



Recollections of Jeju Island
: Remembering through Touch

Sunhee Moon

School of Art & Design
Auckland University of Technology
2021



Figure 1. Lee, Myeongsook, My parents honeymoon in Jeju Island, 1989, photograph, Jeju Island

Figure 2. Moon, Sunhee, Photograph taken in the same field as 'My parents honeymoon', photograph, Jeju Island





ABSTRACT

Reminiscing, recalling precious memories of home and family has become a daily routine since the pandemic took hold, and I could no longer travel to Korea to see my family. I have sought to keep these memories alive through embodied practice, creating tactile objects that celebrate and recollect the colours and textures of significant places. I have striven to activate memories through touch to keep them close at hand, in contrast to memories captured through photography and video.

This project uses a diverse array of design methods and mapping techniques to reimagine memories drawn from time spent with family on Jeju Island during my childhood. I have used ceramic and textile production methods to create a picnic-like experience that reimagines the past as a tactile feast, bringing those distant, close.

ACKNOWLEDGEMENTS

I would like to thank Sue Jowsey and Rachel Carley for being my supervisors. I would not have done this journey without you. I am grateful for your enlightening guidance and insight, making me motivated and finding a way in this design journey.

To Harriet stockman, thank you for your guidance and generosity. It helped me develop my skills and inspired me to be more creative.

To my Parents and brother, I greatly appreciate what you have done for me and for always having my back during hard/difficult days. Thank you for your support and for letting me treasure these pleasant memories.

Lastly, thank you to all my friends and family who continued to support and encourage me.

Thank you

CONTENTS

ABSTRACT	8
ACKNOWLEDGEMENTS.	11
CONTENTS.	13
ATTESTATION TO AUTHORSHIP	15
LIST OF FIGURES	16
INTRODUCTION	21
CONTEXTUAL REVIEW	24
METHODOLOGICAL FRAMEWORK.	42
MAKING/ METHODS	50
DISCUSSION OF PRACTICE	60
CONCLUSIONS	149
APPENDIX	154

ATTESTATION TO AUTHORSHIP

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person (except where explicitly defined in the Acknowledgements), nor material which to a substantial extent has been submitted for the award of any other degree or diploma of a university or other institution of higher learning.

7th May 2021. Sunhee Moon

LIST OF FIGURES

- Figure 1. My parents honeymoon in Jeju Island, 1989
- Figure 2. Photograph taken in the same field as ‘My parents honeymoon’, 2018
- Figure 3. Sunrise at the beach, 2018
- Figure 4. Fragments of memories in travel, 2021
- Figure 5. Broken mug, 2021
- Figure 6. Reeds with sunshine, 2017
- Figure 7. “1st August 1997. It was fun. Beach is beautiful. I love you.”, 2021
- Figure 8. “August 1997. Family travel, Enjoying the happy moments.”, 2021
- Figure 9. Columnar joint, “Jusangjulli”, 2008
- Figure 10. Alexander Kehayoglou, No Longer Creek. 2016.
- Figure 11. Canola flower in Jeju Island, 2017
- Figure 12. Initial idea sketch of picnic rugs, 2021
- Figure 13. Memory place in Jeju Island, 2021
- Figure 14. Mockup, the place of memories, 2021
- Figure 15. Colour map, The forest, 2021
- Figure 16. Walking track in Jeju Island, 2015
- Figure 17. Colour map, Sunrise, 2021
- Figure 18. Sunrise at the beach, 2017
- Figure 19. Snowy Halla mountain, 2018
- Figure 20. Colour map, Snow, 2021
- Figure 21. Colour map, Tangerine, 2021
- Figure 22. Tangerine farm, 2019
- Figure 23. The reeds, 2017
- Figure 24. Colour map, The reeds with sunset, 2021
- Figure 25. Basalt, “Dolharubang”, 2019
- Figure 26. Colour map, The Basalt, 2021
- Figure 27. Camellia, 2019
- Figure 28. Colour map, The camellia in the Snow, 2021
- Figure 29. Hanging Island with weaving, 2021
- Figure 30. Weaved Island, 2021
- Figure 31. Pin loom weaving motives, 2021
- Figure 32. Weaving motifs with contour lines, 2021
- Figure 33. Felting loom, The contour lines on the felt, 2021
- Figure 34. Contour lines on the felt, 2021
- Figure 35. Topography bowls with stained background, 2021
- Figure 36. The cracking glaze on the vessel, 2021
- Figure 37. Parasitic volcano “Oreum”, 2015
- Figure 38. Volcanic Island with thick glazing crack, 2021
- Figure 39. Topography bowls and mugs, 2021
- Figure 40. Pieces of bespoke glaze test, 2021
- Figure 41. Memory collection with bespoke glaze, 2021
- Figure 42. ‘Memory Collection’ Idea sketch, 2021
- Figure 43. Stained clay test, 2021
- Figure 44. Colour swatches of memories 1, 2021
- Figure 45. Colour swatches of memories 2, 2021
- Figure 46. Stained clay after fired, 2021
- Figure 47. Stained clay before going into the kiln, 2021
- Figure 48. Stained clay colour variation, 2021
- Figure 49. Paper clay mug, 2021
- Figure 50. Hand building mug and fragments of memories, 2021
- Figure 51. 3D printed memory collection and failure pieces, 2021
- Figure 52. Anycubic 3D Ceramic Printer, 2021
- Figure 53. Contour line on the cup, 2021
- Figure 54. Contour layered cup, 2021
- Figure 55. Contour cup with glaze, 2021
- Figure 56. Cold ceramics and hot tea 1, 2021
- Figure 57. Cold ceramics and hot tea 2, 2021
- Figure 58. Contour line with slip casting, 2021
- Figure 59. Slip trailing bowls, 2021
- Figure 60. Slip trailing bowls “Floating island on the ocean”, 2021
- Figure 61. Memory collection made using punch needle technique, 2021
- Figure 62. Reverse side of punch needled Memory collection, 2021
- Figure 63. Loop pile and cut pile, 2021
- Figure 64. Stack of coloured tufting yarns 1, 2021
- Figure 65. The different texture of pile height, 2021
- Figure 66. Stack of coloured tufting yarns 2, 2021
- Figure 67. Fluffy texture, 2021
- Figure 68. Another island, studio floor, 2021

- Figure 69. Fragments of Jeju Island 1, 2021
Figure 70. Fragments of Jeju Island 2, 2021
Figure 71. Recollections of Jeju Island detail 1, 2021
Figure 72. My memories of Jeju Island (scale), 2021
Figure 73. Different height of mountains in Jeju Island, 2021
Figure 74. Recollections of Jeju Island detail 2, 2021
Figure 75. Ready for the picnic, 2021
Figure 76. Main memories of Jeju Island, 2021
Figure 77. My moms' memories of Jeju Island, 2021
Figure 78. My moms' memories of Jeju Island (scale), 2021
Figure 79. Oreum and Halla Mountain, 2021
Figure 80. Hydrangea, Columnar joint and Halla Mountain, 2021
Figure 81. Fragments of memory colour, 2021
Figure 82. Colour variation of mugs 1, 2021
Figure 83. Colour variation of mugs 2, 2021
Figure 84. Tiny ceramic pieces of Jeju Island, 2021
Figure 85. Memories of Jeju Island from me, 2021
Figure 86. Memories of Jeju Island from mom, 2021
Figure 87. Recollections of Jeju Island, 2021



Figure 3. Moon, Sunhee, Sunrise at the beach, 2018, photograph, Jeju Island

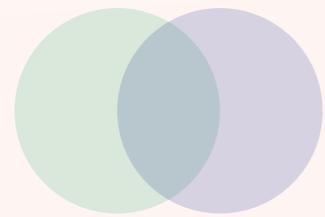


Remembering by Touch

For me, memories recalled through direct touch and tactile sensations are essential. Unlike photos, which are easily forgotten, people can keep their memories alive through contact with surfaces and colours.

In the early stages of this journey, I looked back on my childhood. I discovered my earliest memories connected people with places. The travels I took with my family when I was young became the inspiration for this research. Reconstructing these journeys, I explored haptic design and created evocative colour palettes to represent the passage of time.

Inspired by Jeju Island's colours, shapes, and textures, I have explored the relationship between geographic and emotional topography. Combining ceramics and textiles to craft experiences that evoke the land as a site for memory. This exegesis, composed of two main focuses, documents the process I developed to collect colours and shapes from my memories. Once the memories were gathered and sorted, I focused on how objects might recreate memory as a sensation through touch.



How can memories be mapped through the creation of objects using the design elements of colour, form, texture and pattern?

Preparing the Picnic

How might we keep memories of shared family experiences alive by designing objects used in daily life? If that memory is given a physical shape and form, can it remain in the present for longer?

Unlike in the past, people now take pictures and videos to record precious times using only their eyes and ears. In comparison, making memories with all your tactile senses changes what you recall because you have to use working memory (also known as a short-term store) to create a sensory register. It then becomes possible to move your sensory record into your long-term memory, ensuring recollection.¹ Objects, crafted with intent, offer an active means to engage one's tactile senses by creating physical and visual sensations. In this way, crafted items provide an excellent medium to transport the landscape and spaces of memory, through touch and feel, back into our busy lives.

In this discussion of three critical contexts, I will show how designing objects to be touched can evoke sensations tied to memories. Through this discussion, I will explore ways that products allow memories to become interactive. Finally, I will explain how I have tried to create living memories through thoughtfully crafted objects.

¹ Atkinson, R.C.; Shiffrin, R.M. (1968). "Chapter: Human memory: A proposed system and its control processes".

Enacting the Picnic:

Evoking Memories through objects and ritual acts:

This research grew out of sensory and visual impressions retained in my long-term memory. When I was a child, I travelled with my family to a Jeju island in the Korea Strait, a dormant volcano. During these adventures, I became interested in the textures of the island's terrain. I picked up pebbles as *keepsakes*² to retain memories of the times I spent there with my family. Since then, whenever I travel outside of urban centres into the surrounding countryside, I collect small natural objects or souvenirs to create tactile memories—replacing photographs with pebbles. A pebble is just a tiny, rounded stone for some, but they have an enormous presence to me. They vividly remind me of the atmosphere and feelings of a place and time. Experiencing COVID19 has highlighted how important it is to keep precious memories alive and part of our daily lives.

² The word *Keepsake* does not refer to “the items material composition, its mode of production, or its origins as an object. Instead, these definitions allude to the importance of the souvenir as memento mori, a memorialisation or symbol of past experience - an event and/or place.” From, Tracy Benson, *Museum of the Personal: The Souvenir and Nostalgia*, July 23, 2001, [Web archive] Accessed February 23, 2021. <https://web.archive.org/web/20110723034419/http://www.byte-time.net/souvenir/souvenir.htm>

Figure 4. Moon, Sunhee, Fragments of memories in travel, 2021, drawing, Auckland



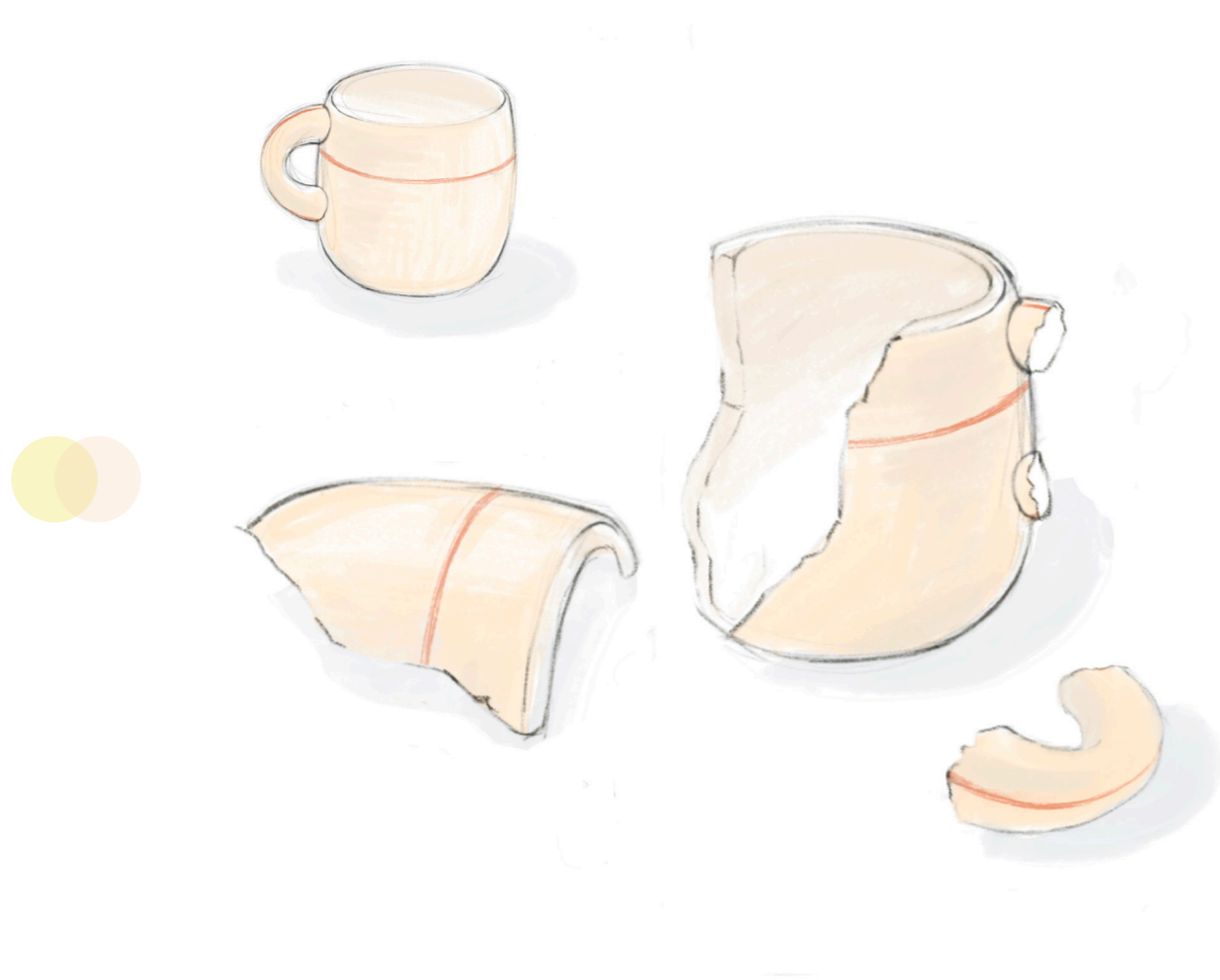


Figure 5. Moon, Sunhee, Broken mug, 2021, drawing, Auckland

Amit Zoran and Leah Buechley, in their writing ‘Hybrid Reassemblage: An Exploration of Craft, Digital Fabrication and Artifact Uniqueness’³, talk about processes related to recovery and reconstitution, rather than making new objects from raw materials. Their motivation, however, is not mending but transformation. They are interested in changing one thing into another - making anew. Both the destructive event and repair are made visible; the reassembled object takes on a memorialising function. For me, when an object breaks, I throw it away. However, Zoran and Buechley’s ideas challenged me to consider how in restoring something broken, an object becomes layered with memories, those held in the original and those added through the process of mending. In the early stages of this research project, I thought about re-making rather than making new objects. The option to re-make became problematic with COVID19 as I could not return to Korea to gather items with memories of my family attached to them. By considering Zoran and Buechley approach, I began thinking about making objects focused on narratives rather than producing perfect forms. This idea that an item might embody or represent memory through its flaws was interesting to me. I had recently experienced sensations of sadness and loss when I broke a cup that was a souvenir from one of my family trips. When the cup shattered, I felt I’d broken my precious memories; though the memories hadn’t disappeared, the object’s function as a keepsake (*keep-safe*) was altered. I missed the way memories were evoked when I used the mug in my daily life; however, unlike Zoran and Buechley, I let the object go, throwing it in the bin. Thinking about the notion of reassemblage, I began wondering if objects, especially those designed for rituals – like drinking a cup of tea – possessed subliminal powers to evoke and shape memories? I thought about the role of colour, texture and form in reinforcing emotional connections to objects collected for their memory (keepsake) function. Wanting to retain and conjure memories, I began to design objects based on personal memory-narratives exploring how the objects could embody my remembrances.

