VIRTUAL HISTORICAL SENSE OF PLACE IN MULTIMEDIA WEB TOURISM: A CASE STUDY OF BANG LAMPHU

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ABSTRACT

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In the normal world of tourism, Bang Lamphu is considered being a good historical location in Bangkok. It is rich in historical architecture, openness gastronomy, friendly people, and easy-going atmosphere. During and after the COVID-19 pandemic, tourism industry has changed dramatically to protect the virus from spreading. The interaction between tourist and attraction place, sense of place, has not happened. Digital media can deliver visual information to demonstrate attraction place. How digital media interact with tourists can create a sense of place along with the relationship developed during the new digital media exploration. Letting tourists explore the place through different media can determine the preferred media in triggering a sense of place in each tourist. The purpose of this study is to explore and find the appropriate media in representing sense of place for virtual tourism environment. Qualitative method with design thinking process has been used to develop this research. Developing different media is based on primary and secondary research with survey with photography and in-depth interview. Each type of media has its own production or process. It was found that different media triggered different ways for each tourist, in this case, expert in user interface and multimedia. Pondering at the storytelling way of delivering the historical story can stimulate tourists and elevate the memory of the related experience. From the historian's point of view, looking through the history in visual or video storytelling can be quite difficult to interpret without text information alongside. The conclusion of this research is that the amount of visual information consumes can be determined, based on each experience of the place without any further research of the place information. Therefore, the connection between place and tourist created toward the interpretation of visual information from each individual who experience it.

Keywords: Sense of place; experiential tourism; photography; storytelling

1. INTRODUCTION

Tourism is one of the major industries of Thailand. The tourism industry in Thailand relies mainly on international tourists from around the world. During the COVID-19 outbreak, traveling is limited and has become one important risk factor in spreading the disease. Stop getting tourists and close down the country are some of the methods in stopping the outbreak. The Thai economy that relies mainly on tourism has broken

in many facets. Some people change their way of survival. Some lost their lives to the COVID-19 virus. Thailand also lost its tourist. Until now, the outbreak is still in progress.

Information technology is used to support many industries. The information age with the internet might be the answer for the new tourism industry as well, in living with COVID-19. Using web technology to utilize the visit of web surfer in experiencing attraction places is obviously a challenge in itself. How to use web media to restrict tourist exploration of the place in advantage might be the key to create a sense of place on the web for tourists. The word sense of place is based on Jagannath definition that it is the connection between place and people who visit the place in the beginning. The exploration at first creates some sense of connectivity right away to the visiting place (Jagannath, 2018). What this research further explores is other elements that need to collaborate in elevating the tourist experience. In developing this exploration, the case study area is Bang Lamphu – one area in the historical site. Choosing Bang Lamphu based mainly on its history and attraction sites.

The red zone of Bang Lamphu in Figure 1 has been covered in four sub-districts (Khweang) within one district. The area has been defined by one freelance historian who knew the history of Bang Lamphu well enough. One side next to the Chao Phraya river is right along with the iconic landmark – Phra Sumen Fort where the history of the local community is documented in the form of Bas-relief next to Lamphu tree swamp as the name of the area.

The history of Bang Lamphu dated back to King Rama I of the Rattanakosin era or even before that. This period delivered the important event that established Bangkok. Bang Lamphu by its meaning is the area that has the river run through the center of it. The area itself was a major commercial area of Chao Phraya river. People used the river to commercialize goods. All logistics from foreign countries came through by boat. Klong Bang Lamphu was dug through the area as a transport for commercial as shown in Figure 2 and 3. Within the area, there were lots of forts all around an old palace. After the civilization went through, the road had been built. The car and bus have been brought into the area. Bang Lamphu became one of the major fashion areas of Bangkok. Food is one of the most popular features there.

Figure 1: Map of Bang Lamphu with Its Places

Lamphu (*Sonneratia caseolaris* (L.) Engl.) (Wamanon, 2021) – the common name is cork tree -- is the name of a tree growing a lot in this area. The oldest Lamphu tree had just died a while ago. Bang Lamphu community has replaced it with many new ones. Lamphu tree has been growing alongside Chao Phraya Riverbank next to Phra Sumen Fort. Currently, the area around the fort changed into a recreational park with Lamphu tree area and a Bas-relief sculpture of a community lifestyle to relax and enjoy this iconic landmark. Most community event has held in this park including a cultural event from the Bangkok Metropolitan Administration.

Figure 2: Klong Bang Lamphu 1

Figure 3: Original of Klong Bang Lamphu

In Figure 4, one remaining of many forts around an old palace in the Bang Lamphu area is Phra Sumen Fort. It becomes iconic. This historical architecture is surrounded by a park, a gathering place for the community and arranging for events. This fort has a different perspective from multiple views. The landmark also serves for Royal ceremony along the Chao Phraya River.

