


SONIC ARCHITECTURE: AUDITORY ILLUSION OF A VISUAL MEMORY IN THE  
SHOPHOUSE 1527 FOR "A LOST KITCHEN"



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จุฬาลงกรณ์มหาวิทยาลัย  
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สถาปัตยกรรมเกี่ยวกับเสียง: เสียงลวงของภาพจำในตึกแถว 1527 สำหรับห้องครัวที่หายไป



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วิทยานิพนธ์นี้เกี่ยวกับการศึกษาเสียงที่เกี่ยวข้องกับชีวิตประจำวัน เป็นการต่อยอดจากมุมมองต่อสถาปัตยกรรมกับความทรงจำของพอล คอนเนอร์ตัน เขียนในหนังสือชื่อ *How Societies Remember* หลักแนวคิดประการแรกคือ สิ่งของ รูปภาพ ข้อมูล สามารถถูกแปลงให้เป็นเสียง และในทางกลับกัน เสียงถูกแปลงเป็นข้อมูลภาพได้ ประการที่สอง เสียงถูกตัดสินใจแทนหน่วยภาพที่ยังอยู่ในพื้นที่และช่วงเวลา ประการสุดท้าย มีความเป็นไปได้ที่จะจำลองการสร้างพื้นที่ของเสียงโดยจัดนิทรรศการบรรยากาศของชีวิตในอดีตแบบชั่วคราวขึ้น

ความตั้งใจของการศึกษานี้คือการบันทึกหน่วยภาพจำของสิ่งที่หายไปของเจ้าของเดิมในเขตสามย่านในช่วงปรับเปลี่ยนของเมือง เสียงของห้องครัวที่หายไป ถูกบันทึกโดยใช้เทคนิคการลงเสียงของไขเจียวไทยที่สร้างขึ้นจากการแสดงท่วงท่ากับสิ่งของภายในพื้นที่จริง ผลงานที่จะทำของการศึกษานี้คือจัดนิทรรศการเสียงของห้องครัวที่หายไปในพื้นที่จริง ในตึกแถวสำหรับจัดงานศิลปะชั่วคราว ภายใต้ชื่อ "The Shophouse 1527" จุดมุ่งหมายคือการทดสอบการตอบสนองของผู้คนที่รู้สึกต่อมุมมองของภาพลงในพื้นที่จริง เสียงที่เกี่ยวกับสถาปัตยกรรมในแง่ความรู้สึก ไม่เพียงแต่พยายามใช้เสียงเป็นเครื่องมือการออกแบบ แต่ยังพยายามเก็บรักษาความทรงจำให้คงอยู่ด้วยเช่นกัน

ในวิทยานิพนธ์เล่มนี้ ผู้เขียนให้ความเคารพต่อสถาปัตยกรรมที่มีความสัมพันธ์ต่อเสียงสัญลักษณ์ของวัฒนธรรมไทยในชีวิตประจำวันส่งผลต่อคุณค่าของพื้นที่ที่หายไปเหมือนกับการเก็บรักษาความทรงจำ การวิเคราะห์ของผลลัพธ์ขึ้นอยู่กับคำตอบของผู้เข้าชมนิทรรศการชื่อ "A Lost Kitchen" หรือห้องครัวที่หายไป โดยเฉพาะเรื่องของความแตกต่างทางวัฒนธรรม คำตอบของผู้เข้าชมมีทั้งในแง่บวกและแง่ลบ ทุกคำตอบมีคุณค่าสำหรับการพัฒนางานต่อไป

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Thanatchaporn Nateekulcharoen : SONIC ARCHITECTURE: AUDITORY ILLUSION OF A VISUAL MEMORY IN THE SHOPHOUSE 1527 FOR "A LOST KITCHEN".  
Advisor: Assoc. Prof. M.L. CHITTAWADI CHITRABONGS, Ph.D.

This thesis is a study of sound in relation to a theory of "EVERYDAY LIFE." It is a supplement to Paul Connerton's view on architecture and memories written in a book entitled *How Societies Remember*. The ideas are that, first of all, objects, imageries, data can be converted to sound and vice versa. Secondly, sound is considered to be visual memories that exists in space and time. Lastly, it is possible to create a space of sound to exhibit a past life of a built environ.

The intention of this study is to document the visual memories of the lost objects of the past owners in Samyan district, during the period of urban gentrification. Sound of a Lost Kitchen is recorded by using auditory illusion technique of Thai omelet cooking sound from performance upon things in real space. The proposed outcome of this study is to exhibit sound of "A Lost Kitchen" in an actual space, a temporary art house entitled the Shophouse 1527. The aim is to test the response of the visitors that feel through the perception of "Auditory Illusion" in real space. Sonic architecture, in this sense, is not only an attempt to use sound as a design tool but also to preserve the memories.

In this thesis, I pay respect to architecture in relation to sound. The symbolism of Thai culture in everyday life reflects to the value of lost space as the preservation of memory. The analysis of the outcome is based on the audiences' responses to the exhibition "A Lost Kitchen," particularly the cultural differences. All positive and negative responses are valuable for the future development.

Field of Study: Architectural Design

Student's Signature .....

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## PREFACE

Histories of Bangkok gentrification and urban renewal have pointed out the ways of living in new places and future spaces, but the question of this thesis is about memorizing the old place, spaces of the pasts.

The theoretical frameworks of this thesis are based on the idea of “Everyday Life” by Charles Baudelaire (1863) and Maurice Blanchot (1987), the idea of “Lost Space” by Roger Trancik (1986) and “Everyday Sound and Sound Culture” by Jean-Francois Augoyard and Henry Torgue (1995), and Matthew Unger (2016). Living “Everyday Life” amongst the gentrified city has always had its own meaning in good and bad moments, something that is not important as being an “event.” Moments are temporal, never have the places in histories. They are parts of “Everyday Life.” All moments spent with a family, for example, is valuable to remember. Home is a place to live with a family. Lifestyle of each family may be different. Some may spend most time together in a living room, some live in a bedroom. And some people emphasize upon dining together, so the kitchen can be turned into the heart of a home.

Renovation projects and building new physical spaces are irrelevant to this thesis. The author presents a method to remember the time of valuable space in the old place that have sentimental value, being pleasant, to the local inhabitants in the period of urban renewal.

## CHAPTER I

### INTRODUCTION

Bangkok is under the process of rapid change. Everyday urban Bangkok is modifying, and it has never stopped, even Samyan, a district located on Rama 4 Road which has historical importance for generations of inhabitants, cannot escape revision. Everything is overlaid by new things. The old has gone, the new has come. How can we rescue parts of those sweet memories of the past? The idea of “Lost Space” and the theory of “Everyday Life” is central to this thesis. In brief, “Everyday Life” is not about the mundane. “Everyday life” does not have its place in history. It is merely an event. Everyday life is urban. Street is the main arena of everyday life. To a French literary theorist named Maurice Blanchot (22 September 1907- 20 February 2003), “Everyday Life” is a splendid moment of living in the city (Blanchot, 1987, p. 16). It is temporal. Everyday life gives pleasure to those who happen to experience it. This thesis is an attempt to capture a temporal moment of “Everyday Life.” Sound is the primary tool to record a visual memory of a Samyan inhabitant, the ex-owner of Shophouse 1527. The proposed outcome is an exhibition of the study entitled “A Lost Kitchen” in real space.



## 1. Background Research

### 1.1. Paul Connerton's view on Architecture: Bodily Memories

This thesis, *Sonic Architecture*, delivers the past events of "Everyday Life," represents as the symbolism of architectural spaces in the form of memories. Thus, it points out the aspects of collective memories that are supplements to Paul Connerton's view written in a book entitled *How Societies Remember*, published in 1989. Connerton (1989) described his thoughts on "Bodily Practices" in Chapter 3. They are the ways in which humanity preserves past events, especially in the nineteenth century, through rites and religions, encoded as a form of symbolic representation (Connerton, 1989, pp. 48-53). Versions of the past exist in ourselves particularly in words and images. These words and images are called the "collective symbolic texts." The analysis bases on "Habit Memory," that is a type of social practice that is general for everybody in a given society at a given time. This "Habit Memory" is classified into two types: an *incorporating* practice and an *inscribing* practice. We could likely find social memory in commemorative ceremonies, and they are performative. The importance of performance in how societies appear in history worship themselves in ritual; the power comes from social interactions and emotional effects derived from social interactions (Connerton, 1989, pp. 102-103).

"Performative memory is bodily" (Connerton, 1989, p. 71) This quotation is important to this thesis because it relates our discussion on everyday life activities to the idea of collective memory. Awareness of postural appropriateness is involved.

Connerton (1989) points out the importance of postures for communal memory. It is evident that the way people group themselves together somehow has the relations between the disposition of their bodies and the bodies of the others (Connerton, 1989, pp. 72-73). The body is the point of linkage between the development of individual self-control and the development of social control to be reproduced and remembered as habit memories (Connerton, 1989, p. 84). Can a physical object or a building be a

representation of memories? A memorial may help us to remember, but in Connerton's view, memories are habits, the repetition of specific acts that can be passed on from one generation to another.

## 1.2. Alfred Brendel's view on Music: Hearing, Memory, and Performance

*Music, Sense and Nonsense: Collected Essays and Lectures* combines an influential Austrian pianist and lecturer Alfred Brendel's works originally published in his two classic books in 2015, *Musical Thoughts and Afterthoughts* (1976) and *Music Sounded Out: Essays, Lectures, Interviews, Afterthoughts* (1991), along with significant new materials on a lifetime of recording, performance habits, and reflections on life and art. In this book, three sub-sections relate to this thesis, namely, (1) Hearing, (2) Performance Habits in Performance, Programmes, Recording chapter, and (3) Talking to Brendel (with Jeremy Siepmann) in Conversations chapter.

(1) **Hearing.** hearing is joy and agony. A musician's ears would be relaxed through silence. To Brendel (2015), hearing has its own memory. (Brendel, 2015, p. 348) For an example, he remembers the sound of a dog bark from his childhood. (2) **On Some Performance Habits.** "...a piece of music doesn't just consist of form and structure but also of character, atmosphere, psychology, expression (as Rousseau called it) or 'the affections' (as C. P. E. Bach would have said)." (Brendel, 2015, p. 350) There are not only the musical note and the score rigidly to play a song, but also feelings, reactions, creation of atmosphere. (3) **Talking to Brendel.** one of the provocations, "A visual memory," is found in the conversation section on music with Jeremy Siepman, interviewer, and Alfred Brendel. Siepman questions on the musicians' viewpoint of "reconstructionist" performances that "Do you think it's possible, with all our subsequent musical experience, to recapture that? We can perhaps reconstruct the sound, but can we recapture the experience? And is it worth trying?" (Brendel, 2015, p. 384) Brendel (2015) answers that "It certainly seems to be worth trying. Because even if

it doesn't recapture the experience as a whole, the sound has a strong bearing on the quality of the experience." (Brendel, 2015, p. 384) *Music, Sense and Nonsense: Collected Essays and Lectures* inspires the author to study the reconstruction of sounds and performances. "If one sheds new light on music, it should be the *outcome* of an effort, not the input!" (Brendel, 2015, p. 385)

### 1.3. David Hendy's view on Social History: Sound and Listening

Sonic and Architecture are about architecture in relation to sound. Its definition can expand in the variation of meanings in science, musical, and arts. In this sense, sound defines as a tool of human behavior for communication by listening. David Hendy (2013) is a media historian and professor of media and communication who writes on sound and listening in social history in book entitled *Noise: A Human History of Sound and Listening*.

According to sound in historical timelines, since prehistory, the sound is defined as multi-disciplines called "Archaeoacoustics."<sup>1</sup> Sound is a primary tool of communication, whether human or animals, for tens of thousand years old. The historians record that humans used sound to measure the depth of distance for hunting and surviving. Historians of later periods learn to keep the information in the past as the historical story by sound recording. The behavior of humans records and memorizes what they see at certain places and what they listen at a certain time (Hendy, 2013, p. xv).

This thesis uses sound recording and sound construction to provoke a remnant of the pasts in relation to sensory that could reflect our thoughts, our feelings, and our

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<sup>1</sup> David Henry, *Noise: Human History of Sound and Listening* (Great Britain: Profile Book Ltd, 2013), p. xv, Archaeo-acoustics is mentioned on the possible human uses of sounds in prehistory as multi-disciplines between the past sounds and across cultures.

memories as a crucial part of the everyday: seeing (vision), hearing, taste, touch, and smell (Hendy, 2013, p. x). The social history of sound and environmental space exists through the pre-modern to modern era globally. The evident of sound recording in history is first popularized in terms of “Soundscape” by the Canadian musician R. Murray Schafer in the 1970s. “Ear Culture” concerns listening, at same time, “Eye Culture” concerns watching and reading as multicultural perspectives. In 1916, Hendy (2013) referred to Doctor Dan MacKenzie, who argues that sounds of “Nature” affect the social environmental space. Being quiet and pleasant is modern civilization, but this is not only the case. “Noise” can also create that pleasurable atmosphere in contemporary society. Trend towards concentration has been changed. The sound positioning of resonance can produce the echoing voice in the characteristic three-dimensional form of a building.

1.4. Juhani Pallasmaa’s view on Architecture and Human Perceptions: Hearing  
 “Architecture confronted with questions of human existence in space and time.”  
 (Pallasmaa, 1996, p. 17). Pallasmaa (1996) points out to the human perception in the introduction of the book entitled *The Eye of the Skin: Architecture and the Senses*. In “Questions of Perception,” Pallasmaa discusses human experiences in architecture that the human ear creates architecture in the same way as the human eye. He engages all senses to connect us to the world. Vision and hearing are the privileged sociable senses since the Renaissance era, “The five senses were understood to form a hierarchical system the highest of vision down to touch. All of the senses were related to the image of the cosmic body; the vision was correlated to fire and light, hearing to air, smell to vapor, taste to water, and touch to earth.” (Pallasmaa, 1996, p. 19) The cultures, the productions of Humankind, have recorded the stories from the past to the future as memory.

### 1.5. Summary of Background Research

All background research of this thesis is mainly from the four viewpoints on Architecture, Sound, and Memory written by theorists, historians, lecturers, architects and musicians.

(1) **Paul Connerton**. *Bodily Memory is Incorporating Practice*. Our body memorizes the repetitive habits for generations by conforming to the pattern in the rite. It is the reproduction of our culture through the body for representing the experience in memory.

(2) **Alfred Brendel**. *Recapturing the experience is worth trying by the reconstruction of sound, the quality of experience in a visual memory*.

(3) **David Hendy**. *Talking about the way historians record the behavior of human*. They use “Ear Culture” to record the information in social history. Sound affects our sensory and social environmental space in periods of the trend, pleasant. The sound positioning can produce three-dimensional space by listening to the resonance. And (4) **Juhani Pallasmaa**. *Human perception relates to architecture*. The human ear creates architecture in the same way as the human eye. The cultures is the productions of Humankind that is recorded the memory from the past to the future.

Why do we work on sound of the past in the present time? We should not forget that people from every period of history and every part of the world have recorded their personal impressions of places and events (Hendy, 2013). Often, they did not only write what they saw, but also what they heard. The human experience is to explore cumulative memories of the past generations. The scale of the cities, urban dimension, is a product of history. The proportion of urban inhabitants is analyzed in order to understand human experience and to explore the cumulative memory of past generations (Cowan & Steward, 2007). The primary idea of this thesis is to bring the past to the present in the form of visual memory from a local inhabitant in Samyan District, Bangkok, who lived in the past space. So, the thesis is to find a method of recalling the past space without touching any real structure in Bangkok’s urban renewal era. This thesis is a study on the experimental process on sounds and architectural spaces that appeals to human

perceptions. Sonic relates to anything with sound and a sense of listening. In this term, the sound does not represent any kind of music, but sound represents the temporal moments of the urban contexts as imaginary space, the environmental atmosphere of an architectural place without real structure.

How do we capture the temporal moments in “Everyday Life” for the future generation? The answers can be the collection of recording in forms of digital files, CDs and written texts. Capturing the temporal moments of “Everyday Life” is difficult. “Everyday Life” is not yet an event. It does not belong to “history.” It is insignificant. Yet, “Everyday Life” is a pleasure of living within a city. “Everyday Life” can be documented in writings. The author describes her dairy. The environmental atmosphere starts with the opened-eyes, her mother singing a song, her grandmother clanking a flipper on a wok, and she continues listening to the wind and the trees moving outside the window. These descriptive words are freely available to be seen and heard. This phenomenon of the author’s dairy is similar to David Hendy’s book in the introduction part of section 23 named *The New Art of Listening in Noise: A Human History of Sound and Listening* (Hendy, 2013, pp. 222-233). All description explains the environmental atmosphere of an architectural space, home. Home represents the place where everyone lives with emotions, including pleasurable moments. Building and architectural spaces are the expressions of architects’ and designers’ decisions. The structure of architecture counts as physical appearance. In 2020, most of sonic architecture projects have been using sound to represent and stimulate the environmental space for temporal structure.

The collections of “Everyday life,” the temporal moments, have its own meaningful among the gentrification of Bangkok. The background noise of the city shows the movement of being alive. All of the moments are composed to represent a space, especially “home.” Wherever the author has heard these kinds of similar routine sounds, the author will miss “home.” The physical appearances of the building are irrelevant to this thesis. Architectural elements of the Shophouse 1527 have been

renovated upon the aesthetics and the functions of different local owners. In this thesis, the relations of “Lost Space,” “Sound,” and “Architecture” are to be composed as a visual memory.

## 2. Research Significance

In 2020, most cities have been reformed in urban renewal. The local inhabitant has to live with changes, including home and behavior. For local inhabitant's pleasant, How to provoke the memories of the old space without touching the existing shophouse structure. The image of Samyan is also going to be reformed in urban renewal long Rama IV road. The department store, office buildings, modern restaurants, cafes, hostels, hotels, and condominiums provide more functional uses with educational and commercial uses than the past.

This thesis provokes another side of urban renewal's reflection to people's living. The city changes, local inhabitancy's lifestyle implicitly forces to change for applying a new lifestyle as losing everyday's values in time and place. The inhabitancy has forced to create a social life on personal as Trancik (1986) mentions in Finding Lost Space, “Ignoring human input leads to lost space” (Trancik, 1986, p. 88). Without human input, losing our culture, time, and place as lost space of “Everyday Life.” “Everyday Life” is nothing; it exists in the street at the moment on temporal (Blanchot, 1987). Recreating the sound of the past will record as a brief moment of contact (Hendy, 2013, pp. 254-266) for one who wants to imagine the environmental event in the past. The demonstrations of a visual memory show how sounds from the past still stop us in our tracks.

## 3. Research Questions

The research questions of this thesis can be divided into two sets of questions. The first set is these. How important “Everyday Life” in the old space is? How to provoke the

memories of the old space without touching the existing shophouse structure? These two questions provoke in primary research. In primary idea concerning to sound in background research, the sound is one of the communicative tools in social history and cultures (Hendy, 2013). We follow the role of cultures with bodily memory (Connerton, 1989). What we follow is the reproduction of humankind (Pallasmaa, 1996). To this thesis, sound reconstruction is a method for representing the experience in memory as a visual memory similar to Brendel's idea on musical performance.

Kevin Lynch (1960) and Roger Trancik (1986) point out that the changes in the pattern of "City Design" impacted the locals. When "the image of the city" changes in terms of "To Be Lost," it does not only evoke the human sensation of the space, but it also touches the memory (Lynch, 1960, p. 1). The condition of lost space leads to the next step of research questions concerning the reasons for selecting the site related to visual memories on the aspects of both locals and newcomers, including the consideration of the design tool without effect to the constructed space.

This research has expanded the notion of sound in relation to the city, as proposed by Jean-Francois Augoyard and Henry Torgue (1995), and Matthew Unger (2016). Listen to our city, sound can create an urban environment of the interactive and aesthetic that can be applied to any constructed spaces in a specific context (Augoyard & Torgue, 1995, p. 4). Everyday sound, sound culture, can create the boundaries of society, for example, the sound of bombing in the war can affect human mentality. Sound, music, and noise are lifestyles. What happened has already happened, sound remains in one's mind. The production of goods like cassette tapes is a way to preserve memories for future generations.