³ Zoran, Amit, and Leah Buechley. “Hybrid reassemblage: an exploration of craft, digital fabrication and artifact uniqueness.” *Leonardo* 46, no. 1 (2013): 4-10.

Picnic Conversations: *Interactive memory objects*

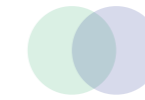
Through objects (keepsakes, mementoes and souvenirs), we recall our memories. While the things may be perfectly ordinary in their generic form – a cup or a teapot, how or who used them produces memories – sometimes memories reside in patterns or textures the feel of an object or thing – sometimes it is the object’s form.

What we are dealing with [...] is the contingency that exists between notions of self-identity, temporality and the reality perceived by an individual’s experience of a site, which is later represented or substantiated by an object deemed significant. Any number of agents or objects that are able to mediate a connection between self and place informs these circumstances. Tim Dant describes the role of the object in these circumstances as a mediating object, “one that carries communications between people-information, emotions, ideas and expressions that could have been communicated by speech, gesture, touch or expression-if the people had been with each other.”⁴

Memories are sparked in different ways, capturing people’s breath. Jenny Filipetti creates distinctive, interactive vessels. Using a device that generates a 3D image in a computer programme, Filipetti captures a participant breathing turning it into a vessel with a 3D printer or slip casting. Visitors to her project collaborated with a computer programme to ‘draw’ the object’s design – giving their breath a visual form. “Each vessel transforms the ephemeral breath into a persistent record of a moment otherwise already lost to time.”⁵

⁴ Tracy Benson, *Museum of the Personal: The Souvenir and Nostalgia*, July 23, 2001, [Web archive] Accessed February 23, 2021. Quoting Dant, Tim. *Material culture in the social world*. Open University Press: Buckingham, 1999.

⁵ Jenny Filipetti, *Breath Vessels*, 2019, Accessed May 2020, <http://jennyfilipetti.com/2019/portfolio-item/breath-vessels/>



Engaging in this process creates an evocative conversation. Visitors wanted to participate in the design process, watching the shape of their exhalation turn into a vessel. While objects created from breath are not precisely memory objects, Filipetti work emphasised how objects create emotional connections, especially when they involve interactivity. Considering this made me think about how memories were formed and how I could design items with specific characteristics that would evoke the narratives I had in my mind. Not just planning or re-making objects but thinking about how memories might infuse the creative process. As a designer, I wanted to make objects that responded to my memories using texture, colour and form, reflecting how Filipetti had programmed the computer to generate specific shapes in response to the participant’s breath hitting a sensor. While the images generated aren’t actual recordings of people’s breath, they were nevertheless consciously created through choreographed interactions. Similarly, my designs aren’t keepsakes collected on travels with my family but objects that I have thoughtfully crafted.

Because people see themselves in Filipetti vessels, they interact with them differently. In my research, the memories are personal, based on my mother’s recollections and my going to Jeju Island when I was a child. Something we always enjoyed together were the Hydrangeas in summer; I have strong memories of the rich, beautiful colours of the Hydrangea colonies and holding my mother’s hand on a rainy day. Though recalled from different perspectives, these are shared memories – a child and an adult, a daughter and a mother. To reconstruct these memories, I have made colour palettes; I wanted to show how, although we shared these memories, they also reflect who we are/were. To do this, I associated different colours with memories of nature. It was fascinating reflecting on how, although we went to the same place and saw the same objects, we might build our memories differently. I have transposed memory to colour, establishing a dialogue between recollections of place, time, and personal relationships.

Colouring a Picnic

Thinking through Material Exploration

1.1 Technology and landscape

Creating these works has led me to explore materiality through form and colour. To achieve this, I have combined *craft*⁶, “an activity that involves making something in a skilful way by using your hands,” with digital production (3D printing) techniques. Rina Bernabei and Jacqueline Power⁷ discuss the impact of new technologies on the way designers produce objects. They claim,

Computational digital design allows for new explorations of forms and materials without the constraints of traditional mass manufacturing. Digital fabrication methods such as 3D scanning, printing and digital CNC and robotics have changed the practice of designers, architects and artists. This new palette of tools has opened the door to the possibilities of new forms and differing levels of engagement for the practitioner.⁸

6 Merriam-Webster.com Dictionary, s.v. “craft,” accessed January 17, 2021, <https://www.merriamwebster.com/dictionary/craft>.

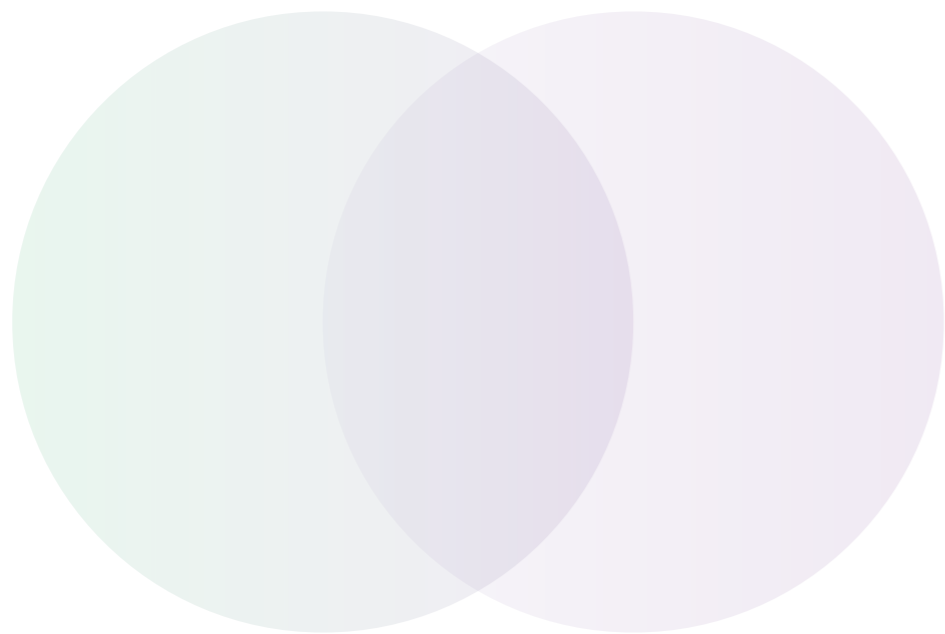
7 Bernabei, Rina, and Jacqueline Power. “Hybrid design: combining craft and digital practice.” *Craft Research* 9, no. 1 (2018): 119-134.

8 Rina Bernabei and Jacqueline Power, Hybrid design, 120.

Combing 3D Printed ceramics with handmade has allowed me to explore ways that new technologies interface with traditional making techniques. Having studied various craft materials (clay, wire, thread, paper) to understand how the senses react to various material textures, I began to wonder if 3D printing might replicate and expand the tactile-memories I was trying to create. I envisaged people experiencing different emotions by haptically engaging with the work, exploring with their fingers, touching their lips, and feeling with their eyes. Mass-produced products are designed with little thought about how the design informs the user’s interaction. I wanted to find ways to produce work faster than if I crafted by hand and how the forms would change if I no longer touched them directly. The pieces I have made form part of a shared ritual, yet each piece is individual. Each element contains layers of meaning explored through colour, texture and form; this is a sensual design process involving overlapping contours of touch engagement. I have mapped textures and colours to landscape and memory and considered how new objects might evoke the past. It has been an intrinsic design process, combining analogue and digital, the hand and machine. It has involved finding ways that colour, light, form and texture respond to memory. Introducing 3D printed ceramics into the exploration process was a significant shift. It opened a productive dialogue about precision and form –my skills and abilities constrained my handmade ceramics. With 3D printing, the designs were fabricated differently. Functionality was achieved through layering– not modelling - this freed me to consider the form and how it might be more evocative. I was already working with topography, adding lines to my handmade ceramics’ surface, but the 3D printing technique enhanced these ideas, suddenly forming topography.

Chris Gustin⁹ uses a CAD program to transform the peaks and valleys produced by the voice into the shape of a bowl, while Jenny Filipetti grasps the power of breathing to form bowls and 3D prints their shape with clay. These artists illustrate how technology is not just a method of fabrication but also extends the makers ideas.

9 Chris Gustin’s work can be seen here - <https://billwest.com/mud-fire-3d-printing/>



1.2 Touching Colour

Colour became a significant aspect of this research project early on. Through colour, memories are reconstituted and associated with hue, tone, light, weather and seasons, making it an essential element in my recollection of feelings.

The interactive installation ‘The Obliteration Room’¹⁰ by Yayoi Kusama is made entirely by the audience. The room is painted white, the audience enters with vibrant dot stickers, adding them to complete the artwork. Participants in the process of a feeling of happiness, as if they had once again become children. I was lucky enough to participate in the creation of Yayoi Kusama’s artwork. Although it was a long time ago, it remains fresh in my memory. I had a strong sense of visual enjoyment from the various colours and the idea that my actions were components of the piece. After the exhibition, I read about Kusama’s mental illness and obsession with dots, which was a creative act for me, was obliteration for her. Our experiences merged in the artwork, but our different understandings of the world coloured our responses.

Memories of colour form the centrepiece of this project, differentiating my mother from me. However, colour also links and overlaps us - reflecting our shared experiences on Jeju Island. Recollecting my mother’s preference for vivid colours, I have contrasted my liking for pale ones. This difference is reflected in the ways I have used colour as a reference in this project. Together both colour palettes enrich and enliven the ritual I have designed –a memory picnic with my mother.

¹⁰ “Yayoi Kusama’s Obliteration Room,” Tate, 2012, accessed February 03, 2021, <https://www.tate.org.uk/art/artists/yayoi-kusama-8094/yayoi-kusamas-obliteration-room>.

A Memory Picnic *Conversing with my Mother*

Many studies that look at these so-called “narratives” that people construct out of their lives suggest that it’s not the event, but the meaning you make out of the event, that affects your sense of wellbeing. This means that the more you can talk about the meaning you derived from an event, the more likely it is that you’ll be able to grow and elaborate your sense of identity.¹¹

This research project is about finding ways to keep memories alive; however, because I have not returned to Korea for a year, I wanted to speak directly to and with my mother through our shared memories. Susan Krauss Whitbourne suggests that using repetitive recall, one can make memories more concrete - solidify each individual’s identity within the memory space. This research touches on identity, mine, and my mother’s – our shared experiences picnicking on Jeju Island are special to us both.

When I reflect on this year, I understand that these memories are tied to a sense of wellbeing¹² for me. To me, Jeju Island is more than just a place to go on a family outing; its landscape, colours, and forms contain our travels. My mother’s first visit to Jeju Island was thirty-seven years ago when she was a young woman. As such, she has memories from this place before I was born. My memories of the island began fifteen years ago. Through our shared memories –moving together through the landscape – I believe we have grown closer. It is not just that we have shared memories, but it is the bond those memories have created over time. Like Kusama, I wanted to orchestrate a ritual that would mark this bond and recreate, in a new way, the experiences we had together – so that I could share them with you.

