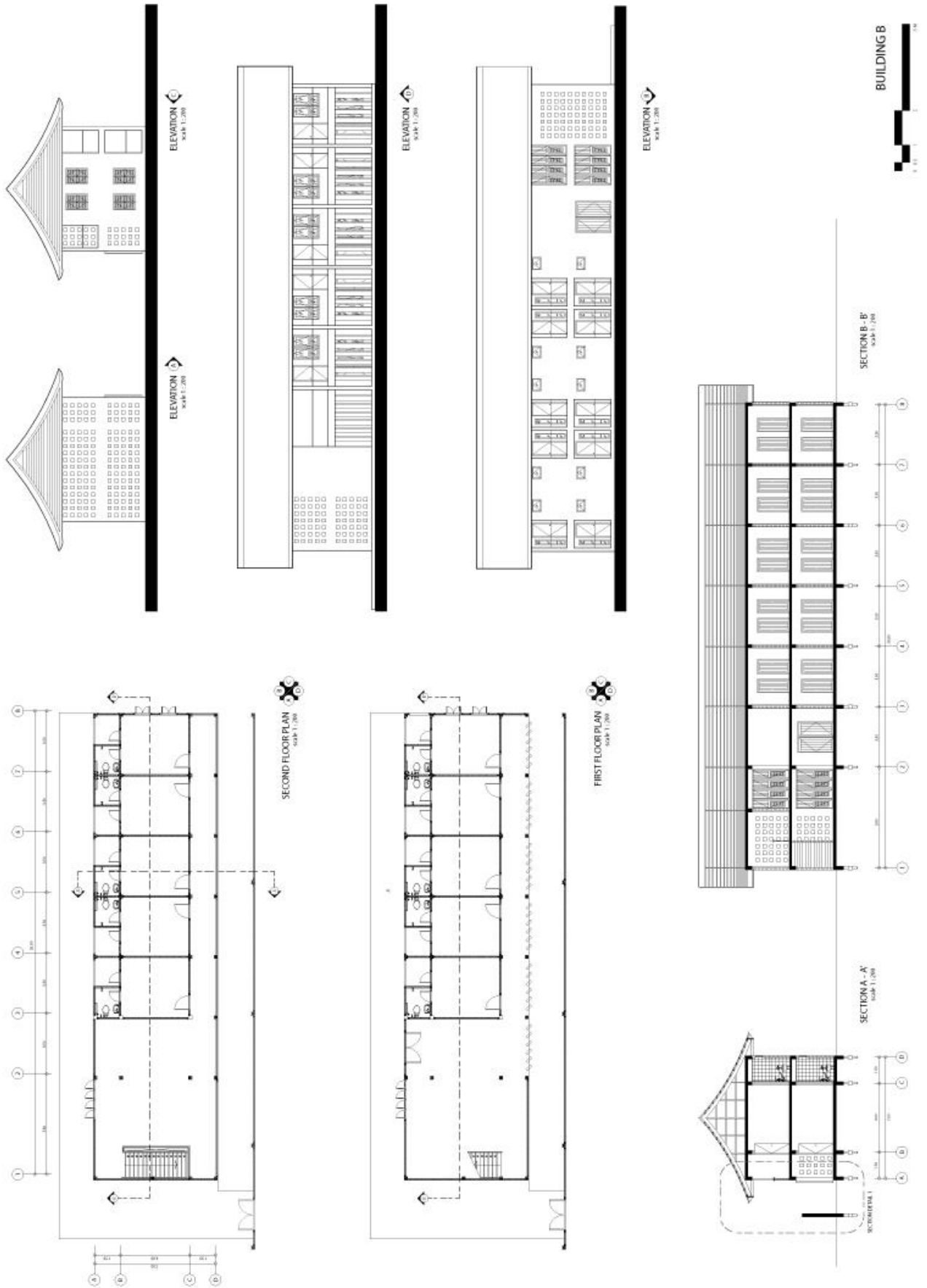scale 1 : 200

BUILDING B

SECTION B - B'
scale 1 : 200

SECTION A - A'
scale 1 : 200

▼ + 5.30   TOP OF ROOF

▼ + 5.30   RIDGE

ROOF TILES

STEEL RAFTER
C 50X150X2.3 MM @ 1.50M

▼ + 5.30   TOP BEAM

REINFORCED CONCRETE

▼ + 2.75   SECOND LEVEL

▼ + 2.00   WALL LEVEL

▼ + 0.20   FIRST LEVEL
▼ + 0.00   GROUND LEVEL

SECTION DETAIL 1

0        0.5              1                        2 M

uPVC SHEET

INSULATION

▼  + 7.50    TOP OF ROOF

▼  + 7.35    TOP OF STRUCTURE

▼  + 6.80    CLEAR LEVEL

DRAINAGE PIPE ⌀ 2"