Another set of the question concerns the site selection. How can a selected space touch one's memories in relation to "Everyday Life"? What is the reason to select a site or a specific building to conduct this research? Additionally, the further question is

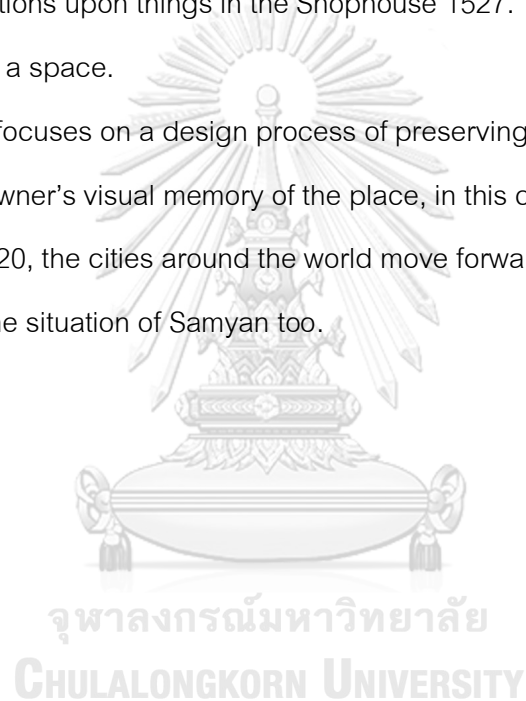


based on reactions of the audiences to “A Lost Kitchen” exhibition, mainly whether the responses will be varied according to personal memories and cultural differences.

#### 4. Scope of Work

This study focuses on how sound works in the Shophouse 1527, located next to a noisy Rama IV Road. In order to work with sound, it is necessary to understand the anatomy of the building. The intention is to create the old space by composing “Everyday Life” sounds through actions upon things in the Shophouse 1527. The purpose is to preserve a visual memory of a space.

This study focuses on a design process of preserving the value of a space in relation to the ex-owner’s visual memory of the place, in this case, is the Shophouse 1527. Today, in 2020, the cities around the world move forward to the future and never move backward, the situation of Samyan too.



#### 4.1. Conceptual Framework

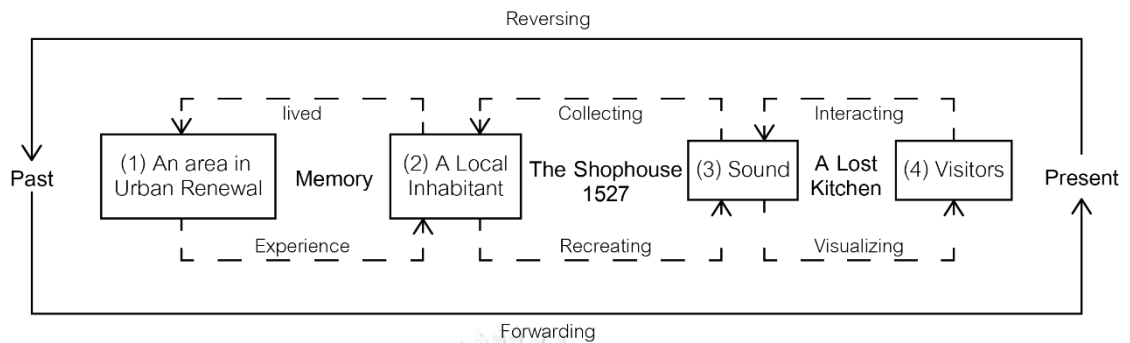


Figure 1 Conceptual framework diagram, drawn by Thanatchaporn N. (the author)

This conceptual framework diagram clarifies the relationship of this thesis's networks. The main idea is to produce the old space for local inhabitant in the district where is transformed in urban renewal. Therefore, this thesis tries to reverse people in the present and to forward the visual memory in the past exhibited in real space.

The outer-line represents the two periods of time as follows the present and the past, excluding the future. The process is to reversing, to forward, and vice versa. Overall factors are (1) An area in urban renewal, (2) A Local inhabitant, (3) sound, and (4) visitors. Urban renewal means city changes that exactly effect to local inhabitant's living. People who has lived in the city where is reforming, in case of moving out, they can only remember their home in the form of memory.

The main idea is similar to time machine project; reversing from the present through the past and forwarding the visual memory in the past to the present. Sound is a method to illustrate a visual memory in the space.

#### 4.2. Literature Reviews and Case Studies

The literature reviews will provide on the relations of concerns around the transformation of Samyan district. The keywords of this thesis are mentioned in these sections; (1) "Everyday Life" by Charles Baudelaire (1863) and Maurice Blanchot (1987), (2) "To Lost

Space” by Roger Trancik (1986) and “Lost Space” by Kevin Lynch (1960), and (3) and “Everyday Sound” by Jean-Francois Augoyard and Henry Torgue (1995), and Matthew Unger (2016). Most of the details mentioned the aspects of symbolical sound in architecture, people’s memory, and the city.

The literature reviews are based on the histories of theorists, architects, and artists in the 1860s to the present, 2020. Many projects worldwide have given significance to the place's memory, and this thesis is not a new topic anymore. However, the reference projects on tools and techniques concerns need to be studied to collect the sound from the present.

#### 4.3. Tools and Techniques

This sub-category clarifies about tools and techniques for understanding, recording, and producing sound approaches. The clarification of these specific tools will provide two sections; (1) Tools as physical tools for sound and visual recording, and (2) Digital software provides sound on spatial analysis, sound recording, and sound arrangement. Then, the techniques for this thesis relate to the approach of this thesis in the primary section; (1) Techniques on how to choose the site, (2) Techniques on how to analyze sound in space, and (3) Understanding the cognition of arranging the video frames as a musical note.

5. Methodology

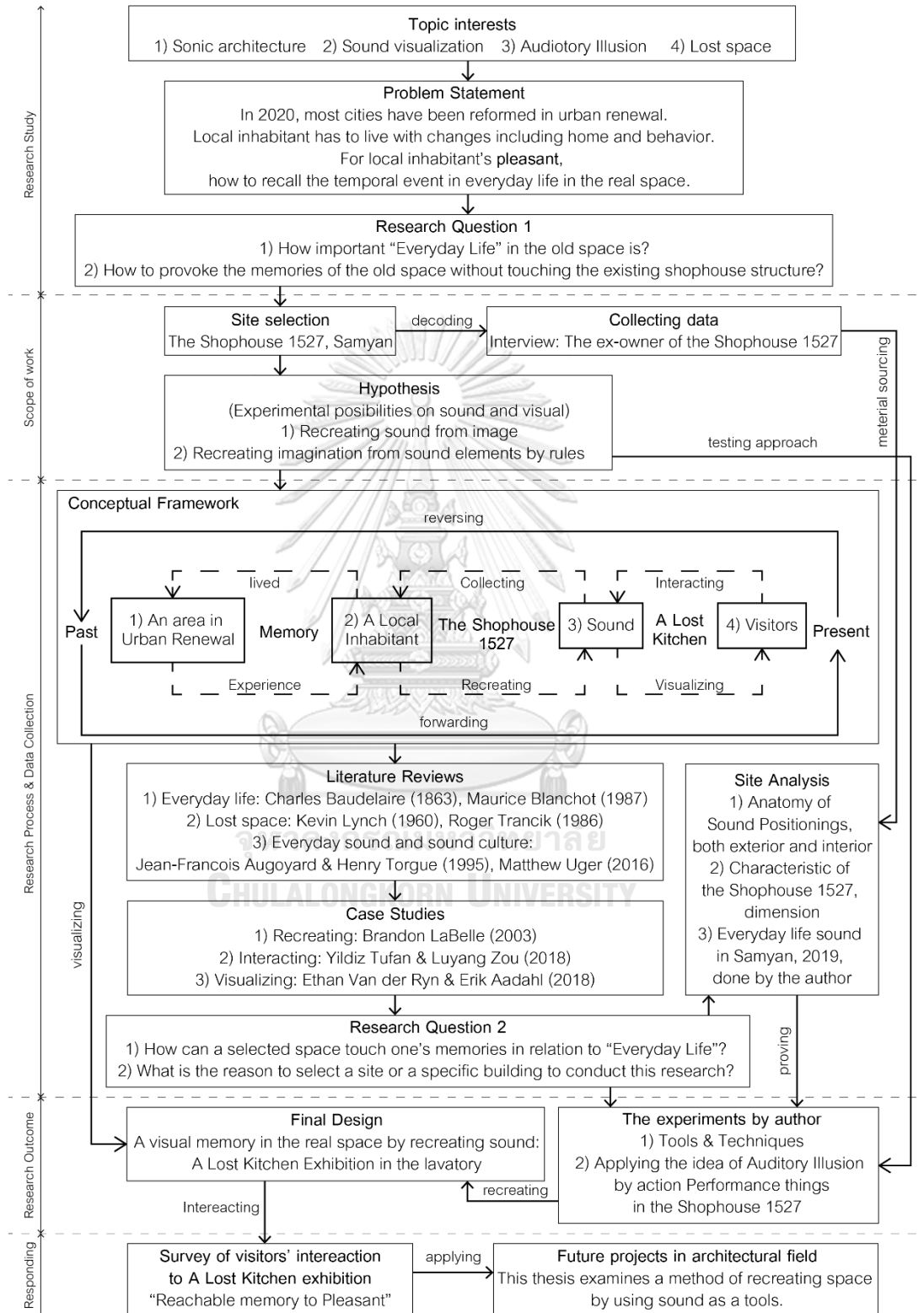


Figure 2 Diagram of Methodology, drawn by Thanatchaporn N. (the author)

## CHAPTER II

### LITERATURE REVIEWS AND CASE STUDIES

#### 1. Literature Reviews

As mentioned above, the urban design always develops and changes concerning the significance of “Everyday Life” in two essays, **The Painter of Modern Life** by Charles Baudelaire (1863) and **Everyday Speech** by Maurice Blanchot (1987). Baudelaire (1863) sees the aspect of “Everyday Life” as the temporal moment as modernity. The beauty of modernity comes from its essential quality of being present. The role of the artist is not to re-imagine the eternal notable detail that captures the mood of the moment as remaking it relates to the temporal (Baudelaire, 1863, p. 7). It exists in urban contexts like unintentional events in the streets. Nothing happens; this is the everyday (Blanchot, 1987, p. 15). The everyday is not an empty or idealistic frame for life, but rather a collapse of such framing. **Everyday Speech** provokes a question “What is proper to the everyday is that it designates for us a region, or a level of speech,…” where the determinations of true and false are infinite answers (Blanchot, 1987, p. 20).

This thesis decides to take root on another side of city changes. The first side is new things on trends in modernity, and another side is something lost. **The Image of the City** relates to the term “To Be Lost” in Kevin Lynch (1960). Lynch (1960) mentions “City Design” with the aspect of seeing the cities on the informational details of environments from the locals that no one notices it in “Everyday Life,” not just being Skyline at New York as beautiful things from the outsider (Lynch, 1960, p. 29). “City Beautiful” is in **Finding Lost Space** by Roger Trancik (1986). It impacts not only the community pattern replaced but also the locals’ existence (Trancik, 1986, p. 12). Under urban renewal, the additive framework of public space consisting of the street, park, and commons is lost; “Time” and “Place.” “Time” is defined in the sense of understanding and responding to the process of change, and “Place” through conscious respect for local values and

traditions when planning something new. Therefore, the social criteria in the design process lead to the creation of a social-space appropriate to the activities it contains. “Ignoring human input leads to lost space.” (Trancik, 1986, p. 86)

The effectiveness of sound to our society explores soundscape and sound effects in *Sonic Experience: A Guide to Everyday Sounds* by Jean-Francois Augoyard and Henry Torgue (1995). All perceptible sound of the environment includes whether noisy stimuli, musical sounds, or any other sounds. The concept of soundscape seems too broad and blurred to allow us to work comfortably both at the scale of everyday behavior and at the scale of architectural and urban spaces. Therefore, three terms of possible configurations relate to acoustical sources, inhabited space, and the linked pair of sound perception and sound action for considering in the observation as descriptive tools (Augoyard & Torgue, 1995, p. 7). The evolution of sound effect uses for being the controller of society in *Sound, Symbol, Sociality: The Aesthetic Experience of Extreme Metal Music* by Matthew Unger (2016). “Noise” can alter affective, social landscapes and make apparent the meaningful, normative, and intellectual limits and boundaries of society. The relation of the symbolism of defilement in society, music and metal, is placed like a factor for youth violence to express by the various ways of presenting as follows in-band and album art, self-representations, and lyrics (Unger, 2016, p. 3).

### 1.1. Part1: Everyday Life

“Everyday Life” is largely a postwar discourse. The discussion can be dated back to the late eighteenth and early nineteenth centuries, especially in art.

#### 1.1.1. *The Painter of Modern Life* by Charles Baudelaire (1863)

One of the most important essays concerning “Everyday Life” is written by Charles Baudelaire entitled *The Painter of Modern Life* in 1863. It concerns a technique in art-

making, painting of beauty, fashion, and lifestyle through an artist's eyes, Monsieur G (Constantine Guys) who paints with intense curiosity in crowds. Baudelaire (1863) observed through Monsieur G's paintings that modern life is defined by a new and bewildering urban environment, populated by new kinds of people, the demimonde. Modern life turned to fulfill new commodities and the manufacture of artificial desires. Charles Baudelaire's description of modernity is fundamental to the critics until today; all that is "transitory" and "fugitive."

Édouard Manet is an artist in Baudelaire's contemporary made painting "modern." It was the talk of the town, a scandal when Manet had presented the painting of a modern "nude," is quoted by Renaissance artists named Raphael and Titian. Baudelaire (1863) predicts the paintings of Manet named "The Street Singer" or Street Entertainer. It merely records an impressive moment on the street by using the idea of the passive observer to lead the watcher to react quickly to the painting. She is eating cherries and glances briefly at onlookers and is caught in a short time, and quickly moves on, her wide skirts embellished in the latest fashion collection. All of the details represent the expression of a form of modernity for every painter of the past, whether it catches the expression of the dress, the hairstyle, and even the gesture.

The definition of modernity is explained as a poet and evidenced by an illustrator of the crowd named Monsieur G. mainly who addresses himself. The poet expresses that almost all originality comes from the seal, which time imprints on our sensations. Modernity is no realism; Nothing is real, and everything changes; nothing is natural. Art is not a copy of nature. It is the nature of present-day beauty. The beauty of modernity comes from its essential quality of being present. Art is inherently and definitionally artificial, as artificial as fashion. The role of the artist is not to re-imagine the "eternal" notable detail that captures the mood of the moment as remaking it related to the temporal (Baudelaire, 1863, pp. 12-15).

### 1.1.2. **Everyday Speech** by Maurice Blanchot (1987)

Maurice Blanchot (1987) discusses the everyday in an essay entitled **Everyday Speech** in 1987. The everyday is difficult to discover. It is indifferent in the truth of political, moral, or religious. It exists in urban contexts like unintentional events in the streets. “Nothing happens; this is the everyday.” (Blanchot, 1987, p. 15) Nothing in Blanchot’s sense has nothing to do with the boredom of life; nothing is something. It is a crucial aspect of “Everyday Life” that nothing is happening. To Blanchot (1987), “The everyday is not at home in our dwelling-places, it is not in offices or churches, any more than in libraries or museums. It is in the street.” The evidence on the everyday becomes an agent of disorder uncontrollable as lack of definition is “...the everyday breaks down structures and undoes forms,...” (Blanchot, 1987, p. 17)

The everyday is not, then, an empty or idealistic frame for life, but rather a collapse of such framing. **Everyday speech** provokes with the simple question, “What is proper to the everyday is that it designates for us a region, or a level of speech,...” where the determinations of true and false are infinite answers.

## 1.2. Part2: Lost Space

The following literature reviews concern the notions of lost space, the value of culture and the sensation of sound experience.

### 1.2.1. *The Image of the City* by Kevin Lynch (1960)

*The Image of the City* is written by Kevin Lynch, published in 1960. It is about the change of the city and its remembrance. “City Design” is in the introduction of urban planning, the layout of city design, rarely use the controlled and limited sequences of other temporal arts like music. Lynch (1960) observes that the term “To Be Lost” still has existence in meaning. It is associated with identity and autonomy in our culture. When the image of the city changed, it does not only evoke the human sensation of the space,



but it also touches the memory of the past experience. The sequences, different vehicles, different businesses, and different people are reversed, changed, abandoned, and cut across.

“What does the city's form actually mean to the people who live there?” the identity of the city was initially realized from this question. “...there is more than the eye can see, more than the ear can hear, a setting or a view waiting to be explored. Nothing is experienced by itself, but always in relation to its surroundings, the sequences of events leading up to it, the memory of past experiences, ... , Every citizen has had long associations with some part of his city, and his image is soaked in memories and meanings.” (Lynch, 1960, p. 1)

When asking for a general characterization of the city, one of most common remarks will be selected as a piece of city collection. Lynch (1960) observes a citizen that the characterization of the city of two precedents, Jersey and New York, is nothing special. The city is hard to symbolize for the local citizen. However, it is not merely for one who comes from afar place. Their responses become different from the local citizen. They travel across the world to see such “Beautiful Things” that local citizens has never seen in that way (Lynch, 1960, p. 29). The response to question the symbolism is nothing at all. It is not just being Skyline in New York and being the presence of boundaries in Jersey City. It can be the word “dirty,” “old,” or “traffic street” by which the information of the environment as the quality of the image city. It can be some details that no one notices in “Everyday Life.” The symbolism of the cities, whether district or space, always becomes with its context as the memory of the past experience. Through people who can see the term “To Be Lost” in itself that reflects our culture in “Everyday Life.”

### 1.2.2. *Finding Lost Space* by Roger Trancik (1986)

*Finding Lost Space* is written by an urban designer Roger Trancik in 1986. It has three concerns, namely the definition of “Lost Space,” its issues in the late nineteenth century, and the value of human space, time and place.

To understand the definition of “Lost space,” the question guides on how did modernity reflect the transformation of urban planning and the community in the late nineteenth century? “Lost spaces deteriorate parks and marginal public housing projects that have to be rebuilt because they do not serve their intended purpose. In generally speaking, lost spaces are undesirable urban areas that are in need of a redesign.” (Trancik, 1986, p. 4) It is explained as one of the additional definitions of “Lost Space” To Trancik (1986), it has the values in the following senses for “the manner and the rule of a place” in *Modern Movement in Architectural Design* (Trancik, 1986, pp. 7-11). In the past, there are rules for connecting parts through the design of outdoor space, public space in order to continuity to urban life and creating physical connections as meaningful places. The importance of the urban design pattern is generally low and horizontal. It serves to the connection between life inside and activities on the street. In modern-day, the notion of function is gradually displaced from the external space to the organization of internal space that separates from its contexts. The urban form consists of separated buildings floating among parking lots and roadways. It becomes an environment of high-rise towers removed from street life. Dweller is forced to create a social life on personal.

Most architectural buildings are transformed the functional uses both inside and outside following the progressive urban renewal. However, the identities of its physical character, standard dimension, and styles have been left until today by losing its existing values in time and place with the word “City Beautiful” of the early twentieth century. As a result, vehicular and pedestrian systems became confused, relationships of scale are ignored, and undeveloped space is given over to parking lots in wait for

development. Under urban renewal, the additive framework of public space consisting of the street, park, and commons is lost; “Time” is defined in the sense of understanding and responding to the process of change, and “Place” through conscious respect for local values and traditions when planning something new. Therefore, the social criteria in the design process lead to the creation of a social-space appropriate to the activities it contains. “Ignoring human input leads to lost space.” (Trancik, 1986, p. 86)

All of these changes as a means of understanding the nature of space must be expand the discourse into areas beyond specific urban spaces to include the larger context within they exist. “In order to evaluate space in this broader context, ..., The meaning of a space-based on its use and purpose as defined by the physiologies and social needs of the individual; and the relationship between a particular space or group of spaces and their regional characteristic, including history and local traditions.” (Trancik, 1986, p. 86) The district has its own functional meaning. Existing and proposed patterns of use can be better to be applied in soft space as the elements of nature and wilderness than in hard space expressed in architectonic (Trancik, 1986, p. 88).