Figuring out your self-defining memories is an essential step in coping with your life experiences. By recognising and making sense of past events, your identity can continue to grow and enhance your self-esteem and happiness, both now and in the future.¹³

11 Susan Krauss Whitbourne, “What Your Most Vivid Memories Say About You,” *Psychology Today* (2012), 3

12 Wellbeing is defined as a state being comfortable, healthy, or happy. (good fortune)

13 Whitbourne, “What Your Most Vivid Memories Say About You.”, 3



Figure 6. Moon, Sunhee, Reeds with sunshine, 2017, photograph, Jeju Island

Sensory auto-ethnography as practice

Tom Martin describes *sensory auto-ethnography* as self-observation that “takes sensory data into account, including (but not limited to) the sensations of touch, hearing, and smell, as well as the roles that these senses play in cultural and social interactions.”¹⁴

Adopting an auto-ethnographic approach, I have engaged in a thoughtful or heart-searching approach to undertaking this study. Martin describes sensory auto-ethnography using introspection as “simply reflecting on the sensations that arise in your body – how they feel, where they come from, and what they mean.”¹⁵

14 Thomas Martin, “Sensory Ethnography.” Chapter in Alia R. Tyner-Mullings, Mary Gatta and Ryan Coughlan, *Ethnography Made Easy*. An Open Educational Resource. Accessed 10 March 2020. <https://cuny.manifoldapp.org/read/untitled-fefc096b-ef1c-4e20-9b1f-cce4e33d7bae/section/1134227d-aac0-4175-bc18-6e966b15397e>

15 Martin, “Sensory Ethnography.”

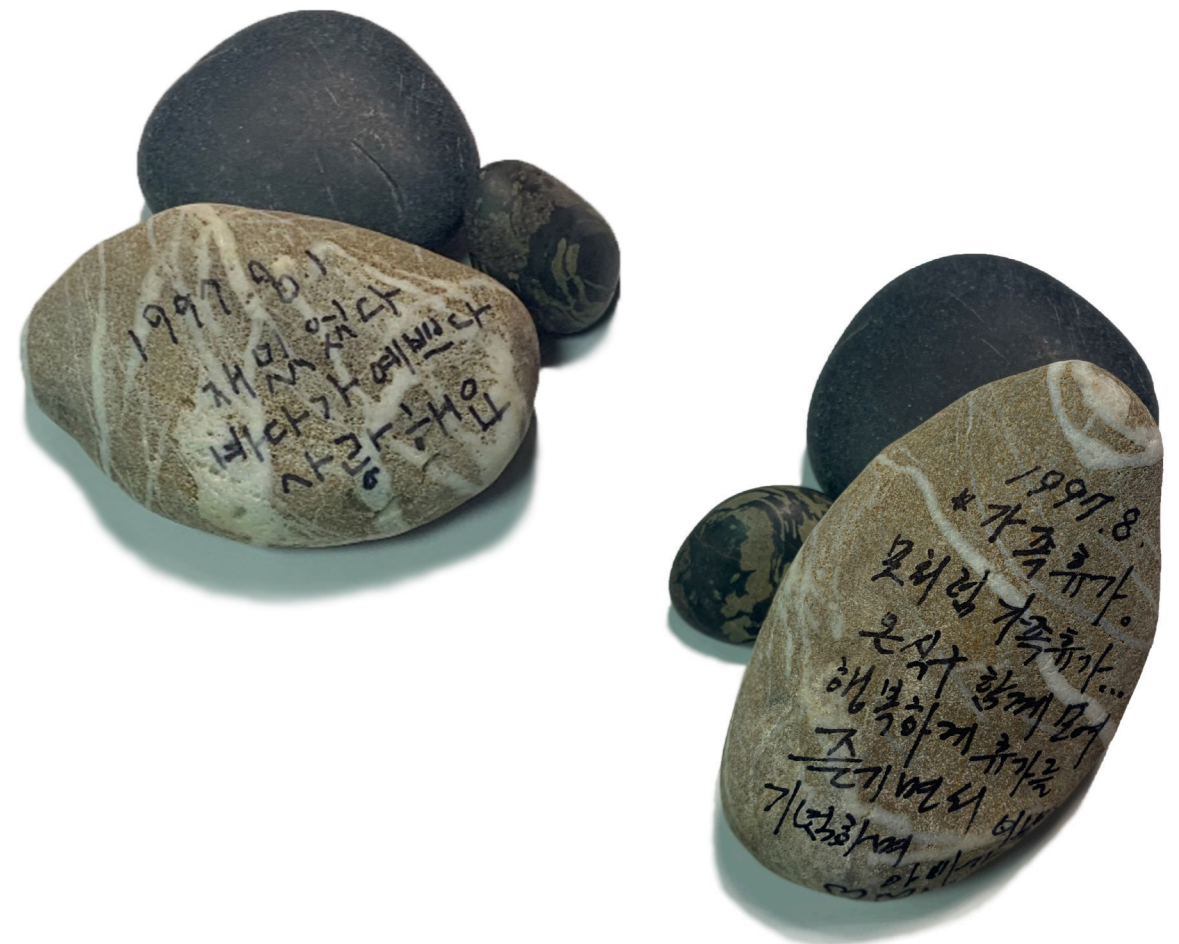
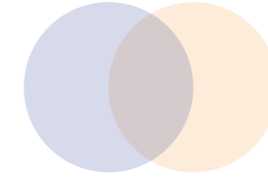


Figure 7. Moon, Sunhee, “1st August 1997. It was fun. Beach is beautiful. I love you.”, 1997, photograph, Seoul

Figure 8. Moon, Sunhee, “August 1997. Family travel, It has been a while we had travel altogether. Enjoying the happy moments. From Dad.”, 1997, photograph, Seoul



In this research project, it is essential to touch and feel the work. Asking “How can the design of haptic objects, used in daily life, keep memories alive?” has required thinking about sensation and how to generate engagement, by the viewer, with the objects. Interacting with the objects creates feelings that connect the viewer to me and my recollections. The memories I have called on in creating this work are from my childhood, so I rely heavily on recollections of how things felt, their colours, scale and texture. To me, they fall into the category “keepsake” or “keep-safe,” I use this term because I want to keep the memories alive. By placing my sensory recollections into objects, I can share them. While the viewer will not comprehend the specific nature of my experiences in touching and interacting with the objects, I hope they will perceive that the objects are meaningful and represent the personal events, journeys and landscapes of memory.

To reinforce the embodied experience, I have presented the objects as a picnic.¹⁶ The picnic is representative of the outdoor expeditions with my mother to the island. The picnic is both ritualised and wonderfully informal. It is experiential, so it involves all the senses in making new and recalling old memories.

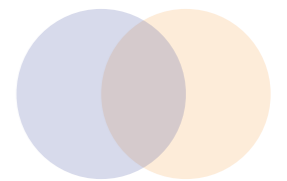
¹⁶ “Where the word ‘picnic’ comes from is something of a mystery. The French root may derive from the verb *piquer* (‘to peck’ or ‘to pick’) and the noun *nique* (‘a small amount’ or ‘nothing whatsoever’); but this is just speculation.” Quote from Alexander Lee, The History of the Picnic: From high life to country living. *History Today*, Volume 69, Issue. 7 July 2019 <https://www.historytoday.com/archive/historians-cookbook/history-picnic>.

1. Physical Prototyping/ Model Making

Physical prototypes allow you to test ideas without committing yourself to the final design. As an iterative tool, scale models were used to test each object's form, interaction with one another, and how they evoked the sensory. This method's advantage is that physically creating the prototypes allowed me to produce models of varying scale and proportion from tiny to realistic working models relatively quickly. Modelling provides ways to anticipate the final design, testing specific design elements and materials. Handmade prototypes ensured my fingers influenced the form – leaving a trace of me on the object's surface.

Additionally, I made small scale rapid prototypes using an Anycubic machine. These machine-made models allowed me to conceive how the construction of the object also produced a topographic narrative. The island's topography is a critical aspect of this project; I was interested in discovering how 3D printing enhanced this in the physical object. 3D printing builds the object up using layers; these layers visually relate to strata and the island's form and shape. When I handmade the forms, I could not get the refined feel of map lines that the 3D printing process produces.

Tim Brown suggests, “By taking the time to prototype our ideas, we avoid costly mistakes such as becoming too complex too early and sticking with a weak idea for too long.”¹⁷ Working in a range of scales meant objects were quick to make. Less time was spent exacting the form because I knew it was not the final design – this freed me to consider the feel of the object. I was also able to play with colour without needing to focus on perfecting the glaze. By physically making models, I explored ideas broadly, trialling various materials to test which best evoked or represented childhood memories and how the user's tactile senses would be stimulated by viewing and touching the objects.



¹⁷ Stage 4 in the Design Thinking Process: Prototype, “Prototyping”, <https://www.interaction-design.org/literature/article/stage-4-in-the-design-thinking-process-prototype>



Figure 9. Moon, Sunhee, Columnar joint, “Jusangjulli”, 2008, photograph, Jeju Island

2. Textured Surfaces/ Malleable Materials

As this research deals with memory and place, I wanted to engage with natural materials primarily. Clay seemed the perfect material to begin mapping my ideas, being earth. Conducting clay experiments, I began with texture research and expanded to hand building and slip casting. Simultaneously, I developed methods to mix colour directly into the clay and created a series of coloured glazes referencing the recollections I was mapping.

Further exploration led me to consider paper clay; this material has similar characteristics to clay, but it is easier to create forms that are light and pleasant to touch. Weighing the form and its tactility, its feeling in hand and on touching the lips, I began to think about the object as a haptic sensory experience. I wanted to use clay, but hand-building had limitations challenging to overcome. Clay, being malleable, works well as a material for 3D printing.

I soon wondered what would change about the objects if I used 3D printing to make them. 3D printing clay generates layers of horizontal bands. This production method appealed to me because the layered structure is contoured like the mountains on Jeju Island. Additionally, using a 3D printer, the clay’s viscosity alters the printer’s performance, causing layers to slump. While incomplete shapes can be viewed as errors, I felt these glitches enhanced the object’s organic nature. This method enabled me to discover how idiosyncrasies in the production created a synergy between the machine-made and the organic forms crucial to this research.

3. Touching Surfaces/ Tufting, Weaving and Topography

I began to explore hand weaving early on in my study. The exchange between the hardness of the landscape explored through ceramics and the softness of my relationship with my mother explored through textiles interested me. The juxtaposition of hard and soft is mirrored in the sensory response to the materials, how each is handled and its responsiveness to touch.

Handweaving created a limited textural experience, so I began exploring Tufting (a textile form made by threading or punching fibre through a backing), firstly by hand creating small prototypes with a punch needle and wool. The resulting pile creates various heights according to the woollen threads' length and thickness, allowing you to build textural and coloured layers.

It is an ancient art form used primarily in the production of carpets.

The term tufting comes from English, meaning roughly “decorated with tufts”, and refers to a process of creating three-dimensional textile surfaces. The process originates from the old European craftsmanship of embroidering rugs.¹⁸

The method of Tufting is divided into two types, loop pile tufting and cut pile tufting. As each pile has a different surface texture, I have combined both methods to highlight the textural dimensions of my memories of visiting Jeju Island with my mother.

Tufting artist Alexandra Kehayoglou creates large scale carpet works that use extreme textures and natural colour palettes to reference the environment. Tufting-techniques enable her to imitate grass, stones, moss and water. The immense scale of her work enables visitors to engage directly with the work, often lying on the work to have an imagined experience - as in her work No Longer Creek, which was created to highlight the destruction of a waterway and its surrounding habitat.

18 Iris Schlomski, “The success story of tufted carpet,” *Textile Network*. Accessed 9th March 2021. <https://textile-network.com/en/Technical-Textiles/Textile-Flaechen/The-success-story-of-tufted-carpet>

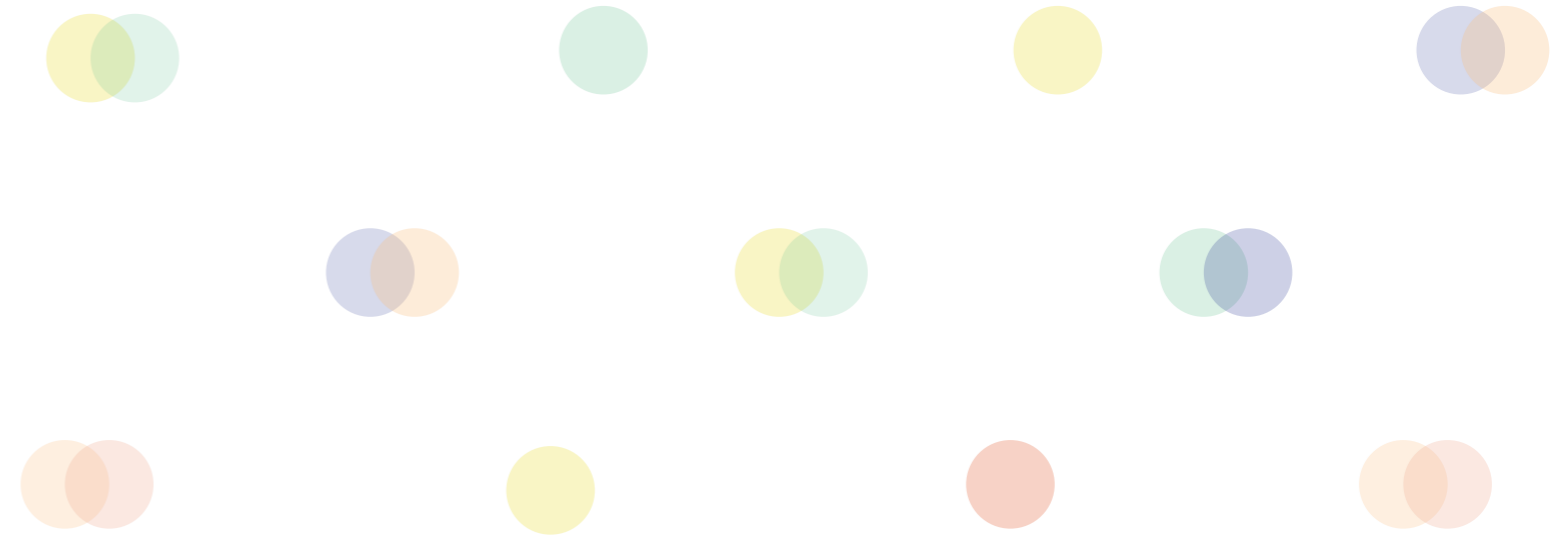
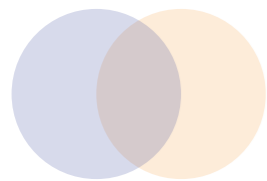


Figure 10. Alexandra Kehayoglou, No Longer Creek. 2016. <https://alexandrakehayoglou.com/No-Longer-Creek>



4. Colouring in Memories

Creating colour maps has been central to this research. Colour is a very personal experience and is an integral part of our overall visual and emotional experience. Philosopher Bertrand Russell asserted, “I know the colour perfectly and completely when I see it.”¹⁹ While Harman suggests, “The subjective response to color is constituted by perceptual experience presenting or representing the environment as recolored.”²⁰

Colours are very subjective; each individual is aware of their own experiences of them.²¹ In remembering, I have consciously connected past experiences symbolically and intuitively to express memories in the present. I created a unique “memory” colour palette associated with different experiences on Jeju Island. As this is a project dealing with my memories of going to the island with my mother, I attributed different colours - tones and hues to represent us and our recollections.

To my mother, I ascribed vivid colours; for myself, I kept the palette pale. I was contrasting our experiences, points of view, ages and understanding. Making the colours more representative of memories of Jeju island; they also represent an invocation of my mother and myself.

Jeju Island itself offers a rich, diverse colour array. To reflect this, I created mapped the island with two palettes, my memories and those of my mother: occasionally, these cross over and touch, producing a shared space. I further expanded the mapping process to distinguish the seasons on Jeju Island. Responding to the changing environment enabled me to develop recollections of the plants at different times of the year. When I started colour mapping, I was unsure how to code so many memories; using this process, I discovered the ways colours had imprinted on my memory and feelings.