Historical location always has a story behind. Telling those stories for tourists to learn and understand the place can make tourists fun while make tourism educational. Using visual media as a representation in telling a story of that area can be a good method. Bang Lamphu as a case study of this research is one location within a historical site – Rattanakosin Island. In this historical site, the history can be traced back more than 200 years. The story behind this historical site was very interesting. Gaining insight into the area and analyzing each piece of the story develop the structure of the whole story. Each piece can be brought up into small pieces and developed new media to tell the story.

Figure 4: Phra Sumen Fort

Each media has its own way of conveying message to the viewer in the meaning of art. Different viewer has different way to interpret that message also. This is the beauty of using virtual media to represent place and let viewer feel or sense the place through it. Touching or feeling the physical place can be another experience for viewer within all senses each human being can open its sense to. Using some virtual media can view the place in one orthogonal viewing while being in the physical place, the sense of place is surrounding the viewer at one moment in time. Absorbing the reaction of the place through all sense can be overwhelming and stunning physically. The experience might be reduced and less stunning in the virtual media experience in terms of dimensional experience gain through virtual environment. The different in virtual media also differs in delivering the sense, however, the experience through it depends mainly on viewer imagination which can go beyond physical appearance at time.

2. SIGNIFICANCE OF RESEARCH

As indicated in the introduction section that the outbreak of COVID-19 has nowhere near the end at this point. Even though the vaccine has been injected into people but there is still uncertainty about the result of the vaccine. Thus, the tourism industry is still under threat. This research tried to explore an alternative way

for a tourist to experience the place by focusing on one aspect of tourism – The sense of place in tourism through web technology and digital web media.

The result of this research can change the face of tourism in the tough time of today's pandemic. The elements of web design that match with the identification of sense of place in urban design can be developed further into something more concrete at the later stage. This research, on the other hand, is the beginning of the ongoing research in finding the right combination of web design elements in responding to the hardship situation for traveling. This choice in tourism might not compare to real travel but hopefully, advanced technology in the future can change the way tourists see tourism and how tourists sense the place through media profoundly.

Learning from tourism in historical site let tourists understand the site and have fun with the tour as much as learning in the field. Historical tourism is always involved with storytelling as the historical site has its own story to tell. The subject itself can tell one single story based on art and design itself. On the other hand, the behind story should be told by a tour guide or some different medium. As tourism moves into new media – the web – the new media takes its important role to declare the significance of each place. This storytelling can also let tourists connect with the place much easier.

This research can develop a possible way to deliver visual art in defining a sense of place for tourism. Visual art can be a good medium for connecting with a place through the virtual web. Finding the right technique to convey the right message let tourist experience the place in a virtual world. In the current situation, the virtual tour can be an alternative for tourists around the world reaching Thailand tourist attraction and create revenue online. As for today in the information age, most of business or education has moved into the virtual world. In the pandemic era, it changes the way people think and works to reduce personal contact upon stopping the spread of the virus.

3. RESEARCH OBJECTIVES

This research aims to
- explore area of Bang Lamphu to learn about the historical site;
- analyze and design modern web experience with sense of place through multimedia;
- recommend the web element collaboration method in experiencing virtual web tourism.

4. LITERATURE REVIEW

The literature review consists of 5 components – sense of place, storytelling, photography, videography, and visual arts. The authors will focus only on historian point of view and visual arts.

4.1 Sense of place

When discussing about sense of place, it means one special place that people can think or recognize about the special event or activity happened in that place. It can also mean the connection between people with that place (Young, 2019).

Relph's discussion about virtual realities and sense of place in an article said that there are variety of reaction toward sense of virtual reality within electronically created environment. Sense of place could be different in each individual, emotion included (Relph, 2007).

Tjøstheim has done a dissertation about experiencing sightseeing through virtual game environment. Telepresence experience was used to describe the sense of place within virtual environment in empirical studies. Being there at the present moment is the feeling of people who experience in the virtual game environment (Tjøstheim, 2020).

4.2 Storytelling

Steffens (2018) discussed rules to elevate visual storytelling with 11 techniques. The first is to show and not to tell. The second is to portray dynamic movement. The third is to tell the story as a whole. The forth is to use a figure with hero ability. The fifth is to memorize visual hierarchy. The sixth is to use light in the photo as the advantage. The seventh is to use color psychology to build the scene. The eighth is to make meaning with visual metaphors. The ninth is to draw the eye of the reader. The tenth is to end the story with the strongest image. The eleventh is to use takeaway to end the story.

Destination stories and tourist creating stories can help tourists engage and experience tourism places more. The stories can not only be created by the destination itself but also by tourists themselves using multiple types of media which are called transmedia (Moscardo, 2020).

Young-Kwan Yang (2018) wrote an article about the research in storytelling and tourism in the historic area that the story should have an educational and attractive property. These properties can attract more tourists to the historic site and the establishment of a story is mandatory with the educational content. The value of a historic site in attractiveness should be well communicated to the tourist.

In the law discipline, visual storytelling is used to help decision-makers understand the case better and portrait what words cannot describe. Most people perceived information through seeing, so visual content is crucial to the brain to understand (Mayfield and Frailey, 2019).

