



A FABRIC OF SCATTERED PIECES OF MEMORY

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A Fabric of Scattered Pieces of Memory

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the Degree of Master of Fine Arts (Design and Planning)
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ABSTRACT

A Fabric of Scattered Pieces of Memory’ is a practice-based inquiry that addresses questions of cultural and personal memory. The project is based on an interlinked and increasingly complex series of five creative experiments involving typography, photography, graphic design, found objects and mixed-media montage. These were, “Shadow”, “Toy”, “Klong Bang Luang”, “The Changing of Bangkok” and finally a major piece of mixed-media project work that gave the inquiry overall its name, “A Fabric Of Scattered Pieces of Memory”. Methodologically, this final piece combined experimental approaches to fine art and design inquiry with ideas and approaches from beyond art and design practice. The final project consisted, therefore, of an extended series of material, aesthetic and conceptual explorations that were framed and informed by ideas and approaches from beyond design and the fine arts, in particular, theoretical and literary studies of cultural memory and oral history. Specifically, I carried out 8 oral history interviews with elderly members of my family. These focused subjects’ attention on personal memories and stories of Bangkok fifty to seventy years ago. Alongside this, I collected a set of objects, photographs and letters from this period and kept by my family as souvenirs. These stories and images provided the verbal and visual content for the exploration and visual representation of memory using the aesthetic concept of ‘layers’. The result of this practice-based inquiry was 41 large mixed-media panels that combined multiple layers of photography and writing and that invited audiences to consider how we make sense of the past and what it means to remember.

Keywords: Memories/ Changing/ Layers/ Overlapping/ Bangkok / Imagination

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CHAPTER 1 INTRODUCTION

1.1 General introduction

The topic of the project is “a fabric of scattered pieces of memory (Bangkok when 50-70 years ago)”. It is a combination of oral history, photos, and typographic experiment to explore questions of memory.

This project began from the personal interest about memories and history. The main objective of the project was researching information about the change of Bangkok from the past to the present by interviewing people about their memories in that era, and recording these stories as data sources for my own experiment. I studied through personal experience, and information from the books, movies, website, or other sources that can be related to my experiment. This project focused on the period of 50 to 70 years ago. I started to interview people who have memories during World War II in their life around 50 years ago. I thought many people want to know about that life, or events that ever occurred during this period, because it was the period that Bangkok has a lot of changes from the old era to the modern era. According to nonnygracy:

“In the past 50 years, Bangkok has changed dramatically in many ways. The first improvement deals with technology. In the present, people around the world can connect faster because they have the Internet, and mobile phones. The following improvement facilitate people to run business. In addition, development in surgery is improved so it is safer for people to treat in hospitals. Different from the present, letters were the only way that people could communicate in the distant area. Sending letters spends many days to reach

recipients. About medical, doctors had to guess patients' symptom and treated what patients felt because there were no x-ray machines, ultrasound machines and so on. The second improvement is concerned with transportation. People spend less time going to other places because sky train and subway have high speed. Moreover, merchandise can be transported to other countries because they are transferred by flights. In contrast, trains are still available but there were less speed when they are compared with sky train or subway. People can only transport imported merchandises through ships. Transport by ships took long time and sometimes merchandises were broken. People's lifestyle is the final difference between the present and the past, people usually work in the office which is located on downtown and central business district. There are a few members in the family because people have a few children. In the past, farming is the main job that people did. Most of the families were large because people had many children and also lived with their relatives. In conclusion, these examples show that everything has changed in Bangkok when technology and progress influence people.” (nonnygracy, Changing of Bangkok in 50 Years)

The experiment of the project focused on the memories of the past in a concept “the pieces of memories”. The experiment compared every material of the experiment such as photos, letters, old films, or any old object of memory as a piece of memory. Each piece of material has memory in itself while some memories were recorded in each material as in photos, letters, or films, on the other hand, some memories were absorbed in each material from people who were around that material such as in antiques or buildings.

In the experiment, the main materials used in the experiment were my grandfather and my relatives' family photos, letters, and old films found in the box of memories. It was full of old photos of my grandpa's family, old letters, old stamps, old pictures, and old films. Furthermore, I used the photos that I took from the old buildings, museums, and antique shops to be my experiment materials too.

In the final exhibition, I divided my final works into 3 parts: The first one was "the pieces of memories". In this experiment, I cut the material in pieces before overlapping them as layers; the second experiment was "the postcards". In this experiment, I used my grandfather's family photos to make a postcard and wrote down my memories about them in their photos by my own handwriting. I wanted to make them look like a real postcard, and finally, the third experiment was "the stories from the past". In this experiment, I used photos of people that I interviewed to overlap with the place in their stories. I did the third experiment in the concept "The layers of memories" that one memory overlapped with another memory as layers.

1.2 Project Background

In my research about Bangkok when 50-70 years ago, Bangkok had been developed in many aspects, such as society, communication, technology, costume, building, education, or environment. The modernisms transform social structure, city, technology, and everything around us to the modern society in this era. According to McDonough:

"Like all cities around the world, and particularly all major large cities, Bangkok

is totally dynamic and constantly in a state of construction and demolition. Like a giant Sim-City metropolis, Bangkok is constantly reinventing itself to keep up with the demands of progress, both in Thailand and internationally.

As someone who comes from an old-world country, the United Kingdom, I'm still impressed and astounded by the pace of development that occurs in a city like Bangkok. Yes we live here all the time and so sometimes we even get frustrated that the city is not being developed fast enough to keep up with the rate of social and economic change that the modern world demands, and I would agree with you to a point, especially in regards to public sector development, but more about that later on. However in the private sector the changes are close to breathtaking.

The design of these residential buildings has also changed and with it the aesthetics. Going back 40-50 years ago much of Bangkok was made up of wooden buildings and the initial use of concrete to replace the wooden structures was often unsuitable to the climate. Heavy thick concrete walls with small windows may have been suitable designs for Europe or North America, where a lot of the early architects and architectural influences came from. Such designs are perfect for keeping out cold wet weather and keeping in warm expensive air. But Bangkok has none of those problems, in fact quite the opposite.” (Neil McDonough, The changing face of Bangkok)

I started to question myself about the changing of the world, memories, and history. Today, when I sit in front of my computer, and look outside of my house. Everything is calm, but I know that every minute, everything has changed slowly even now we are

still sitting calmly in our house, but in one part of the world is going to change. Many things move forward. While many people in this world are still sleeping, many people are waking up to create new things to the world. The world is moving forward every day, as everything changes so fast until we had to leave our past behind, and finally, our past was buried under our own feet forever.

Everyone who studies history knows that the past is the foundation of the future. Every step, every memory, and everything that we need to learn, or experiment is the foundation for the future. The new things that we think amazing in the past can turn out boring, abandoned, and obsolete in the current day. Some old things still have values in the present day, but some do not. During a person's life time, everything has passed very fast. When we die, our bodies including our memories disappear too. In the future, some things or any memories that we thought worthless today, can turn to be valuable things in the future. This is what we can not foresee at all, so this is the a reason why I decided to start the project about the "memories" though I could not convey all messages from my interview to people. However, some parts of my final work have an objective that people looking at my work could think back to their past. I want to make it as the reminder that help people realize that they should not forget their past.

1.3 Problem

While researching, I found everything in the world has changed all the time. In particular, when a man creates a new thing such as clothing, construction, culture, food, technology, or appliances, it is the starting point that starts to change things from the old one to the new. Humans are thinkers, researchers, and creatives, with many aspects in one human life. Humans are born, and die; it is not surprising that everything around

human is like that as well. Humans cannot stop thinking and researching anything around them. The new things are always happening all the time. When humans start to create new things, old things would be lost. This is the normal situation in our world.

According to C. Wrede:

“Change is inevitable, and so, I suppose, is complaining about it. Not everyone is going to like the New Thing that’s replacing their beloved Old Thing, whether that Old Thing is paper and pen being replaced by a typewriter, a typewriter being replaced by a computer, one’s local indie bookstore being replaced by a cookie-cutter chain store, or one’s local chain store going the way of the dodo because they can’t compete with the online retailer.” (Patricia C. Wrede, *The more things change*)

This project began from the fact that a human has to be born, ill, old, and dead everyday, and as everyone knows that when the man dies, everything such as experience and memory perishes with human. In the same event, each human must have a different experience or memory even they stand a short distance away from each other. The recording or the book just told us about the stories from some groups of people chosen to interview and asked by a general question. People who interviewed thought it was interesting enough to record. Somehow, there are many people that have memories, interesting experience, or other aspects in the same situation that they did not tell anyone, or just told someone close to them. It might be possible that these memories would be the precious memories to the next generation.

In my experiment, even I focused on the concept “the pieces of memories” that I

compared every piece of my old material to the pieces of memory rather than focused on the information gathered I got from the interview. However, in my final work, I still used the information from the interview to present to other people, but in the form of pieces of memories.

At the modern time, many people in many fields were interested in the past, observing from the advent of “Plearnwan”, “Samchuk”, and “train market”, or bringing up the “Thai” topic for discussion in academic.

1.4 The objective of the project

The objective of this experiment was to collect memories and experience in the past of people living in Bangkok 50-70 years ago. The data collection will focus on the interview from old people, and the old things found from my grandfather’s photo box.

The experiment has a key sentence that people have to die in one day, but before they die, they have had many events or memories in their brains. These memories never appear in any books or any data sources before and can disappear when these people die. As a result, I have an objective to collect and preserve these memories before they disappear forever. In our social life, we do not know what will happen in the future when the society changes over time. New things always replace old. I looked at old buildings, some of which might be conservative, but many of them got destroyed, and were replaced by modern buildings in the present day, Also many locations in Bangkok once had activities disappear. Everything is like a picture in the past, and never will return, We subsequently have to do something to keep these pictures of memories for the next generation. People should not forget the past. According to Poe: *“If you wish to*

forget anything on the spot, make a note that this thing is to be remembered.” (Edgar Allan Poe)

In the final exhibition, I have an objective that I want visitors who come to my exhibition can read, or touch my “memories” work, and can think back to their past. I created my final experiment according to the concept “the pieces of memories”. I compared every piece of the old materials, each of which has memory in itself, For some of my final works, I made them overlapped as layers because I wanted to present the ideas that every memory in our brain worked such a way.

1.5 Conclusion

The past is the foundation of the present. Therefore, we should not forget the past. The past is something that already passed and will never come back again. It left only photos, paper or appliances some of which holds values, but some not. It would be better if we help to preserve this past through the memories and record them for our next generation. The past is not the past anymore, but it is the present and the future too as the word “people, whether successful or powerful, should not forget their roots”.