¹⁹ Bertrand Russell, *The Problems of Philosophy* (Home University Library, 1912).

²⁰ Gilbert Harman, “Explaining objective color in terms of subjective reactions.” *Philosophical issues* 7 (1996): 135.

²¹ Rolf G. Kuehni, *Color : An Introduction to Practice and Principles : An Introduction to Practice and Principles* (New York, UNITED STATES: John Wiley & Sons, Incorporated, 2012): 31. Ebook Proquest Central.

Remembering through Touch

The season of memories.

Winter _ Canola Yellow _ The blooming Canola flower cluster and cherry blossoms announce the coming spring, the earliest in Korea. The waves of yellow Canola flowers endlessly spreading out made me forget I was cold. I have a strong memory of walking with my mother in the canola flower field surrounded by yellow, the yellow of breezy sunlight. In that field, my mother told me her childhood story and talked about my grandmother. Whenever I run into Canola flowers, I can feel that day filled with tiny, soft canola flower blooms.

Summer_Fluffy Hydrangea _ The hydrangea cluster that I encountered while running along the coastal road on a hot summer day after rain showers sung with colour. The subtle touch of the heat and the coolness of the rain, the smell of the soil after the downpour, the scents of summer make me remember the radiant blue and shimmering purple fluffy hydrangeas.

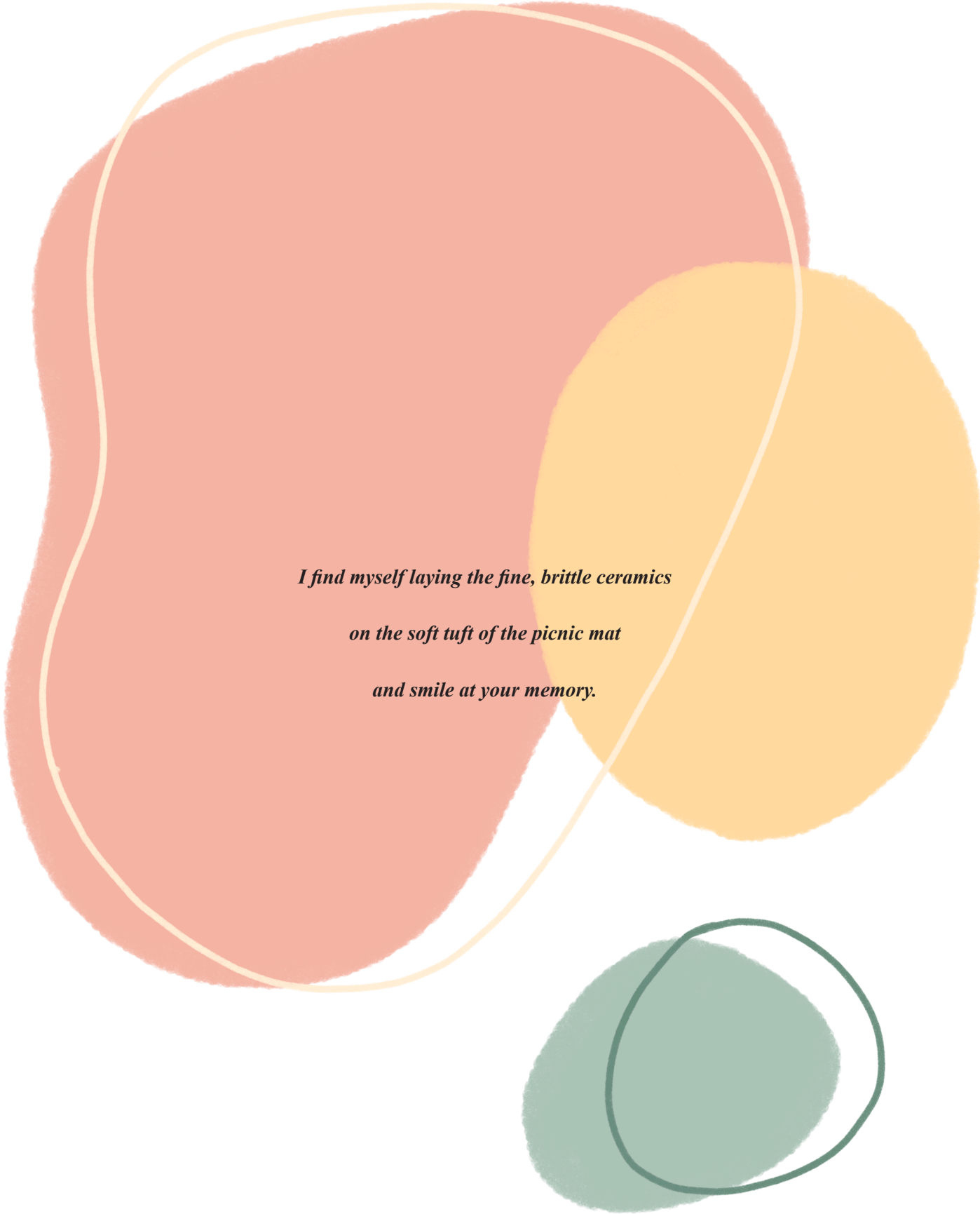
The East Sea_Beach Emerald _ The beach is inseparable from the Island; you always face the sea. The emerald-coloured beach meets the cobalt-coloured sea.

Altitude_Reeds in the sunset _ I face the reeds after a challenging climb up the parasitic volcano, the sunset overcoming any hardship experienced during the climbing. From a high altitude, the flickering silver reeds move as one with the wind.

Winter_Tangerine Orange _ The intense orange colour reminds me of the beach where the tangerine peels dried. On a freezing winter day, the snow piled up to the tangerine trees, orange and green. Passing through the tangerine farms, I encounter dried tangerine peels near the beach. The blueness of the sky falling to the rustling tangerine ground caught by the cold of the wind.

Snow_Camellia Red _ Korean camellias fall in clumps of flower heads. A green and red camellia feast. Camellia bloom in white snow, its bloom tiny and tough enough for the middle of winter.

Winter_Snowy Halla Mountain _ Halla Mountain, the highest mountain in Jeju Island and Korea, is remembered as a white winters day. A white world with tiny buds of protruding fruit.



I find myself laying the fine, brittle ceramics

on the soft tuft of the picnic mat

and smile at your memory.

Figure 11. Moon, Sunhee, Canola flower in Jeju Island, 2017, photograph, Jeju Island



A picnic as site map

Mapping refers to “a diagram or collection of data showing the spatial arrangement or distribution of something over an area.”²² As a designer, I define my practice as mapping. Reimagining my memories to create this picnic is a form of map-making. Following the process, the map’s elements have become milestones bringing memories of family alive through colour, texture and ritual, forming a 3D sensory map.

I began mapping by recollecting a picnic on Jeju Island, trying to find out what senses were stimulated on my last visit there. I found I remembered textures and colour. The textures I recalled were experiential, not just seen but touched and encountered, these were rich memories poured into me. I had also memorised my life story as colours. For instance, the colour of the sky at dawn made me reminisce about the sky now. The smoothness of collected pebbles remind me of walking on the beach. Touch and colour have become powerful mediums connecting the past with the present.

I wanted to share my tactile memory maps with others to keep my memories alive. Jeju Island became my focus, as it is a unique landscape where a particular intensity of colours and textures coexist. The island has a very different appearance from Seoul, where I grew up.

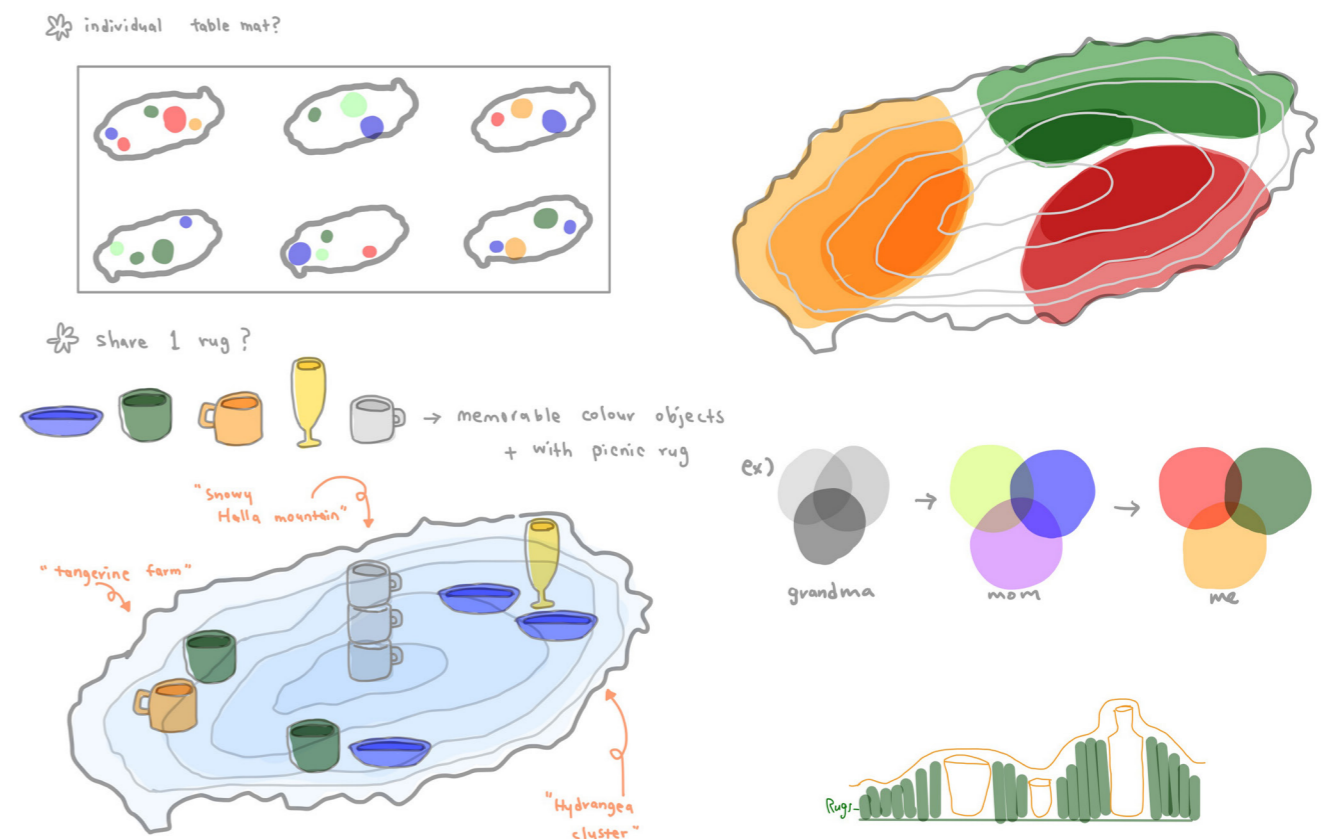


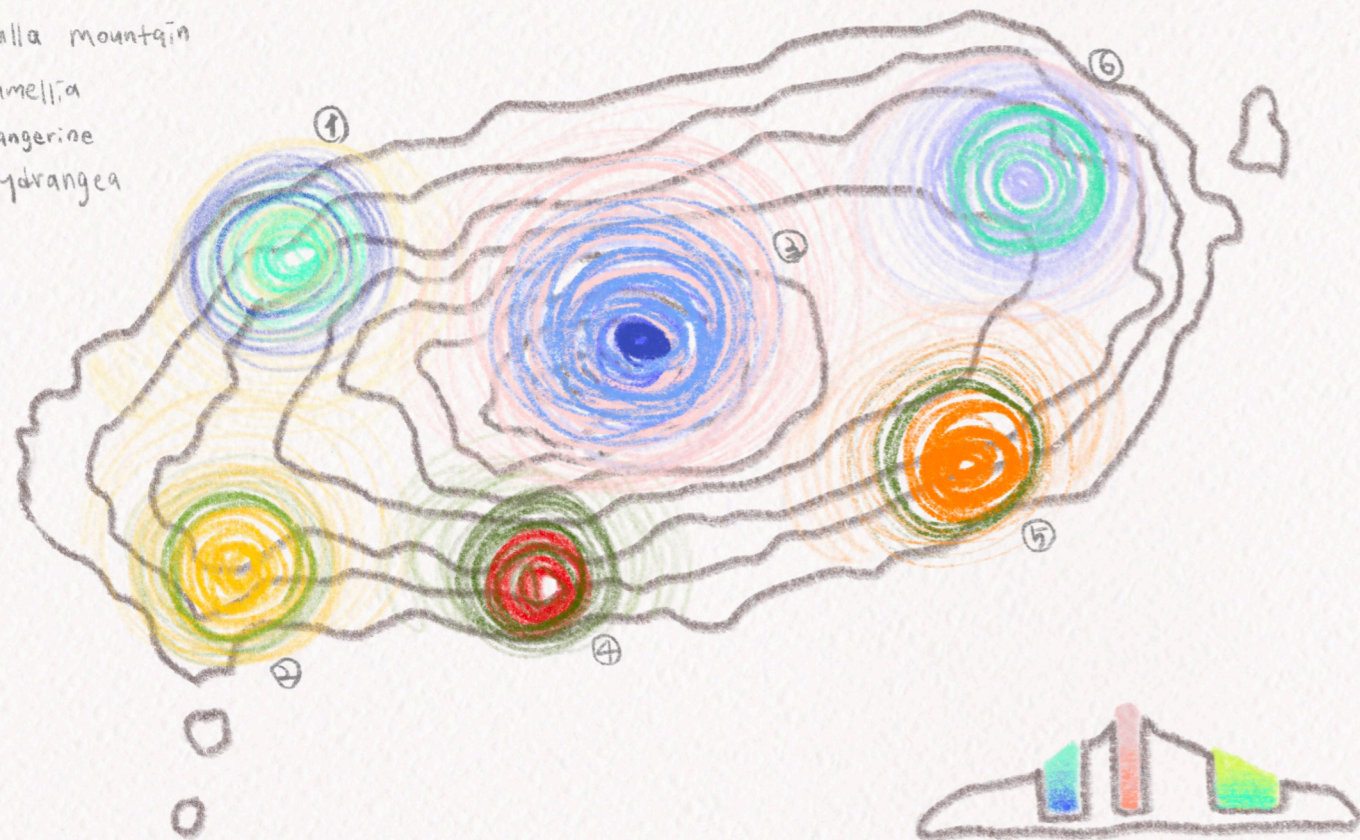
Figure 12. Moon, Sunhee, Initial idea sketch of picnic rugs, 2021, drawing, Auckland

22 Oxford Languages Dictionary definition of *mapping*.



Figure 13. Moon, Sunhee, Memory place in Jeju Island, 2021, drawing, Auckland

- ① Beach
- ② Canola flower
- ③ Halla mountain
- ④ Camellia
- ⑤ Tangerine
- ⑥ Hydrangea



The place in my memory mapping was bursting of tactile senses like softness and roughness, such as tiny rounded pebbles, the basalt with many holes, the crumbling of reeds. As I looked back on my memory, I realised that there are different textures and colours in every place. I wanted them to come together and harmonise.