Conrad (2013) wrote an article about digital storytelling in keeping the historical story alive. Delivering historical story from the local recipient and creating digital storytelling for the public to learn is the purpose of the research. It was in a video storytelling format. The local community can access the archive through the library and learn through the different digital mediums in storytelling.

Van Luyn (2011) conducted an interview in storytelling for creative writing. The new way of the interview has been developed to gain the story out of oral history. Environment and atmosphere have been considered an effect toward the storytelling to the interviewee. The detail of each interview has been captured and written into oral history through storytelling.

How to characterize storytelling? Sara described some key factors for storytelling in an article describing the 6 S's in storytelling. The first is Story-architect. The second is the show. The third is set which means the time and place that story happened. The forth is story-listener or audience. The fifth is the storyteller who is someone who uplifting the story to the expecting audience experience. The last is the story itself (Loberto, 2019).

Pan et al. (2009) wrote an article about cultural heritage through storytelling describing the step-by-step guide. The first step is to discover the story of heritage sites within the city wall. Then, choosing the storytelling goal is the next step. The third step is to create a theme for the storytelling in cultural heritage. The last step is to pick the right media to deliver the story.

4.3 Photography

In photography, creating a story out of a photograph is an interesting thing. Hill (2020) recommended some tip and techniques in developing story from a photograph as follow. One, the story should answer the following questions – 1) What is going on? 2) who is around? 3) Why is this thing or event happened? 4) Where is it? 5) When does it happen? Then, the sequence of events should be framed. The story also needs to have a good structure. Finally, the context of the story is quite important.

Monochrome and black & white are different in the idea. In monochrome, the photo is in one color range. With black & white, the color is in black & white and in between. That means the monochrome includes black & white as well (Dam, 2020).

Black & white can be in the same tone, but color can make a difference in the hue of color. Color photography is used in distraction to another element of a photograph as the story or other element of the photograph. Black and white seem to be in the same tone so the focus can be on other features in that photograph (Touchette, 2017). Spencer Cox (2019) wrote a guide in black & white that there are seven elements of a better black & white photograph. There are shapes, shadows, emotion, composition, texture, contrast, and tones. Each element needs to be achieved in black and white or shade of greys.

The beauty in photography or aesthetics in the photograph are in both expressing one opinion and composition of the photograph. The composition of each photograph is considered by breaking the symmetry, leading lines, triangles, rule of thirds, and rule of odds (Jacobitz, 2016).

Photography is a tool for architectural study in learning-built environments. The social aspect of architecture is also another view that can be obtained from a photograph. Each photograph should be interpreted with the local community alongside the built environment as well. The involvement of social community reflects the relationship between the built environment and the local community around it which brings a discussion of each photograph into the social aspect of it (Tok et al., 2010).

In panorama photography, there are 5 types of panoramic photograph. There are inner-cylinder panorama, outer-cylinder panorama, inner-sphere panorama, outer-spherical panorama, and planar panorama (Chen, 2011).

Spherical Panoramic Imaging Technology has been used to explore architectural space and import it into the virtual world. The technology allows interaction and investigation of the viewer toward building in the virtual world. The truly immersive and interactivity of this technology provides another different virtual system that can be embedded into the web. With panoramic images, weblinks, guides, and interactive information can be added for interactivity with the image increasing the connectivity between the human and virtual world (Jabi, 2000).

4.4 Videography

Based on Urban's (2015) research about documentary and reality related to historical narrative, the connection between reality and documentary film has been torn apart. The documentary film produced cannot express the reality as it happened at all.

Modes or types of the documentary are defined by Bill Nichols (2001). There are the poetic mode, the expository mode, the observational mode, the participatory model, the reflexive mode, and the performative mode.

Mode of desire classified the rhetorical and aesthetics function of the documentary. There are to analyze and interrogate, to persuade or promote, to express, and to record, reveal or preserve (Castells, 2021).

The documentary narrative has a link with the story which trigger the human relationship. This relationship reminds humans of a past memory. The realization of memory through storytelling later impact emotion toward the story. The linkage of narrative, emotion, and memory develop a better understanding of how narrative documentary has an impact on human in triggering the past memory and the sense of the relation between human and subject of the documentary (Bondebjerg, 2014).

The new century has changed the face of storytelling based on the new technology that emerged. Maggie Aufderheide et al. (2021) displayed how storytelling in the 21st century would be. The new storytelling trend will contain the following features-participatory, mobile, visual, fragmented, immersive, asynchronous, playful, distributed, social, global, non-chronological, experienced/interactive, and user-centric.

4.5 Visual arts

Ye and Tussyadiah (2012) research suggested that the historical tourists would attract to landmark, historical building, iconic place, and natural scenic of the site rather than any other place. Visual communication has a great impact in influencing tourists to have a good experience. Thus, experience perception should be identified first before creating an imagery experience for tourists.