CHAPTER 2 LITERATURE REVIEW

2.1 Introduction

I started the final experiment “The changing of Bangkok” by studying information from websites, books, and anything around myself that could be related to my experiment’s topic. I then found a lot of examples of works, ideas, and inspiration for my experiment from these sources. My original ideas for doing the experiment were interviewing old people and presenting their stories in text or video interview clips, For the interview, I used the “oral history” rules to record the memories of old people that I interviewed. According to Rotchie:

“Oral History collects memories and personal commentaries of historical significance through recorded interviews. An oral history interview generally consists of a well-prepared interviewer questioning an interviewee and recording their exchange in audio or video format. Recordings of the interview are transcribed, summarized, or indexed and then placed in a library or archives. These interviews may be used for research or excerpted in a publication, radio or video documentary, museum exhibition, dramatization or other form of public presentation. Recordings, transcripts, catalogs, photographs and related documentary materials can also be posted on the Internet. Oral history does not include random taping, such as President Richard Nixon’s surreptitious recording of his White House conversations, nor does it refer to recorded speeches, wiretapping, personal diaries on tape, or other sound recordings that lack the dialogue between interviewer and interviewee.” (Donald Ritchie, Doing Oral History)

I started doing my experiment by using artist's works, articles, photography, graphic, or music videos as my inspiration. According to "Rudolf Rocker's article":

"Every culture, if its natural development is not too much affected by political restrictions, experiences a perpetual renewal of the formative urge, and out of that comes an ever growing diversity of creative activity. Every successful piece of work stirs the desire for greater perfection and deeper inspiration; each new form becomes the herald of new possibilities of development." (Rudolf Rocker, Anarcho-Syndicalism)

From my research, I studied about Bangkok in the past, 50-70 years ago. Bangkok as all people know is a complex city. It has many layers of many things, such as cultures, lifestyles, buildings and others that have overlapped to each other. When I study deeply in each place in Bangkok, every place in Bangkok has a history in itself. The new things were built to replace the old things. Looking at historical images, people can see the evidence of such fact. New things replace old things as layers; However, it is not just only physical layers. It also includes layers of ideas, and memories too. When people has faced events, or experiences in one time, those events or experiences would be recorded as layers in our memories. This is the reason why I look at Bangkok as layers of the eras, the layers that the new things have replaced and overlapped the old. I want to use the keyword "layers" to present my work and the starting point for my experiment. I want to create the works that can present yet layering, overlapping, and confusion, inspired by the complexity of Bangkok, yet do not miss out the word "old" as the is a main idea of the experimental project.

2.2 Personal interest

When people look at old images of Bangkok, they may say that they want to go back to that time. The past that they have a peaceful life, with no struggling, unlike the present that people do everything for their own survival. More selfishness and more exploitation make people in the present day have no space to breathe. It is a normal thing when the time changes, and everything has to change according to the development of technology, the arriving of the country people and the fighting tournament of people. Tranquility has changed into increasing and chaos that was increasing. And this is what we see today.

In “nostalgia” period, according to the “nostalgia” meaning: *“pleasure and sadness that are caused by remembering something from the past and wishing that you could experience it again.”* (<http://www.merriamwebster.com/dictionary/nostalgia>)

Many people today have raised “The past” to discuss because of the saturation of everything today. Everything in Bangkok today as always full of the haste. According to Fynbos:

“Bangkok is a complex city is an understatement, not only is it large, but very populated. Streets are crowded with stalls selling clothing, curios, watches, flowers, much more and a large variety of food stalls.

Bangkok is a traffic jam ! With highways curling away into many directions, one-way streets, roads that are reversed at set times of the day, special buslanes, hundreds of busses, metered taxis, tuck-tucks, motorbikes, trucks. Whilst crawling

around in our air-conditioned car around Bangkok, we could see the years and years of grime and dust that collect on building walls, the poor state of sanitary and drainage systems, the dusty faded neglected look of the apartments the locals live in with laundry hanging out of hundreds of windows. One can see that there is poverty, though it is so intermingled with everyday Bangkok life, not like other cities, where poverty is hidden or out of the way.

There are new areas and old areas and all mixed together, but things in Bangkok do not retain a look of newness for long, algae abounds on roofs and walls, pools of water stagnate in corners, the canals are muddygreen and littered.” (Vyg Fynbos, Bustling Bangkok)

When we look around, we always see many high buildings and traffic jams in the streets. It is like everything revolves over time. When the time is more revolving, we will more stick in that rotation. Everything is accelerated forward, and everything is leaving the past behind. This project has an objective to resurrect, and record something before it disappears forever, by leaving just images that reminds us of something, or some events that ever happened in there. It is just images that we can see to know what happened during that time, but did not tell anything more. As a result, it was the important starting point to start to record the stories of the people living in that period. The project began with the question to interview people who have experiences during that time, and researched the reference that could relate to the experiment.

2.3 Artists:

I started to research the inspiration from many artists' works that can be related to my

experiment about memories, and history. The first artist's work that inspired me belongs to "Joseph Cornell"

2.3.1 Joseph Cornell



Figure 2.1: Joseph Cornell

When I first saw Joseph Cornell's work, I thought they were an interesting work that inspired me to think about my own experiment. I researched more details about the work, and found the details that the artist began creating his work by collecting old objects from the streets to do his artwork. Every object that the artist used as materials was second hand this means one time they were occupied, and absorbed memories from their own owners, When they were left at the wayside afterward, these objects still collected memories from anything around them. I thought these objects were like people. When they pass any situation, events, or experience, they still collect the memories. When the time changes, every memory is absorbed and layered in all parts of

the molecule of objects. When we consider images, photos, paintings, letters, tape or stitch pillow as in the work of Cornell. Every material absorbs memories from the former owner. When we consider deeply, we will find some stories in these objects. It is like relaying stories from one to another. I thought every piece of the material created to be the final work was like a piece of memories. I thought it was a good starting point for me to rethink about my experiment. Every piece of material has its own value, if we still consider about the value of memories absorbed in each piece of them scrupulously.

2.3.2 Claire Harvey

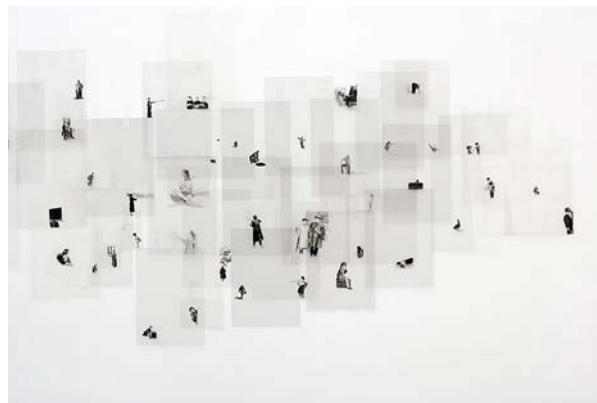


Figure 2.2: Claire Harvey

I continued to research about the reference that was related to my experiment. In my experiment, It is not just the memories from people living during World War II, or the Baby Boom era only. I think everything is about memories, whether the stories are about ourselves, or other people that wrote for us to read. Everything presents for other people in storytelling, even pictures that cannot be moved like paintings, or photos. They also tell us the stories about situations, meanings, or messages. In one life, every person has to die, and memories of those people would be worth than being left and lost

forever.

I continued to search for the reference. The second artist's work that inspired me belongs to Claire Harvey. I was interested in the transparency and overlapping. When I first saw the work, I thought that people in each artwork, could move and had a lives. It was a storytelling. I thought this work related to my concept and my ideas that I wanted to play with the overlapping and the transparency of the layers. In my experiment, I wanted everything to fade, but did not separate even they were different memories. I wanted to convey the messages that even they were different memories, but they still overlapped in the same place as layers. We then also could see through from the top layer (recently memory) to the under layer (older memory). Furthermore, from Claire Harvey's work, the alignment between the work pieces made the work have dimensions and create a narrative to the audience. I thought Claire Harvey's work was interesting, and therefore inspired me greatly about the fading memories.

During my research, I started to use the keywords "overlapping, collage, layers, and montage" in my experiment.

2.3.3 The overlap of memory

I studied more about the memories, and found that in our life starting from birth to death, there are always many memories, stories, and experiences overlapped as many layers in our brains, We can pick up them to re-think about every time. It is like a rotation calendar, from one day to another and it will rotate and overlap in this way until we die.



Figure 2.3: The overlap of memory

My third interesting artist's work was the work of a French photographer, Laurent Dequick. He presents the chaos of big cities such as New York City, and Berlin. In his artwork, he has recorded many images in many times in the same place, and collected them for the set of photos "Vibrations Urbaines". All images overlap with one another in several layers until they look like dimensional camouflage. It makes the city has movement all the time, in just one image.

I started being interested in Dequick's work when first saw his work. It inspired me in the way of linking ideas to the design. From the work that I studied scrupulously, I found that the project owner overlapped many same photos in one image, but did not place them in the same position. As a result, people can feel the movement in the image, as if this city is moving all time. I started developing my thinking from the Dequick's work. In my experiment, I thought it can be one situation overlapped the same situation, or one situation overlapped other situations. Furthermore, It was not necessary just to use only images, but it can use people's memories, photos, words, or

characters from the stories. It can be anything that we could overlap to make a storytelling in the art work.

2.3.4 The story is told through the memories



Figure 2.4: The story is told through the memories

I searched for more reference and found the music video “For real” of André Gaspar. The first time that I saw this MV, I saw the image in the front of the clip. The image was a part of MV that showed the man was sign, and thinking back to the life, or any situation in the past. The most interesting thing about the image is about the man turning his face to different side, and in the middle having the stories between two faces. I thought this image made audiences know what his thinking was, or his memories inside his brain, including the lighting, color of the image, and trams. It made his thinking look old as he thought back to the past. I thought this image gave me the example, and inspiration for my experiment. People can look back from the old things

in the past through images of memories as of the image of the MV. We can see the old buildings, trams, or old car in his images of his memories. According to Wynter :

“We don't interact with the past, we interact with a reconstruction we make up from a triggered response and we call that our memory.

Our memory isn't the past, it's an image. The past is a feeling or thought which we construct and organise with our mind in the present ,and we believe that image corresponds in some way to something that happened before.”