Using a variety of media I mapped a diverse range of textures and colours found on the island that have significance to me. For example, the smoothness of small white pebbles is found in Udo Island, one of the nearby islands. The basalt rocks peppered with holes on Jeju Island. The crumbling reeds found the Oreum, a parasitic volcano on the island. My memories are tactile. In them I am climbing up to the Oreum, where the coastal wind blows throughout the four seasons, so I can watch the reeds bending in the sunset. The textures and colours I have used in my practice are studies in contrast, juxtaposing rough elements beside smooth ones and warm materials and colours beside cooler ones. Jeju Island, in my mind, has remarkable geographic features and I wanted to express these contrasting layers. This led to making design artefacts that work together to create a tactile terrain of varying heights, densities and materials.

Sensory maps have culminated in the development of this tactile topography, laying the foundations for this picnic.

The colours and textures used in the picnic rug were drawn from site research. The location of each table setting atop the picnic rug makes reference to a location of personal significance on the island. Small scale models were used to test coloured glaze intensities, and the formal relationships established by layering ceramic vessels of different shapes and colours together to create ‘memory maps.’



Figure 14. Moon, Sunhee, Mockup, the place of memories, 2021, ceramics, Auckland

Mapping Colour

Colour maps trace my longing for family and are the basis of this project.

Colour played a significant role in recalling my memories. Through memories of time spent with my mother on the island I created a series of colour maps. I discovered I was filling in the empty spaces in my recollection with colour and that each memory evoked a palette of colours. The maps establish the places visited with my mother, I have superimposed each memory colour onto our shared topography. Mapping in this way allowed me to develop my interpretation of our collective memories.

I started by organising the colours I associated with Jeju Island. When it comes to remembering colours, I recall them subjectively, harmonising them with my experience. To be more specific, I constructed colour maps of each of the four seasons. The colour mapping that took place by season highlighted details unrelated to my family. Jeju Island has relatively distinct seasonal colours, which led me to associate the seasonal colours with places I'd walked and the plants I recalled. Mapping in this manner led me to consider texture and light. For example, the Canola flower blossoms in spring, the hydrangea in summer, the reeds are autumn, tangerines and camellias are associated with winter.

Mapping my memories to colour, texture, and the seasons made them tangible; it gave them form.

Figure 15. Moon, Sunhee, Colour map, The forest, 2021, drawing, Auckland

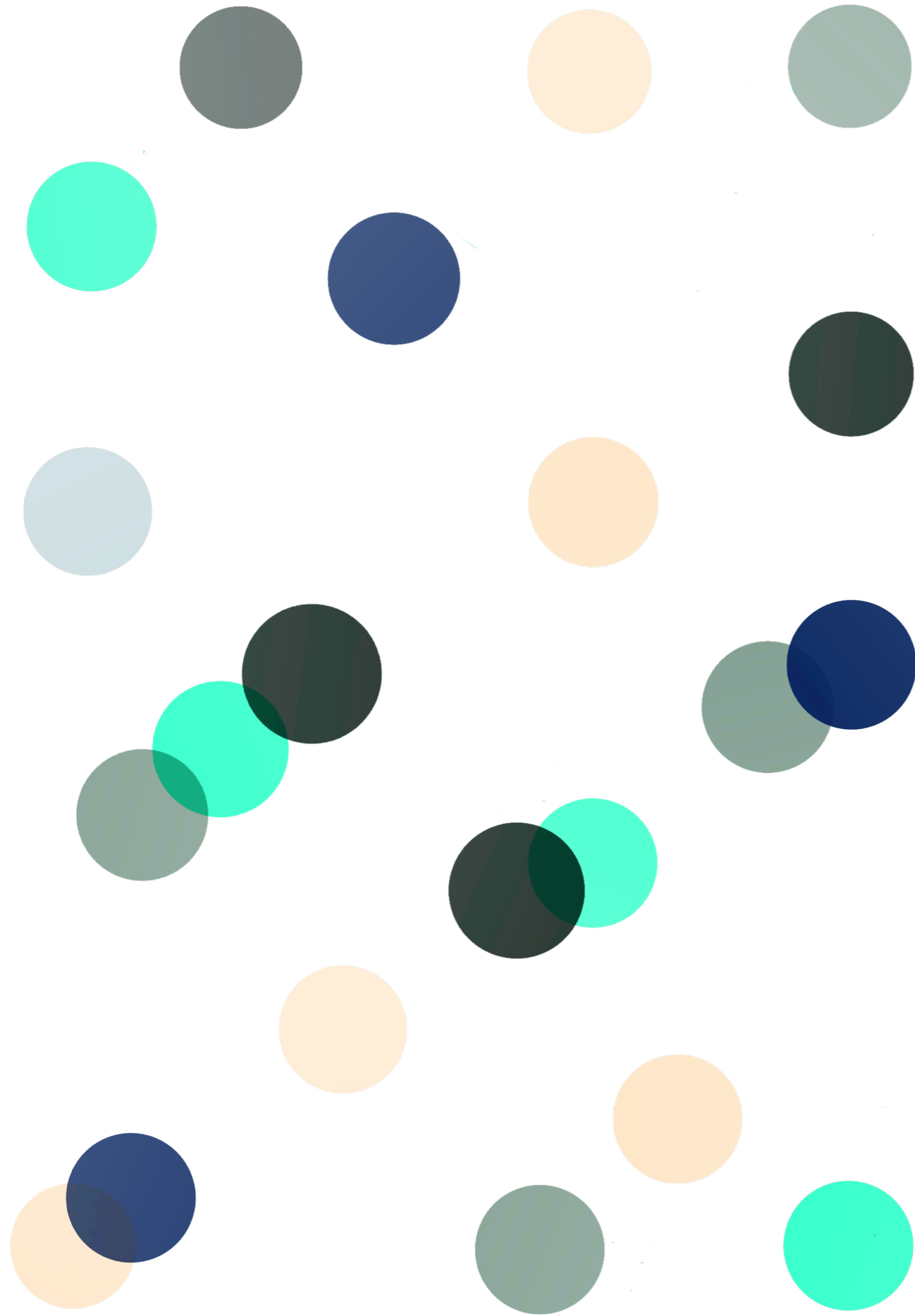


Figure 16. Moon, Sunhee, Walking track in Jeju Island, 2015, photograph, Jeju Island