Trancik (1986) predicts the urban renewal space in *Toward an Integrated Approach*, chapter 6, that urban space must be replaced by a respect for local values of the city, responsiveness to the historical evolution of a place (Trancik, 1986, p. 234).

### 1.3. Part3: Everyday Sound

The three reviews below concern the notions of everyday sound, sound art, sound culture, and symbolic sound.

#### 1.3.1. *Sonic Experience: A Guide to Everyday Sounds* by Jean-Francois Augoyard and Henry Torgue (1995)

*Sonic Experience: A Guide to Everyday Sounds* is written by two French researchers at CRESSON in 1995 named Jean-Francois Augoyard, a philosopher, urban planner,

musicologist, and the founder of CRESSON since the beginning of the 1980s and a sociologist and urban planner named Henry Torgue. This book explores the soundscape of multidiscipline perspectives. The objective of this review is to understand when the words “Soundscape” has been created and how sonic effect reflects in architectural and urban spaces.

Augoyard and Torgue (1995) refer to R. Murray Schafer who introduces the term “Soundscape” through his books at the end of the 1960s. Schafer constructs a sound environment as a masterpiece of nature and as a musical composition. Schafer refers to what is perceptible as an aesthetic unit in a sound environment. All perceptible sound of the environment includes whether noisy stimuli, musical sounds, or any other sounds. The concept of Soundscape seems too broad and blurred to allow us to work comfortably both at the scale of everyday behavior and at the scale of architectural and urban spaces. Therefore, three terms of possible configurations relate to acoustical sources, inhabited space, and the linked pair of sound perception and sound action for considering in the observation as descriptive tools (Augoyard & Torgue, 1995, p. 7).

“Sonic effects” was first used in the social sciences to integrate the fields of applied acoustics, architecture (urban planning), and psychoacoustics. The sonic effect also relates to perceptions and everyday sound behaviors. The thinking of the environment is split into three terms; “environment,” “milieu,” and “soundscape” that represent the given, the interactive and the aesthetic, which can be applied to any constructed spaces. Augoyard and Torgue (1995) investigate the sonic effect in a specific context, whether it be the interaction between the physical sound environment, the sound milieu of a social-cultural community, or the “internal soundscape” of every individual.

Four important psycho-sociological processes are sound marking of inhabited or frequented space; sound encoding of interpersonal relations; symbolic meaning and value linked to everyday sound perceptions and actions; and interaction between heard

sounds and produced sounds. These four processes are common not only to everyday, non-specialized sound experiences but also to those that take place in a space filled with disturbing noise or music. This multidisciplinary work focuses on the soundscape of urban living and attempts to analyze precisely the acoustic properties of all possible sonic effects in the surrounding, *Everyday Sound*.

1.3.2. *Sound, Symbol, Sociality: The Aesthetic Experience of Extreme Metal Music* by Matthew Unger (2016)

The aim of reviewing *Sound, Symbol, Sociality: The Aesthetic Experience of Extreme Metal Music* written by Matthew Unger in 2016, is to understand the relation of the aspects of sound, music, and our society as symbolic transformation through times.

This book introduced “Sound” as a normative imperative that reflects predominant symbols, social practices, and concerns. Unger (2016) mentions the aspect of “Voice from the Past” in Chapter 1. It is about sound and social relations to three notions from Max Weber (1978), Jacques Attali (1985), and Steve Goodman (2009). First of all, Weber (1978) writes *Economy and Society: An Outline of Interpretive Sociology*. Music reflects the material and ideal relations of society. For the rationalization process, the West experienced polyphony and harmony developed specifically in the West. Secondly, Attali (1985) writes *Noise: The Political Economy of Music* argues that the organization of noise into music reflects and heralds the normative constitution of our social relations. “Music” is always subject to social control because it elicited both the ideals and the threats to the hegemonic order of the time, beginning with an economy of sacrifice. “Noise” is also profoundly controlled and intermediary through various social and judicial institutions. Lastly, Goodman (2009) wrote *Sonic Warfare: Sound, Affect, and the Ecology of Fear*. He mentions the explanation that government and militaries had used sound, music, and noise as a form of coercive force and even of weaponry such as the sound of “Sonic bombs” to terrorize the inhabitants of

the Gaza strip. “Noise” can alter affective, social landscapes and make apparent the meaningful, normative, and intellectual limits and boundaries of society.

The relation of the symbolism of defilement in society, music and mental, is placed like a factor for youth violence to express by the various way of presenting as follow in-band and album art, self-representations, and lyrics. Modernity has sought to expunge this symbolism of defilement in its attempt to flatten metaphysical conceptions of the good, namely music. That period conceals the basic structure of defilement precisely because of the manner in which scientific understanding of the world. In extreme mental, the grotesque art with an experience of transgression, the residual effects of this repressed structure of defilement are still left in the audiences. It possibly evokes a distant voice from the past.

The review shows that sound, music and noise, reflects people’s feeling in the society like the boundaries of inhabitants and a controller of mental, depth of mind in the past. Most of the historical situations are transformed and collected as past experiences in the form of the goods to present through times.

#### 1.4. Summary of Literature Reviews

This thesis focuses on three literature reviews in relation to (1) Everyday Life, (2) Lost Space, and (3) Everyday Sound, in order to understand the relationship between Architecture, Sound, and Memory through times. Part 1 of the literature reviews is about the theory of “Everyday Life” proposed by Charles Baudelaire (1863) and Maurice Blanchot (1987). Part 2 is about “Lost Space” in urban renewal proposed by Kevin Lynch (1960) and Roger Trancik (1986). Part 3 is about “Everyday Sound” in society.

This thesis points out the significance of a moment in “Everyday Life” while living in a city. This thesis simulates the environment built from a moment of the routine that hints to a sense of the place. Charles Baudelaire (1863) writes that “The role of the artist is not to re-imagine the “eternal” that notable detail that captures the mood of the

moment as remaking it related to the temporal.” (Baudelaire, 1863, pp. 12-15) This quotation of viewpoint links to the role of an architect’s viewpoint. Blanchot (1987) states that “The everyday is not at home in our dwelling-places, it is not in offices or churches, any more than in libraries or museums. It is in the street.” (Blanchot, 1987, p. 17) The essential on everyday moment exists in the sense of a place, not at a place itself. Everyday life generally happens along the streets, disorderly, and uncontrollable.

The idea of “Lost space” is another reflection to “City Design” from the past to the present, as proposed by Kevin Lynch (1960) and Roger Trancik (1986). Lynch (1960) observes that in our culture, the term "To Be Lost" still has existence in meaning and is associated with identity and autonomy. When the image of the city changes, it does not only evoke the human sensation of the space but also touches the memory of the past.

The viewpoint on “sound” relates to culture expresses how sound influences sentiments, lives, and societies, namely Jean-Francois Augoyard and Henry Torgue (1995), and Matthew Unger (2016). Soundscape constructs a sound environment as a masterpiece of nature and as a musical composition. The “Sonic Effect” of the surroundings meant “Everyday Sound,” that is to study sound productions from human behaviors which happen everyday in urban life. Sound, music and noise, reflects people’s feeling in the society like the boundaries of inhabitants and a controller of mental, depth of mind in the past. Most of the historical situations are transformed and collected as past experiences in the form of the goods to present through times.

## 2. Case Studies

Selected sound projects concern the notions from literature present with two installations in **Proposal to Mayor I: Transport and Recycling** by Brandon LaBelle (2003) and **Phonon** by Yildiz Tufan and Luyang Zou (2018), and a film entitled “A Quiet Place” in Ethan Van der Ryn and Erik Aadahl (2018).

LaBelle (2003) presents that sound explicitly brings bodies together and creating connective moments in relational senses of embodied flow, rhythm, and social interaction of modulating the imagination with mobility, energy, and temporal conditions. These lead to performative installations, poetic theater, storytelling, and research actions aim at forms of experimental community making. **Proposal to Mayor I: Transport and Recycling** project focuses on the social reaction on the sound of a bus stop in 2003. The aim is to focus on the idea of using “Sound Culture” to replace artificial space, white structure, in the built environment as the image of Curitiba city.

Tufan and Zou (2018) create an installation named **Phonon**, the smallest unit of acoustic energy, which focuses on the creation of memory through a moment in time. An audio-visual landscape presents stillness and slowness to guide the user to slow down. The installation encourages visitors to experience the environment in a meditative manner, instead of consuming media massively to be forgotten with the next round. This case study relates the initial idea of this thesis that uses the method of representing sound and visual to lead people to think and realize the past in memories on intimacy in a moment.

The short video clip named **How The Sound Effects In A Quiet Place Were Made**, published by Movie Insider channel on YouTube, explores the relation between sound and visual. This case study shows how to make sound effects from everyday objects into “A Quiet Place” film by two sound designers, Ethan Van der Ryn and Erik Aadahl (2018). Three concerns relate to the sound only—the value of the sound of living, response to human sensory without visual, and the creation of sound effects from everyday objects called the “Foley Technique” concerns the concept of “Auditory illusion” theory.



## 2.1. Recreating

### 2.1.1. Proposal to Mayor I: Transport and Recycling by Brandon LaBelle (2003)

Brandon LaBelle (2003), an artist, writes *Background Noise: Perspectives on Sound Art* (2006) and *Acoustic Territories: Sound Culture and Everyday Life* (2010). The theoretical frameworks spanning art and architectural theory, performance studies, and media theory, sound and sound art are central to understanding contemporary culture. In addition to *Acoustic Territories: Sound Culture and Everyday Life*, the multiple perspectives of auditory experience exist in the everyday spaces around us and the location must be specified within the everyday.

LaBelle (2003) refers to the idea of two theorists in theories of listening, Achim Wollscheid (1999) and Joshua Meyrowitz (1986).<sup>2</sup> Wollscheid (1999) claimed that “My hypothesis is that interactive art helps to establish a change of attitude, which will in the future be of importance for all artistic pragmatics.” (LaBelle, 2006, p. 243) Interactive art is touchable to people. It could convince people to join more perspectives in mind. This thesis uses the statement of Wollshied’s hypothesis inspired to sound design in relation to architecture. Meyrowitz (1986) stated that “As information-systems rather physical settings, a society’s set of social situations can be modified without building or removing walls and corridors and without changing customs and laws concerning access to places. The introduction and widespread use of new mediums of communication may restructure a broad range of situations and require new sets of social performance.” (LaBelle, 2006, p. 243). The moments can use some new way of expression for communications in any fields, in this thesis, related to art and architecture. The requirement of deforming or renovating on the physical appearance (Real Structure) might not be the only way of expressions the set of moments.

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<sup>2</sup> Mentioned from the introduction part of chapter 16, *Global Strings: Interpersonal and Network Space*.

To listen attentively then is to become a part of things and to lessen the human agency of will, for listening is about receiving through an intense passivity all that is surrounding- the subtle sounds, the far and the near, the voices of persons and insects alike, the shifting wind. Thus, listening predisposes one to be attentive to the greater context, as a lateral becoming, rather than through linear determinations of one's own will. Sound explicitly brings bodies together and creating connective moments in relational senses of embodied flow, rhythm, and social interaction of modulating the imagination with mobility, energy, and temporal conditions. These lead to performative installations, poetic theater, storytelling, and research actions aim at forms of experimental community making.

LaBelle (2003) focuses on the social reaction on the sound of a bus stop in 2003, but this review focuses on the idea of using "Sound Culture" replace on artificial space, white structure, in the built environment as the image of Curitiba city entitled **Proposal to Mayor I: Transport and Recycling** in Curitiba, Brazil. The project is based on two aspects that contribute to the city's infrastructure as, the images of Curitiba, a progressive city. The project aimed to adopt transportation and recycling as models, or locations, for the construction of actual designs for city projects. It is the opportunity to think through the place of sound within urban environments. Transportation; Curitiba is known for its unique bus system, which allows the transportation of its inhabitants across the entire area of the city in roughly one hour with a highly stylized design, black cylindrical tubes constructed out of metal and glass that stand roughly 20 wide, 70 long, and 12 high.

A proposal for additional bus stations will be made and constructed in the gallery. Its position will be alongside existing bus station, though in contrast will be constructed as white rectangular structures. They will not so much offer access to buses but instead will transport sounds from around the city. In this way, these additional bus stations will function as static repositories for the collecting and archiving of the sonic

environment. These structures will be placed around the gallery and will, in turn, provide a platform for audio speakers which will amplify the prepared recordings. In this sense, the sound will be recycled from around the city and turned into an object of attention in which speech, movement, and individual perspective intersect.

## 2.2. Interacting

These three case studies are selected because they represent the ideal situations of using sound in the exhibition of their thoughts. These cases include the installation of Brandon LaBelle (2010) named (2003) **Proposal to Mayor I: Transport and Recycling**, and a Design Built project in Master of Architectural Design for Performance and Interaction from The Bartlett School of Architecture of Yildiz Tufan and Luyang Zou (2018) entitled **Phonon** and the moving picture **How the Sound Effect in A Quiet Place were Made** of Ethan Van der Ryn and Erik Aadahl (2018).

### 2.2.1. Phonon by Yildiz Tufan and Luyang Zou (2018)

“Our perception of sound is framed by the space, we have a general awareness of our surroundings. Once we slow down and focus, a moment of sound can create an entire space inside our memory.” (Tufan & Zou, 2018, December 22) **Phonon** is an installation by Yildiz Tufan (2018), working on the Sound Design, and Luyang Zou (2018), working on Visuals, made at the Design for Performance and Interaction Master of Architecture Programme, The Bartlett School of Architecture, University College London in December 2018. The aim of selecting **Phonon** is not to follow the method of doing the installation but to understand the aspect of the perception of sound and the space in relation to the notion of “Everyday Life.”

Tufan (2018) works on the relation of interactive behavior, sound, generative data sonification systems, and technologies. **Phonon**, the smallest unit of acoustic energy, focuses on the creation of a memory through a moment in time that has been

slowed to the edge of stillness. An audio-visual landscape that celebrates stillness and slowness. The installation encourages visitors to experience the environment in a meditative manner, instead of consuming media massively to be forgotten with the next round. The aim of this project is to create the memory of the space and to guide the user to slow down. A mat is placed inside the installation to guide people to sit down and to limit body movement. Sitting down activates the virtual environment to reveal an abstract cityscape. The position of the mat is the generating point of the wave, saved positions as it passes through them. Therefore, changing the position of the mat changes the composition of sound.

The video of **Phonon** demonstrated two lines of the screenshots to compare how the first user and the second user experience the built-environment into space. The above line of screenshots is the performance of the first user's position marker representing memories through a moment in time as the past memory. By switching from movement to stillness, an individual can form the space both visually and audibly. The lower line of screenshots is the performance of the second user represents for the new user who will experience the perception of the previous user's event into space.

Moreover, the installation shows in **Making Phonon** represents "Everyday Life." The final statement to **Phonon** concludes that "The daily overwhelming audio-visual information is dismissing the self-awareness as an individual since we never focus."

(Tufan & Zou, 2018, December 11)

## 2.3. Visualizing

### 2.3.1. **How the Sound Effect in A Quiet Place Were Made**, published by Movie Insider Team (2018)

The short video clip named **How the sound effect in A Quiet Place were made** published by Movie Insider channel on Youtube in 2018, explores the relation between sound and visual. This case study shows how to make sound effects from everyday

objects into “A Quiet Place” by Sound Designers named Ethan Van der Ryn and Erik Aadahl (2018).

The aim of selecting this case study is to prove three concerns that focus on Sound only. The first is to realize the value of the sound. The second is sound is one of the main factors that can be responded to human sensory without visual. The last one is to prove that sound can be created from everyday objects as sound effects; the Foley Technique concerns the concept of “Auditory Illusion” theory (Deutsch, 1983).

“A Quiet Place” is a modern horror film that uses everyday noise as something to fear.’ argued by Tony Wilson (2018) from an article “Don't say a word” on a website named Gamespot. Wilson explains to this film that “A Quiet Place” has a simple setup, where the rules are clearly established: The world is overrun by blind monsters that track the audiences by sound only. This leads to an hour and a half of pure tension. Common things like a toy that makes noise or a dropped bottle of pills can lead to disaster, and not just when the creatures are in the next room. It is a smart concept that keeps eyes and ears focused throughout the film (Wilson, 2018).

(1) The value of the sound to the world leads to the question on “Can you imagine if there is no sound around us, how is it going to be? Silence is nowhere.” In “A Quiet Place”, a horror film, there is not much sound of conversations from the main characters. They use other ways of communicating to survive in the world as follows body language, eye contact, light colors, or even signs. Every part of this film is realized as a basic concern; the sound of nature, the sound of human, sound of alien, machine sound. Sounds of things in the world are “Sound of Life,” that expresses its values to the world.

(2) Sound can be responded to sensation without visual. Sound of silence in this horror film creates the imagination of fear as the connection between mind and the experience of the film (Loria, 2016). Naturally, the audiences cannot be known what intangible things will show up. The feeling of alertness, anxiety, and scariness will be so

sensitive unreasonably.

(3) Sound can be created from everyday objects as sound effects. Sound effects called the “Foley Technique” concerns the “Auditory Illusion” theory. The sound effect misleads the real object through the memories. Foley artists use everyday objects to make movie sound effects. These simple objects are used in unexpected ways to create Foley sounds, the sounds based on the characters' movements and interactions (Insider, 2018). The brain will respond and translate the sound effects, illusion, as the information to make sense of these sounds based on the environment (Daniel Henning, 2018).

#### 2.4 Summary of Case Studies

The selected case studies also proved the possibilities of the abilities of sound in spaces and media. LaBelle (2003) designs a project named **Proposal to Mayor I: Transport and Recycling** in 2003. The experimental with the discourse of architecture is formed as a white rectangular installation with the sound culture of a bus stop for creating connective moments in relational senses of embodied flow, rhythm, and social interaction of modulating the imagination with mobility, energy, and temporal conditions recorded from around the Curitiba city at forms of experimental community making. In this case study, LaBelle (2003) brings “Real Sound” in urban scale into a white artificial space to create built-environment and testing users' interactive networks. On the other hand, another two case studies use sound effects for their projects. **Phonon** creates the stillness of everyday behavior from the past experience that creates from the first person who gets into space as past event interacted to another person who can learn and perceive the memories through media with the platform of audio-visual techniques; the creation of sound from information, sonification (Tufan & Zou, 2018). A modern horror film, *A Quiet Place*, uses sound effects from everyday objects to emphasize the significance of being everyday sound in “Everyday Life” (Insider, 2018).

## CHAPTER III

### SITE AND PROGRAM ANALYSIS

#### 1. Site Analysis

In this thesis, the site analysis is a study on sound in front of the Shophouse 1527, on Rama IV Road, sound within the shophouse itself, and sound in an alley behind the shophouse, which Samyan inhabitants used as circulation and also an outdoor living area. The loudness from Rama IV Road, the cars, the motorcycles, the tuk-tuk, penetrate to the living space within the shophouse. The materials collected for the site analysis include several interviews of Samyan inhabitants, sound recordings, and videos. This site analysis has to be conducted in order to understand the physical space of the building and to calculate the exact positions of microphone, speakers, and other audio tools to be placed within the site.

In the end, the author used a camera recorder at six different positions at different times: in a day between 11 am to 7 pm, both on the ground floor and the second floor. On the ground, the position is (1) at the front door along Rama IV Road, (2) at the center of the ground floor interior, (3). at the back door along the alley. On the second floor (4) at the rear window next to the alley, (5). at the center of the second floor space and (6) at the front window along Rama IV Road.

#### 1.1 Samyan

##### 1.1.1. Samyan Mapping

Everyday exists in urban contexts like unintentional events in the streets. Everyday is nothing happens (Blanchot, 1987); local citizens might not notice what changed in meanwhile until there are new things come to take over it (Trancik, 1986). In 2016, Samyan was current in the biggest urban renewal design named "Edubiz District." in Thailand controlled by Property management of Chulalongkorn University. Some of the

empty lands would be transformed to be new big commercial projects; this is the turning point of Samyan.