STEEL COLOUMN ☐ 100x100

GUTTER

▼  + 0.10    PARKING
▼  + 0.00    GROUND LEVEL
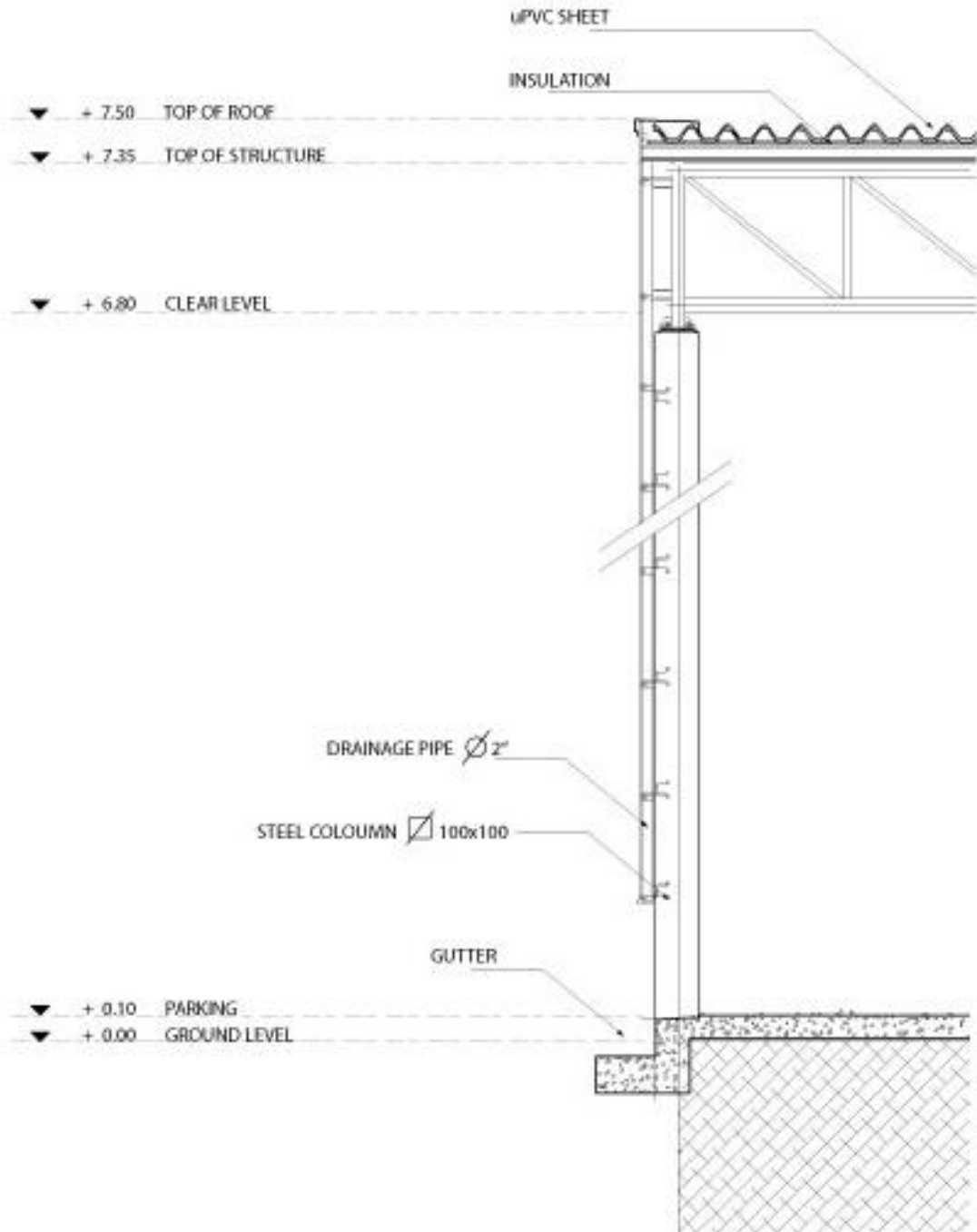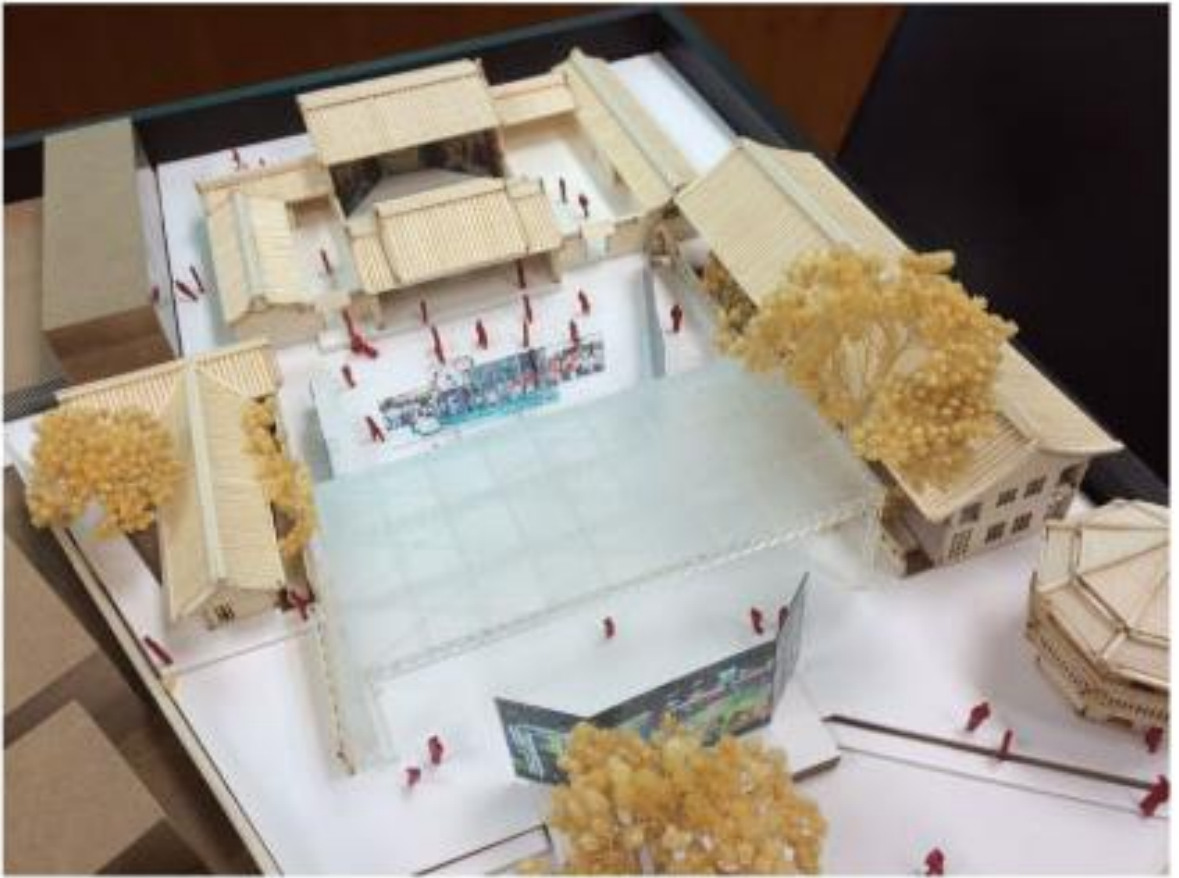
SECTION DETAIL 2