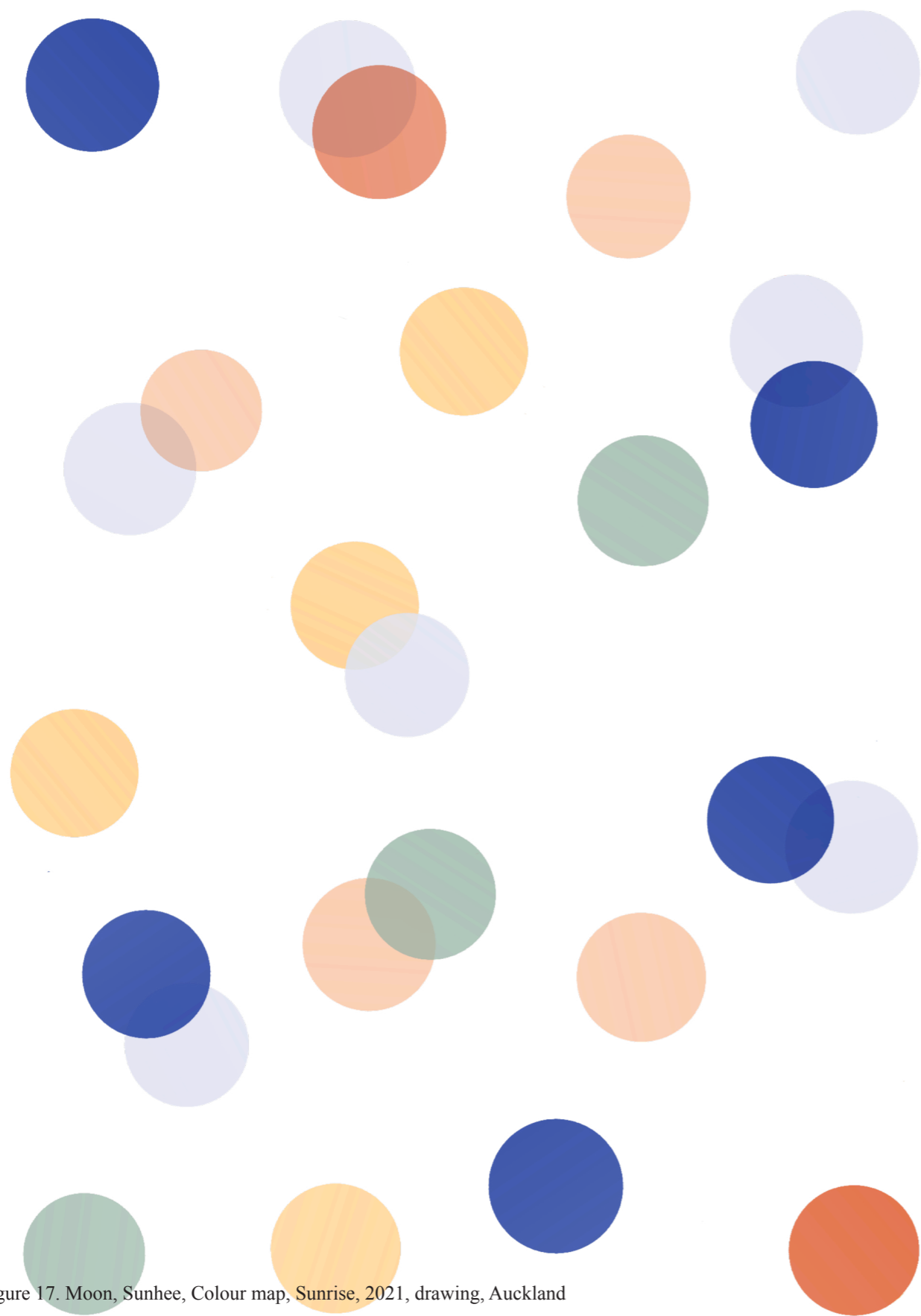


Figure 17. Moon, Sunhee, Colour map, Sunrise, 2021, drawing, Auckland



Figure 18. Moon, Sunhee, Sunrise at the beach, 2017, photograph, Jeju Island

Figure 19. Moon, Sunhee, Snowy Halla mountain, 2018, photograph, Jeju Island



Figure 20. Moon, Sunhee, Colour map, Snow, 2021, drawing, Auckland

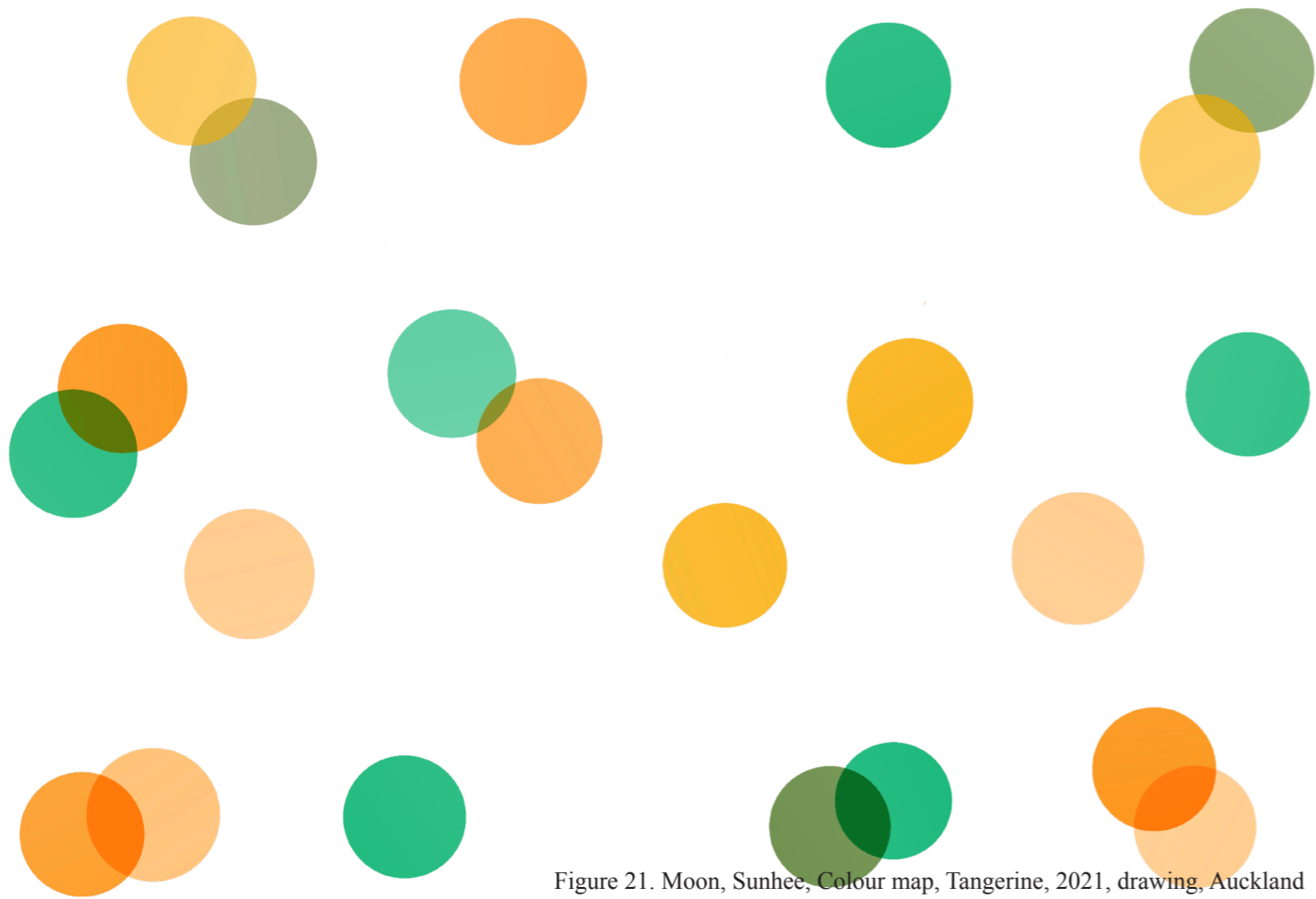


Figure 21. Moon, Sunhee, Colour map, Tangerine, 2021, drawing, Auckland



Figure 23. Moon, Sunhee, The reeds, 2017, photograph, Jeju Island



Figure 22. Moon, Sunhee, Tangerine farm, 2019, photograph, Jeju Island

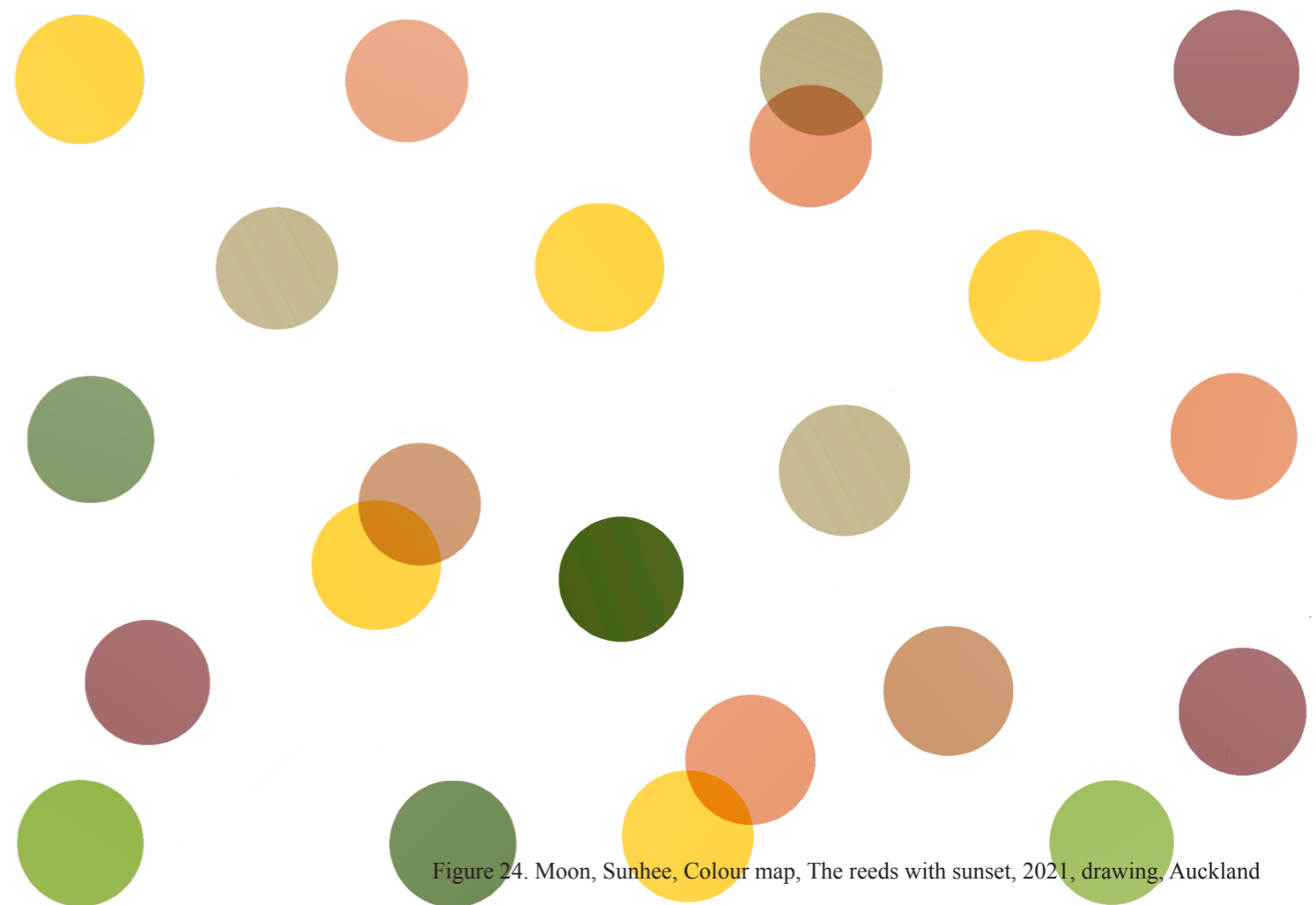


Figure 24. Moon, Sunhee, Colour map, The reeds with sunset, 2021, drawing, Auckland

Figure 25. Moon, Sunhee, Basalt, "Dolharubang", 2019, photograph, Jeju Island

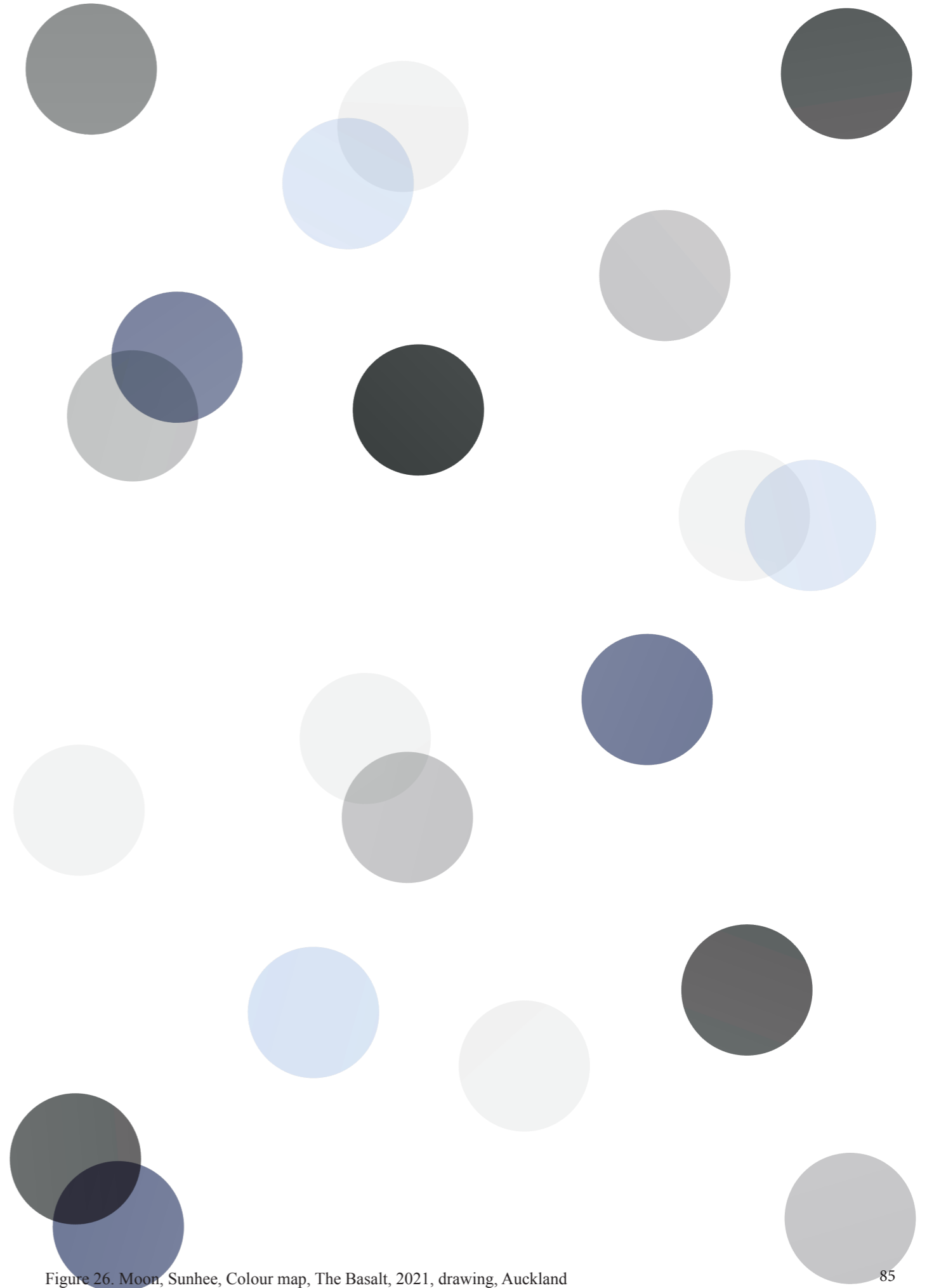


Figure 26. Moon, Sunhee, Colour map, The Basalt, 2021, drawing, Auckland



Figure 27. Moon, Sunhee, Camellia, 2019, photograph, Jeju Island

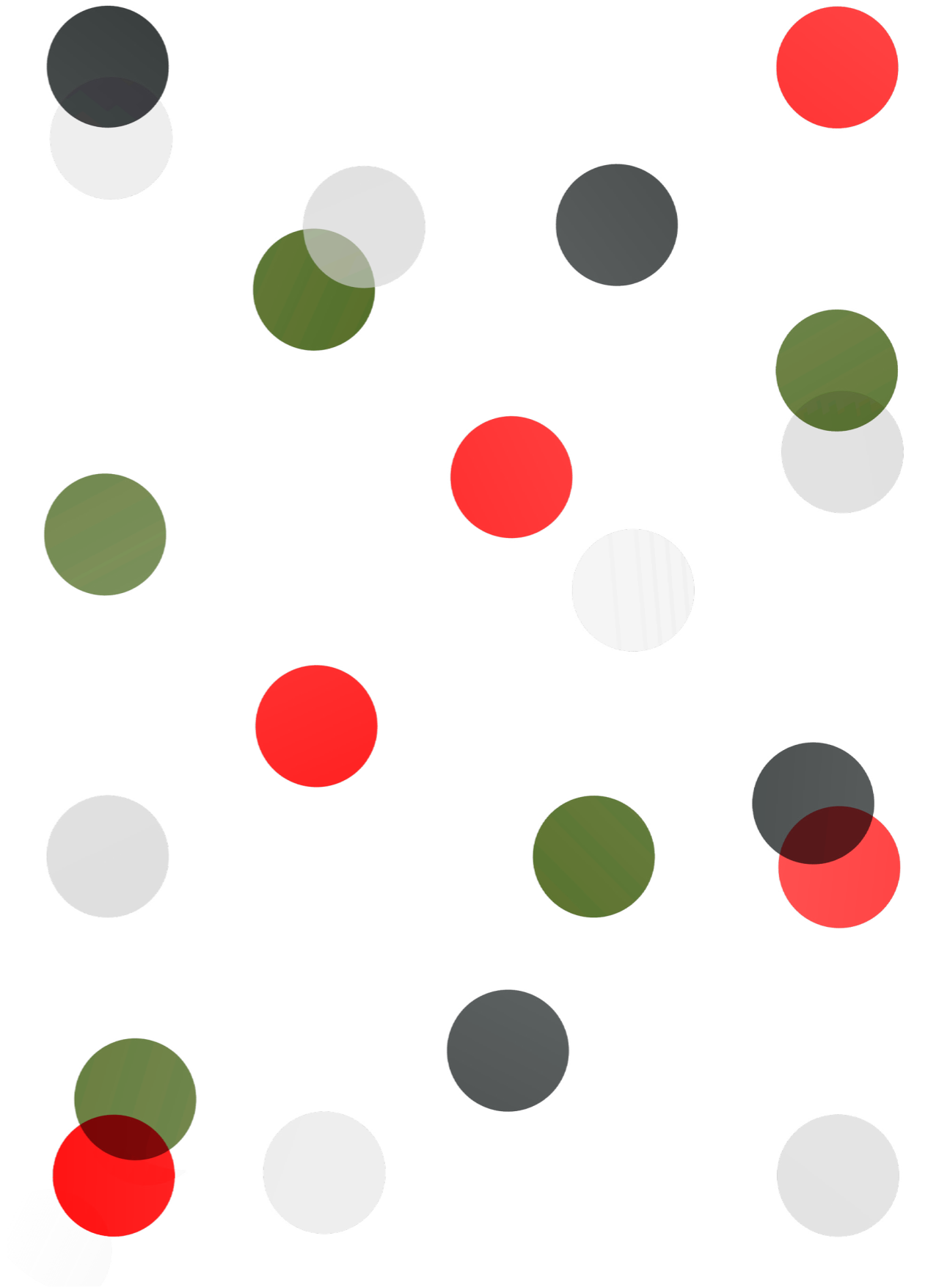


Figure 28. Moon, Sunhee, Colour map, The camellia in the Snow, 2021, drawing, Auckland

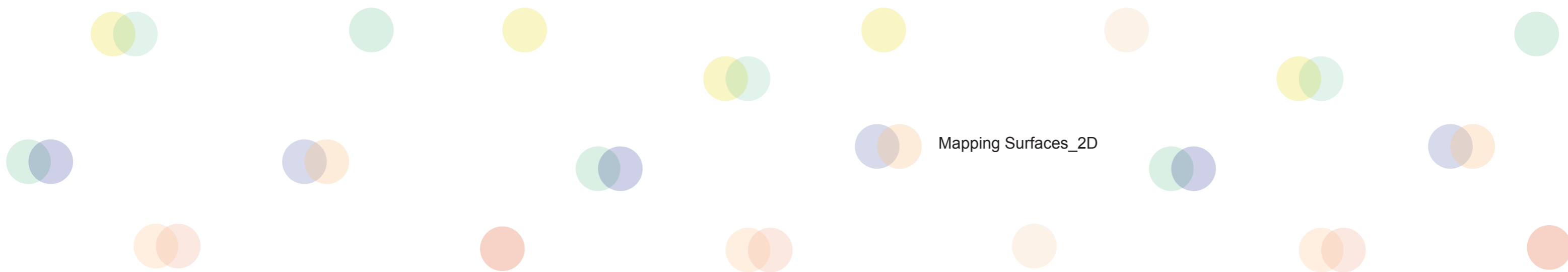




Figure 29. Moon, Sunhee, Hanging Island, 2021, weaving, Auckland

Weaving

I used weaving as a tactile method to explore memories. To weave is to be connected or intertwined. I produce a series of small woven swatches made from different coloured yarns. By stitching the woven panels together, I found I had created a hand-built topography. It was interesting how two-dimensional surfaces could gain a third dimension by applying stitching manipulated into organic forms. Maintaining the 3D shape required support material. However, I only wanted to use the material's unique properties; for that reason, I excluded woven panels from my final project. Despite rejecting weaving as a practice, I discovered a love for textiles and the potential of the feel of the yarn in relating sensory stories.