This district is a great location in the center of Bangkok. The conveniences of public transportation have been provided among these districts; Ban thad thong district, Surawong district; Hua Lumpong temple, Saphan Leung, Subway; MRT, and expressway (VoiceTV, 2017).<sup>3</sup> Samyan district is functional use with both commercial and residential areas by Thai-Chinese people who migrants to Thailand in the second half of the nineteenth century (Skinner, 1957). Then, this district has organized to be for commercial area. Currently, most of the buildings are a cluster of shophouses that has been transforming the functional uses that is similar to somewhere else in the world as a diverse city. When most of the lands turned to be various functional uses such as supermarkets, department stores, hotels, condominiums, office buildings, more various styles of restaurants, public green park, and retails. The users become to be more diverse too, namely students, teenagers, university, workers, and tourists who live in hotels (Boonyayothin, 2016). Since the early twentieth century, the platform of the modern city is “City beautiful” (Trancik, 1986). Trancik (1986) claimed that public space is the connection between outdoor and building where urban designer represents it as the key to urban design, the quality of “Everyday Life.” The sense for the manner and the rule of a place provides the values of the city, Lost space.

Samyan district has its own identity as an educational area and “Legendary” of various street foods and restaurants. The identity of the city represents “the image of the city.” Lynch (1960) stated that *The Image of the City* is related the context “To Be Lost” like the memory of past experience by the local citizens. Lost space leads to giving in memories and meanings that reflect on our culture. Famous cities are symbolized from their own famous places as the identity of the city but actually **Everyday Speech**

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<sup>3</sup> See in figure 3



(Blanchot, 1987) to describe the city simply exists in “Everyday Life” (Lynch, 1960).

#### 1.1.2. Users

Although most descendants of Chinese migrants assimilated to Thai culture, some continued and still continue to identify primarily as Chinese even while holding Thai citizenship in the 1950s (Skinner, 1957, p. 298). Samyan people are categorized to be two main groups of users named old-timer and temporal newcomers. Old-timer is the local inhabitancy who has been lived in Samyan district over 20 years ago. The temporal newcomer is sub-divided into three groups, one who comes from other provinces applying for a job as labor, one who rents the shophouses for doing businesses and concerns Chulalongkorn University (Ratchagit, 2017). This study focuses on the old-timer, local inhabitancy in relation to the memories of the past experience (Lynch, 1960) that can reflect Samyan’s culture.

Samyan district has been identified as a part of lost space in Bangkok; it has been transformed most of the shophouse clusters to be other functional uses in urban renewal design in 2020.<sup>4</sup> Under the values of a transforming place means to the quality of “Everyday Life” and culture. “The image of the city” is similar to the symbol of cities or places. However, the descriptive word is expressed by whom, it would be either by local inhabitancy who can describe from the memories of their past experience that simply exists in “Everyday Life” or by tourism organization. The study focused on a place in Samyan where the relationship of space and local inhabitancy has still left.

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<sup>4</sup> See in figure 5



Figure 3 Macro map of Samyan, updated in January 2020, 1-kilometer radius, redrawn by Thanatchaporn (the author)

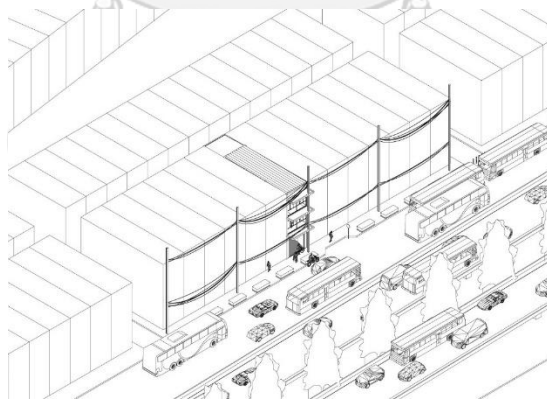


Figure 4 Micro map of Samyan, updated in January 2020, 500-meter radius, redrawn by Thanatchaporn (the author)

## 1.2. The Shophouse 1527

In Samyan, the shophouses number 346, 1517, 1527, and 1559 are modified as the temporal art between 2019 and 2020<sup>5</sup>. These shophouses have been transformed to be the same functional use but there is only a shophouse that has been related to the ex-owner, the Shophouse 1527. According to the historical theorists' critics on lost space, the cities that were changed and transformed the platform of livings and functional uses in time and place. The value of a place exists from the memory of the past experience; it circulates into an inhabitant who lived in the Shophouse 1527.

This section focuses on the materials of data collection to recreate the sound of lost space in a real space; (1) decoding the interview of the ex-owner of the Shophouse 1527, Mr. Rongroj, and the basic understanding in relation to sound and selected space; the information on (2) the comparative programs between past and current versions.<sup>6</sup> Time and available day for observation is accessible time, 11 am to 7 pm on Tuesday to Sunday. This thesis applies a software tool for sound analysis named "Ecotect Analysis 2011 software" to explore sound reflection, echo voice, of spatial sounds from exterior and interior.<sup>7</sup>



*Figure 5 Aerial Perspective of the Shophouse 1527, Samyan, 2019, drawn by Thanatchaporn N. (the author)*

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<sup>5</sup> See in figure 4

<sup>6</sup> See in figure 5

<sup>7</sup> See in figure 14

### 1.2.1. Interview the Ex-owner: Decoding the Past Memory to the Shophouse 1527, His Old Home

Figure 6 consists of three columns of text, numbered 1, 2, and 3, representing the interview and its decoding. Column 1 contains the original Thai text of the interview. Column 2 contains the author's interpretation and decoding of the text. Column 3 contains a summary of the key findings from the decoding process.

Figure 6 The interview of the ex-owner's past life in the Shophouse 1527, recorded and decoded by Thanatchaporn N. (the author)

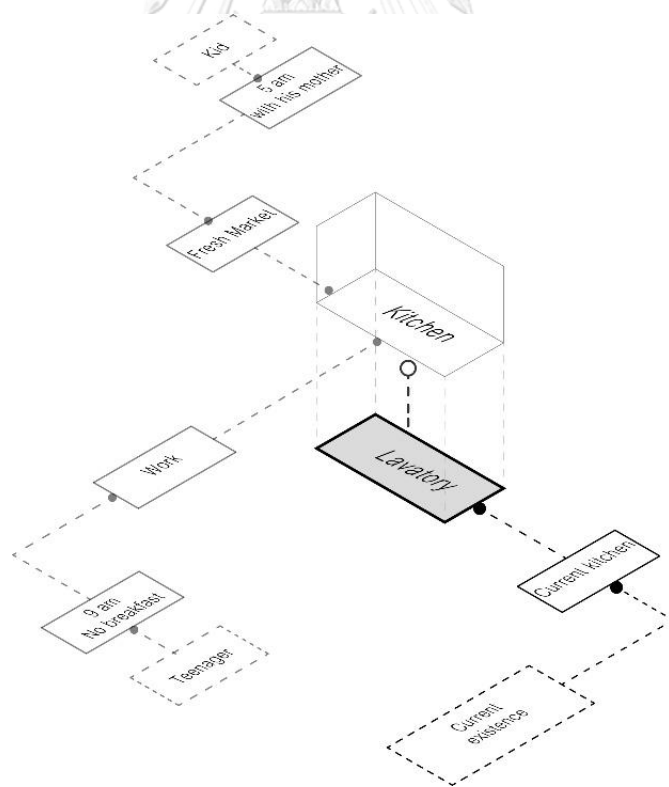


Figure 7 Diagram of the ex-owner's life and his old kitchen, redrawn by Thanatchaporn N. (the author)

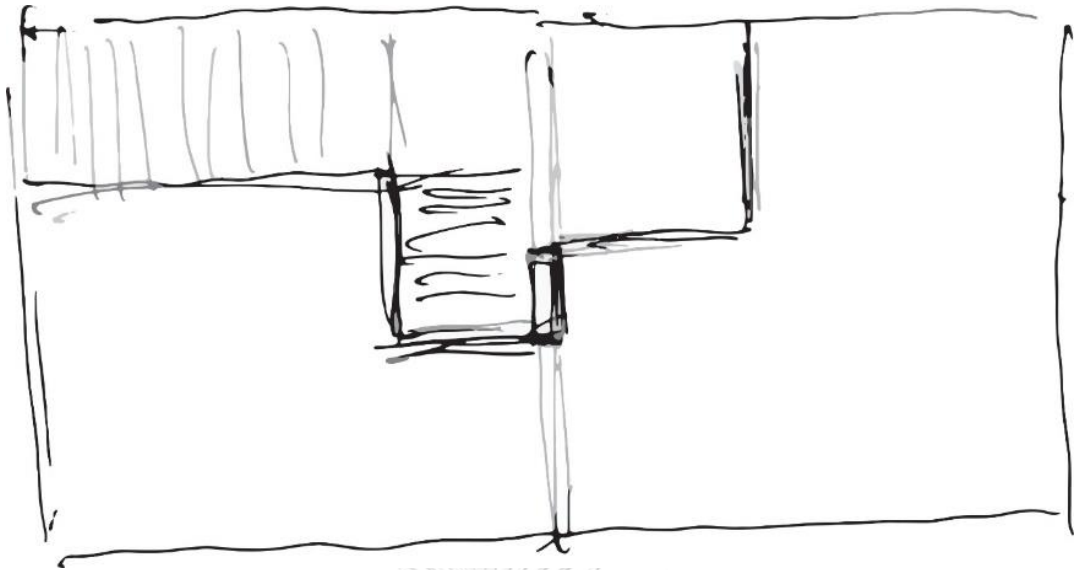


Figure 8 Drawing of past layout plan, 2019, drawn by Mr. Rongroj (the ex-owner)



Figure 9 Drawing of the old Kitchen, 2019, drawn by Mr. Rongroj (the ex-owner)

### 1.2.2. Comparison between Character and Spatial Program of the Shophouse 1527 of Past and Present



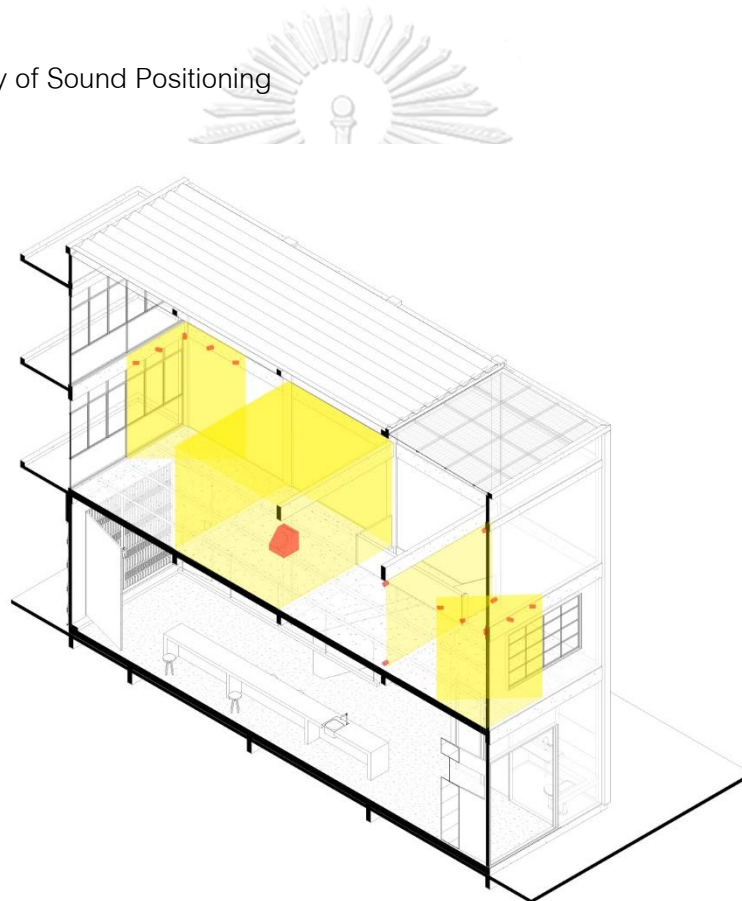
Figure 10 The comparative layouts of ground floor plan, past and current, the Shophouse 1527, 2019, redrawn by Thanatchapom N. (the author)

The spatial character of Samyan shophouse is standard, narrow and long, with four by fourteen meters. The evidence of “Everyday Life” object positions was saved on four directions of the wall was covered by tracing oil paint. Most of the spatial spaces are removed to be open space, the dimensional orders of elements, window frame, column, wall core, are existential, and direction of the stair was turned. The Shophouse 1527 sub-divides some walls in order to change the programs of the original position; the old

kitchen and a half of the old lavatory is the current position of a current lavatory. Another half of the old lavatory is current storage and electric room. The old dining space is a non-fixed position between the kitchen and the left side of the stair.<sup>8</sup>

The Shophouse 1527 is located at Samyan. It has turned into a temporary art house on the second floor and a café on the ground floor. The space for the Performance of Demolition project was exhibited on the second floor with the opened floor because the third floor's floor was removed.<sup>9</sup>

### 1.3. Anatomy of Sound Positioning



*Figure 11 Sound positionings of the Performance of Demolition project on the Shophouse 1527, 2019, redrawn by Thanatchaporn N. (the author)*

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<sup>8</sup> See in figure 8 and figure 9

<sup>9</sup> See in figure 10 and figure 11



Figure 12 “Everyday sound of the Shophouse 1527 in Samyan”, 2019, recorded by Thanatchaporn N. (the author)

Sounds of the environmental atmosphere or sound of a place are always so different. Environmental sounds of fresh market and supermarket at the mall cannot be similar sound absolutely. Sound is not only the environmental creator but also being a representative symbol, identity, of a place in people’s memories. Anatomy of sound positionings relates to the Shophouse 1527 studies on (1) the exterior of the Shophouse 1527 and (2) the interior of the building. Sound positionings represent the narrative story of the project to visitors. The sound of contexts from outside is noted as the background noise in this thesis. The center of the first floor in the Shophouse is the position of the recorder, both camera and microphone.

The study on the architectural spatial character into the Shophouse 1527 explores the comparative information of past space and current transformation by interview Mr. Rongroj (Nateekulcharoen, 2019), the ex-owner’s memories. He is one of local inhabitants in Samyan; the old-timer group of Samyan. Mr. Rongroj had left the Shophouse 1527 in 2018. He has moved to another smaller shophouse at the back of the Shophouse 1527. A tiny alley is a path of connection between his old place and his place.<sup>10</sup> Cloud floor company, the architectural design team, collaborated with artists,

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<sup>10</sup> Decoded the memory from the evidence of the interview’s Mr. Rongroj, the ex-owner of the Shophouse 1527 in figure 6



designs “The Shophouse 1527” on social engagement in nowadays community to achieve in urban lifestyle from past to present (Cloud-floor, 2019). The project brings the story of the owner’s past living as a tool to present by itself.

The current functional use of the Shophouse 1527, the program reconstructs for the café on the ground floor and organizing event space every three months on the second floor. The first exhibition is “The Performance of Demolition” project. The sound of the renovation process on the former structure, Smashing, Drilling, Tearing, Removing, contribute to a transition of change with support from physical force and tools, as the first stage of transformation. It brings unintentional performance by gestures and sounds from one who works for the building demolition.

On the second floor, demolishing sounds were set with four positions. The perception of auditory sensory among the sound, noise of “The Performance of Demolition”<sup>11</sup> is meaningful and imaginable in the real space as visual memory. The arrangement of sound positionings evokes to introduce the relation of demolishing story by listening and imagining through sound position. The variation of sound depth is a technique that groups the number of loudspeakers, and its direction points sound to the visitors for creating the various perception of experiences.

### 1.3.1. Exterior: The Sounds of Samyan Contexts

According to a full-day observation, this thesis can categorize the sounds of Samyan with (1) sounds from being life, and (2) sounds on the street. Both categories were collected in the area around the Shophouse 1527, not over 300 kilometers. The first category focuses on the sound that creates from activity.

The observation around the Shophouse 1527 is to understand and to study the sound of “Everyday life” in Samyan, Bangkok. What is the sound of Samyan? How the

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<sup>11</sup> See in figure 11

everyday atmosphere of Samyan is? How to recall the past environmental space back? The observation in primary research needs several times to visit for comparing the different kinds of changes in “Everyday Life.” Auditory experiences were directly influenced by the nature of the material environment (Cowan & Steward, 2007). The expansion and growth of cities were invariably accompanied by the noise of construction, the sound of vehicles, and the sound of the bell from street food vending carts. The result of this observation is to know how sound from exterior and interior reflect into space and to know where is the selected space can relate to the public’s memory and space itself. This experiment reminds this thesis about the consequence of events as the movement of life as arranging musical notes in a song.

### 1.3.2. Interior: Sound Positionings in relation to Structures, Materials, and Proportion of Space

The study of this section is to understand how exterior sounds; sound from the street and the back alley, resonant (echo voice) to interior space including structure; the proportion of the building, the materials in the shophouse; gravel, concrete, metal, acrylic, iron, mirror, glass into the Shophouse 1527.<sup>12</sup>

The technique for testing the number of resonances around the Shophouse 1527 is to use technology to analyze sounds in small scale to large scale, Ecotect Analysis 2011 software irrelevant to this thesis. It can calculate and simulate the resonance by complete the number of loudness in the position and illustrate the colorful symbols of resonance levels in a 3-dimensional digital model.<sup>13</sup>

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<sup>12</sup> See the relationship of spaces between the Shophouse 1527 and Samyan in figure 13

<sup>13</sup> See in figure 14

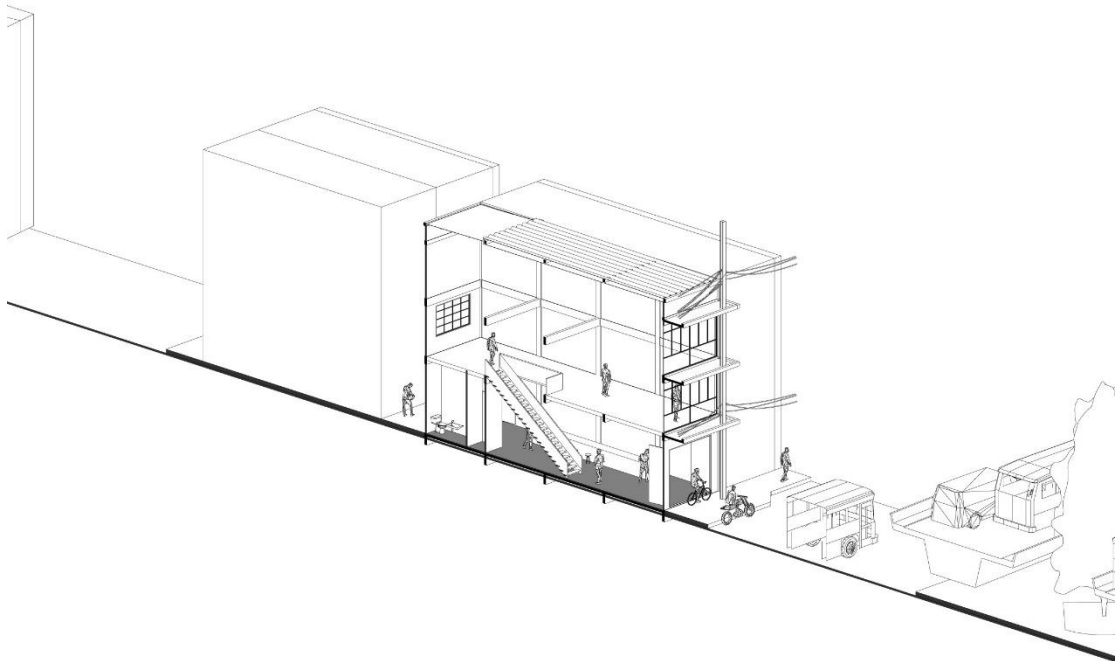


Figure 13 Cut-sectional axonometric drawing of The Shophouse 1527 and Samyan, Redrawn by Thanatchaporn N. (the author)