Diehl et al. (2016) examined how taking photographs affecting the tourist experience. What this research found was divided into a number of questions to answer. One is the number of photographs that were taken. This reflects the amount of pleasure of tourists toward the site. The second is the experiential nature. This depends on the place and location each tourist visited. Each place has its own nature and organization that is different. The third is the expectation of taking photographs. Each individual has a unique belief in photography. The experience of each site served the enhancement of their beliefs. The forth is the experience that is retained in the memory. A photograph is taken along the memory that each individual has experience. The photograph taken can be stimulated by visual memory or any other sensory memory toward the experience. The fifth is the objective of taking photographs. There is a purpose in taking a photograph that can affect the experience. The last is to declare experience based on each photograph. A photograph can remind the memorable experience that occurred in each photograph. The flashback enhancement develops a better satisfaction and triggered enjoyment of the event within an individual's memory.

Using virtual art to represent heritage sites should close the gap between the virtual world and the physical world. The interaction between people and the physical appearance of the physical world needs to have a replacement of humanistic representation for engaging with virtual experience in the virtual world. That connects the link between virtual and human to interact with each other in transferring the experience toward human senses (Thompson, 2017).

Mary Porter (2017) had worked on transforming the physical historical site of Arvia into a virtual historical world through panoramic imaging. The collaboration of understanding between elders within the site developed realization for conservation. Using VR panoramic technology to connect people and the inaccessible place has been possible for the local community and the public. This helps increase appreciation in the heritage of indigenous people toward the global community.

5. CONCEPTUAL FRAMEWORK

The conceptual framework for this whole thesis research is to design and develop web design and web media to create a sense of place for tourism. Web design is scoped only for layout design, navigational design, and information design. Web media delivers only 360 panorama or spherical panorama, photograph, both black & white and color, depends on each category, videography in video story and video tour. For this research article, the focus is on the visual story or video story that deliberate the historical point of view to demonstrate historical place through web media.
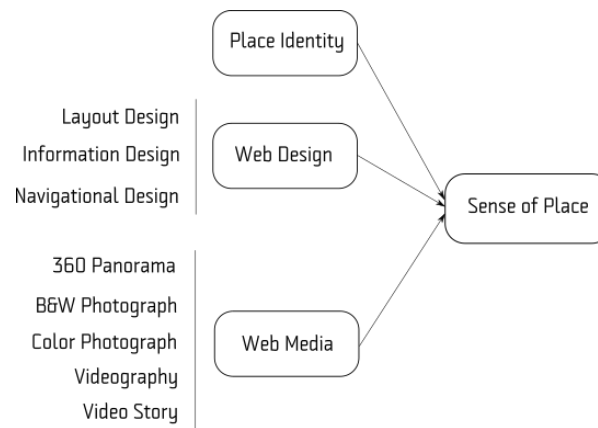
Figure 5: Conceptual Framework Diagram

In Figure 5, this diagram shows the concept of determining the sense of place for the virtual web using these 3 elements – Web media, web design, and place identity. Place identity was defined by searching for area identity first. Web design includes layout, information design, and navigational design to determine. Web media uses photography and videography to determine the sense of place. All of these are derived from the sense of place in urban design by picking only the one that can be applied.
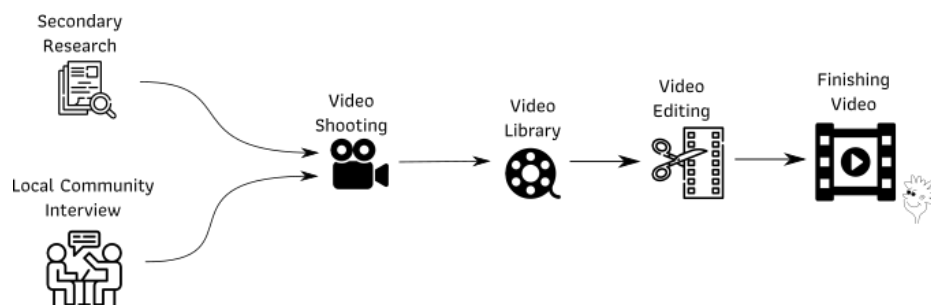
6. RESEARCH METHODOLOGY

Figure 6: Video Storytelling Process Diagram

Figure 6 shows the process of video storytelling to gather information from secondary research alongside the in-depth interview from the local people who know and understand the area well. Processing of all information and choosing which story to tell, shooting video using only a mobile phone in multiple segments and editing the video for a better presentation were definite steps to be followed in developing one meaningful video storytelling. Some of the videos cooperated with sound from local interviews adding the narrative element into the storytelling.
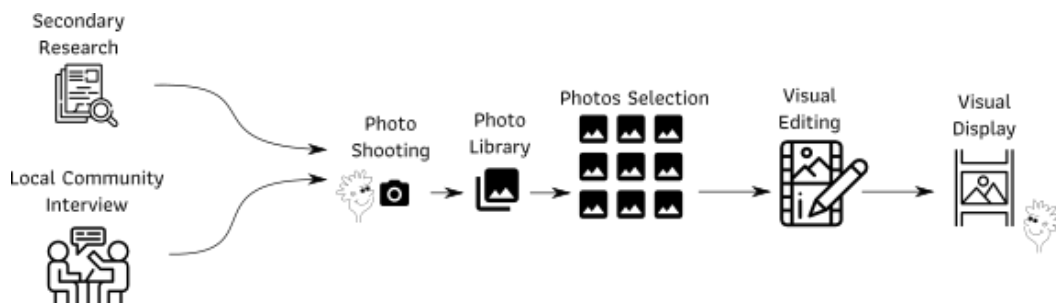