Figure 30. Moon, Sunhee, Weaved Island, 2021, weaving, Auckland



Figure 31. Moon, Sunhee, Pin loom weaving motifs, 2021, weaving, Auckland



Figure 32. Moon, Sunhee, Weaving motifs with contour lines, 2021, weaving, Auckland

Felting loom

After weaving, I explored felting, including needle felting, wet felting, carroting and using the felting loom. I aimed to determine how I could produce a large scale felted surface that had variations in thickness. I used the felting loom to make a series of prototypes.

I discovered pretty quickly that it was impossible to create layers of different heights with the loom. The more the wool passed through the loom, the more rigid the fibres became; again, I was forced to reject this as a technique. Felting, it appeared, wasn't suited to my aims. I needed to create a surface of varying densities that retained their softness and were pliable to the touch.



Figure 33. Moon, Sunhee, The contour lines on the felt, 2021, felting loom, Auckland



Figure 34. Moon, Sunhee, Contour lines on the felt, 2021, felting, Auckland

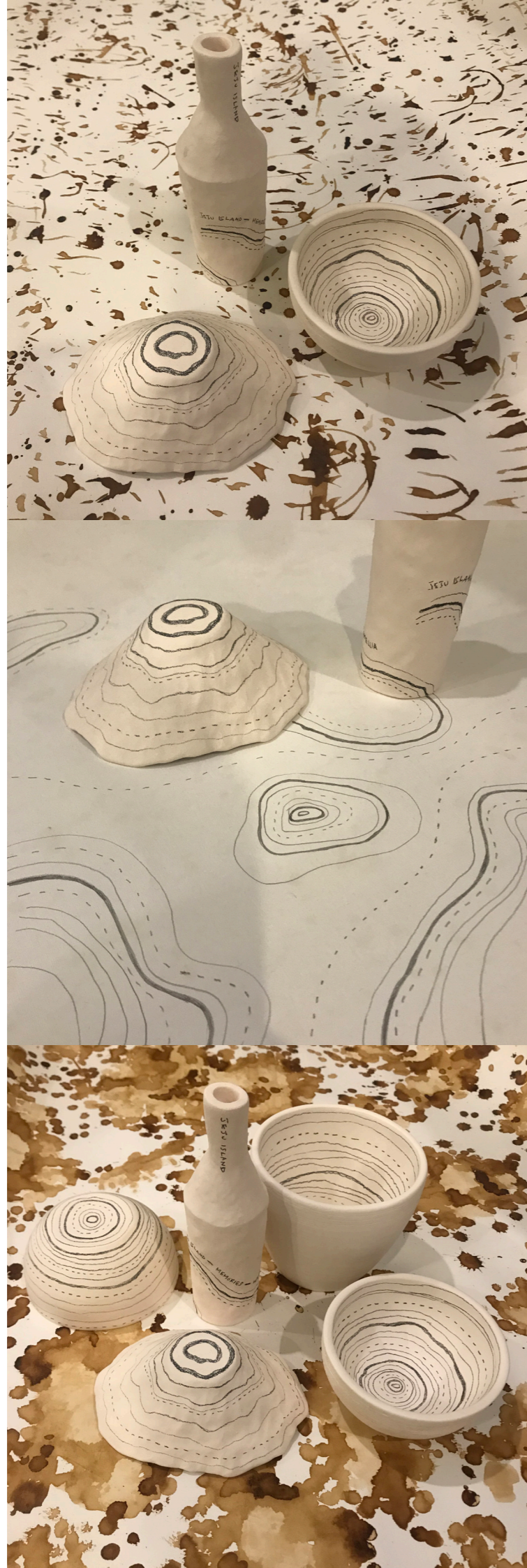


Figure 35. Moon, Sunhee, Topography bowls with stained background, 2021, ceramics and drawing, Auckland

Ceramics and topography

The topography work, formed by weaving and felting, led me to ceramics and drawing topographical on and into the wet vessels. After prototyping using a potter's wheel, this process resulted in the creation of slip casts and hand coiling techniques that allowed me to control the shape and feel of the ceramics.

A ceramic pencil on bisque fired ceramics allowed me to draw the topographic lines. These contours read three-dimensionally. I wanted to express Jeju Island's Oreum by making vessels of different heights and placing them on the contour sketch. The stains in the first and third figures explore different basalt textures. I became increasingly interested in the contrast created between 2D patterns and 3D objects around this time.

The second figure explores how the background contour lines connected to the vessels, naturally expanding the 3D space. While this process enabled me to consider the combination of 2D and 3D as object and ground, I felt the tactile dimension would alter or disrupt the relationship and was keen to involve touch to vary the relationships in the design process.

I decided to concentrate on expressing textures through glazing, using a mixture of clear and matte to create highlights. Different textures were obtained by altering the glaze's thickness, the very thick glazing cracked in the kiln, creating a crusty, rock-like effect. Chance is always a characteristic of handmade crafts, I am constantly delighted by the surprises that await me when the kiln is unloaded.

Figure 36. Moon, Sunhee, The cracking glaze on the vessel, 2021, ceramics, Auckland



Figure 37. Moon, Sunhee, Parasitic volcano “Oreum”, 2015, photograph, Jeju Island





Figure 38. Moon, Sunhee, Volcanic Island with thick glazing crack, 2021, ceramics, Auckland

Figure 39. Moon, Sunhee, Topography bowls and mugs, 2021, ceramics, Auckland





Figure 40. Moon, Sunhee, Pieces of bespoke glaze test, 2021, ceramics, Auckland

Glaze

After my initial experimentation with ready-made glazes, I decided to make my own as an embodiment of my memories. While testing with ready-made glazes, I felt the glaze colour diversity was too limited to explore the recreation of my memories fully. Manufacturing bespoke glazes worked better than the ready-made ones because the colours merged and emerged from my recollections. After several tests, I produced a colour palette that used different pigment ratios to achieve a range of pale to vivid colours. Eventually, I decided to combine the ready-made glazes with my bespoke ones, expanding the palette; the sensitivity of colour choices allow me a wider variation within colour ranges.

Colour has become the basis of this “memory collection.” The palette symbolises my reminiscences, bringing them to life. The notion of *memory collection* has enabled me to reconstruct a body of work from fragments of memory and stories shared. Colour has allowed me to express my ideas through abstraction rather than depicting memories through concrete forms. Colour has focused my research on sensation rather than specific, explicit memories. As a result, this memory collection embodies sensations, inviting haptic exploration.



Figure 41. Moon, Sunhee, Memory collection with bespoke glaze, 2021, ceramics, Auckland



Figure 42. Moon, Sunhee, 'Memory Collection' Idea sketch, 2021, drawing, Auckland

Staining clay

Memories provided the colours for my palettes. I used images of Jeju Island and family photographs to filter my memories, allowing me to extract and define colours to aid the map-making process.

Before choosing a colour, I decided to test a range of stained clays and glazes, assessing their different chromatic 'textures' and the feelings they evoked in me. I conducted 60 colour tests using different proportions of 15 colour pigments. This research led to the development of a colour swatch that became the basis used in my reminiscences. In the process, various pigments were weighed and kneaded into 0.5g, 1g, 1.5g, 2g and 50g of clay, respectively. I achieved different tints using different proportions of glaze, creating subtle changes in the depth of the pigment. I used these variations to differentiate my memories from those I chose to represent my mother.



Figure 43. Moon, Sunhee, Stained clay test, 2021, ceramics, Auckland



Figure 44. Moon, Sunhee, Colour swatches of memories 1, 2021, ceramics, Auckland

Figure 45. Moon, Sunhee, Colour swatches of memories 2, 2021, ceramics, Auckland

Figure 46. Moon, Sunhee, Stained clay after fired, 2021, ceramics, Auckland



Figure 47. Moon, Sunhee, Stained clay before going into the kiln, 2021, ceramics, Auckland



Figure 48. Moon, Sunhee, Stained clay colour variation, 2021, ceramics, Auckland

Paper clay

While continuing to explore ceramics, I thought I would experiment with vessels made using paper clay. Paper clay is not physically different from standard clay. However, paper clay includes more fibre than ordinary clay, which can be helpful when constructing upright shapes. Also, the fibre shows through giving the pieces more texture.



Comparing the clay used in previous pieces, I found that the porcelain used in slip casting was lighter in weight and was close to white, making it easy to apply colour. Paper clay, while off white, is more forgiving when you want to create texture than standard clays and porcelain. Even if the paper clay's thickness was not constant, it didn't tend to crack during drying, which is advantageous when creating organic forms. After the bisque fire, the paper clay's texture became more apparent. For this work, these characteristics were desirable.



Figure 50. Moon, Sunhee, Hand building mug and fragments of memories, 2021, ceramics, Auckland



Figure 51. Moon, Sunhee, 3D printed memory collection and failure pieces, 2021, ceramics, Auckland

3D printing

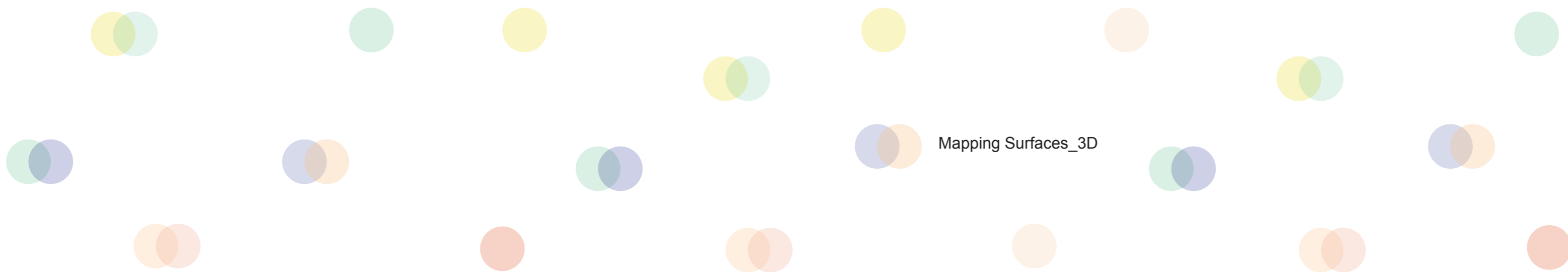
My final experiment with ceramic production was to use the 3D ceramic printer to extrude a series of abstract shapes abstractly representative of memories. The machine applies the clay in a series of conspicuous horizontal layers. In general, ceramic 3D printers use almost all types of clay used in ceramic manufacturing. Compared to working by hand, the printed vessels allowed me to produce multiples with only minor variations, which is a challenge when you hand build.

While getting used to the ceramic 3D printer, I ran into various issues with the machine. For instance, sometimes, the ceramic medium did not eject because it had hardened in the nozzle, or air trapped in the clay stopped the printer from working smoothly. Although that process made it take more time to print the product, it was an opportunity for me to understand the technical challenges of working with the 3D printer.

Through an unintended encounter (I accidentally dropped the printed objects), I discovered the damage the vessel sustained made the surface smoother and more organic. Extruded clay is surprisingly rough. Though I enjoyed the textural dimension of the work, I realised that if the design were to contact the mouth (one's lips while drinking), then having a slumped, smoother edge would be advantageous.



Figure 52. Moon, Sunhee, Anycubic 3D Ceramic Printer, 2021, photograph, Auckland



Mapping Surfaces_3D

Ceramics_Hand building

The most significant variable in handmade ceramics is that the finished works are entirely unpredictable. For me, it's the most attractive attribute. To explore my interest in surface topography, I explored layering terraced surfaces creating an inverted topography. When I poured tea into the cup, the layers darken, resonating visually; the vessel's interior became a mirror image of Halla Mountain.



Figure 53. Moon, Sunhee, Contour line on the cup, 2021, ceramics, Auckland



Figure 54. Moon, Sunhee, Contour layered cup, 2021, ceramics, Auckland



Figure 55. Moon, Sunhee, Contour cup with glaze, 2021, ceramics, Auckland



Figure 56. Moon, Sunhee, Cold ceramics and hot tea 1, 2021, ceramics, Auckland



Figure 56. Moon, Sunhee, Cold ceramics and hot tea 2, 2021, ceramics, Auckland



Figure 58. Moon, Sunhee, Contour line with slip casting, 2021, ceramics, Auckland

Slip

Slip trailing is used for decorating ceramics. Using a nozzle or tube, people can squeeze the slip and draw a line to give the pottery a contour. As a decorating method, it provides visual and tactile depth to work. The drying speed of the body piece and the trailing clay must be considered to maintain the drawn shapes and limit cracking. When I failed to watch the drying speed, cracking and lifting occurred, which I felt enhanced the tactile rather than detracting from it. When the contour line broke off, I was pleased to see it looked as if the island was floating.



Figure 59. Moon, Sunhee, Slip trailing bowls, 2021, ceramics, Auckland



Figure 60. Moon, Sunhee, Slip trailing bowls "Floating island on the ocean", 2021, ceramics, Auckland

Figure 61. Moon, Sunhee, Memory collection made using punch needle technique, 2021, punch needles, Auckland





Figure 62. Moon, Sunhee, Reverse side of punch needled Memory collection, 2021, punch needles, Auckland

Punch needle

Textile work that started with weaving, evolved into punch needlework. The most prominent feature of punch needlework is that it has a more texture than flat weaving. Punch needle embroidery is essentially a form of embroidery associated with rug hooking. Unlike ordinary embroidery, these are not stitched but are embroidered by punching needles. People can create textures through varying the pile by using different needle lengths. Usually, a loop pile is formed by a punch needle, but a cut pile can be created through trimming after the work has been completed. As a method, punch needlework provided an opportunity to explore how fibres can be manipulated topographically.





Figure 64. Moon, Sunhee, Stack of coloured tufting yarns 1, 2021, photograph, Auckland

I added further variations to the colour palette I had developed for my ceramic pieces, feeling the textiles pieces which would act as a ground, should have textural colour. Colour expressed in conjunction with texture seemed to me to evoke a warm feeling. To find a yarn with a good colour range and textural feel, I had to test various threads to determine the ones with the most suitable characteristics. I trialled cotton yarn, acrylic yarn, wool yarn, and polyester yarn. Depending on the thickness, a more delicate feeling and a rough expression were possible. I also explored how texture evokes memories, cutting the loop pile to alter the feeling and sensations of the textile works.



