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Escapism: Indulging in Daydreams

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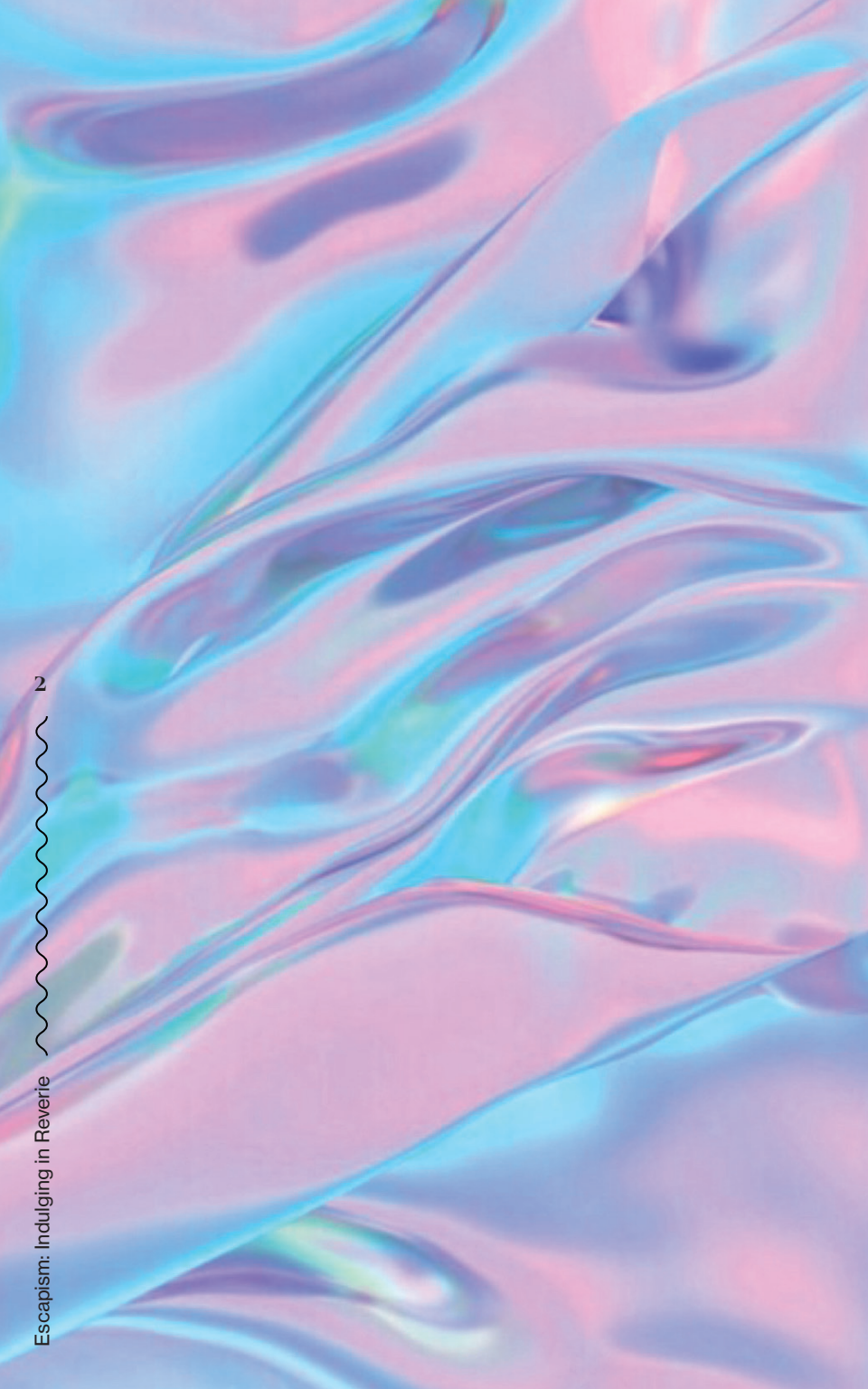
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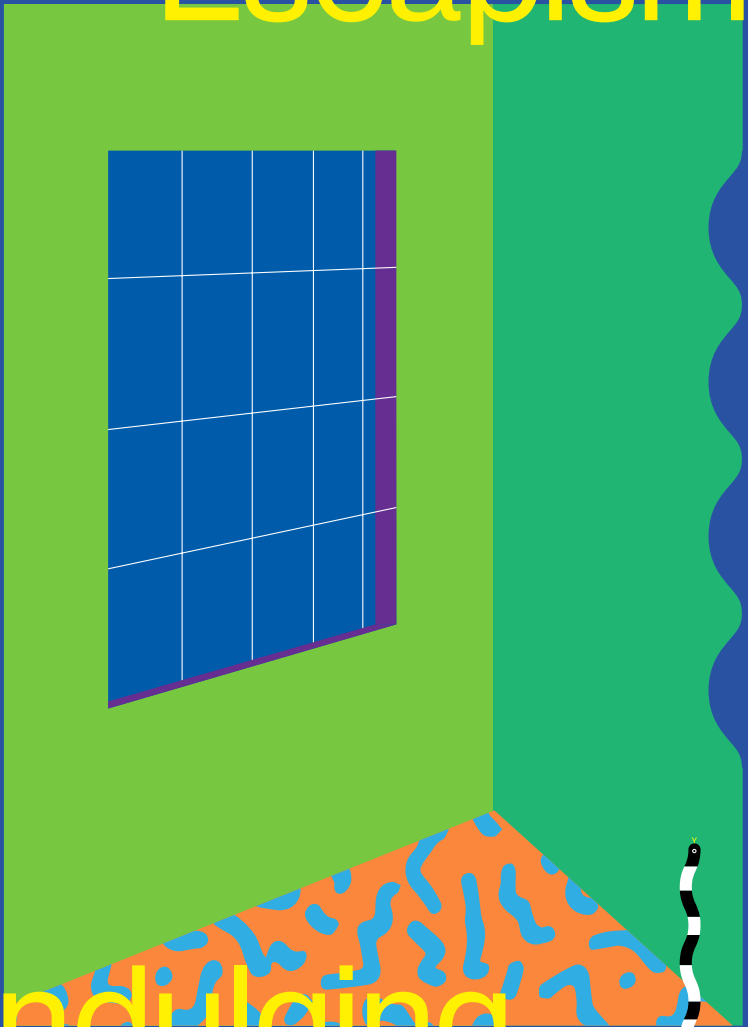
Indulging in daydreams