Figure 7: Visual Storytelling Process Diagram

Figure 7 depicts the visual storytelling process. The research has been conducted in both secondary and in-depth interviews. After processing the information and picking the story to tell, photograph shooting has been conducted and added to the attribute of the photograph for better telling its story. Some photographs

had been selected to include in the story. Narrative detail was included in the story. Some of the visual stories can only be moving in the self-explanatory and sequential order of telling the story. Audiences can interpret the story or sequence of the visual whatever they like.
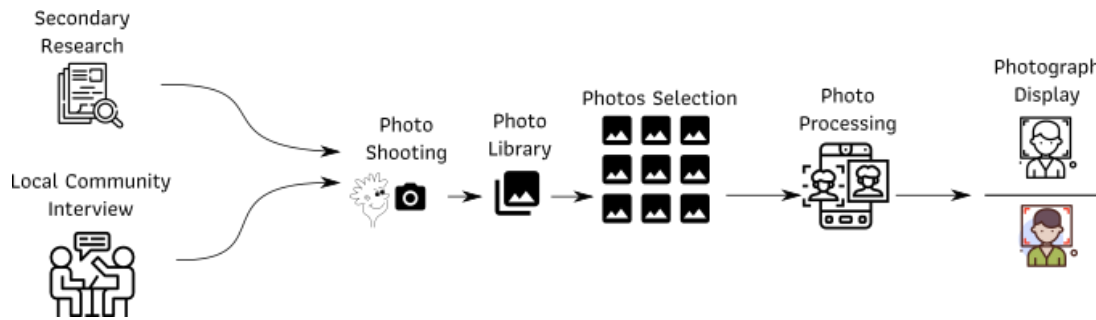

Figure 8: Process Diagram for Black & White and Color Photographs

Figure 8 above shows the process of black & white primitive and color photographs process. The process took place by gathering information. This information helps in taking photographs in order to express or choose the right frame for the photograph. After taking some photographs, they were grouped and processed for the right type – Black & White or Color.
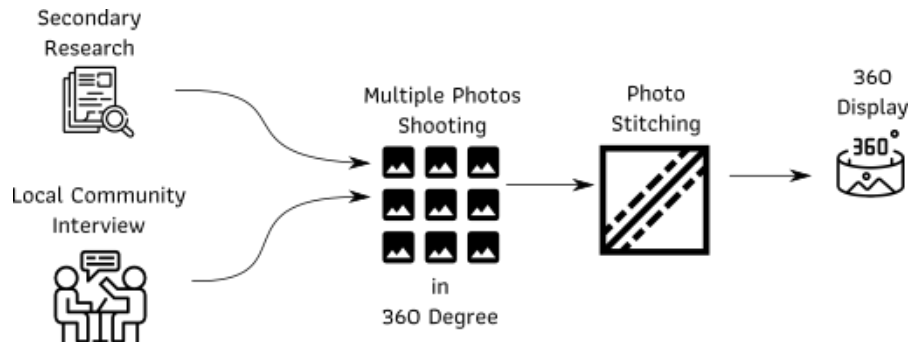

Figure 9: Panorama Process Diagram for Spherical Panorama

In Figure 9, the process of panorama in each type is different. In this 360 panoramic photograph, the process is to take 360 photographs of the surrounding and stitching process puts together all photographs. Then, the process of putting them all together shapes them into a spherical form called Stitching. How long the process took depends mainly on the quality of each photograph.

The methodology of this research is qualitative. Surveys and in-depth interviews were used in collecting information from the area and its local body. The interview has been conducted with authorities who have known the area well enough to contribute accurate information about Bang Lamphu. The head of the community had also suggested some well-known body that has been known to live with the older generation. Older generations who lived throughout communities had been picked based on their community art and craft performed within communities.

The discussion has been conducted in an easy environment to ensure the flow of the story throughout the interview period. Another methodology in collecting attraction places is to walk along the area and took the photograph of different important places. Once there was enough number of photographs, the sorting and grouping process was performed to categorize the photographs. Each group or category was identified and determined for the uniqueness and identity of the area. Then, each group can be identified within each media uniqueness, e.g. the soundscape can be identified in religion category with chanting ceremony. In this paper, the focus is on visual storytelling and how the story tells the history of the area. The process of laying down the visual to tell the story is based on the interview with the local and secondary research through the online document. This research mainly relies on the local community to tell the story.

In this research, the qualitative method is used in collecting information from local people and attractive places. Some selected group of people was interviewed each with prepared questions. The questions were asked but not in order as the situation went. Some follow-up questions may be asked to ease the atmosphere of the interview in order not to be too formal. The follow-up questions extend the detail of the information. It also strengthens the relationship between interviewer and interviewee as well. This method helps develop relationships much better for later follow-up and additional developing questions. After

collecting information from interviews, extended information from secondary research was done online and in the library. Some other media has also been documented for up-to-date trend.