(Christopher Wynter, memory and the mind)

2.4 Conclusion:

This project focuses on the stories from the past through recorded interviews of history through conversation. Moreover, the evidence from the past includes photos, letters, and any old objects. It is like looking back to the past and think these old objects can help see the past more clearly. We consider the recorded interview these old objects scrupulously. Every piece that we raised to consider has memories overlapping in itself. It was a starting point of the concept “the pieces of memories” that I continue to look for some references according to this concept.

To look for the references, I searched many references from many sources to expand my ideas in many ways, and chose the right ones that would be appropriate to my experiment. Finally, I got the references from 4 artists were Joseph Cornell, Claire Harvey, Laurent Dequick, and André Gaspar, all of whose works are according to the project's concept, “the pieces of memories”, or “the layers of memories”. In this

project, I had an objective that I wanted to create the work that could convey the messages to the spectator about the memories and history. I wanted the spectator who saw my works can think back to their own memories too. I think it was the interesting experiment that drove me to search for the references from many artists, and finally, they helped me to open my eyes, and my knowledge of the arts and design world.

CHAPTER 3 INTELLECTUAL FRAMEWORK, METHODS And APPROACH

In Chapter 3, I want to explain about the process I worked on my project starting from my first semester to the last semester. This research method is called “practice-based research”. I worked through many writing in my sketchbook and many photos to explore the subject in which I was interested. According to Candy:

“ Practice-based Research is as original investigation undertaken in order to gain new knowledge partly by means of practice and the outcomes of that practice. Doctoral thesis, claims of originality and contribution to knowledge may be demonstrated through creative outcomes in the form of design, music, digital media, performances and exhibitions. Whilst the significance and context of the claims and described in words, a full understanding can only be obtained with direct reference to the outcomes.” (Linda Candy, Creativity & Cognition Studios)

The research aimed to record and experiment about memories in the past of old people through oral history. The researches were primarily to preserve these memories before they are lost forever. In my experiment, I divided my process into 5 practical experiments. My first experiment was “The shadow”, I started studying about the shadow in the concept “Sometimes, something what we see is not what it is” before developing the project to the next concept, “the shadow and my memories”. In this experiment, I studied photography, books, web sites, and surveys in many places to collect data, and play with the shadow to have the final works.

My second experiment was “toys”. I had an inspiration from the “Communication and culture” class where I studied “Mythologies” of Barthes. I continued to study deeply in “Mythologies” book, and found the interesting article “Toys” that made me think back to my childhood when I played with toys. It was with good memories, so I decided to use “Toys” as my second experiment. In this experiment, I studied my experiment

through my old toys, books and articles on websites.

After I finished my second experiment, I had a chance to do my third experiment related to the memories, “KBL”. In this experiment, I had a chance to survey around KBL to find something that I am interested to do in my own project. One thing attracting my interest was the old wooden houses by canals. In my opinion, when I saw these old wooden houses for the first time, I thought about the memories that were absorbed in each piece of wood, the memories of people that used to live, or still live in each house. This is my starting point of my “KBL” project.

My fourth experiment was “The changing of the Bangkok”. In this experiment, I studied about the changing of Bangkok 50-70 years ago. I had an objective to record, and preserve the memories of old people during this era as data sources for other people interested in this data. In this experiment, I studied the project through photography, books, websites, and typography.

My fifth experiment, I developed the experiment with the concept “the pieces of memories”. I compared everything as the pieces of memories, each of which has memories in itself. Also, I studied this project through photography, websites, and typography.



Figure 3.1: My sketch books

3.1 The first Experiment: Shadows:

I had divided my first experiment into 3 processes: the first process was “Something what we see is not what it is”. In this process, I experimented the shadows in the photos in the way that shadows in each photo gave another story different from their own object. The second process was “My feeling and memories” that I experimented about my feeling related to my memories in a negative way. For the last process, I had a key concept that many things in the past were the foundation for many things in present. I had the definition that many things in the present day have shadows, or memories from the past inside themselves. In this experiment, I had an objective to experiment about “shadow” that was related to “memories” and “imagination”

3.1.1 Beginning from one photo:

The experiment began from one photo that I took from BACC before continuing to develop my project from my study in the class and experiment in my sketch books. I started to ask questions from my study to find the first experiment topic in which I was interested.

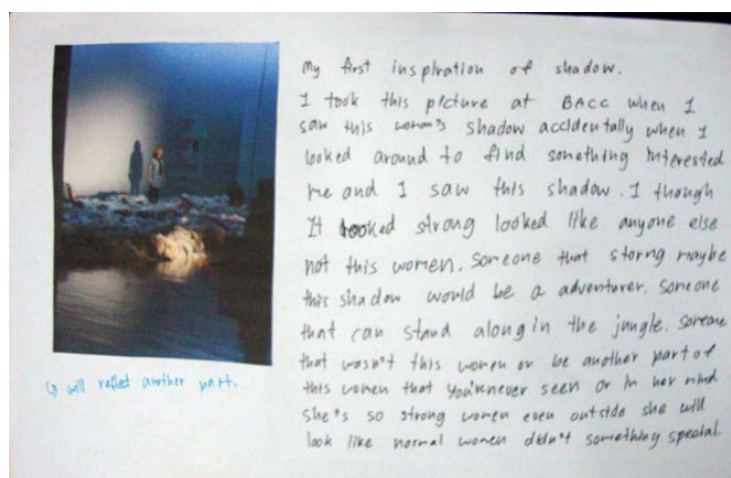


Figure 3.2: Behind shadow

The first photo that I used to start my experiment belonged to a woman who stood in the middle of the thread. I was interested in the shadow hiding behind this woman. It made me feel different. The shadow gave the mood and feeling as this woman was adventurous. Her shadow looked strong, committed, and ready to go to an unknown region. It gave an emotion and image that conflicted with this real woman. It attracted my interest very well as this woman hid her another identity and personality inside herself. It agrees with Natalie S. Bober's article as:

“Female sculptor, LouiseNawilson, said “ I collected thing for my eyes” and her eyes were really special.

“She believed that everyone can see the great beauty everywhere. As long as we are alive and live in the environment. She lived near Brownvery in New York. Even in that place, She was able to “see the world was”

She sat in the dining room looked out at the huge building opposite the road and saw the patterns that the sunlight or the moonlight reflecting on the building's mirrors. She could look at a chair and said “ this chair is not likely to see, but look at its shadow” (Natalie S. Bober, Breaking Tradition)

This world has many things for people to be interested in, and they collect them into their memories. Every minute when people breathe is each chance that people can have their memories. People memorize things with their eyes, and can see great beauties everywhere. People can have both good and bad memories related to their emotion inside. The shadow is everywhere. Every object has their own shadow, but many times,

we see each the shadow differently from their own objects, while we begin to imagine what they look like. The imagination comes from the memories. People ready to pull out their memories every time that they see something that help them to create their imagination.

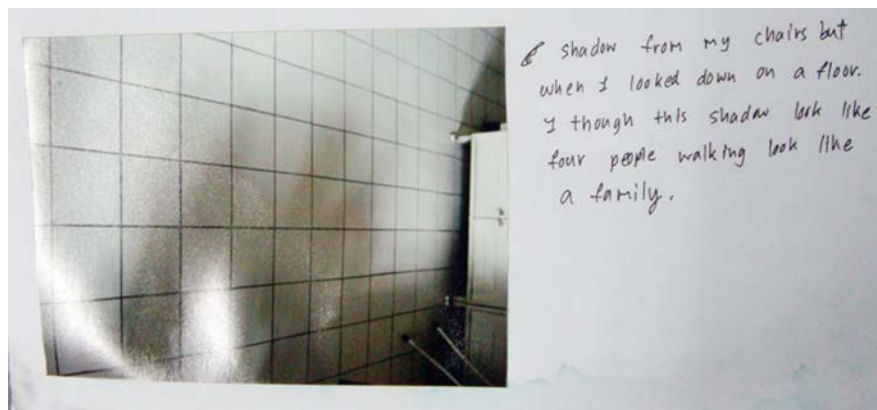


Figure 3.3: Family

The first time I saw this shadow in Figure 3.3, I thought about people escaping from their hometowns during wars. It was my imagination. With my personality, I always like to read history books, and record images and details of what that I see, or read from the books as they turn to be my memories. Whenever I see a shadow with a shape different from its own object, I begin to create an imagination. I start to think how it looks like, and this imagination comes from my memories. According to Willenberg:

“Without memory, we could not compare a past object or idea with a present one. Memory allows us to enhance past objective observations with present sensory perceptions. Because we have an imperfect memory, that is, we cannot remember every detail, we embellish. We give a past idea or object an identity independent from the external world because we perceive and imagine it differently than our initial sensory reaction. We change our original reaction with our imagination.

Thus, creative people experience life more vividly. In the process of consciousness, we first remember something imperfectly, and then qualify it with other embellished thoughts. The act of thought, then, is not consciousness. Thought is the comparison of one object to another. We are not conscious because we notice a difference between two things. Once, we embellish the relationship however, we create an internal reality that is an imperfect copy of our true sensory reaction. We possess consciousness when we discern our personal, dynamic reality from the outside world. Thus, consciousness of multiple realities creates a sense of self. We are conscious individuals because our senses do not limit our perception of the external reality. It is undeniably ours because we use our imagination to alter it. Therefore, consciousness is the awareness that our created internal reality differs from the external reality.” (Paul M. Willenberg, The Imperfect Memory and the Excessive Imagination)

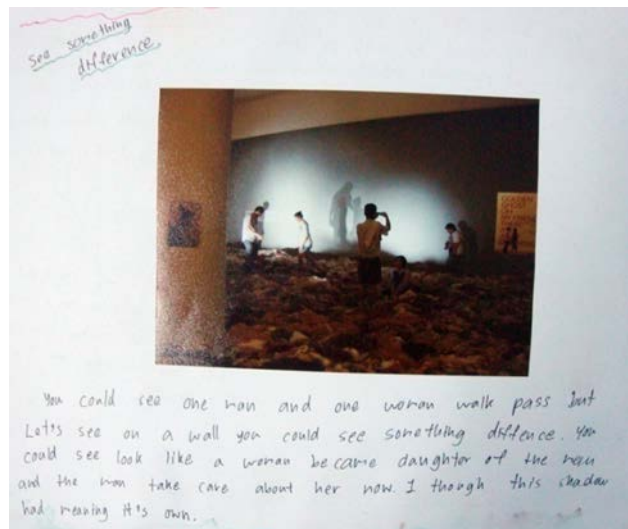


Figure 3.4: Consolation

I continued studying more photos to study more miracles of the shadows. I studied more shapes, and forms of shadows that I thought interesting, and looked different from their

own objects. I started the concept “something what we see it is not what it is” from these photos. I chose some photos to study more to support the concept. Figure 3.4 is the example of the photos that I chose to study. In this photo, we can see different stories of real people, and their shadows behind them. The real two people just walked passing each other, but their shadows looked like the old man was consoling with the young women. It gave us a different feeling of real people and their shadows. I think people can have the imagination from the photo, and can create the stories from this shadow. All people have their own imaginations that come from their memories which come from their eyes. According to Latson:

“The imagination requires more than mere perception. The things perceived must be remembered. A thing that we have forgotten--lost out of the conscious mind--cannot be used as material for an act of imagination. And then the things perceived and remembered should have been grouped and associated into clusters; so that when one wishes to imagine a certain picture he will have a vast amount of material in his mind from which to select materials for that picture.”