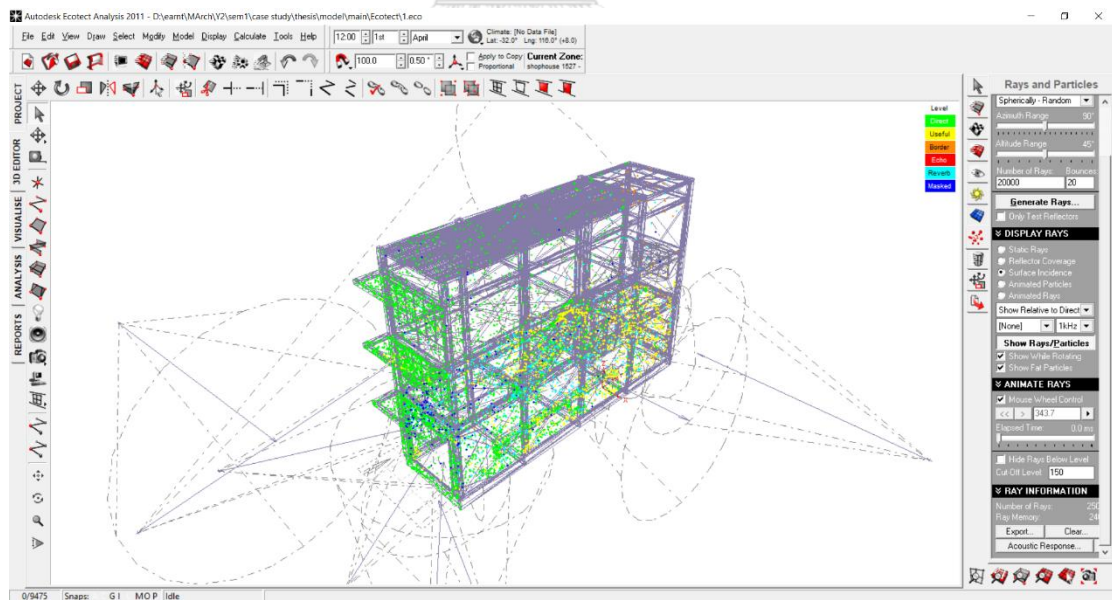


Figure 14 Sound analysis of the Shophouse 1527, Ecotect Analysis 2011 software sound design experimnts in relation to visual memory

## CHAPTER IV

### SOUND DESIGN EXPERIMENTS IN RELATION TO VISUAL MEMORY

#### 1. Experiments on Sound and Visual

This chapter explains two experiments done before the installation of “A Lost Kitchen.” They are based on the auditory illusion theory, saying that the sound that one hears may not be an image that one has in mind. From the case study entitled “A Quiet Place,” the author has learned that sound can appeal to human emotion even though the sound is constructed, meaning that it is not real. Therefore, the author combines these two ideas to test whether the sounds of “Everyday Life” in Samyan can create a spatial atmosphere that belongs elsewhere, such as the sea, the river, and the bird. The second experiment uses the same recorded sounds from Samyan, turns the sounds into a coding system, constructing the codes in different areas of the Shophouse, namely at the front door (F), at the center of the house (H), and the rear door next to the back alley (B). This coding system's rules are sounds that recorded from two areas will be integrated, such as F1+H2, F2+H5+B2 +B3. The finding of this experiment is that when the sound is a complex combination, it will increase the space dimension. The audience, one of the author's classmates, can imagine different atmospheres. For example, one imagines the train when the sound is walking up the stairs, knocking the window frame, and sweeping the floor.

#### 1.1. Experiment 1: The Creation of Sounds from Images

“Everyday Life” becomes the idea of the Performance on the structural materials and spaces in the Shophouse 1527. The first experiment inspires the theory of “Auditory Illusion” that a series of sounds may create unexpected imaginations. The gestures of Performance combine with the constructed materials in the building. Therefore, the final sound of each performance in each area is diverse. Each sound is a different gesture,

such as hit the wall with an opened hand and hit the wall with a closed hand.

Experiment 1 tests how people interact with what they see and what they hear on each image's constructed sounds. The collections of sound materials coded as "A" and "B" follow the collected positions. The collection "A" is the sounds that are collected on the ground floor. The collection "B" is the sounds that are collected on the second floor. The basic cognition of performing on the building refers to a song arrangement. The levels of loudness, quietness, speeds, and times affect the dimension of imagination.

The testing of experiment 1 shows an image to the audience first, then open the constructed sound of that image. The hypothesis is to give the audience time to analyze the overall details of the images. Naturally, they will try to listen to the detail of elemental textures and materials in an image. The audience tends to imagine those sound effects in their minds based on their experiences and memories. After that, the author opens the images of how the sounds are constructed. The constructed sounds have four examples: figure 15, figure 16, figure 17, and figure 18 (below). Their interactions are different in the final stage. Some audiences believe the imagination from their minds, but some try to find reality. For example, image 1 is the image of two birds stepping on a metal bar along the sea. The bird has sharp nails that grab on the metal bar, so the question is, how its sound effect will be like. The splashing of the sea wave, other birds around there, and the resonance is not much because it is opened space. This experiment analyzes the imagination by looking at the image, then listening to the constructed sounds. The author tries to find a similar sound to the elements in images. So, this experiment collects constructed sounds from "Everyday Life" performances in many areas of the Shophouse 1527. The next steps are to compare and represent the constructed sound similar to the real sound. The constructed sounds of image 1, for instance, are composed of four codes (A1+A4+B5+B7).



Figure 15 Experiment 1: "Everyday Life" performance on image 1, actioned by Thanatchaporn N.  
(the author)



Figure 16 Experiment 1: "Everyday Life" performance on image 2, actioned by Thanatchaporn N.  
(the author)



Figure 17 Experiment 1: "Everyday Life" performance on image 3, actioned by Thanatchaporn N.  
(the author)



Figure 18 Experiment 1: "Everyday Life" performance on image 4, actioned by Thanatchaporn N. (the author)

1.2. Experiment 2: The Creation of Sounds from Rules

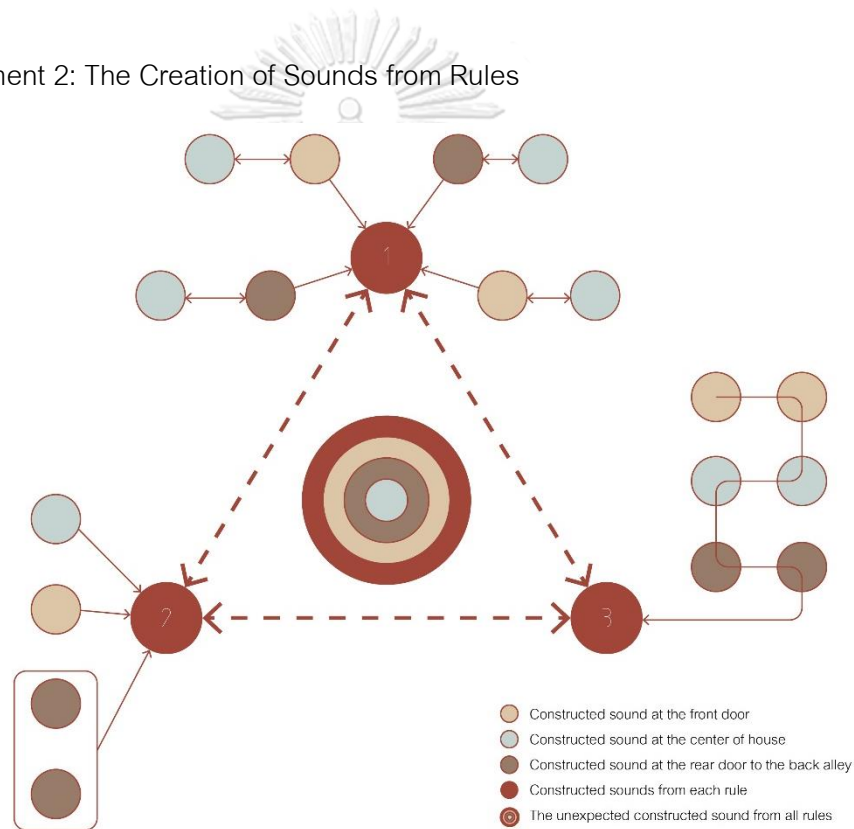


Figure 19 Experiment 2: the diagram of three different ways of rules on constructed sounds, 2019, illustrated by Thanatchaporn N. (the author)

The coding system follows on the alphabet of three areas, namely at the front door (F), at the center of the house (H), and at the rear door next to the back alley (B) where this experiment investigates and observes to get five collections of sounds in each area, The

author randomly collected five sound materials in each area on 11 am to 7 pm at the Shophouse 1527. The total number of constructed sound materials is fifteen.

Experiment 2 set three rules for recreating different constructed sounds in the final stage of each rule. The first rule tested the way of pairing 1 (F) and 1 (B) for four times and combine as a constructed sound of rule 1. The second rule is arranging with a constrain, choosing 1 (F) and 1 (H), and 2 (B). This rule is also used the same way as the first rule in the final constructed sound, combination. The third rule is 2 (F), 2 (H), and 2 (B) to play in line, not for combination.

The sound collection is the sounds that happened things on the street and footpath, including street vendors, people, cars, public buses, and motorcycles at the front door. F1 is the sound of clinking from the bell of the vendor cart. It was recorded at the moment of walking through the front area. F2 is the sound of creaking brakes from public bus. F3 is sound of stepping from a concrete manhole cover. F4 is sound of motorcycle from exhaust pipe. F5 is scuffing sound of walking on footpath.

The sound collection is the sounds actioned by the author at the center of house. H1 is sound of wind from ceiling fan. H2 is sound of walking up the stair. H3 is sound of unlocking iron latch on the door. H4 is sound of water flowing to basin in the lavatory. H5 is sound of opening the door of the lavatory.

The sound collection is the sounds actioned by local inhabitants at the rear door next to the back alley in Samyan. B1 is the sound of a bird singing. B2 is broadcast sound of puffing rice at side of the street. B3 is sound of sweeping the concrete floor. B4 is sound of melody of a Thai folk song from classic radio. The moment of B4 is a local merchant was working on calculating money in the evening. B5 is the sound of washing large stream pots.

The example of constructed sounds on rule 1 is with two codes from two areas (H2+F1), rule 2 with three codes from two areas (F2+H5+B2+B3), and rule 3 with six codes from three areas (F4+F5+H4+H5+B4+B5).



### 1.3. Summary of Experiments

To conclude, both experiments give the lessons on arranging moments of “Everyday Life” in sound production. They are based on the idea of auditory illusion and the construction of sounds as a piece of music. In this thesis, one cannot know earlier what sound materials will be collected on the site; one can only predict. Different sources of sound mean different sources of material. Experiments are simulated through the possibilities of finding the right physical objects in the environment at a particular time. For the next level of sound construction, the sequences of movements in space are required. That is like lingering each note, one is shorter and another one is longer in time. The author organizes activities as notes in musical scores through a systematic set of rules, like arranging a song. The sound design needs intensified learning on the movements of a body in different activities in the space, such as hitting the hand on the wall, dragging, and circling the feet on the floor. This collection of sounds can be categorized and reused for a different composition if one wishes to compose a different song. Additional constructed sounds can be more diverse by producing more actions on the site with different movements and rhythms for the next sound design.

### 2. Tools and Techniques for Documenting Sound and Visual Elements



Figure 20 Tools, 2019, illustrated by Thanatchaporn N. (the author)

## 2.1. Tools

The creation of sound effects needs four physical tools for collecting the data, audio, and video, as follows “Microphone” to collect “audio input” to record sounds. Moreover, the DSLR camera with the tripod is visual input to recording videos and images. “Audio Interface” is the connector of a sound translator to perceive “audio input” and generate an excellent audio file quality to the computer. Digital program for remixed sound. Lastly, the loudspeaker is the main output to convert the electrical signal into sound.<sup>14</sup>

## 2.2. Techniques

The techniques in processes of this thesis concerns on the way of producing the old space’s sound relate to the location itself with four elements; understanding the method of (1) Auditory Illusion, finding the relations between information and place to collect sounds’ catalog by (2) Performance on everyday objects, analyzing the principle of the site, in this thesis is (3) Kitchen, and producing (4) The Thai omelet, *kai jjew* (เจียวไข่) sound by arranging from the collected sound.

At the first stage, this thesis needs the primary elements as follow (1) the information of gentrification in Samyan district, (2) the stories of the old space from the ex-owner of the Shophouse 1527, (3) sound of re-creating sound related to the old space, (4) the way to present that could relate between the old space by listening.

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<sup>14</sup> See in figure 20

## CHAPTER V

### A LOST KITCHEN

#### 1. Sound for the Ex-owner of the Shophouse 1527: A Lost Kitchen

The author investigates, collects, and experiences how to bring the old space back as the visual memories of the past experience to the local inhabitancy. The lost space has the values of the space that affect the local inhabitancy's feeling (Unger, 2016), pleasant.<sup>15</sup> This study pays respect to the local inhabitancy's pleasure by visual memories to the old residential shophouses in Samyan, the Shophouse 1527, entitled "A Lost Kitchen" as the aspect of preserving the values of architectural space in time and place. Sound is the tool of communicating these past experiences through the real old space's visual memories.

The creation of the Thai Omelet cooking sound is similar to the method of arranging a musical playlist. A step of cooking represents a musical tone. So, the sequence of cooking steps needs to prepare and understandable efficiently when first listening. The Thai Omelet exists in Thai's blood (Hemvihok, 2011, p. 10). The kitchenware for the Thai Omelet cooking has four main things as follows iron pan, iron flipper, stainless fork, and stainless cup or bowl. The material for preparing the Thai Omelet cooking is heated oil (Hemvihok, 2011, p. 12).

The way to cook and the kitchenware material are indifferent that much in Thailand, especially in the late nineteenth century (Laulamai, 2018). A cooking step represents a musical tone, a gesture of performance upon things in the Shophouse 1527. The representative sound recording concerning each step of cooking is by two

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<sup>15</sup> Referred to Matthew P. Unger, *Sound, Symbol, Sociality: The Aesthetic Experience of Extreme Metal Music* (London: Palgrave MacMillan Publishers Ltd, 2016)

code-named alphabets; namely, the “A” code is the performed sounds from the ground floor level of the Shophouse 1527, and the “B” code is from the second-floor level of the Shophouse 1527.

### 1.1. The Exhibition entitled “A Lost Kitchen”



*Figure 21 Sound of “A Lost Kitchen” by the author, QR Code, 2019, Visual and Audio version*

A Lost Kitchen is an exhibition in “Everyday Life in Bangkok” by i+mARCH students. The exhibition was organized from 23<sup>rd</sup> November 2019 to 1<sup>st</sup> December 2019. The time access is official from 11 am to 7 pm.

### 1.2. The Thai Omelet Cooking

Making the sound of the Thai Omelet cooking is similar to arrange a song. A step of cooking represents a musical note. So, the sequence of cooking steps needs to prepare and understandable easily when first listening. The Thai Omelet exists in Thai’s blood (Hemvihok, 2011, p. 10). The way to cook and the material of kitchenware are indifferent that much in Thailand, especially in the late nineteenth century (Laulamai, 2018). The kitchenware for the Thai Omelet cooking has four main things as follows iron pan, iron flipper, stainless fork, and stainless cup or bowl. The material for preparing the Thai Omelet cooking is heated oil (Hemvihok, 2011, p. 12).

The Thai omelet, kai jiew (ไข่จิว) was selected to be the representative material of a Lost Kitchen because (1) it relates to the ex-owner’s memory, (2) it has the historical story in relation to Thai culture, and (3) its technique of cooking and its specific materials are unique and memorable. The audiences can understand this dish by their own

experiences on hearing the cooking step of Thai omelet. According to the ex-owner's memory in relation to the Shophouse 1527, the Thai omelet, Kai Jiew, is not only one of his favorite dishes, but it has been a ubiquitous dish that belongs to Thai culture a long time ago. It is sold as street food as well as at a Michelin-starred restaurant in Bangkok. Another layer of the Thai Omelet is to mix with crab (Laulamai, 2018).

The beginning of the Thai Omelet has not shown up with clear timelines, but there is the oldest evidence recorded not less than 200 years ago. The oldest cremation book is King Rama V's review of a memoir by Kromaluang Narinthorn Devi, 1785, in the period of Rama I. The Thai Omelet was mentioned that it was organized as one of the food in the royal ceremonies of the Emerald Buddha and celebrating the Royal Birthday. This evidence proved that the Thai Omelet has been ubiquitous through time (Hemvihok, 2011).

Moreover, the definition of *Jiew* came from Teochew dialect, in the Chaoshan region of eastern Guangdong and by their diaspora around the world. *Jiew* (焦) means burnt texture, crispy edge with shallow fry and less oil, or it means frying food in hot oil. If using "butter" calls "Omelet" for international countries, Asian uses "oil" calls "Kai Jiew." Each country has their own unique of techniques as follow Chinese Kai Jiew, Japanese Kai Jiew, French Kai Jiew, Spanish Kai Jiew and etc. Certainly, the wok needed because of heating transmission (Laulamai, 2018). This match of using material and cooking was found for a long time ago, and it still exists nowadays as an identity of Thai culture.

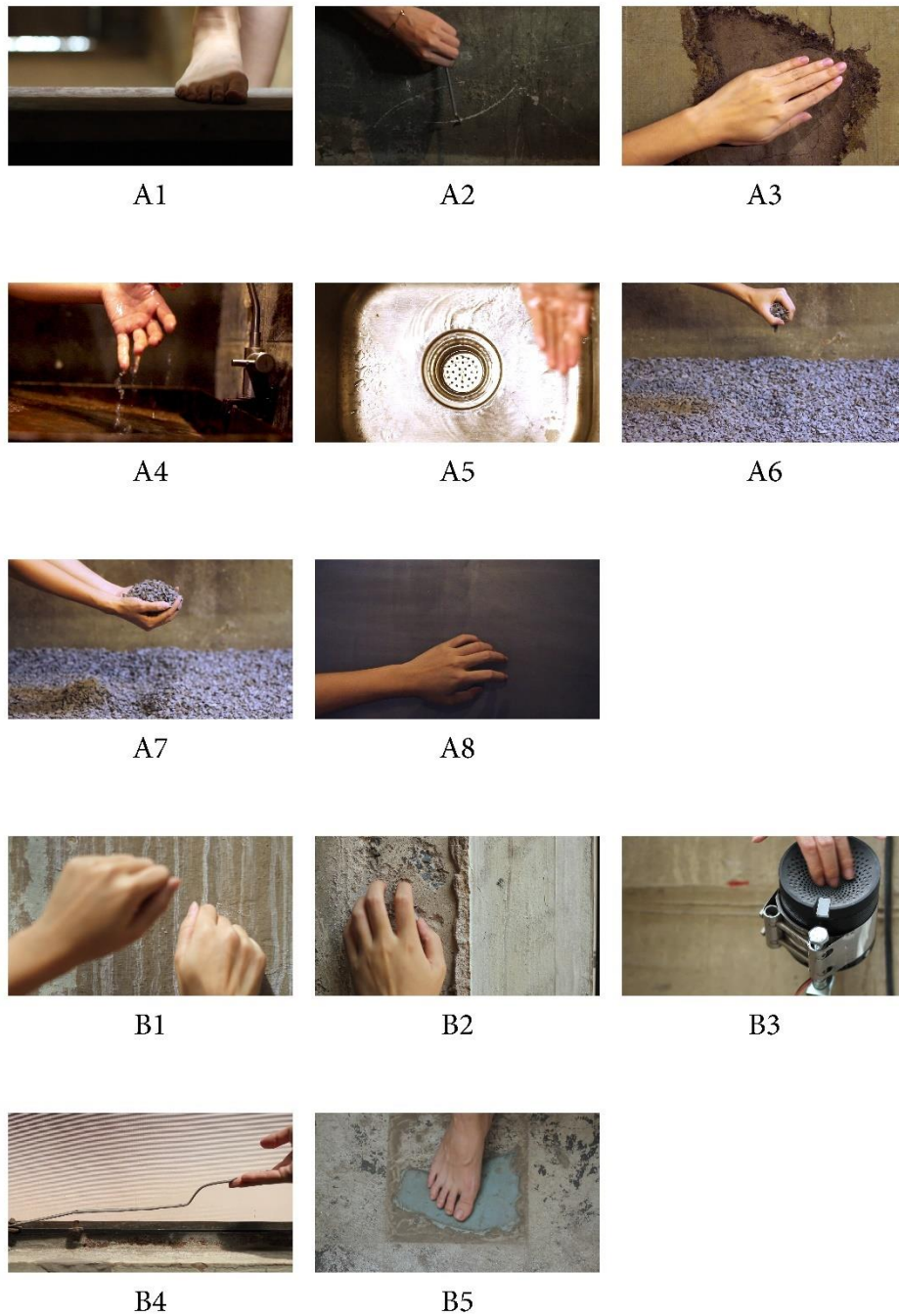
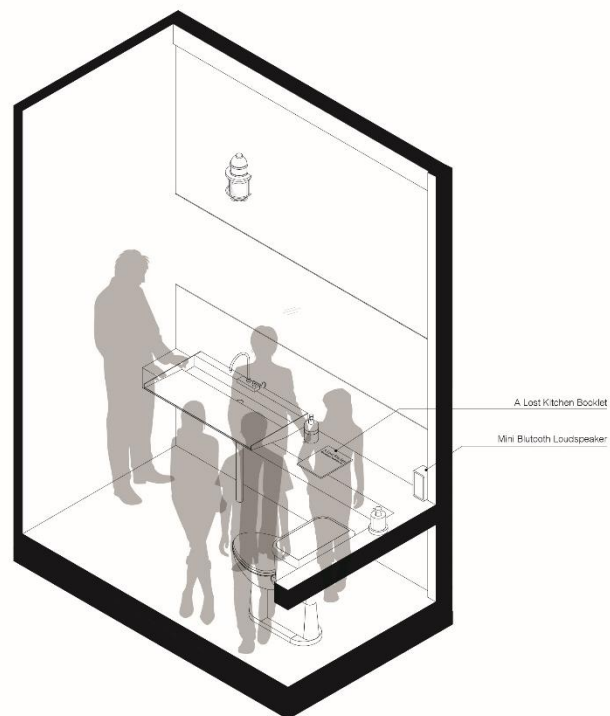


Figure 22 Catalogue of the Thai Omelet cooking's sound construction, 2019, performed and collected by Thanatchaporn N. (the author)



*Figure 23 The proportion of the audience in the lavatory, axonometric drawing, 2019, drawn by Thanatchaporn N. (the author)*

## 2. Responses of the Audience to “A Lost Kitchen” Exhibition

The audiences responded to the four concerns written in the questionnaire of this thesis differently; (1) atmosphere, (2) sound, (3) space, and (4) other responses. The audience's positions are classified into two groups; outside and inside the lavatory due to the lavatory dimension's limitation. Participation in different positions of the audience affected the responses. There is no constraint to force the audience to stand inside the lavatory. However, the author has installed a loudspeaker inside the lavatory.