0          0.5          1M

## Chapter 5 Conclusion

The place means more than a location as it forms through history in a particular place of a town or a city. Mans can perceive distinctive characters and particular environment through their perception. It is based on both physical and psychological aspects of the place which make it differ from other places. The sense of place goes beyond aesthetic appreciation, as there contained a 'spirit' which cannot perceive and describe by scientific methods. It is something that must be experienced rather than describes. Perceptions of a place can modify man's behavior and mental image about a locality, added another dimension in the experience of place.  The human beings and lifestyle play important role in giving the spirit to a place, increasing the meaning of place and act in harmony to create a place unique character.

This thesis proposed a phenomenological method in order to understand and describe the 'spirit of place' through its physical feature and an interpretation of the human experiences within the place, which forms the urban context. The principles of phenomenology of architecture by Christain Norberg-Schulz were used for identifying and defining the elements that creates the unique character of places. Since mass tourism and urban development lead to the transformation and disruption of society, we need a better understanding on the place in order to prevent the degradation of the spirit of place and its environment both tangible and intangible aspects which all significantly contribute to making a place and to give its spirit.

I investigate the Talad Noi through my experience. By understanding the component of urban context through phenomenological approach is very specific. Different cases contain different physical, social, and spiritual notion that create diverse hidden value which might not be able to define in a general physical analysis.  The communities that inhabit place, especially when they are religious and

traditional society like Talad Noi, should be intimately associated in the preserving of its collective memories, vitality and spirituality.

The phenomenological process of investigation requires examine what happen from the physical and sensory perspective. Through this analysis of urban context, the area of completive urban quality and identity are found out and rank according to the value. In case of Talad Noi, it indicated that the vegetarian parade creates a strong unique character to Tald Noi .The study starts by describing how the phenomenon is experienced in the existing space during vegetarian festival. The diagram illustrated the qualities of the phenomenon as it occurred at different time, for different people in the space.

In chapter 3, it shows the study of genius loci in Talad Noi, identify the core value of the community both where the spirit of place is strong and where it is weak. The finding suggests that Zhou Zhu Kong shrine is a foci of the community. The building of the shrine has value as it is religious historic building, but the most crucial part of it is the emotional feeling of its spirit of place; sense of sacredness. The shrine serves function as a node for assembling the community for religious worship and keeping community recreation under religious influence especially in those 9 days of vegetarian festival. Since the place is a continuously reconstruct process which responds to the needs for change and continuity of Talad Noi community. The more established system will require relatively enhance and maintain the spirit of place. This implies that the changes and community growth can be incorporated into the spirit of place. The developmental changes bring new functional demands upon the existing structure.

According to the study, natural elements of Zhou Zhu Kong shrine have been concealed by the giant structure, which architecturally unrelated to the existing context and degrading the spirit of place. While many buildings in Zhou Zhu Kong shrine is rarely use and does not corresponded to the festival.  The design priority is to design the space that be able to serve the current needs of vegetarian festival.

Secondary is to reorganised and redesign the existing program inside the shrine to become more suitable for permanent use, and flexible enough to handle the vast scale of cultural event during vegetarian festival.

It starts from preserving the historical buildings and designing new building which will support the Genius loci and function of the vegetarian festival in the shrine. The function which does not support the event will be considered as minority. The court of Zhou Zhu Kong shrine has transformed into an open area for religious activities, improving traffic flow with renewal plan. It will also help people to perceive the natural context of the place, both from outside-in and inside-out, in order to allow the people to orientate themselves into the environment easily. The project thus creates a cultural monument that finds a genius loci and space of meaning within the community.

The study of genius loci in Talad Noi points out 3 phenomenological aspects: 1. Use of light and darkness, 2. Degree of public and private, and 3. Linear-experience. These three characters have been integrated to the concept during the design process. The collective space design contributed through the use of shrine's courtyard, in which the whole community can gather. The plains were used to emphasis the axis and boundary of the court in order to bring back the sense of symmetry to the shrine, creating the sacredness to the place. In the area there are a variety of size spaces to accommodate different uses. The design also reflects the level of public and private, through the use of screening and void to achieve visual accessibility.

However, this thesis shows just one idea of genius loci implication in architecture. It also examine the concept of a the permanent architecture which mainly use for support the temporary event that held nine days a year, in reversal, flexible for permanent function. To use Norberg-Schulz's schema, the contribution of natural conditions, symbolic meaning and activity, tend to given less weight than built form and applied it in to Talad Noi, a Chinese- Thai community in Bangkok.

Although this approach may result in a place with identifiable character, it is in the people, individual and society that will integrate these features, through their value system, to form a sense of place.

This thesis demonstrates how phenomenology theories; genius loci inform the need of inclusive processes in heritage conservation projects. The approaches are especially relevant to the concept of 'spirit of place', as they focus on how the people experience the place, define what they value heritage and help them construct their own sense of identity.

The design outcome can bring back the genius loci, although there is no scientific proof to evaluate the final product of this thesis. The principle of genius loci tries to understand the site through another approach, based on human sense of perception and phenomenological aspect. The design reflected three aspects; physical, social, and cultural all together in the designed space, and most importantly, enhanced the spirit of place while support the most vital event in the space, the vegetarian festival as a total phenomenon.

There are still some defects in phenomenological of architecture in this thesis, because the theory is quite subjective, it still makes an arguable contribution to the architectural field. Better understanding the parallel contribution of architectural, environmental, and spatial elements and qualities are   Architects need to develop more theoretically informed conceptions of sense of place, authenticity and character, which more weight on the views of the people occupying or using space, offer much better understanding how architecture and environment contribute integrally to human being-in-the-world.

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