(W. R. C. Latson, Imagination And How To Cultivate It)

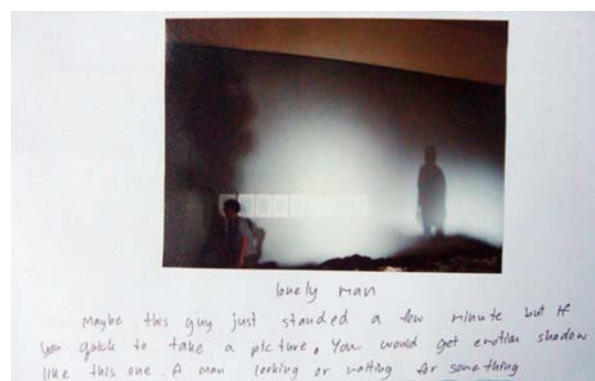


Figure 3.5: Alone

I continued studying the shadow more from the photos that I took from BACC , but focused more on the feeling. Figure 3.5 is one of the examples that the shadow in the photo can express the feeling to the spectators. In Figure 3.5, the shadow expresses the feeling lonely, yet in fact, the owner of this shadow just stood and looked to the front of him. When I looked at this shadow, I began to imagine that this man was waiting for someone. It was any imagination. People who look at this shadow can think like this maybe because their own experiences, or their own memories in the past havt taught them the way of seeing, understanding, thinking, and imagining what other people do. This article Harvard University discusses the topic “Imagination requires memory”:

“Episodic memory refers to personal memories of past experiences. It’s what lets you go backwards and forwards in the recollection of an event in time. Basically, episodic memories are connected to a specific time and place. If I asked what you had for dinner last night, you would be using episodic memory to answer. Think of episodic memory as being endless snapshots of different moments in your life.

Episodic memory relate to imagination in order to create and imagine future events, a person needs to remember a previous event. Then, they need to take out bits and pieces from the specific details of the event before they can piece it all back together to form a new,” (Mrs Weird, Imagination Requires Memory)

I thought “shadow” was a good topic to do the experiment because the interesting shapes of shadows look different from their own objects. Thus, can create stories, or feeling from them in many ways. In this experiment, I wanted to experiment about the connection between imagination and memories by studying through the shadow.

pain occurred from the bad memories. Some of the threads looked like a hundred of thousand needles, ironically placed on my images to reflect the mood and pain of disappointment. Everything was negative. It was like a shadow hiding in my heart, my memories, and my body. The shadow in the bad aspect hid memories on my own as well. According to the article of Murakami:

“Has the dark shadow really disappeared?

Or is it inside me, concealed, waiting for its chance to reappear?

Like a clever thief hidden inside a house, breathing quietly, waiting until everyone’s asleep. I have looked deep inside myself, trying to detect something that might be there. But just as our consciousness is a maze, so too is our body. Everywhere you turn there’s darkness, and a blind spot. Everywhere you find silent hints, everywhere a surprise is waiting for you” (Haruki Murakami, What I Talk About When I Talk About Running)



Figure 3.7: Trace of pain

Figure 3.7, is the work behind Figure 3.6. It shows the yarn stitched back and forth, just like the method I want to convey about the trace of pain of memories, emotions and feelings that happened inside myself.



Figure 3.8: The shadow in my heart

I continued my work by doing work in Figure 3.8. I continued thinking about a shadow in my heart. It was like a pain in my heart when everything came from the bad memories. To play with shadow by using emotion, feeling and memories as a source of a painful emotion, I used a black pen to draw a line like a yarn that pierced my heart, and a real thread to make like a cage that captured my heart inside as a shadow of pain of my emotion, feeling and memories. I wanted to convey messages that our memories do not come from our brain only, but from our mind too. Jung noted that: *"The subconscious mind does not mean our memories only. But also conclude what is the nature of mankind. Which will vary change to the structure of the brain of each individual."* (Carl Gustav Jung)

3.1.3 Reflective writing:

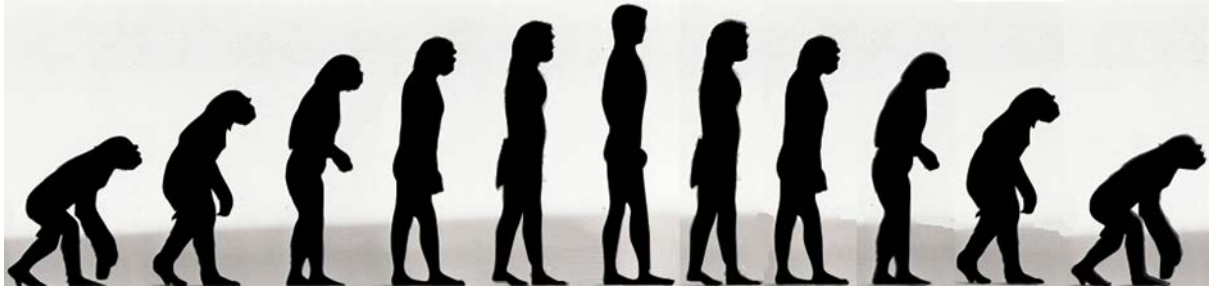


Figure 3.9: Evolution

After finishing “shadow” project, I had to begin to write “reflective writing” by beginning from the image that inspired me, the picture of human evolution, presenting how evolution starts from monkeys to people, and from people back to monkey again. I transformed this evolution process to shadow instead, and wrote down the details in the following:

“Where should I start? Perhaps I might start by observing the evolution from ape to man and study the possibility of returning to an ape again in the future. **I’ve always been interested in history and a connection that the history has affected to the present. I’ve always thought that images and stories in the history work as a mirror to the present. Everything has a beginning that leads to the development in the future.** When I looked at the evolution of ape to human. I thought of the shadow that lurk in the body outline developed slowly from ape to human. When I looked at the computer in front of me, I may be reminded of the latent image of the first computer before developing to the present. **Everything that we see today wherever we step on always has shadows of the past projected overlapping inside. As the idea that shadow from the past is the foundation of the present and the shadow of the**

present will be the foundation of the future, everything always conceals around us.”

From the “reflective writing” I had an objective to explain about “shadow from the past reflected to the present and the future”. That is to say everything that we see today has shadows from the past inside. The shadow from the past can be called another way “memories”. When we pick one object to see, we think back to something in the past concerning that object. Our world is being developed every minute. Thousand years have passed while many new things have replaced old things. Every place in our world has memories in itself. When we sit on the ground, touch it, and close our eyes, we can think back to some events that ever happened in the past in this area. Memories are around us everywhere. According to “memories are like shadow” of Jepson:

“Memories are like shadows, They appear, then disappear, Bringing love into our lives,

But sometimes, doubts, and fears, We are only mortals, Trying the best we can,

Knowing very well, That life is but a span, We always have our memories,

Whether they are good, or bad, But they disappear like shadows, And often leave

us sad” (Edwin Keith Jepson)

After I finished the first experiment “shadow”, I continued studying the second experiment about “memories” in the topic of “Toys” in second semester.

3.2 The Second Experiment: Toys:

The second experiment began from the article “Toys” in “Mythologies” book of

Barthes that I read and later thought of the time I played with toys in my childhood. I developed the experiment by playing my old toys, learning from them, and trying to create my work out of these old toys. In my opinion, every object can absorb memories from its owner, people, or everything around it. For example, when we look at a book on a table in front of us, we can think of to the first time that we saw this book in a bookstore, caught it, opened it, and decided to bring it to a cashier to buy it. Everything has memories in itself. Everything that we have done is always imaged in our memories.

I continued to develop my experiment from my first experiment using key materials photos. I continued to study about memories in the past by studying my own photos when I was a child. I think the photos are important as they can record our own memories very well.

3.2.1 Camera Lucida:

When I decided to use my old photos to study about my memories in the past, the “Camera Lucida” that I studied from “communication and culture” class was very important and helped me a lot in the way to experiment photos. According to Houlihan:

”Camera Lucida is to determine a new mode of observation and, ultimately, a new consciousness by way of Photography. His efforts aim to fashion an altogether customized framework—one that is distinct from already-determined accounts of images and representation—in which one can ‘classify’ photography, so as to get at its essence, or noeme. Barthes says that he wants, ‘a History of Looking’, and in doing so, he attempts to account for the fundamental roles of emotion and

subjectivity in the experience of and accounting for Photography. The essential nature—or eidos— of this subjective experience of photography is defined by an irreducible singularity of the photographic image, as an index indicating, ‘that-has-been.’

studium speaks of the interest which we show in a photograph, the desire to study and understand what the meanings are in a photograph, to explore the relationship between the meanings and our own subjectivities.

punctum inspires an intensely private meaning, one that is suddenly, unexpectedly recognized and consequently remembered” (Kasia Houlihan, Roland Barthes' Camera Lucida—Reflections on Photography)

I studied “Camera Lucida” about the skill for looking what were in these photos and their stories. I chose those in which I was interested to experiment in my study, and photos I chose to study were historical, or taken from the past.

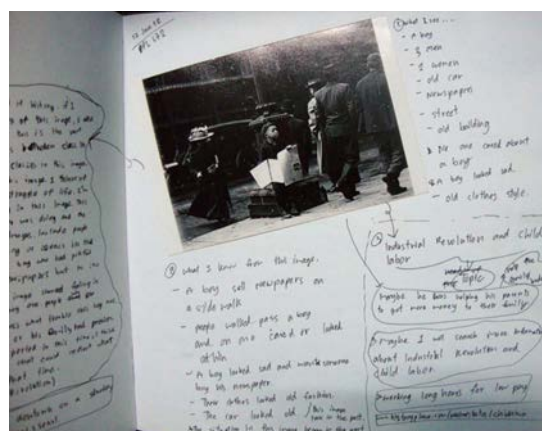


Figure 3.10: The boy and newspaper

The experiment began from an image of a boy selling newspaper in the sidewalk. It is a historical photo that can tell us about a situation in industrial revolution as well. The picture shows us the boy with a pity face selling newspapers on the sidewalk and no one seems to care about him. The thing that I had to do was to explore the photo on what was happening in this photo, and what objects were in this photo. It is just one historical photo yet it can show us about a story, and memories that happened in that period very well. The photo shows us though the struggle, and inequality of class in the industrial revolution era. I even thought we were not born in that era, but we could know about a situation that happened in the time from photos taken at that time and left to the present.