There are four audiences standing inside the lavatory during the exhibition, namely, (1) Jane Chongsuwat, (2) Korkiat Kittisophonpong, (3) Nattapong Phattanagosai, and (4) Tijn van de Wijdeven. At the same time, (1) Hein Min Thaug, (2) Sajid Aawal, (3) Suparuek Techaborikiti, (4) Khin Thu Thu, and (5) Tengzhou Feng are standing outside the lavatory space.

The responses from all audiences provide answers to these research questions: How important “Everyday Life” in the old space is? How to provoke the memories of the old space without touching the existing shophouse structure?

## 2.1. The Responses from Nine Audiences

### Hein Min Thaung

Hein Min Thaung is an architecture student from Burma. In “A Lost Kitchen” exhibition, he stood outside the lavatory, and he could understand the exhibition. He concentrated on listening and imagining a visual memory with the constructed sound from the lavatory’s opened door. No matter the sound might be just whispering to him.

Recapturing Hein Min Thaung’s remarks from the questionnaire to this thesis. He wrote (1) the physical traces on the wall, on the floor and on the ceiling of the Shophouse resonate the sounds from the past, (2) for most of Asian family, kitchen space is related to memories of maternal care and love, (3) the curation of the exhibition makes me bring back the childhood memories from my hometown. Hein Min Thaung had heard the cooking steps without visual perception. He argued that the exhibition took him back to his childhood memories of his mother’s love and care of cooking in his hometown in Burma. He understood the exhibition because he, as a Burmese, cooked the omelet in a similar method done in Thailand.

The positive viewpoint from Hein’s response to “A Lost Kitchen” exhibition is that (1) Hein gets across the cultural differences while concentrating on the sound of the Thai cooking step carefully. (2) He rebuilt his mind to the Shophouse 1527’s layout as a familiar place as his house in Burma. (3) He can relate to the visual memory of “A Lost Kitchen” without visual perception. The positive arguments support the questionnaires on both sets 1 and 2. However, there is also a negative comment. Hein noted the physical appearances in the Shophouse 1527, the old traces, on the architectural



elements in the Shophouse 1527. He expected to see more corporation between physical appearances and acoustic for further works.

### **Suparuek Techaborikiti**

Suparuek Techaborikiti is Thai, but he had been in America for 15 years. In 2019, he came back to Thailand. Thus, He can relate himself to Thai culture through his childhood's memory when he had lived in Thailand. On the exhibition day, he was outside the lavatory, far from the lavatory's opened door. He did not focus on the details of the content in this exhibition, but he heard the cooking steps of the Thai Omelet.

The response from Suparuek Techaborikiti is classified as the positive arguments to this thesis, namely (1) the echo of the past, (2) the sentimental value, (3) how the significance of the space to the previous owner, and (4) without knowing the origin of the sound. Suparuek Techaborikiti understood (1) the sense of spatial dimension by listening to the resonance inside the lavatory. (2) He gives value to the past moment. (3) He rethinks about the narrative story to the ex-owner of the Shophouse 1527 carefully.

A more negative feedback is this. Suparuek Techaborikiti was first impacted by weird feeling due to the sound positioning within the lavatory of "A Lost Kitchen" in the Shophouse 1527. To Suparuek, it was peculiar to hear the Omelet cooking sound from a lavatory.

### **Khin Thu Thu**

Khin Thu Thu is an architecture student from Burma who stood outside the lavatory in "A Lost Kitchen" exhibition. Her position was near the rear door of the Shophouse 1527.

Khin Thu Thu was concerned with the title of this exhibition, particularly the word "Kitchen" because of the diary experience with her mother.

The response from Khin Thu Thu points out to the idea of “Everyday Life” namely (1) remind cooking process, (2) a relation with everyone, (3) dairy activities, (4) recall our memory, (5) our mother cooks for us as dairy routine, and (6) why it lost.

The positive arguments from Khin Thu Thu are that (1) she can figure the cooking process out by listening to the sound of “A Lost Kitchen,” (2) she argues for the space of the lavatory that is very accessible. The lavatory is a necessary space. The location itself has a potential to showcase the constructed sound to more visitors of the Shophouse 1527, (3) she sees the aspect of the cooking process similar to “dairy activities,” (4) she uses the word “our memory” because she thinks the memory of dairy activities can relate to everyone. (5) her mother’s cooking, to Khin, is a good moment, so the exhibition reminds Khin of the time spent with her mother. To summarize her arguments, the kitchen is a shared space for everyone in relation to dairy routines. No particular attention is placed on the cooking steps because she knows how to cook the Thai Omelet, similar to the Burmese, in her hometown.

Khin Thu Thu, however, has questioned the idea of lost space. She asked: “As a lost kitchen, why it was lost?” Perhaps, she means that the old kitchen should not be lost. To Khin, the ex-owner can leave something useful for the new owner. Kitchenwares, maybe.

### **Sajid Aawal**

Sajid Aawal is an architecture student from Bangladesh who stood outside the lavatory in “A Lost Kitchen” exhibition. His position was in front of the lavatory’s opened door. He discussed aspects of the memory in the role of an architect.

The response from Sajid Aawal points out the positive arguments and a suggestion, namely (1) the sound of water, (2) the cooking done, (3) the service, (4) memories, (5) the enclosed space of the toilet, (6) echo, (7) uncomfortable environment

for the user, (8) the changes of time, (9) traces, (10) an important role of an architect, (11) rich history of shophouses of Bangkok.

Sajid Aawal sees the relationship between the kitchen and the lavatory with the constructed sound of water, because the exhibition is in the building's service part. (2) He thinks of the cooking done in the lavatory. (3) The atmosphere is related to his memories, interesting and controversial. (4) The kitchen provokes the idea of a multi-use space that users tend to leave traces of their activities. Architect, To Sajid, may consider about traces in relation to memories and architecture. Furthermore, (5) Sajid suggests how to develop this exhibition further by stressing the fact that Samyan has a rich history of Bangkok's architectural typology called the shophouse.

A negative comment of Sajid is concerned with a technical problem. He comments on the loudness of the sound echo. The exhibition was installed in the enclosed space. In reality, to Sajid, the users of the lavatory might feel uncomfortable.

### **Tengzhou Feng**

Tengzhou Feng is an architecture student from China who stood outside the lavatory in "A Lost Kitchen" exhibition. His position was in front of the lavatory's opened door. He focused on physical distractions than listening to the sound of "A Lost Kitchen" in the lavatory.

Tengzhou Feng argued that the differences of time could give different outcomes. He expressed a complaint about the location, namely (1) weird, (2) the exhibition site, (3) the impact of sight and the smell is far greater than the impact of hearing, (4) cook at an old kitchen and a modern kitchen, (5) the ventilation, and (6) an identity of architecture or space. He identified kitchenware's sounds in the sound materials of "A Lost Kitchen" as a moment in the traditional kitchen. He argued that if this thesis exhibits a different context and location, namely a modern kitchen, the sound will differ from the sound of "A Lost Kitchen." Tengzhou Feng gave examples of symbolism

and sound: National anthem, a classic soundtrack and a horror theme park. Then he asked “Do you think whether sound can be an identity of architecture or space?” The answer is obviously yes.

The location of the lavatory did not convince him to imagine the kitchen scene. The physical distractions such as unventilated air and smell in the lavatory impacted his concentration on the exhibition.

### **Jane Chongsuwat**

Jane Chongsuwat is an architect and a teacher from Thailand. She stood inside the lavatory. She argued that the atmosphere is the strongest aspect of the exhibition and the narrative. Jane used terms as (1) physically and sentimentally, (2) the familiar sounds of cooking, (3) a sense of intimacy, and (4) how cooking. To Jane Chongsuwat, the exhibition was very successful because (1) the atmosphere was directly connected, physically and sentimentally, to the narrative of the project (2) the limitation of space was the size. It did build a sense of intimacy, (3) how cooking is a big part of the way our memory is constructed.

### **Korkiat Kittisophonpong**

Korkiat Kittisophonpong is an architect from Thailand. He stands inside the lavatory. he noted that his opinion could be bias in some sense because he has been there in the Shophouse 1527 a lot. However, to Korkiat, the exhibition was effective. He enjoyed “A Lost Kitchen” exhibition the most from all exhibitions organised in the Shophouse 1527. The response from Korkiat Kittisophonpong focuses on (1) the connection between the sound of “A Lost Kitchen” and the word “Lost,” (2) the sound of “A Lost Kitchen” made him feel the perfect sense of a place. “Lost” means the perfect sense of past activities. The exhibition brings the past space into the present space. However, Korkiat thinks that

the lavatory is not much related to the convincing sound construction method since the sound has played the strongest role. It can be exhibited elsewhere.

### **Nattapong Phattanagosai**

Nattapong Phattanagosai is an architect from Thailand. He stood inside the lavatory in “A Lost Kitchen” exhibition. He was touched by the atmosphere when the guests walked into the lavatory and heard the sound of the cooking process. The ambient of the sound and the scale of the lavatory space, to him, was matched. It was helpful for the guests to focus on the sound and think of the old kitchen space. Nattapong noticed that the sound was varied in details of the cooking process. He could sense the meaning of “memory,” how a family lived and acted in this space. Nattapong is interested in the technique of sound constructions, for example, scratching the wall, dropping the gravel from the floor, and so on.

### **Tijn van de Wijdeven**

Tijn van de Wijdeven is an architect from Netherland. He stood in the lavatory. The response from Tijn van de Wijdeven is that the atmosphere of the exhibition is based on gestures, routines, and familiarity. One needs to know what the sounds are doing when they are inside the lavatory. The sound has a lot of details. It is friendly inviting, even though it may not be fully heard when standing outside the lavatory. Tijn also points out that the proportion of the lavatory space seems to transcend the rhythm of the sound and the tones of actions as portrayed in the sound fragments. Both walls of the lavatory can be reached when one is spreading the arm. That is to say, Tijn is thinking about the ergonomics of space and objects that are rightly placed within the exhibition.

## 2.2. Summary of the Response to “A Lost Kitchen”

There are nine audiences who answered the questionnaire for “A Lost Kitchen” exhibition. They are Burmese, Thai, Thai/Chinese, Chinese, Dutch, and Bangladesh. Four of them stood inside the opened door lavatory. The rest were standing outside, next to the lavatory. The aim is to test experiments of the sound exhibition for the audiences to imagine the past space overlaid on the real space by listening to the constructed sound of Thai Omelet cooking and to understand the value of space in relation to memories in a sense of intimacy. How did the audience respond to the exhibition? The questionnaire has three main factors concerning the exhibition (1) the atmosphere, (2) the sound, (3) the space, and the audiences also provided additional comments. Seven out of nine audiences can relate themselves to the sound of cooking the Thai omelet. Two audiences focus on the smell of the lavatory. They cannot focus on the sound. Overall, the audiences' responses are positive and satisfactory.

The atmosphere. Six audiences comment on positive aspects of both physical and sentimental aspects of the exhibition's narrative. While an audience does not feel anything without the narrative, two audiences feel weird due to the contrast of location and the cooking sound. Loudness and quietness of the sound impact the participants' perceptions. The sound of “A Lost Kitchen” resonants in the lavatory and muffles through the door to the outside of the lavatory. The atmosphere is based on gestures, routines, and familiarity.

The sound. Sound of “A Lost Kitchen” is very successful in details. It provokes familiarity with the sound of cooking the Thai omelet. The details of the cooking process and the sound effects are practical enough for the audiences to recall the memories without visual perception. Eight audiences say that the loudness level of sound is friendly. However, an audience who stands outside the lavatory argues that it is too noisy because of the echo in an enclosed space. Another audience comments that sound produces a different outcome if the location is a modern kitchen, not similar to

this traditional kitchen.

The space. The response about the space is understandable that the position of “A Lost Kitchen” is now the lavatory in the Shophouse 1527. The size and scale of the lavatory are tiny, but it does not build a sense of intimacy. However, “A Lost Kitchen” and the lavatory are in the same position. Different types of space affect the responses. An enclosed space, the lavatory, contrasts itself with an opened space, the old kitchen. An audience comments that the smell of the lavatory is too strong to focus on work.

Other comments. The responses are about the understanding of the meaning of memory, which represents how the locals live and interact in the past space. The exhibition is for the ex-owner of the Shophouse 1527. Further development should be useful for the new owner. Cooking is a big part of the way our memory is constructed. The responses to space, the old shophouse, and sound are successful because they provoke the childhood memories of the audiences' hometowns.

For the next level of this thesis, two audiences understand and see the importance of the rich history of the shophouse in urban renewal. The physical traces on the walls, the floors, and the ceilings are impressive. They can resonate the sound from the past. Sound work can cooperate with the visual work. The outcome may be more related to the image of the place or the identity of architecture.

## CHAPTER VI

### CONCLUSION

#### 1. Conclusion

This thesis does not discuss memory and architecture in terms of physical objects such as the memorial, as argued by Paul Connerton (1989) in *How Societies Remember*.

Rather, this thesis constructs sound under the idea of Auditory Illusion in order to provoke memories of “Everyday Life.” This thesis examines the audiences’ responses to A Lost Kitchen exhibition, the creation of Thai Omelet, *kai jiew* (ไข่เจียว), cooking sound. In this thesis, “Everyday Life” concerns what happens, a moment, in a place related to the memory and a local inhabitant. As Connerton (1989) mentioned earlier, social memory and habit memory can relate to an individual or a group as incorporating practice. This thesis’ outcome relates to the individual experiences. The others who live in the same culture can also be touched by the atmosphere and the narrative of the exhibition. Lost space means the pasts of a local inhabitant such as a value of a place that has turned itself into a collective memory (Trancik, 1986). In this sense, the collective memory is meant the technique of encoding one’s experience that may be similar to the others’. The interview with the ex-owner of Shophouse 1527 is chosen due to the site selection. His memories represent the relationship between the ex-owner’s routines with family members and the way in which they were living in the space. One routine is that “he always cook in the kitchen with his mother.” (Nateekulcharoen, 2019) One of his favorite dishes is selected to showcase the argument of this thesis. It is the Thai Omelet. The reactions of the audiences give a response from the quality of hearing, which may vary under the influence of tiredness or freshness, anxiety, or repose (LaBelle, 2003).



### The Thai Omelet, *kai jiew* (ไข่เจียว)

The Thai Omelet was selected to be the representative material of A Lost Kitchen exhibition because, first of all, it relates to the ex-owner's memory. Secondly, it has a historical story in relation to Thai culture. Lastly, the technique of cooking and its specific materials are unique and memorable. It is hoped that the audiences can understand this dish by their own experiences on hearing the cooking step of Thai omelet. Generally, the process of making the Thai omelet is that one has to whip the egg for about 5 minutes with the ingredients one wishes to add into to the egg, such as chopped pork, crab, chopped spring onion, etc. The timing has to be perfect. When one pours the egg into the oil in a wok, it should give the sound of heat that makes the omelet crisp and fluffy. According to the ex-owner's memory in relation to the Shophouse 1527, the Thai omelet is not only one of his favorite dishes, but it has been a ubiquitous dish belongs to Thai culture. It is sold as street food as well as at a Michelin-starred restaurant in Bangkok. The Thai Omelet can be a mixture of egg and crab meat (Laskey, 2018). The beginning of the Thai Omelet has not shown up with clear timelines, but there is the oldest evidence recorded not less than 200 years ago. The oldest cremation book is King Rama V's review of a memoir by Krom Luang Narinthorn Devi (1785) in the period of King Rama I. The Thai Omelet was mentioned that it was organized as one type of food in the royal ceremonies of the Emerald Buddha and celebrating the Royal Birthday. This evidence proved that the Thai Omelet has been ubiquitous through time (Hemvihok, 2011).

Moreover, the definition of *Jiew* came from the Teochew dialect, in the Chaoshan region of eastern Guangdong and by their diaspora around the world. *Jiew* (焦) means burnt texture, crispy edge with shallow fry and less oil, or frying food in hot oil. Each culture cooks omelets differently. Western European may use "Butter" to cook the egg, it is called "Omelet." Southeast Asian uses "oil" to cook the *kai jiew*. In this sense, when this thesis discusses the terms collective memories, they are about cultural differences,

which will be exhibited later on in this chapter when the responses of visitors to “A Lost Kitchen” exhibition are discussed.

### **The Shophouse 1527**

The inspiration of this thesis comes from a sound exhibition in the Shophouse 1527, when it was transformed from a residential space into an exhibition space. During listening to the recorded sound of demolition on the second floor of the Shophouse 1527, the imagination becomes the initial idea of how the sound presents the past space. Sound is not real events; it is a sound effect. Sound creates environmental space with the sound of everyday behavior (Augoyard & Torgue, 1995). The interpersonal memories share past experiences and imagine the past space. Unger (2016) claimed that sound, music, and noise reflect people’s feelings in society as the symbolism of urban living in that period, a mental controller in the past. The past experiences of the historical situations transformed and collected in the form of the goods to present themselves through time (Unger, 2016). The literature proves that using “Real Sound” from the past makes people realize and imagine historical events. However, in this study, the whole building of Shophouse 1527 has already been transformed, and the kitchen activities have never been recorded. In order to create the sound of everyday behavior, it is necessary to use the ideas of constructed sound and auditory illusion.

In this thesis, constructed sounds, or sound effects, are important because the aim is to recreate the perception of Thai omelet cooking, not the actual omelet cooking sound. The past is temporal, it occurs once, then it will be gone. Nobody can construct the same past. No experience can be copy-pasted. But the reconstruction of sounds of “Everyday Life” can happen in repetition. Sound effects, in this thesis, are working through the idea of “Auditory Illusion” that can bring the memories, as simulating events, of the audiences to link the past events to the present by reproducing sound effects that may remind them of a particular situation.