Attraction places have been collected by taking photographs. Walking along the area and taking photographs of all attraction places let the researchers know and learn about the place physically. After collecting some number of photographs, those photographs are categorized into various groups. Then, the group has been scoped into 4 following groups – historical architecture, religion, communities, and gastronomy -- as the identity of the Bang Lamphu area. All different visual art has been shot as well like a photograph in both black & white and color, videography, 360 panorama. Photography and videography used a mobile phone to shoot for footage. 360 Panorama shot was done by Google Street view under 360 panorama feature and uploaded in Google map as a contribution.
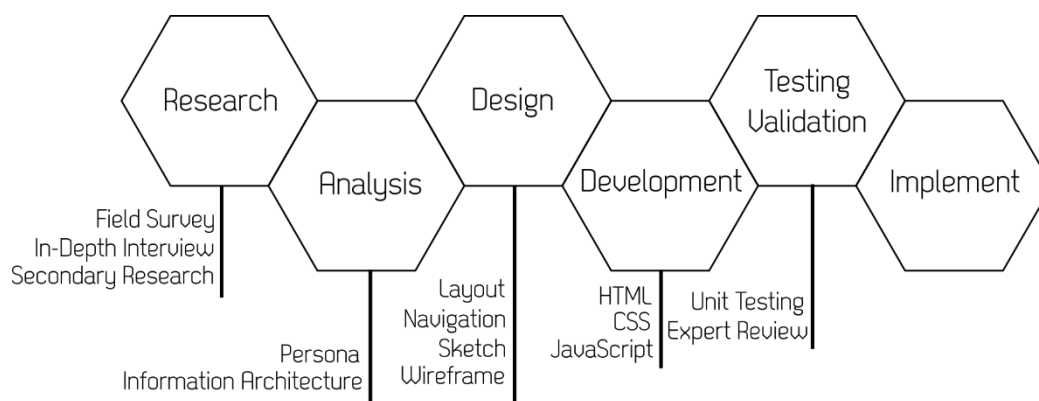

Figure 10: Web Design Process Diagram

In Figure 10, the web design process is designed to develop a web site for academic information design in tourism. This design process is derived from the design thinking process from d-school and web UX design flow in order to design for user experience. This web design acts as a medium for web media and web design elements to create a tourism user experience through new media. This design process adapts itself to the COVID-19 situation.

Web design and development are the methods in displaying that visual art for tourists to experience. Web layout and web media through visual art have been used to elevate the visual art experience. Using Minimalism theory to minimize all excess graphic and bear to only essential are fundamental of this research. After designing the web, an expert review has been done to evaluate the usability of the website. The web is modified based on expert recommendations. User testing is the next process to verify user satisfaction. On the website, an online form has been used to collect data from users about their likeliness of different media that can reflect the sense of place for them.

7. RESEARCH RESULT AND DISCUSSION

Figure 11: 360 Panorama Sample Photographs in Architecture Category

In Figure 11, these photographs show 360 panoramic images in plane view for Phra Sumen Fort and Museum & Library of the Abbot. Both images were the product of taking a 360 panoramic photograph using Google Street View. The purpose of using Google Street View is to support the accessibility of the general public in gathering information media in the next phase of the research.

Figure 12: 360 Panorama Sample Photographs in Religion and Gastronomy Categories

In Figure 12, these two photographs were taken at Chakraphong Mosque and Chilli Chill Indian Restaurant. Both panoramic images represent religion and gastronomic places in Bang Lamphu. They used the same tool and concept in the shooting process.

Figure 13: Black & White Photographs in Architecture

In Figure 13, all four photographs represent historical architecture in black & white format. These images have eliminated the distraction from the shape and form of the main subjects. The focus is, therefore, on the shape and form of each architecture. These shapes and forms indicate the historical period and revolution of architectural design in its time.

Figure 14: Black & White Photographs in Religion

In Figure 14, these four photographs represent religion in Bang Lamphu in all different believes – Buddhism, Islam, Chinese Buddhism, and respectful figure. These photographs are in black and white to preserve the sacredness of each belief toward their architectural form.

Figure 15: Color Photographs in Community

In Figure 15, the variety of activities in each community is shown. Each photograph displays in color to gather as much information on the historical community as possible. Walking through each alley leads to the historical harmony along with the architectural household style and way of life.

Figure 16: Color Photographs in Gastronomy

In Figure 16, gastronomy or food is one part of historical development as the community moved in. Each kind of food has been passed on from the previous generation. The taste, recipe, and process of making indicated its own historical culture within this ever-changing area.

This research demonstrated that tourists prefer photographs to portrait a sense of place more than any other web media or visual art. In these four categories -- historical architecture, religion, community, and gastronomy – historical architecture and religion used black & white photography to represent the sense of place. Community and gastronomy used color photography instead. The photograph of historical architecture was taken with the surrounding area to present the dominant architecture. The location of each architecture is also affected by the way each tourist takes photographs. Black & white photography is timeless and rough in mood and tone. It expresses historical and something sacred well. The shape and form of the historical and religious architecture blended well with black and white. It also displayed the tone of stillness and quietness within the places.