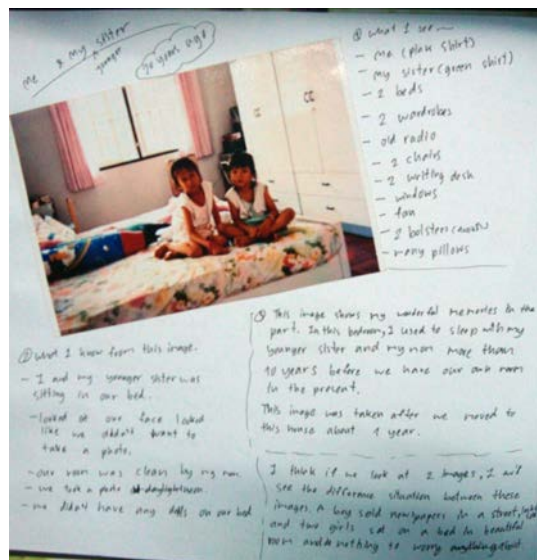


Figure 3.11: I and my sister

I continued to study old images by scoping down to study my own photo. I picked up a photo of me and my younger sister when we were children to consider of my memories of what I and my sister were doing when this photo was taken, and what objects were in this image. It seemed to remind me to think back to the day that we took this image when my family just moved into this new house, and my parents took the picture in my

bedroom. It was just one of the happy memories. I thought about the relationship between memories and photography. According to article “Memories, Photographs, and the Human Brain” of Joshua Sarinana:

“It’s pretty clear that there is a connection between human memory and the photographs we take. Simply put, a photo is information about past light that we can perceive in present time. Similarly, memories are the affects of our past experiences on our present self. Photographs can serve as memory storage and, when viewed, can activate memory recall.

The basis of our autobiographical memory is what happened, where it happened and when it happened. Similarly, the photos we take can store information of what, where and when. In this regard, a photograph is very much like a memory of a life event. Interestingly, doctored images may be more of an accurate analogy to memory, but that’s for another day.” (Joshua Sarinana, Memories, Photographs, and the Human Brain)

From my recent study, I thought the best way to collect memories is photography. In the past, when people knew to draw and write, they started to collect everything they saw by drawing and writing. However, photos can do more than that since they can collect more details and more images than just drawing and writing. According to the article of “Joerg Colberg”:

“Photography is memory. Memory is photography.

“Photography is the past (maybe more accurately a past). To look at a photograph is to look at the past. But because photographs are created in such peculiar ways, they seem more reliable as tracers of the past than the mechanisms in our brains. As objects, photographs literally give us something to hold on to. Some photographs do this in particularly interesting ways. An old tintype, a Polaroid photograph, a slide - these types of photographs were not just taken in the same place as the object or person they shows us, the very materials were in the same place! In the case of a Polaroid it's very conceivable that the person it shows actually looked at the photograph along with the photographer.” (Joerg Colberg, Photography and Memory)

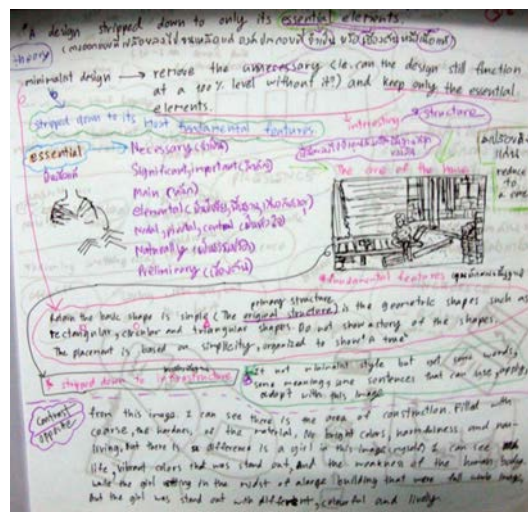


Figure 3.13: Essence

I continued studying deep down to the essentials of the photo by using the photo in Figure 3.13, “A design stripped down to only its essential element”. In fact, this saying explains about the definition of a minimal design, but I thought it could link to the essence of the photo. This is because in the photo (Figure 3.13), we can see the structure of the house. Therefore, it makes me think of the words of its intrinsic structure or peel.

It is like the essence inside ourselves and our memories. Everything has the structure inside itself. Everything must have a beginning, a foundation of the present and future, as memories in the past are the foundation of the present and the future too. According to the article “Time of life”:

“The time is the past, the present and the future, that may not see by the clock .I was yesterday. Yesterday come from today, and build the future. Experience that I received last year is still be in my heart.And now is that I vary changing to experience, knowledge, culture conditions, and finally, I built up tomorrow.I stuck in this cycle of life.This is what we call existence. This is what we call "time”.

(krishnamurti,The Book of Life)

3.2.2 The past:

According to Whitman:

“ We go back to find the security of home, but also to find in the past the answer to the present. It would be to misread our early days if we thought of them only as a place of sweetness and light. The past is not completely happy for any of us, that is as it should be, for it is the birthplace of the self. Here our lives take shape. Here the real self begins its struggle to be known and here, for the first time, we encounter the mystery and otherness of people..

We must cherish our yesterdays but never carry them as a burden into the future. Each generation must take nourishment from other and give knowledge to the one that comes after.

Even if the past was not kind to you, turn it to account, to understanding. Take time to remember. Make an enduring home for your children's memories; then leave them to build, on that foundation, their own house of the future."

(ArdisWhitman, You Must Go Home Again)

After learning about "Camera Lucida" and experimenting some old photos. I went to an antique market and train market to look for evidence from the past. In the train market, I found many antique objects in many shapes, types, styles and colors. I studied them by taking pictures before placing them in my sketch book. When people looked at these antiques, not so many would think that these antiques, once in the past common household objects, would one day becomes precious with value in the present day. Besides, I looked at them deeply, they were not only the valuable antiques in present day, but also shadows of the past and memories of former owners inside them too. According to "Tara Bloom":

"Memories make objects become alive, making them more interesting, more relevant and imbued with meaning.

Every individual that interacts with a object adds their own interpretation and meaning. The interlinking of these memories and views give the object a new identity, a "soul" almost, something that sums up the essence of an object. The object ceases to simply be a thing but becomes something of significance." (Tara Bloom, Objectified: giving objects memories)

3.2.3 The Toys:

I continued to develop my experiment “The toys” after I finished my experiment with old photos and old objects that could relate to memories in the past. The experiment began when I studied about “Mythologies” of “Roland Barthes” in “communication and culture” class. I decided to buy “Mythologies” book to study deep down, and the article in which I was really interested was “Toys”. It inspired me to do the project about “toys” that could refer to my memories in the past. According to the article of “Barthes”:

“Current toys are made of a graceless material, the product of chemistry, not of nature. Many are now moulded from complicated mixtures; the plastic material of which they are made has an appearance at once gross and hygienic, it destroys all the pleasure, the sweetness, the humanity of touch. A sign which fills one with consternation is the gradual disappearance of wood, in spite of its being an ideal material because of its firmness and its softness, and the natural warmth of its touch. Wood removes, from all the forms which it supports, the wounding quality of angles which are too sharp, the chemical coldness of metal. When the child handles it and knocks it, it neither vibrates nor grates, it has a sound at once muffled and sharp. It is a familiar and poetic substance, which does not sever the child from close contact with the tree, the table, the floor. Wood does not wound or break down; it does not shatter, it wears out, it can last a long time, live with the child, alter little by little the relations between the object and the hand. If it dies, it is in dwindling, not in swelling out like those mechanical toys which disappear behind the hernia of a broken spring. Wood makes essential objects, objects for all time. Yet there hardly remain any of these wooden toys from the

Vosges, these fretwork farms with their animals, which were only possible, it is true, in the days of the craftsman. Henceforth, toys are chemical in substance and color; their very material introduces one to a coenaesthesia of use, not pleasure. These toys die in fact very quickly, and once dead, they have no posthumous life for the child.” (Roland Barthes, Toys)



Figure 3.14: My Toys

I started my experiment by surveying market and a department store to find an inspiration from modern toys. Nevertheless, after researching in many places, I eventually decided to use my own toys to do my project instead. I took pictures and tried to create work in many ways to find new ideas. I thought playing my own old toys was like a flashback to my childhood memories. That is, while I tried to create new ideas, I had to play these toys to find them to produce the successful work.



Figure 3.15: Money

I started doing my final work after I had already experimented with my old toys. I began to use the toy money to make products such as a car, a dress and a house. My inspiration to do this work came from “capitalism” of which I had bad memories. In our society under “capitalism” system, everyone has to struggle and compete, I think this is a hard life, but we have to accept it. It is my negative point of view, so I decided to use this word to play with my own toys. I assumed this money was the price of each product. Meanwhile, I have a bubble in the corner asking “How much?”, and near the product there was bubble saying “count me”. It means if people want to know the price of each product, they have to count their money that was the value of each product. I wanted to refer to the message about “capitalism”. According to the article “Capital, Labour& Class Struggle: in the period of postmodern capitalism”:

“One of the other most significant changes which the past 150 years have brought about is that the new society can be seen in its embryonic form before our eyes. Marx could only speculate about how free associations of workers could build a world in which people live cooperatively free from the domination of their own products. Today, the welfare-regulator state is on the decline as is the family, but as the commodity relation dissolves every human relation into that of the cash-

nexus, voluntary association is actually on the increase, not decline .At the same time, within capitalist enterprises, rather than being directed like puppets, workers are being obliged, in the interests of capital, to organise their own labour.” (Andy Blunden,Capital, Labour& Class Struggle)



Figure 3.16: What's number?

I continued to do my experiment about “Toys” by continuing to play with the toys again. In Figure 3.21, I used the toys that could interpret numbers in multiple meanings. For instance, in the first box, there were a toy car wheel in the middle of the box, and two numbers. It means you can count in number that it has 1 piece of toy, or look at the shape of the car wheel that looks like “0”, In the second box, there were pieces of domino. This means people can count the yellow spots and match with number “16” or separate them as “88”. It depends on the way they look at the toy.