Figure 65. Moon, Sunhee, The different texture of pile height, 2021, hand tufting, Auckland

Tufting

After experimenting with punch needle methods, I was keen to produce work on a larger scale, so I began tufting. Tufting is an extended version of the punch needle embroidery and is a rug-making technique where the needle passes through the fabric in the same way as a punch needle. Using an electric tufting gun makes it easier to work on a large scale. I used tufting to produce the picnic rug, selecting coloured yarns of different textures to map my memories of Jeju Island. Tufting enabled me to create a fluffy texture, which I have contrasted with flat surfaces, and the yarn's warmth to express the physicalness of my experiences. Each thread connects colour, texture and form in my memory. The picnic rug, which follows Jeju Island's outline, forms the site, cradling my recollections, keeping them safe.



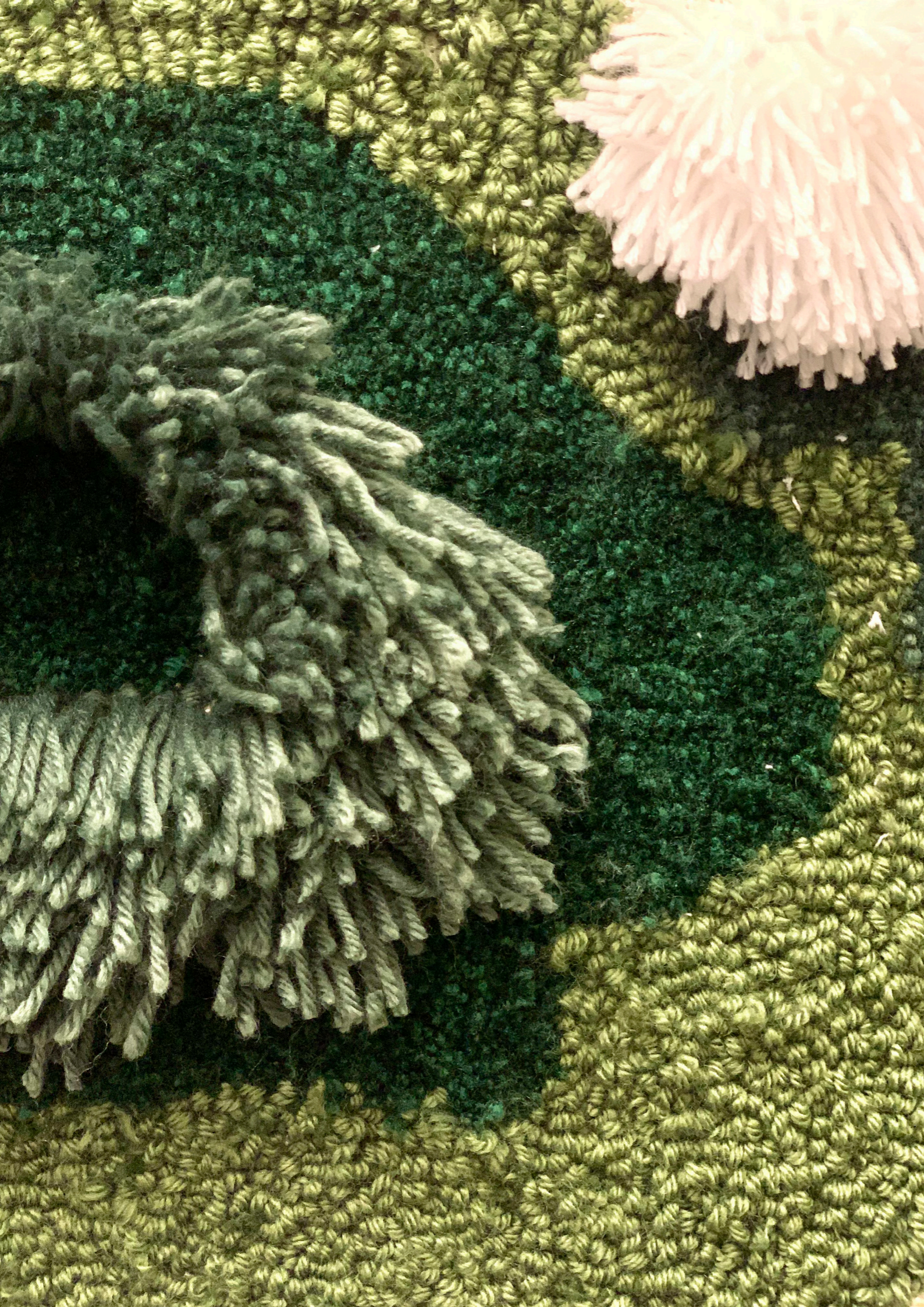
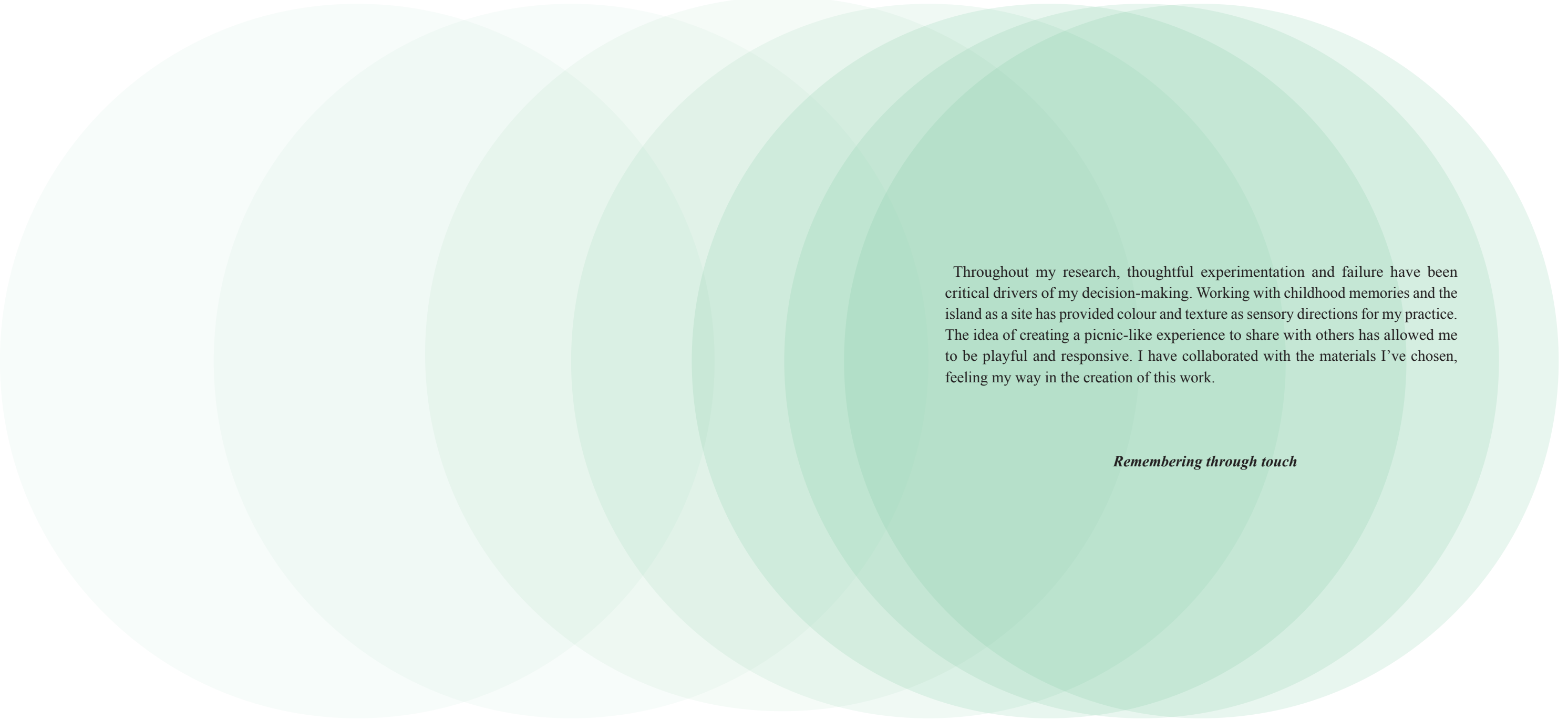


Figure 67. Moon, Sunhee, Fluffy texture, 2021, hand tufting, Auckland

Figure 68. Moon, Sunhee, Another island, studio floor, 2021, photograph, Auckland



Throughout my research, thoughtful experimentation and failure have been critical drivers of my decision-making. Working with childhood memories and the island as a site has provided colour and texture as sensory directions for my practice. The idea of creating a picnic-like experience to share with others has allowed me to be playful and responsive. I have collaborated with the materials I've chosen, feeling my way in the creation of this work.

Remembering through touch



CONCLUSIONS

Gathering fragments of narrative from the past, I have created this recollection. Over the past year, I have sifted through specific memories of travels with my mother to make the colours, forms, and haptic experiences presented here. Though I experienced innumerable failures, this research has led me to ask questions and seek new directions.

With each moment lived, our lives slip into the past. I have tried to capture fragments of my past, solidifying them in clay and binding them in wool, tying them to the present through objects. Embracing the analogue as a means to counter an age overflowing with digital experiences, I have explored the wonder and joy of visiting Jeju Island with my family. This work encourages encounter and touch to allow the user to connect their memories, recalled as colour and shape to these objects. The next step in my research journey is exploring expressive ways to map other people's memories to objects using creative processes.



APPENDIX

The two picnic mats and ceramic pieces are designed to represent Jeju Island. These pieces serve as symbols that contain my memories. The two rugs face each other, building a shared memory space. Fragments of remembrances exist everywhere in the rugs. As people follow the abstract images crafted into the mats, they might discover the places of my mother's and my memories. Starting at Mt. Halla in Jeju Island in the centre of the rug, I have placed symbols reminding me of the past, such as camellias, canola flowers, Hallabong, and hydrangeas. The locations though memories are made based on real places. And each rug is made according to the colours evoked by my memory of those sites.

The vivid rug was made by creating a colour palette for my mother. To express the highest mountain, I used a long pile of yarn. Also, a crater lake on Hallasan called Baengnokdam, meaning "white deer lake", is from the top of Halla mountain. It is formed by the collapse of the top of the ridge by the movement of magma underground. My Halla mountain was designed with a similarly shaped space in the middle. The small Oreums located next to Halla mountain were created in the same shape to give unity. In addition, the black ceramics also take the form of an Oreum. The black clay was used to represent the basalt found everywhere in Jeju, and the surface is not glazed so that people can feel the rough surface. The fluffy yarn next to the ceramic Oreum is a hydrangea field. The hydrangeas bloom in different colours depending on the acidity of the soil. People can see the blue hydrangea on Jeju Island, which is a volcanic island. I used a very soft, fine yarn to express their gentleness. The canola flower is represented with a yellow, low-height loop pile at the bottom. I wanted to emphasize the canola flower field in full bloom by contrasting it with a dark colour. Also, this is the walking path that goes down from Halla mountain.

In the rugs, I have positioned ceramics, expanding the sensory and colour palette. The ceramics represent the coming together of my mother and me and our shared experiences. I designed them with harmony in mind. The vivid pink from my mother's colour palette and the cream colours blend, creating a pale pink. The bowls, reflecting this design ethos, can be used on both sides. The inside and outside colours illustrate the accordance between our memories.

Additionally, I created harmonic textures by combining my mother's glossy texture and the matte texture that I like. In the ceramics representing Halla mountain in the centre, you can see that the glossy surface, the rough surface, and even the matte surface harmonize. I also hoped that the yarns surrounding the ceramic would create a tactile field of memory by combining the cold texture of the ceramic with the warmth of the wool. The ceramics were made by hand-building and slip-casting. In slip-casting ceramics, I focused on simple shapes. As hand-building allowed me to reconstruct my memories more freely, so hydrangea, camellia, columnar joint, reeds could be expressed abstractly.

Through the mediums of rug making and ceramics, I have recreated Jeju Island, a place of familial memories. In the design, I have striven to reflect the pleasant feeling of visiting the island with my mother. Through this project, memorable moments in my life have been translated into objects. This is a very personal project, but I hope viewers can see how the haptics of colour, textile and form can capture remembrances.





Figure 71. Moon, Sunhee, Recollections of Jeju Island detail 1, 2021, hand tufting and ceramics, Auckland



Figure 72. Moon, Sunhee, My memories of Jeju Island (scale), 2021, hand tufting and ceramics, Auckland



Figure 73. Moon, Sunhee, Different height of mountains in Jeju Island, 2021, hand tufting, Auckland



Figure 74. Moon, Sunhee, Recollections of Jeju Island detail 2, 2021, hand tufting and ceramics, Auckland



Figure 75. Moon, Sunhee, Ready for the picnic, 2021, hand tufting and ceramics, Auckland

Figure 76. Moon, Sunhee, Main memories of Jeju Island, 2021, ceramics, Auckland



Figure 77. Moon, Sunhee, My mom's memories of Jeju Island, 2021, hand tufting and ceramics, Auckland



Figure 78. Moon, Sunhee, My mom's memories of Jeju Island (scale), 2021, hand tufting and ceramics, Auckland





Figure 79. Moon, Sunhee, Oreum and Halla Mountain, 2021, Hand built ceramics, Auckland

Figure 80. Moon, Sunhee, Hydrangea, Columnar joint and Halla Moutain, 2021, Hand built ceramics, Auckland





Figure 81. Moon, Sunhee, Fragments of memory colour, 2021, ceramics, Auckland



Figure 82. Moon, Sunhee, Colour variation of mugs 1, 2021, ceramics, Auckland



Figure 83. Moon, Sunhee, Colour variation of mugs 2, 2021, ceramics, Auckland



Figure 84. Moon, Sunhee, Tiny ceramic pieces of Jeju Island, 2021, ceramics, Auckland



Figure 85. Moon, Sunhee, Memories of Jeju Island from me, 2021, hand tufting, Auckland



Figure 86. Moon, Sunhee, Memories of Jeju Island from mom, 2021, hand tufting, Auckland

Figure 87. Moon, Sunhee, Recollections of Jeju Island, 2021, hand tufting and ceramics, Auckland