### Case studies

The selected case studies prove the possibilities and the abilities of sound in spaces and media. LaBelle (2003) designs a project named **Proposal to Mayor I: Transport and Recycling** in 2003. The experimental installation with the discourse of architecture is formed as a white rectangular installation with the sound culture of a bus stop for creating connective moments in relational senses of embodied flow, rhythm, and social interaction of modulating the imagination with mobility, energy, and temporal conditions recorded from around the Curitiba city at forms of experimental community making. In this case study, LaBelle (2003) brings “Real Sound” in urban scale into a white artificial space to create built-environment and testing users' interactive networks. Other two case studies use sound effects in their projects. **Phonon** creates the stillness of everyday behavior from the past experience that creates from the first person who gets into space as past event interacted to another person who can learn and perceive the memories through media with the platform of audio-visual techniques; the creation of sound from information, sonification (Tufan & Zou, 2018). A modern horror film, “A Quiet Place” uses sound effects from everyday objects to emphasize the significance of being everyday sound in “Everyday Life” (Insider, 2018).

All selected case studies point out to the social interactions in their projects; (1) recreating, (2) interacting, and (3) visualizing. The participants can be from a different place and a non-fixed response. Labelle's project gives courage to the way in which one may recreate the built environment by the sound of a place to another space. **Phonon** relates to the idea of Connerton's viewpoint: Performative memory is bodily. This thesis does not focus on the technology of **Phonon**, but the idea of interacting with the audience. The human body can experience and remember by itself. This thesis focuses on the technique called “Auditory Illusion” to recreate sound effects from everyday objects. Sound effects impacted the audience's feelings and memories. Good examples for this are simulated horror situations in film.

“The performative memory is bodily.” (Connerton, 1989, p. 71). The human body learns everyday routines with the human body. To relate this argument to the site, “Everyday Objects” lead to the meaning of “Everyday Life”; it means nothing happens, one lives with it (Blanchot, 1987). Nothing, boredom, is real, and everything changes; it is natural. The role of artists in modernity is to capture the mood of the moment as remaking it, in relation to the temporal (Baudelaire, 1863). The method of collecting “Sound” of the cooking in this study is considered as Performance on Everyday Objects in real space of the Shophouse 1527. Performance is unique because it links the performer’s body to the space directly. Each cooking step is represented as a gesture on the performance that merely can be recorded at one time. This idea reflects Blanchot’s argument written in *Everyday Speech* (Blanchot, 1987); everyday exists in urban contexts, particularly unintentional events along the streets. That is to say the Everyday happens in a short time, it is temporal, and the Everyday has never been the same.

#### **The opened plan old kitchen and the enclosed new lavatory**

The enclosed lavatory of Shophouse 1527, in its current position, used to be the old opened plan kitchen according to the ex-owner’s memory. Families tend to concern about food in “Everyday Life.” The activities of cooking in the kitchen are memorable and unique by its materials and its steps. However, there are more reasons why this lavatory space is selected to be an exhibition space of this thesis. Exploring the anatomy of sound positioning effects on living in relation to *the space* of the Shophouse 1527, Rama IV Road is overloaded with loud noise from mobility, bus, pedestrians actions, and other movements surrounded the Shophouse 1527. Rama IV Road noises disturb most spaces across the building of Shophouse 1527, at the front, at the back, and inside the building itself. The lavatory is the best choice in the current Shophouse 1527 to exhibit sound without noise, unwanted sound from outside. This lavatory is at the

back of the building, where it faces the narrow alley as a path as the connection to the ex-owner and community.

### **Responses of the Audiences to “A Lost Kitchen” Exhibition**

The site selection of this thesis was effective to the responses from nine audiences.

Firstly, the response to “the atmosphere” has two points; (1) the site selection attracted the audiences to get into the lavatory because of getting inside the lavatory more than two persons, and (2) the past space, the old kitchen, contrasted with the appearance of the present space, the lavatory, (3) The resonant of “A Lost Kitchen” can noticeable to the scale and the dimension of the lavatory as an enclosed space. Secondly, the response to “the space,” in this thesis, has two points; (1) the location concerns the function uses as service of the building for both the kitchen and the lavatory. (2) the site selection is fit for this. Thirdly, the response to “the sound” has two points; (1) the sound of the Thai Omelet can relate to memories and sentimental about mother’s love and care in childhood, and (2) the cooking step in detail shows the cultural differences. The audiences from Thailand and Burma understand the Thai Omelet’s cooking step by listening to the constructed sound.

The additional response is on the thesis examination day. Committee members including an external examiner, Pinai Sirikiatikul, Ph.D., understood this thesis's idea and also related to his memory. The unexpected thing was the constructed sound in both the duration of the recorded sound process and the outcome. The author cannot predict further that the performance of each process's reconstructed sounds will be a successful outcome. The outcomes did not concern only the quality of sound construction, also the audiences’ interactions from different cultures.

## 2. Lessons Learnt

For local inhabitants in Samyan community, the lost space of their places, the physical appearances of the demolished shophouses for the name of urban development, is impossible to bring back. The idea of this thesis might be a representative of a temporal moment to fulfill the memories of pleasant in the meantime. This thesis does not critic upon the negative aspects of urban renewal. However, Jonathan Edward (1730-1733) stated that “There are always has two sides to every story,” that inspires the notion of “the value of the place” where are changed in urban renewal called “Lost Space” for this thesis. It is another aspect of the reflections following people’s interactions to the past space. The perspective on sound art has been studied since the pre-modern era in history timeline (Hendy, 2013).

In basic knowledge of musical arrangement to architecture, a songwriter arranges notes with layers, main notes, and ghost notes; loudness levels of a musical note. A song cannot be completed without a ghost note. In this thesis, an environmental space is composed of both types of notes. The symbolism of a simulated sound related to real place represents the main note of actions. The noise background, in this sense, represents ghost notes. It is also in the role of simulating the environmental space, such as echo voice. It measures the spatial elements of architecture, the dimension of space, including sounds of vehicle on the street, sound of bell’s clinking from a street vendor, etc. Therefore, the visitors to the exhibition would realize it by listening to the surrounded sounds of “A Lost Kitchen.” Experiments also proved that sound, data, and visual could be converted and vice versa.

Tools and techniques on sound are specific fields of study in relation to architectural spaces. Capturing a moment is happening once. It is temporal. The quality of tools is to support the way in which the sound materials on the field can be documented. Selecting the microphone is also important for receiving various vocal tones and frequencies.

Everything in a temporal moment, "Everyday Life," can be a part of the memory of the past and will be forgotten in the meantime. Sound art exhibition called "A Lost Space" is a sound installation that suggests people to react by listening, also to imagine time and space. Listening becomes a study of concentration. The listening modifies the author's perception of the spatial perception, like social interaction on political space. In between literature reviews and case studies, this thesis addresses the expression of spatial experience on sound as social production of space, everyday space, transformed space, local space, embodied space, and lost space as living space. All of these spaces talk about spatial designs with sound works. Simulated sound, called in this thesis as "Sonic effects," could be applied in various fields as films, audio recording, storytelling, including architecture.

The management of time access must be scheduled. The interviews and observations, in this thesis, are based on the privacy of the Samyan community. The lessons to access the private space and public space must be considered at the first stage. To conclude, this thesis challenges a combination of art forms, sound relates in both tools and techniques, the theory of "Everyday Life" rearranging as a musical song, and the way of collecting materials in work with the temporal time

### 3. Problems Found

The location, site selection, is rare access due to privacy. The relationship between owner and site is required for this thesis. Therefore, in a limited time, the site should be a semi-public space as commercial buildings. After getting a selected site, the observation process is about asking for the interview in a community. The privacy, and the access time, should be considered. Disturbing one's comfort zone is to be avoided.

Every work always relates to the limitation of the budget, the money limit, and the effectiveness of tools. The limitation of tools affects the quality of the sound recording. Noise, sound recording, always comes with the background noise, sound of

surrounding including sound of machine of air condition. It's out of control. The solution is using the specific higher-quality of microphone set. The voice receiver which could help to divide more channels of tuning sound frequency.

In this thesis, the shophouse 1527 exists along Rama IV road with traffic all day. There is no way to avoid getting background noise in the audio file. Experiments on site took to be sound record for more than five times to find the right performances with the right sounds of each Thai Omelet cooking.

The limitation of the site, electrical plug is not in the lavatory. Loudspeaker, a sound output device, technically must be wireless Bluetooth type that can stay for five hours. The electrical tool's appearance should blend into the environment, especially its position, size, color, and materials. In "A Lost Kitchen" exhibition, the loudspeaker is black and dark grey because of the lavatory's wall color. The atmosphere is important to the responses of visitors, strong smell<sup>16</sup> of the lavatory and narrowness of space.

#### 4. Suggestions for Future Projects

This thesis concerns the sound and architectural spaces. Context and culture are the materials to create a simulation of environmental space. Samyan is a location. Local inhabitants live with their lifestyle. They are the representative patterns of musical songs. This study says that simulated sounds, sonic effects, from action upon things in the real place through to individual memories of the pasts, can be differently visualized depended upon the individual's "Everyday Life." The architectural space in the building has the living pasts.

Constructing the role of the research process is to renew the new context of the pasts that challenge works of the future. The process of this thesis has found out that the equation on representative factors in the "Everyday Life" is based on Experiments of any

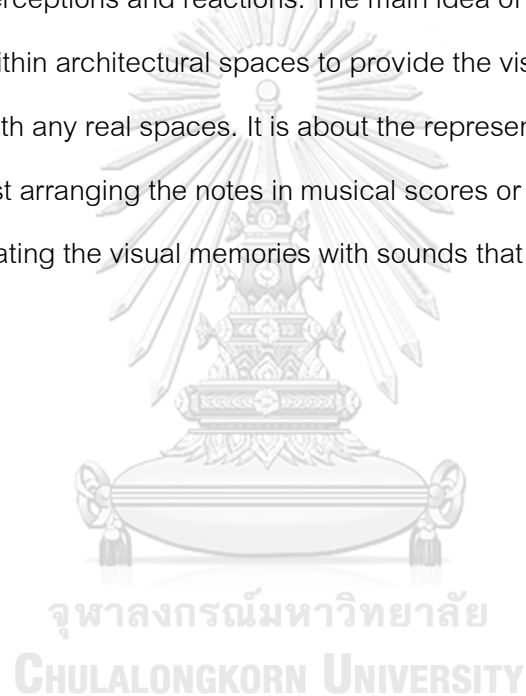
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<sup>16</sup> Responded by Tengzhou Feng in the table of responses, see in appendix A



contextual materials in the world. In addition, the author believes that the role of this thesis, the “Auditory Illusion” concept, can apply to produce many more memories in relation to the past.

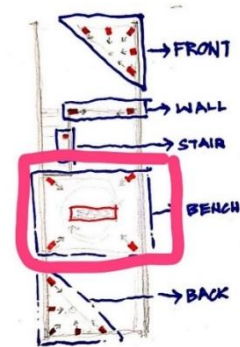
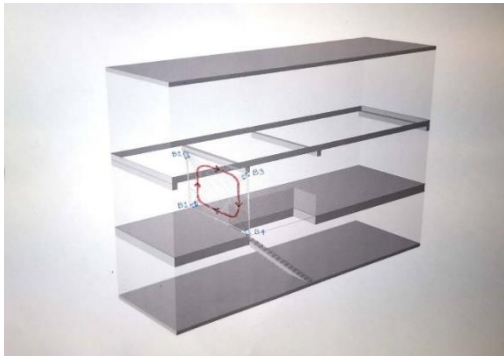
The problem found in this thesis is how to document memories in a larger scale of space; it can be for a whole building, for a community, even for a district. We must choose with more specific role to identify materials in relations to context and culture. We are thinking of how big loudspeakers have to be. Sound positioning of loudspeakers affects people’s perceptions and reactions. The main idea of this thesis is to create a pattern of sound within architectural spaces to provide the visual memories that should be able to apply with any real spaces. It is about the representation of memories of the lost spaces, not just arranging the notes in musical scores or capturing the moments in the picture but creating the visual memories with sounds that exist in the framework of the past.



## APPENDICES

### APPENDIX A

#### The Evidence of Understanding the Shophouse 1527



This primary material was from Mr. Tan Suwannakudt, co-founder of DONBOY, who was my classmate in INDA program. He worked on a sound project named “The Performance of Demolition” in the Shophouse 1527.

The brief of this project is to test the experiment on the sound of exploding a part of building in renovation process such as the simulated sound of breaking the wall. The experiment expected the answer that simulated sound could relate to the image of the existing wall. When he started to do the experiment, he used the same collection of eighteen loudspeakers around the space of the building. He found that if the tone of sound would project in the same sequence, it will be too noisy for a normal level of listening. He also wanted to test the echo voice or resonance that reflect the materials of architectural elements. He tried to find the right position of stereo loudspeakers by sound recording and comparing the resonance of the demolition process for many times. In the end, concrete walls, concrete floors, the mirror of windows, and iron on window frames give too high resonance. Then, he tested to move the loudspeakers again within 3 meters or a column. So, he designed to divide sounds projecting to each loudspeaker group every 20-30 seconds and then, moved to another position. The four

positions of loudspeaker groups located on the second floor; sound would narrative to the audiences when they walked on the second floor. Starting the positions named “Front” (at the rear window), “Wall,” “Stair,” “Bench,” and “Back” (at the front window) repeatedly. “Bench” position designed to be an area that could interact with the audience by using lower tone of smashing concrete floor. The audience would give the reflection of vibration for attracting. After the sound of “Back” position, the sound of every position would be played together as the finale round.



## APPENDIX B

## Sound Materials in Experiment 1 and 2

## Experiment 1: Sound Materials in Collection A (A1 - A5)

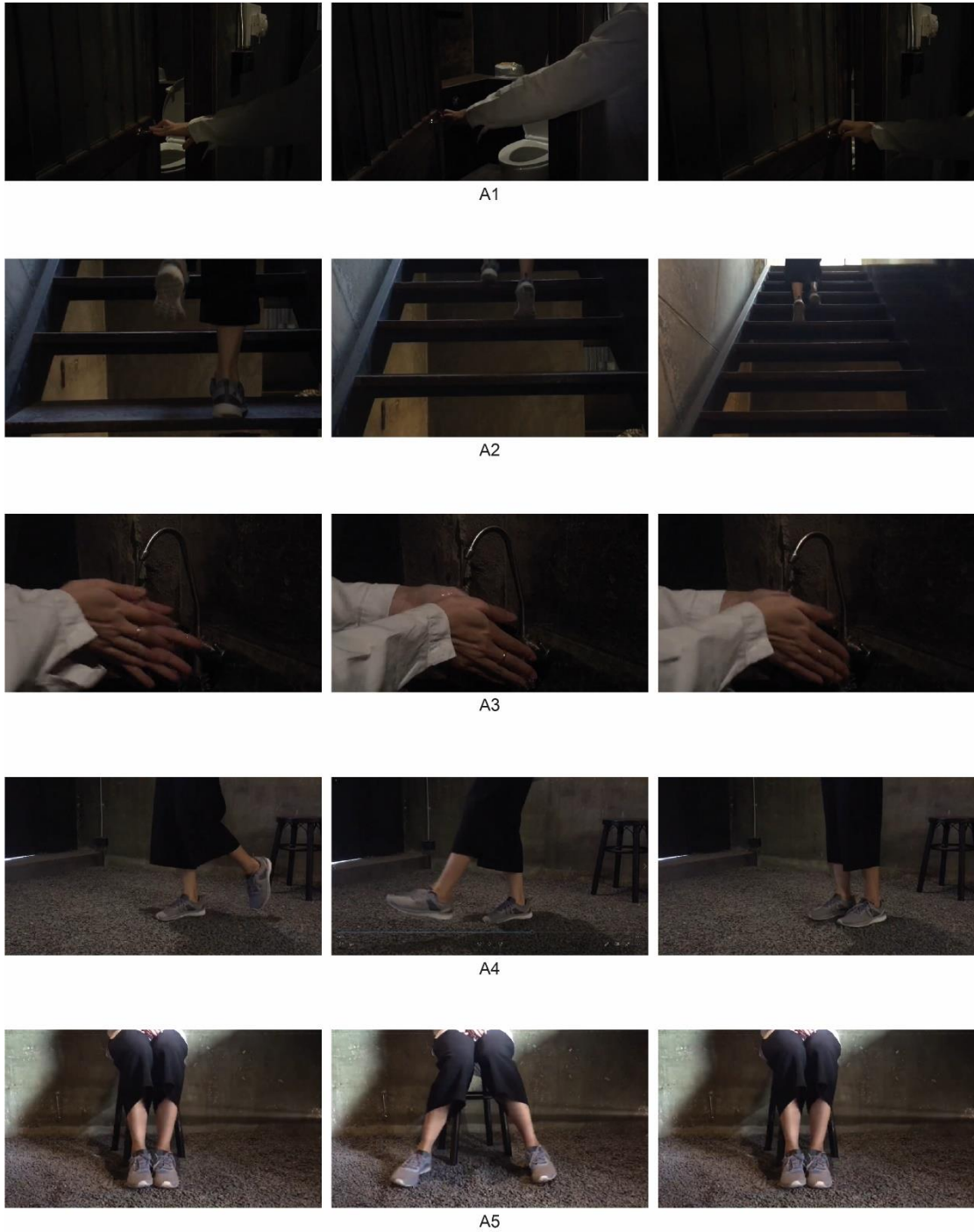


Figure 24 Five sound materials of Experiment 1, constructed sounds in collection "A" (A1 – A5), on the ground floor of the Shophouse 1527, 2019, performed by Thanatchaporn N. (the author)

## Experiment 1: Sound Materials in Collection B (B1 - B5)

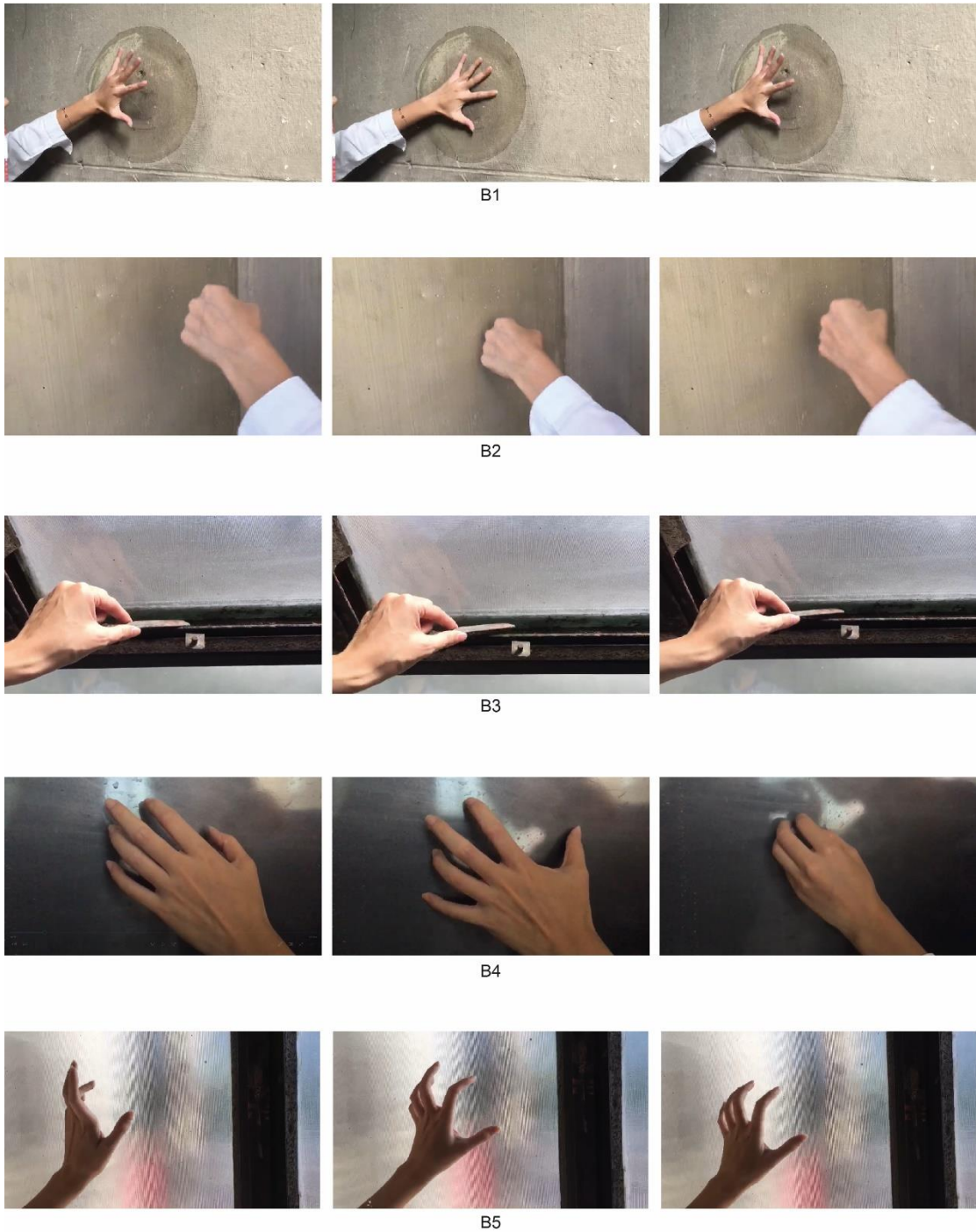


Figure 25 Ten sound materials of Experiment 1, constructed sounds in collection "B" (B1 – B5), on the second floor of the Shophouse 1527, 2019, performed by Thanatchaporn N. (the author)