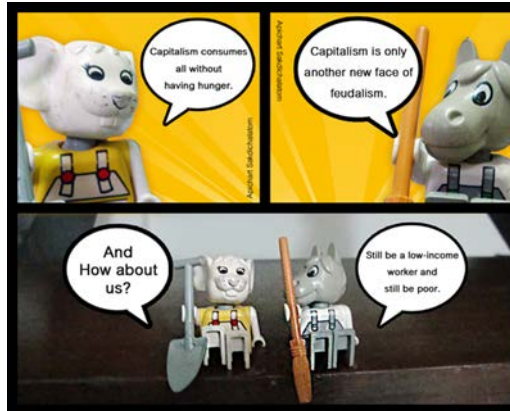


Figure 3.17: Low income workers

The picture above describes:

Rat: Capitalism consumes all without being hunger.

Horse: Capitalism is only another new face of feudalism

(Apichart Sakdichalatom)

Rat: And how about us?

Horse: Still be low-income worker and still be poor.

I continued to develop my work in the third experiment in “Toys” project. I used my Legos dolls to play with the quote of “Apichart Sakdichalatom” about “Capitalism”. I wanted to create a story that could reflect the real aspects of the society under “capitalism” system that associated with my bad experience and memory of it.



Figure 3.18: Conversation

I continued to develop my experiment , but in this experiment, I used old images of children with their toys. I tried to make a story for each image as if children in each image should talk when they played their own toys. I outlined the toys to emphasize them, and created bubbles to add in their imagined conversation. The reason I decided to use old images is that I had an inspiration from Barthes’s article about old toys in the past. I think it was interesting that we could bring the old images to interpret by adding new narrative in memory.

From the experiment of “Toys” project, I learned many things. Every each piece of my old toys could absorb my past. When I played with them, I could think back, or remember what was going on when I playing as a child. It was of memories, and everything began from these memories, such as numbers, images, letters, or anything I played. According to “Mike Fahey” who mentioned in his “The Childhood Memories Locked Inside Our Lost Toys” article: *“Few physical objects are as emotionally charged as children's toys. They absorb our memories and moods, holding them until an errant look or touch brings them flooding back.”* (Mike Fahey, The Childhood Memories Locked Inside Our Lost Toys)

In addition, according to “Judy Fuerst” mentioning her opinion in “A toy collection that brings back memories” article: *“Visual memory is so strong, that when you see an object, it brings back your childhood. If you haven’t played with it personally, your friends did.”* (Judy Fuerst, A toy collection that brings back memories)

3.3 The third experiment: Khlong Bang Luang:

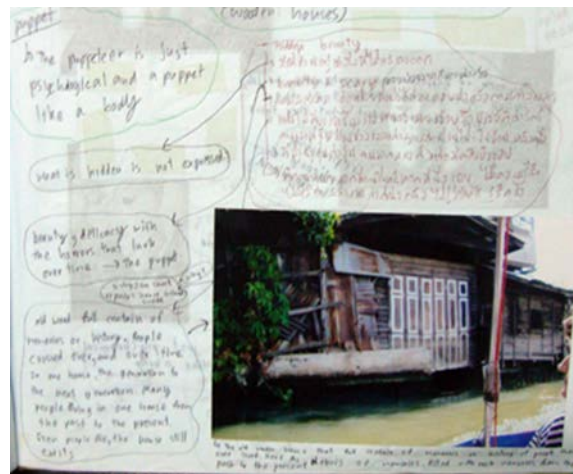


Figure 3.19: Old memories

The picture above describes:

“The old wooden house full contain of memories of people that ever lived here is like debris of memories. It is filled with precious memories from the past to the present.”

This is a description that I explained of the Figure 3.19. In one place, one house, or even objects once were occupied. When the time passed, people who used to occupy these things died, but those things still exist. Everything has to decay over time, and memories disappear when people die. Anyway, these old memories are being absorbed

still in the place, or the objects like memories buried in the wood of the house. A story of the past can be felt and touched when we're standing in the center of these things.

According to the article “House can tell the residents”

“We all want a world in our own home. We might built a house when we were children by covering bed sheets on stacked chairs and pretending to be other people as of each imagination. We can build a house when we need and it is the way of our own.

A home is a private space for people of all ages and helps protect us from the storm of life. Inside each house there is always decoration with memories of our childhood. If the house you live in is a real home, you will discover yourselves when you step into, wherever that house is.” (Self)

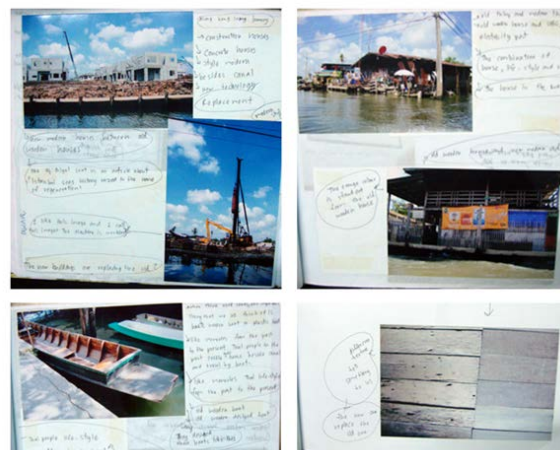


Figure 3.20: Old things and new things

In “Khlong Bang Luang”, I was interested in the changing in this area. My experiment in this project began from researching around KBL. I took a boat to travel around KBL

canal, and walked around KBL to take photos. After that, I divided things in which I was interested into 2 key concepts. The first one was “the new thing that coexists with the old thing”, and the second was “memories from the past”. In one house, there are many memories of people who used to live there. People are born, ill, old, and dead in the place. When one’s life ends, memories recorded in his/her brain will be lost forever. Nonetheless, memories that once existed in that place still survive in the house, objects, or anything inside. Everything has to change in time. The old things always are replaced by the new. Be that as it may, old memories or objects in each place still live forever even though they objects were destroyed. This is like a soul of memories. According to “Cyril G. Ceraline” article:

“In our body, the cellular memories are the highway of our realization. We are neither our success, neither our fear, nor our pain. Only the elements of our experiments give the opportunity to us to know us under various facets so that they can be controlled. We are in this world, without belonging to this one.

The Soul Memories in the human cells" achieves a work on specific points of the body which preserves the personal history of each individual, his traumatism, its values and its choices of incarnation.” (Cyril G. Ceraline, CELLS MEMORIES)

3.4 The fourth experiment: The change of Bangkok:

The fourth experiment began from my personal interest of “history” and the experiments that I did about “memories” in the previous projects. I started the experiment by searching information from the Internet, and books to find an interesting topic. Finally, I decided to study about “the changing of Bangkok”, because Bangkok is

my hometown, with many of my memories here. I wanted to study about the changing of something inspired from my third experiment studying about the changing of KBL when old things coexisted with the new, and the new replaced the old. I thought it was an interesting topic and it was the reason why I decided to study about “the changing of Bangkok” in my fourth experiment.

I started to develop my fourth experiment by searching the era that was interesting, and finally I decided to study the changing of Bangkok in 50-70 years ago. From my study, this era was the time that many things in Bangkok changed from the old period to the new. Many considered modern things in this era came to Bangkok from other “developed” countries. I started to do this experiment by recording information in this era by interviewing people that spent most of their lives in this era by using “oral history”. According to Moyer:

“Oral history is the systematic collection of living people's testimony about their own experiences. Oral history is not folklore, gossip, hearsay, or rumor. Oral historians attempt to verify their findings, analyze them, and place them in an accurate historical context. Oral historians are also concerned with storage of their findings for use by later scholars.

In oral history projects, an interviewee recalls an event for an interviewer who records the recollections and creates a historical record. Oral history depends upon human memory and the spoken word. The means of collection can vary from taking notes by hand to elaborate electronic aural and video recordings.” (Judith Moyer, Step-by-Step Guide to Oral History)

3.4.2 The Researching:

The objective of the project to preserve the memories from the past, before it disappeared forever since some memories have their own historical values. I planned to do this project by starting collecting data by interviewing old people, visiting the old places, and surveying old antiques in various locations.

Siam-Museum

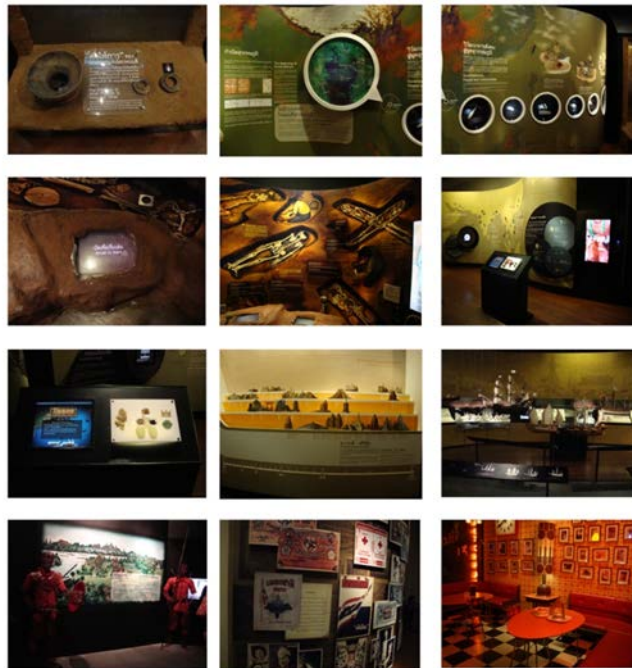


Figure 3.21: Siam-Museum

The Siam-Museum was the first place that I decided to go to study the history and stories from the past. I took many photos of this place, and got many inspirations and knowledge. I started to think what I could do in my experiment. I like that Siam-museum divides the exhibition into many eras that people can see the changes and the development of Thailand easily. I wanted to do my experiment about the changing of

Bangkok, and compared its difference from the past to the present, for the audience.

I think the exhibition in the Siam-Museum is a good exhibition for people to learn and understand stories from the past. People can see Thailand in many important periods and learn the stories from the exhibition about themselves easily.