Having tourists browsing through the virtual web in Bang Lamphu develops a challenge toward the bond between tourist and attraction places. When a tourist visits an actual attraction place, somehow the connection between them happens through the sense of tourist and physical or geological mood and tone of visiting the place. The environment creates some sense of connection with tourists through the touch and feel.

Among the visual elements presented such as figure or image are the aspect of mental and emotional responses for the tourist to feel and assimilate the taste of Bang Lamphu Sense of Place. Visual art can represent a sense of place in various techniques to represent the place in the virtual world. Each angle of place portrait transports mood and tone to the tourist variously.

The composition is a significant technique in photography that changes how to experience the place. The space left on each side of a photograph can turn the mood and tone of the photograph into an asymmetrical feeling. Then, the experiential sense of place in that photograph shift into another aspect or view of the place. Environment or atmosphere that was taken into a frame can deliver a fine sense of the past. Activities that went on within its architecture has decreased its fuzziness of color into only black & white or monochrome, so tourists can focus on the subject matter. Color can give movement to the photograph. When the number of colors is reduced, the subject is in focus. It drew tourists to focus on the subject matter rather than the surrounding distraction. On the other hand, the 360 panorama portrays the place in just one spot. Looking around in a circle or sphere shape can be overwhelming.

This video presentation represents the phenomena very close to the real physical reality if a tourist walk in the certain area in Thailand (something deeper in psychological emotional concept.)

Figure 17: Phra Sumen Fort Reel Shots – Iconic Landmark in Bang Lamphu

In Figure 17, Phra Sumen Fort video storytelling shows the surrounding area of the fort. The sequence is from the Phra Sumen Fort, the pavilion, and the bas-relief of the Bang Lamphu lifestyle. Ending the telling of this story is to focus on the Lamphu tree.
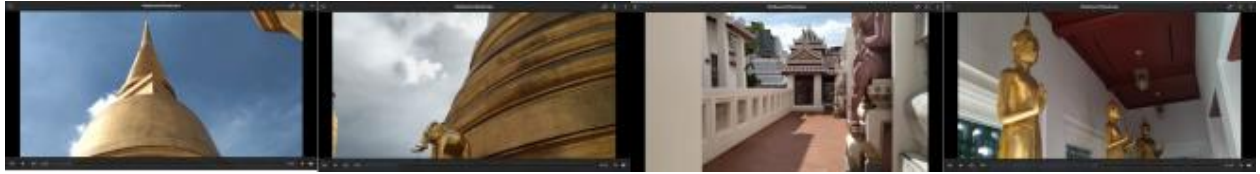
Figure 18: Wat Bowonniwet Vihara Reel Shots – the Oldest Buddhist Temple in Bang Lamphu

In Figure 18, this video story expresses the significance of the surrounding area of Phra Jedi with some semiotic around the Jedi. The attention is on the statue of King Rama the Fourth. It is just a small part of this temple.

Figure 19: Old City Gate and the Democracy Monument Reel Shots

In Figure 19, the Old City Wall and City Gate expressed the ancient and how ancient people built its wall to protect the city. The ruined wall displays the thick bricklayer to protect the palace and the city. The Democracy Monument, on the other hand, is located in the middle of Ratchadamneon Road. Its unique shape of monument creates the center of attention. The story reel shows all sides of the monument. One last side, in particular, shows the crane almost on top of it with a photo effect. That is to express the meaning of the political situation in Thailand.

Figure 20: Wat Iam Worranuch Reel Shots

In Figure 20, this temple is distinctive. Inside there are lots of sacred areas for an individual to pay respect. Photographing the surrounding area of the temple under the shaded atmosphere is indescribable.

Figure 21: Chao Mae Thapthim Shrine Reel Shots

In Figure 21, this shrine shows its chanting during Saturday evening. The rhythm of the chanting is in Chinese, and it was quite interesting. There are 4-5 white dressed ladies lying in front of a Chinese Buddha statue. The art of the Chinese temple expressed itself through the ceiling and wall of Chinese art.

Figure 22: Neilloware from Ban Phan Thom Community Reel Shots

In Figure 22, neilloware is one kind of container. The different kind of containers has a specific way of forming its shape and form. The neilloware above is owned by one member of this community industry. The story was told by a narrator. The sequence of each neilloware alongside storytelling creates an interesting storytelling reel. Where most of the places and equipment had been gone, most people in the communities were

stopped working on it a long time ago. The atmosphere of community production had been gone away from this community. The product itself is kept in good condition for one member of the community. These products have been used as storytelling material narrated by the maker. The maker who once used to work on these neilloware described the method of producing this neilloware in the community a long time ago.