## Experiment 1: Sound Materials in Collection B (B6 – B10)

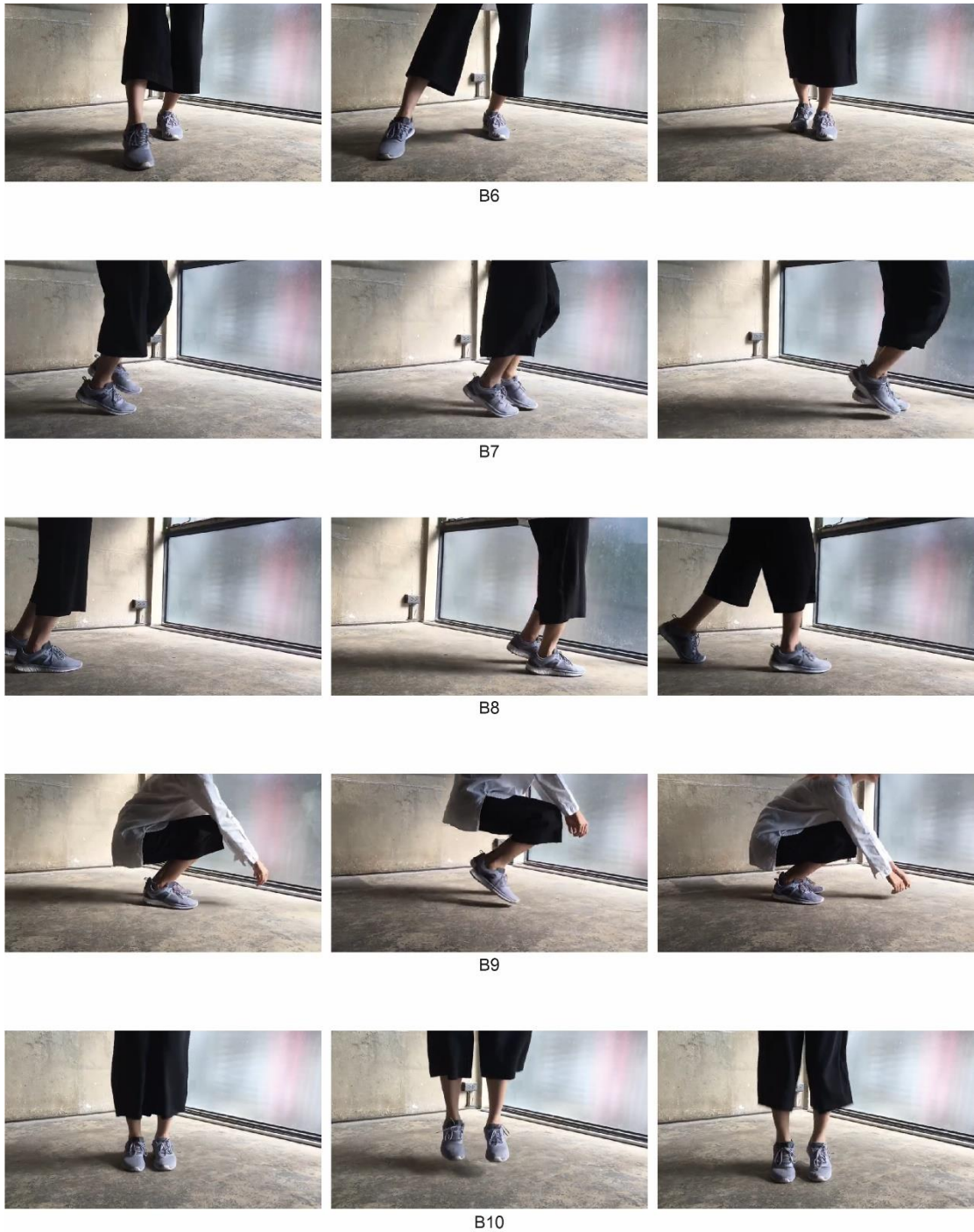


Figure 26 Ten sound materials of Experiment 1, constructed sounds in collection “B” (B6 – B10), on the second floor of the Shophouse 1527, 2019, performed by Thanatchaporn N. (the author)

Experiment 2: Sound Materials Recorded at the Front Door (F1 – F5)



Figure 27 Five sound materials of Experiment 2 (F1 – F5), the front door, 2019, recorded by Thanatchaporn N. (the author)

Experiment 2: Sound Materials Recorded at the Center of the House (H1 – H5)

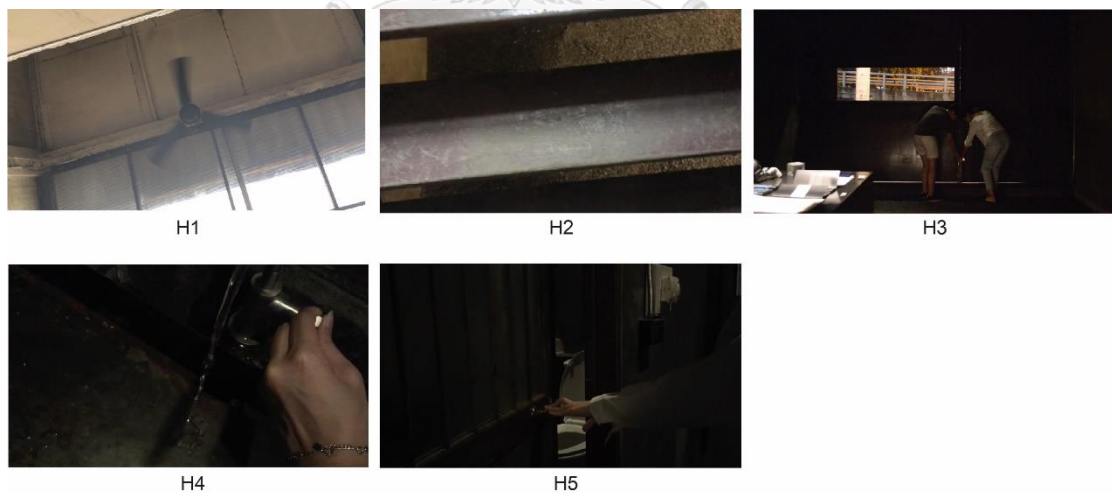


Figure 28 Five sound materials of Experiment 2 (H1 – H5), the center of the house, 2019, recorded by Thanatchaporn N. (the author)

## Experiment 2: Sound Materials Recorded at the Rear Door (the Back Alley) (H1 – H5)



Figure 29 Five sound materials of Experiment 2 (B1 – B5), the back alley, 2019, recorded by Thanatchaporn N. (the author)





## APPENDIX C

QR Codes of All Sounds and Materials in this thesis



Figure 30 Sounds of A lost Kitchen and digital file of “A Lost Kitchen” Booklet, 2019, recorded and illustrated by Thanatchaporn N. (the author)



Figure 31 Sound materials of Experiment 1 and Experiment 2, 2019, recorded and performed by Thanatchaporn N. (the author)

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Figure 32 Sound of “Everyday Life” in Samyan, 2019, the center of house, recorded by Thanatchaporn N (the author)

## APPENDIX D

### Survey Questions and Responses to “A Lost Kitchen”

#### 1. Survey Questions to “A Lost Kitchen”

1.1. How do you think of the Atmosphere in relation to “A Lost Kitchen”?

1.2. How do you think of the Sound in relation to “A Lost Kitchen”?

1.3. How do you think of the Space in relation to “A Lost Kitchen”?

1.4. Did “A Lost Kitchen” relate to any other feelings?



## 2. Responses of the audiences who visited to the “A Lost Kitchen” exhibition

| Questions<br>Critical<br>Response by            | Atmosphere  | Sound   | Space   | Others  |
|---|---|---|---|---|
| Architecture student:<br>Hein Min Thaug         | The shophouse has so many traces from the past, the physical traces on the wall on the floor, on the ceiling, can resonate the sounds from the past. The exhibition lost kitchen brings back those sounds partially and dig into the image from the past space of shophouse along with the creation of sound by using present physical space. | Kitchen is the space where the meals are prepared to treat the family members by mother. So, for most of Asian family, kitchen space is related to memories of maternal care and love. The sounds from chopping vegetable, sizzling sound from frying pan, were described from this show by acoustically without visual perception. | The exhibition's physical condition cannot support the acoustic illumination and the curator can improve further.   | The curation of the exhibition makes me bring back the childhood memories from my hometown. I lived in a house in which spatial layout is quite similar to the shophouses of Bangkok. The curation of sound and rather the overall space of the old shophouse sparked my childhood sounds from my hometown. |
| Architecture student:<br>Suparuek Techaborikiti | The atmosphere of the place was at first very peculiar and uncustomary due to the exact location of the exhibition.   | The sound was very convincing in reanimating of the previous space without knowing the origin of the sound.   | The space was very relaxing. The shophouse 1527 provided A/C environment on the first floor to accommodate anyone who came in to see the exhibition. With the professional in tea and coffee making to help anyone to come in to enjoy themselves away from thirst. The relaxation of the space provided any customers to have a chance to interact to a Lost Kitchen space when they use the restroom. | In a Lost Kitchen made me think of the echo of the past of that space. The sentimental value to the previous owner that wants to project to others of how significant of the space is to him when he was there.   |
| Architecture student:<br>Khin Thu Thu           | For atmosphere of the place is like it stands by itself. It has a relation with everyone who is willing to use this space and who enters into this shophouse.   | As I have known so far from the sound in this project is making to remind cooking process in the kitchen as daily activity in everyday life for people. From this process, we can recall our memory when our mother cooks for us as daily routine.  | The function is different as past owner who used as a kitchen for this small space. But it is still useful for people who are using now as a lavatory for this shophouse.   | This title reminds me of some memories from past owner. As a lost kitchen, why it was lost? I think it didn't lose it can be put by something that is useful for new owner.   |

Table 1 Table of the audiences' response to “A Lost Kitchen” exhibition #1 on 31 October, 2019

| Questions<br>Critical<br>Response by       | Atmosphere  | Sound  | Space   | Others  |
|--|---|--|---|---|
| Architecture student:<br><br>Tengzhou Feng | To be honest, I feel the atmosphere is weird. Because the exhibition site (the lost kitchen) now was renovated as restroom already, and the smell there was really bad. So personally, when I went there, the impact of sight and smell is far greater than the impact of hearing.  | These sounds definitely reminded me of these scenes in the kitchen, especially, an old kitchen. When you cook at an old kitchen/traditional kitchen and a modern kitchen, the sounds are different, do you know why?                 | The space cannot let me associate it with a kitchen, when I went there at first time, I was sure that the corner is belong to restroom. But the ventilation is not good, I did not noticed that whether any Mechanical ventilation there, did you?  | Symbolism in terms of sounds, too many cases I can think of. National anthem, classic soundtrack, sounds in horror theme park. Do you think whether sound can be an identity of architecture or space?  |
| Architecture student:<br><br>Sajid Aawal   | The atmosphere was recreated with the sound of water, as we also use water both in toilet and kitchen. But, in reality, it made me think of the cooking done in the kitchen, which is clearly not prevalent in that present context as it was transformed into a toilet. Though, both are the service and water are used. The atmosphere was related to my memories only which were quite interesting and controversial at the same time. | The sound was a bit louder as due to the enclosed space of the toilet. Echo was probably one of the main reason behind that. Though, it was successful enough to remind me of own memories of cooking and water used in the kitchen. | Usually the toilet is enclosed with less openings for privacy. In contrast to kitchen, where it is open or else the heat will create uncomfortable environment for the user. Though the size of the space of the toilet could be similar to a kitchen. But, maybe not the openness, especially in a hot climate like Bangkok. | The kitchen popped up the idea of multi-use of a single space. Though, for this case, both were service of the building. It also kept me thinking of the time. As gradually with the change of time, people tend to leave traces of their activities like any other spaces. Thus, to recreate the old memories from the traces might be an important role of the architect. For example, the nearby SamYan mitrtown building is built on a site with rich history of shophouses of Bangkok, and the architect tried to use the decorative patterns used in the shophouses to redesign the building in many ways. Hence, maybe serving as only ventilation or screening, those patterns somehow recreated the memories of past shophouses. |

Table 2 Table of the audiences' response to "A Lost Kitchen" exhibition #2 on 31 October, 2019

| Questions<br>Critical<br>Response by            | Atmosphere  | Sound  | Space   | Others  |
|---|---|--|---|---|
| An architect:<br><br>Jane<br>Chongsuwat         | The strongest aspect of the project was the atmosphere since it was directly connected, physically and sentimentally, to the narrative of the project.  | The project was very successfully recreated the familiar sounds of cooking.  | The limitation of the space was the size, but it did build a sense of intimacy.   | How cooking is a big part of the way our memory is constructed.   |
| An architect:<br><br>Korkiat<br>Kittisoponpong  | Without narrative, I'd say that I couldn't feel any atmosphere related to the lost kitchen.   | Effectively, the sound gave me the perfect sense of place. Especially when there's the word 'Lost', it made the perfect sense of Past activities that you couldn't see anymore but it is there, in the Present space.  | This one I rarely remember my impression of the space. But it seems that there were not much of a relation since the sound had played the strongest role.                 | (Since I'm quite closed with the Shophouse1527 because I've been there a lot, so please be noted that my opinion could be biased in some sense.)<br><br>P.S. I like Lost Kitchen the most of all exhibited there. |
| An architect:<br><br>Nattapong<br>Phattanagosai | The atmosphere is quite impressive when the guess get into the toilet (The kitchen) with the sound of the cooking process. The ambient by the sound and scale of the space is quite matched and helpful to focus and remind to the Kitchen space before it changed to the toilet space. | The sound is very in detail of the cooking process and its story. Also, the technique of sound making is very interesting by using the existing context and the elements in the shophouse space to make noise, for example, scratching the wall, dropping the gravel from the floor and so on. | The space is directly related by positioning which overlays the new function as a toilet on the old function as a kitchen.  | Yes, It makes me feel about the sense of place which it was before. We can sense the meaning of "memory" which represents how they lived and acted in this space.   |
| An architect:<br><br>Tijn van de<br>Wijdeven    | An atmosphere that is based on gestures and routines, familiarity - one needs to know what they are doing when they are inside.   | The sound has a lot of detail, is friendly, inviting -though- it cannot be heard from the outside of the Lost Kitchen.   | The proportion of the space seems to transcend the rhythm and tonality of actions portrayed in your sound fragments. Both walls are within reach when spreading the arms. | The ergonomics of objects and storage - things that fit in the right place.   |

Table 3 Table of the audiences' response to "A Lost Kitchen" exhibition #3 on 31 October, 2019

APPENDIX E

An Example of “A Lost Kitchen” Booklet

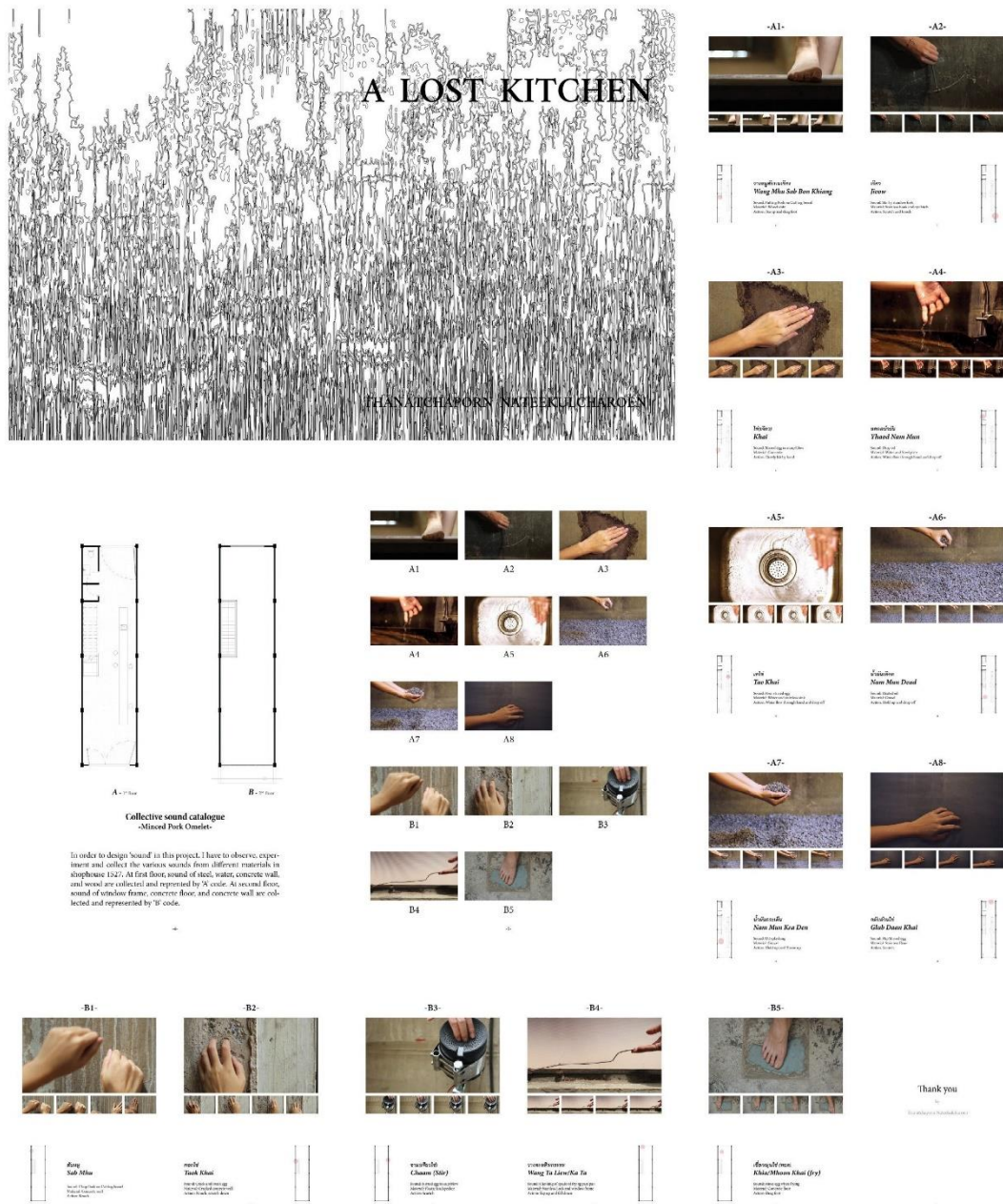


Figure 33 Exhibited “A Lost Kitchen” booklet, 2019, illustrated by Thanatchaporn N. (the author)

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