Train market

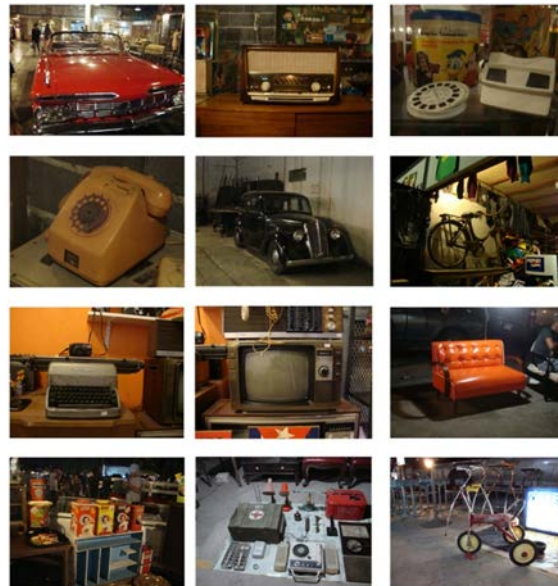


Figure 3.22: Train market

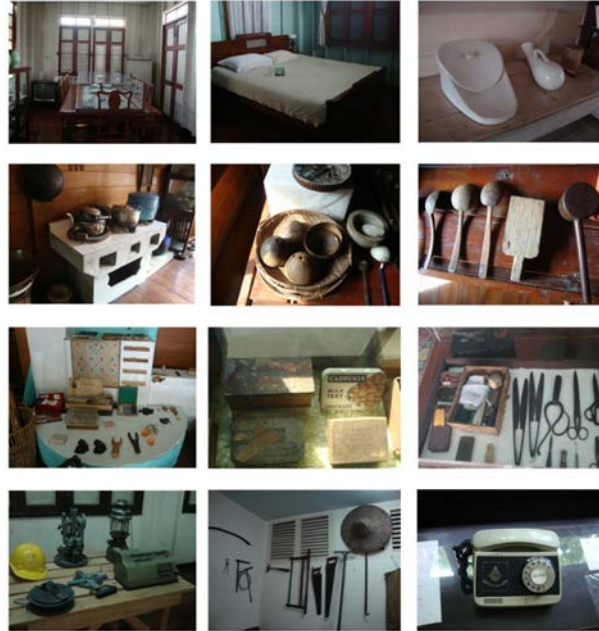
The second place that I went to study was Train market. I went there to take pictures of antiques and find the inspiration to do my project. Train market has many antique objects to choose for exhibition. It is a source of knowledge for stories from the past. I was inspired by many antique objects and thought it was fortunate for me to have a chance to see the real antique objects instead of imagining from stories, or only looking them in photos

Antique shop, Supanburi



Figure 3.23: Antique shop, Supanburi

The third place that I decided to go originated from my thought that the inspiration was so important and to go to see the real place was important too. I decided to go to Supanburi to take pictures at “Samchuk”; however, everything, except houses in “Samchuk”, was fake like “Plearnwan”. I then decided to change the place to take pictures at antique shops around “Samchuk” area. I went there and took a lot of photos of real antique objects. It greatly inspired me to begin to think what I should do with my project. I wanted to use the antique photos that I took as my material for my project. I thought people who would see my work and things antiques in the photos could think back to their old time when they used these things, or could see the memories that were absorbed in them.

BMA local museum, Bangrak district**Figure 3.24:** BMA local museum, Bangrak district

The fourth place I went to collect data and took photos was the BMA local museum. Before doing something about the past, we should research about information first. I wanted to research information from many places. When I visited this place, rather than taking photos, I had a chance to interview the owner of this place about her stories in the past when she was a child, especially, her experiences of World War II. It was an interesting story for my experiment. Furthermore, after visiting this museum, I also gained my knowledge about the antiques and some old devices from the past.

Thanon Ratchadamnoen and Thaprachan

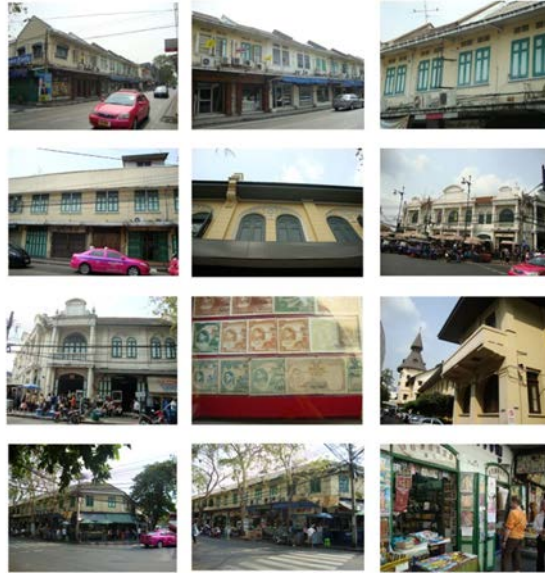


Figure 3.25: Ratchadamnoen Avenue and Tha phrachan

The last place that I went to collect data, and took the photos was “Ratchadamnoen Avenue and Tha phrachan” area. These two places were different from the previous four places that I already visited because I intended to see the old buildings that settled around these two areas. They are miracle places in my opinion. I saw many old buildings, and thought about the lives of people who used to be here long time ago. My grandfather was once in this area too. He told me that when he was a child, he and his family lived in Tha phrachan, and opened a drug store. It was a good memory, and I think all buildings in these areas have absorbed memories like this in every piece of their structures.

3.4.3 Interview:

In the experiment, I had to interview old people about their past in the era related to my topic; they were my relatives and old people that I did not know before. I interviewed about their lives in the past for recording valuable memories and stories for people who are interested in these in the future.

3.4.4 Finish Project:

After I finished collecting data and interviewing old people, I had a plan to do my final exhibition by using the photos of people that I interviewed of their stories in a large piece paper for audience to read it. I decided to do the stories of eight people that I thought they had interesting stories. I divided them into parts such as: their childhood, important events, old appliances, and locations. I also focused on the lifestyle different from the present too.



Figure 3.26: Interview 1



Figure 3.29: Interview 4



Figure 3.30: Interview 5



Figure 3.31: Interview 6

From these interviews, I learned many things from the stories of these people. I saw old photos, thought back to the past, listened the stories from their memories, imagined what happened in their stories, and was able to compare what was changed from the past to the present from their stories. It was a relationship between memories, stories, and imagination. I thought this was my good chance to interview many people because in the same situation each person would have different memories because they might stand in different places, or different times. Nevertheless, one thing remaining the same is that they recognized that this situation once happened.

3.5 The fifth experiment: the pieces of memories:

In this experiment, I divided the experiment into 2 parts: the first, “idea part”, and the second, “process part”.

3.5.1 Idea part



Figure 3.32: My sketch book

The fifth experiment was the development project from the fourth experiment “the changing of Bangkok” that I interviewed old people who lived in Bangkok in 50-70 years ago. My objective is that I wanted to preserve these memories for the next generation. On the other hand, when I finished the fourth experimental exhibition, I found that it was not successful. I began to find something else that I could be inspired to develop my experiment, and found the memory box of my grandpa full of photos of his family, letters, stamps, and old films. I started to change my mind to develop my final exhibition to the next step by focusing on some old things I found in his memory box. I thought it would be interesting for me to start my final experiment for anything really close to me. However, I did not leave out the interview data that I got from the interviewing old people, as I still used that data source in my final experiment too.



Figure 3.33: The experiment works

I started to create my experimental work in 3 pieces, wanting each piece of my works could present the concept “every piece has memories in itself”. I started to use old paper as the first experimental material. I started my first work by cutting it in pieces before overlapping them as layers. When I finished my first experiment work, I continued to find the next material that I should use as the main material in my second experiment.

Finally, I decided to use my grandfather photos as the main material, tearing them into pieces before putting them down onto the old paper already torn in pieces earlier as well. Next, I made my third work by using spoons found in my kitchen as my main material. I thought even these spoons were new, but when they were used in my house, they still contained the memories from anything around in my house too. After I finished my first three 3 experiment works, I arranged them on one row and considered them seriously. I wanted to find the links between these three works. I observed that the paper used in these works were torn in pieces. I thought about my grandfather's photos, and the spoons and compared everything in my experiment works in pieces. Each piece of the paper, photos, or spoons absorbed or recorded memories from the environment around them. Finally, I could figure out of the sentence "the pieces of memories". After careful deliberation, I decided to use this sentence to be my final concept in my final experiment.

3.5.2 Before exhibition

I expanded my ideas from the concept "the pieces of memories" to the real experimental work. I started to use anything found from my grandfather's memory box as my first group of the material. In my first experiment, I decided to create the experiment work according to the concept by cutting materials in pieces and overlapped them as layers because I thought that the memories are recorded, and overlapped like this in our brains. In this experiment, my objective is that I want people who look or touch the pieces of my work can think back to their past too.



Figure 3.34: Negative film

For the first experiment for the final project, I started by using the negative films found from my grandfather's memory box as the material. I scanned real ones before printing them out and followed the concept "the pieces of memories" by cutting them into pieces and overlapped them as layers. After I finished it, I decided to expand the work for more stories by creating 4 more different stories using the different old materials. I wanted each of my 5 experiment works looked different from each other with its own main identity and story.



Figure 3.35: Old Letter

I continued to develop my second experiment work by starting with the used of old letters bought from the train market as the material. I used the same technique that I did with the negative films, scanning the old letters, printing them out before cutting them in pieces, and overlapping them as layers. I used the transparent papers so as to see the characters in two sides. I wanted to make these fake letters look like the original ones.



Figure 3.36: Old papers

For the third experimental work, I used my grandpa's family photos as the main material. I printed the photos on second-hand old paper before cutting them in pieces and overlapping each as layers. In the middle of the work, I put the box already wrapped in old paper as a representing box, of my grandfather's.



Figure 3.37: Old photos

For the fourth experiment work, I used the old photos of my grandpa's family as the main material. I scanned them before printing them out on photo paper. I cut them in pieces, and cut the corner of each piece as oblique angles to make them different from other works.



Figure 3.38: Old object

For the fifth experiment work, I used many antique photos that I took from an antique

shop, blending each other in one image before printing them out on transparent paper. I cut the paper in many pieces like I did in my previous experiment works and overlapped them as layers.

After I finished these five first experiment works, I decided to develop my experiment by creating two more works with the same concept, but changed things a little to make a difference.



Figure 3.39: the pieces of papers

The development of the experiment work still was under the same concept “the pieces of memories”. I divided materials into two groups. For the first group, I overlapped photos of people who I interviewed with places in their stories. For the second group, I wrote down the stories that I recorded from the interviews in writing. I want to make it different from the five previous works, with more complexity. In the experiment works, I used four stories of my grandmother “Srikun”, and five stories from my grandfather “Vichan” to do the two final works, with the use of color theme of old paper.