In terms of the historian, the sense of place can be the basis of visual stories in the form of videography. The story that happened in the past as history can be the based knowledge of creating a visual story. The visual sequence is also used to tell the story of some places. One other story was told in a temple called Wat Chana Songkhram. This temple has a long history back when a queen adopted this temple. This temple was a place to keep relics of one important king – Somdet Phra Pinklao. He was crowned before the Rattanakosin period. His relic was placed in one special area of this temple. The video story started with the Somdet Phra Pinklao statue and moved inside Ubosot of the temple. The focus was on one specific woman who was meditating inside. The picture cut into black and white mode in Somdet Phra Pinklao's area where his relic is kept. Video was panned through the relic's wall and cut back to the meditative woman. The ending showed the people coming for Buddhist chanting and faded out with the chanting sound.

This story expressed the recognition of the previous history tourists can relate to. A bit of research in the history of Thailand can let tourists understand the story a bit better. Not knowing any history of the temple, tourists should be able to relate at the meditative level. Using the color grading techniques brings tourists back to the past. The sense of past and present can be shown clearly in this video that expresses the sense of memory for the existing tourist.

Another story is about democracy. One important landmark of the Bang Lamphu area is the Democracy Monument. In the middle of the conflict in democracy belief within Thailand, the video started off showing one side of it. Then, the picture faded as another side of the monument emerged. In the end, it displays the dark side of the monument with a construction crane on top. This is coincident during the shooting sequence and what happens during that time. This democracy monument story relates directly to the current event in democracy happening in the area.

The last story is about Chinese shrines and chants. This chant happens every Saturday. Some elderly women gather in the Chao Mae Thapthim Shrine for Chinese chant late afternoon. The chant is accompanied by musical instruments. The video story started from the sky and panned down to the shrine leading everyone to the front of the shrine where Chao Mae Thapthim statue is located and moving inside the shrine to see the interior with a beautiful ceiling and lots of different figures. Moving slowly out of the shrine is to end this story up in the sky. This shrine is located inside the Thai temple. It shows that both beliefs can stay together. The belief in Chinese Buddhism relies on God from above. This chanting is not easy to hear. Panning from above expresses the feeling of generosity from above. God from above comes down to listen to the chant. After finishing the chant, the camera panned up to the sky above is to send God back to heaven. This video is also panning inside the shrine in looking at exquisite Chinese art of God.

Based on users' testing through questionnaire, users preferred using a video tour in traveling through virtual environment. 360 Spherical panorama let users actually travel through the place the most. As for virtual media that reflect place the most, there are video story, color photograph, 360 spherical panoramic and video tour.

8. CONCLUSION

As of now, Information technology has dominated the world. People can connect all around the world with a fingertip. Many information can be explored online without being presented at a real location. Having the combination of web design features that match with the urban design, creating a sense of place for tourism online would not be that difficult, however, the right combination of style that would match each pleasure has ever been undiscovered. The standard of web design can deliver the best possible solution to mimic the tourism environment on the web. Using web media as a tool to deliver graphical content and representation of being there in the place would establish a sense of satisfaction in traveling. Presently, travel blog or Youtuber has explored different corner of the world through their distributed moving image content alongside storytelling ability. As the balance of telling the story of each place and the collaborative moving image should develop the sense of place for each unique attraction place, the traveler would decide. During the COVID-19 era, it is obvious that there is no traveler in the destination location of this research. The expert response has been divided in the suitability of media toward the effectiveness in sense of place. Some prefer photography over videography. Some prefer videography much better than photography or panoramic image effect.

The story that takes shape into new media can transform into different media forms. In this case, it is a video story and visual story. The reel of images should be selected carefully and delicately considering the relationship of each image. The story that is told has been transformed into a short description so that the

selected image can be easily implemented. As for video stories, the transitional effect can develop the story movement and connectivity within each frame of thought and vision.

The story through each photograph can indicate a sense of belonging and attachment for the local community. The mood and tone of the photograph should express recognizable of the place. The architecture itself dominates the feeling with the black and white tone of images. In black and white, the mood of timeless delivers the historical sense of the place. The surrounding area of each architecture develops togetherness of community around its architecture. The texture of the surface expresses the historic time-lapse between the past and the present.

This sense of place based on the urban design aspect can involve different elements. This research selected only the one suitable for the online medium. Multiple web media contain subject matter about the tourist attraction. One media in particular – photograph – lend itself to expressing the sense of place. Within the historical site, there are lots of storytelling through a photograph. One photograph can tell a story through composition and elements within each image.

In the information era, connecting people is not difficult, it also involves multiple factors in triggering the sense itself. The World Wide Web as a medium of connectedness can be useful in delivering information from one location to another. Tourism as location-oriented has been affected by the pandemic currently. Delivering the tourist place within online medium should be another way to let tourists experience tourist place. Once a tourist visits the attraction place, the connection between the tourist and the place can develop a special bond between them called the sense of place. Online media can also develop that bond between tourists and the place depends on which media. Each media can affect each person differently. Therefore, there are not one specific media that can trigger a sense of place in every tourist but one media that can trigger tourists differently.

Sense of place, history, and Thai mentality are closely fused to make Bang Lamphu. The study of the over two hundred years old community is an aspect of reflection when the spirit of Bang Lamphu, history, culture, and Thai mentality fused into one.

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