After I finished all seven experiment works, I decided to develop my experiment with another idea. Still, it was under the same concept of “the pieces of memories” that I

would compare every old material to each piece of memories.

3.5.3 More experiments



Figure 3.40: Grandpa

In this experimental work, I overlapped a photo of the owner's stories with the places in his stories, and stories from his interview in one image. I used an old style Thai font to show that the stories was from the old memories from the past.



Figure 3.41: Grandma

In the next experiment work, I wanted to make it look like a postcard. I used the photos found in my grandpa's box as material. I scanned the old photos before printing them out to make them postcards. I wrote the memories that I had about people in each photo by using my handwriting because I wanted to convey the feeling and memories like the way people usually write in the postcards.



Figure 3.42: Aunty

In the third experiment, I divided the work into 2 parts. The first part was the photos of owner's stories overlapped with the place in his stories. The second part was the stories from his interview. I wrote the second part by using my own handwriting to convey the message like I wrote in the letter.

3.5.4 Exhibition



Figure 3.43: the final exhibition

The final project was exhibited at Bangkok code. The project was under a concept of “the pieces of memories” that I compared every material in my experiment as a piece of memories. I put my three experiment works sporadically in accordance with the topic of my project “a fabric of scattered pieces of memory“. In the exhibition, I wanted people who looked, or touched could think back to their own memories. For example, when they saw stories of my family, they could think back to their old memories of their families too.

3.6 Conclusion

People naturally memorize things they see. When we live, everything that our eyes can see is recorded as images in our memories. We are always ready to bring them to talk with others whenever we think and mention it to them. Everything has to change over

time, but one thing never changes is images in our memories. According to Miller:

“Much of his research is on rats, but he says the same basic principles apply to human memory as well. In fact, he says, it may be impossible for humans or any other animal to bring a memory to mind without altering it in some way. Nader thinks it’s likely that some types of memory, such as a flashbulb memory, are more susceptible to change than others. Memories surrounding a major event like September 11 might be especially susceptible, he says, because we tend to replay them over and over in our minds and in conversation with others—with each repetition having the potential to alter them. (Greg Miller, How Our Brains Make Memories)

CHAPTER 4 CRITICAL REVIEW

4.1 The process

At the beginning of the experiment, I began everything from my own interest. I tried to find the most interesting thing that I want to use as my project's topic and finally found one by accidently. I started my first experiment about "the shadow" from one photo that I took from BACC. It was a photo of a normal woman that stood in the middle of the thread stacks, but the thing that attracted my eyes was her shadow that looked different from her own personality. I began to study about shadow in depth to find what I really was interested in. I chose many photos that I took from BACC to consider, and found many interesting things from the shadows in the photos. Many shadows those photos looked different from the real objects, thereby making different feelings. I thought they were stories. People can imagine, or make stories from the shadow. More than that, I continued to develop "the shadow" experiment that was close to me by comparing the shadow to the shadow inside myself. I wanted to play with the feeling, and the emotion that I had during that time was a bitter feeling about my work and study that it did not succeed. I tried to do the work that could relate between "the shadow" and "the feeling". Finally, I found that my negative feeling came from my memories. Memories worked as as starting point that connected between "shadow", "imagination" and "memories" in my first experiment.

I continued to do the experiment related to the "memories". I read "Mythologies" of Barthes to find the inspiration and found the article "toy". I was interested in this topic because it made me think back to my childhood, my memories. I did the experiment through my own toy because I wanted to do my experiment that could relate to and

present myself out. In this experiment, I studied the experiment through my old toys, and books, and articles on websites to succeed the work on my final second experiment.

In the third experiment, I studied about “KBL”. I studied “KBL” by using the keyword “memories” as the main topic. I walked around “KBL” and took many photos to find interesting things to be used in my experiment. I studied many photos that I took from “KBL”, and found a contrast between old, and new objects coexisting in the same place. I considered these photos fully to find interesting points hidden in the photos. I wanted to do my third experiment that could relate to the “memories”, and I found that every object in each photo could absorb the memories from the people around them, so I decided to present the experiment through photos that I took from “KBL”. My objective was that people who saw my photos noticed not only the coexistence between old things and new things, but also the memories hidden inside each object in the photo.

In the final experiment, I collected my old works, and my old data sources from the “Shadow”, “Toys”, and “KBL” experiment to find the connecting between these three experiments. I found the key concept in these three experiments which was “Memories”. I decided to continue to do the experiment about “memories”, but I had to find the new topic. I traveled around Bangkok, and saw many different things. I was interested in the old objects and coexistence of the new objects. It made me think back to my third experiment that I did about “KBL” project. I decided to do my fourth experiment in the topic “the changing of Bangkok”

In my fourth experiment, I started to do the project by collecting the data from books and articles on the internet. I wanted to study the changing of Bangkok first, and to

scope down to the era that I had to study in the experiment. Finally I decided to study my experiment about Bangkok in the past 50-70 years that had a lot of changing in that time.

I took many photos a lot for my experiment. I traveled and visited many places that I could find old objects and stories from the era that I studied. I also interviewed old people to collect the stories. I had an objective to preserve these data for the next generation. I thought they were valuable memories and the sources for other people to study about the changing of Bangkok from the mouths of people who used to be in that era.

I collected the data, photos, and interview clips to consider the possible ways that I could do my experiment. I decided to use the interview to be the main source of the experiment. I selected people that I thought they would give good stories to present in large paper for other people to read. In this final exhibition, I wanted people who read my interview work could think back to their own memories. That was the main objective in this final exhibition.

I continued to do my last experiment in the last semester by developing the topic from the fourth experiment. I wanted to study deep down in the “memories” topic. I considered photos taken from many places, and those of my old relatives found in my house. I wanted to use the key idea about “every object has memories in itself” to be my key concept in the experiment. I tried to do my experiment in many ideas by using the photos, second-hand books, or any possible objects according to the key concept. Finally I found a new concept from my experiment. I was interested in the work that I

cut the paper in pieces, and overlapped them as layers. I thought about the new concept “the pieces of memories” and “the layer of memories that memories in our brain overlapped each other as layers”. I thought it was a good starting point for me to do the last experiment.

4.2 Photography

For my experiment from the first semester to the last semester, the photography was my main data source to do the experiment. I took many photos from many places and wrote down the ideas in the sketchbook. Photos, for me, were important for finding ideas to do the experiments.

4.3 Problem

I had three main problems for doing my final project; the first problem was an idea and the project’s topic that was not clear in the first time. At the beginning, this project had the concept about “the changing of BKK” in the style of storytelling, or the message for the interview only, However, when presenting the final work, the feedback came up in the bad way, and the work was not interesting enough. Finally, I had to find new ideas to do the project again. After finding, searching, and sketching. I could get a new idea and the new concept about “the pieces of memories”. I wanted to tell all stories through these pieces of work. The second problem was it was hard to find old people to interview. The third problem was it was hard to find the right work that could convey messages according to the concept and explain the experiment in the right way of what the experiment was, and what I wanted to present in the final to the audience.

4.4 Apply to other work

I am a graphic designer. The thing that I can apply from this study to my career, may be about ideas and the way to look at the world in the wide aspect. Everything is full of the pieces of inspiration that I can apply into my work and help me to expand my ideas to the new ideas.

4.5 What I learn after finishing the project

The first day I studied here, I knew nothing. In my bachelor degree, I studied a lot about the ideas, and a concept, but I could not create anything much. I then learned everything beginning from the sketching, with questions. In my career, I have to learn how to find the ideas that can respond to what the clients want, and how to present the work that the clients would like. However, from studying here, everything began from what I was interested in. I could start my own small project to find what I was really interested in, and question it. Finding the reference, and learning from everything around myself, everything even a road or a wall, could be my inspiration. I could learn from everything around myself. The studying from this major taught me to expand my ideas, start the ideas from the things of my interest, question them, sketch them, and look from everything around myself to find the inspiration by opening my eyes and ears to the worldwide, learning that our world has many things to inspire us, and look for the ideas. For the thinking, if the first or second idea does not work, we should continue thinking or doing with ideas and connect them from different inspiration sources. From studying here, I had to practice myself to develop a work, looked for many references and researched what people around this world were doing all time. It practiced me to be more observant. I thought it was not just thinking outside the box because I did not think our world has any boxes. I think everything can connect together if we open our

eyes, our hearts, our thoughts to them. I believe that everything can help us create, and expand new ideas.

4.6 What changed about my understanding of design

Every work that I did have to have its own concept, idea, and beauty. When we showed the concept through our work, every piece of work has to look good and beautiful too. In my study here, everything was an experiment, with questions, sketching, and research in many references. We have no limit to combine everything as our final artwork or design. In a concept, we have no limit to present our work in different ways if that work that we present belongs to the concept. When we have a problem, we have to find the way to fix it, and do not leave it away. In my experience, every design has to have at least one problem, and after doing the project, more problems will come. My final experiment almost failed in many times because I could not find the right ideas to continue my work. However, learning, practicing, understanding, looking for many references, and many sketching, finally helped me to continue my work, created new ideas, and fixed the problems until I could finish my final project successfully.

4.7 What I got from my experiment

I want to be a creative director that I can have a chance to think, create, and design work. After I finished the project, it made me be a more thinking person, and look in the world more widely. I accept that in the first time, it was really difficult, and hard to understand anything from the class, even though I had learned about concept, and ideas in the bachelor degree, but it could not help much. In the starting semester here, everything was new and difficult even though I tried to make it with an easy question. In the first time, I thought I knew about the ideas, and concepts, but it had anything

more than that. When I tried to do the learning, and projects and fixed the problems, it made me be the person that opens the eyes to the world, always learns, and develops myself. It has helped me to practice to create ideas a lot. It was not just to create a beautiful work, or business work only. I think studying here has made me a more creative person than I was before.

4.8 Conclusion

I think the history and the past teaches us to learn about the present and the future. Many situations today are the problems solutions still when we look back to the same situations in the past, they might give us an overview of current events more clearly. Human is born to learn either in the wrong or the right ways. Additionally, from the learning, it will help us know the past can teach us to learn about the future.

After finishing the experiment, I learned many things from the past, which have taught me that human should not forget their past.

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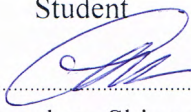
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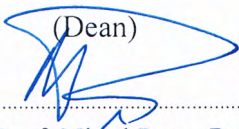
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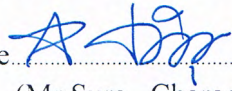
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