"There are some people who live in a dream world,and there are some who face reality; and then there are those who turn one into the other."
Douglas Everett

Escapism:
Indulging in Reverie

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Escapism: Indulging in Reverie
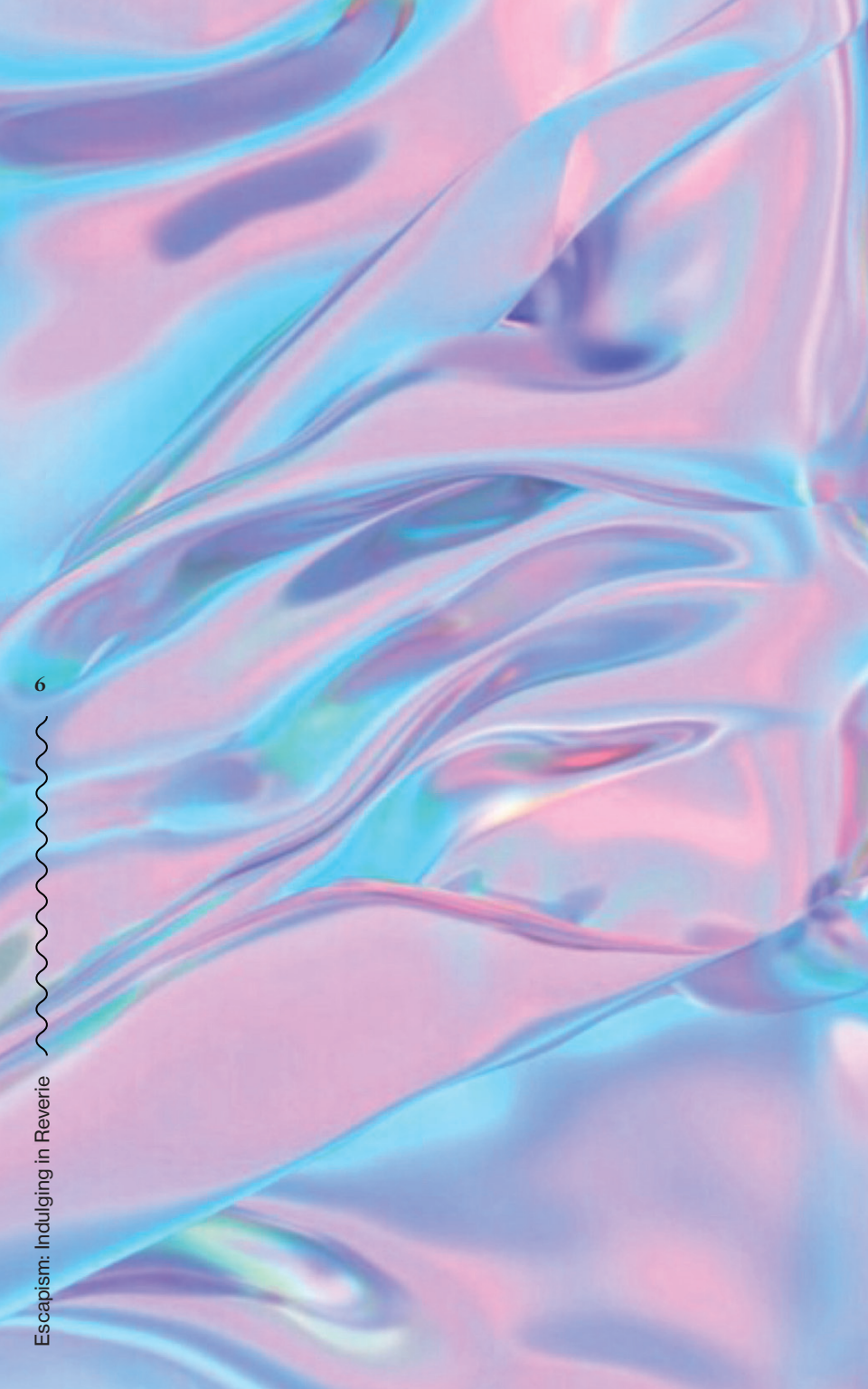
A fantasy world, that exists only in our minds, provides us a place where we can mentally escape from everyday reality. Escapism, su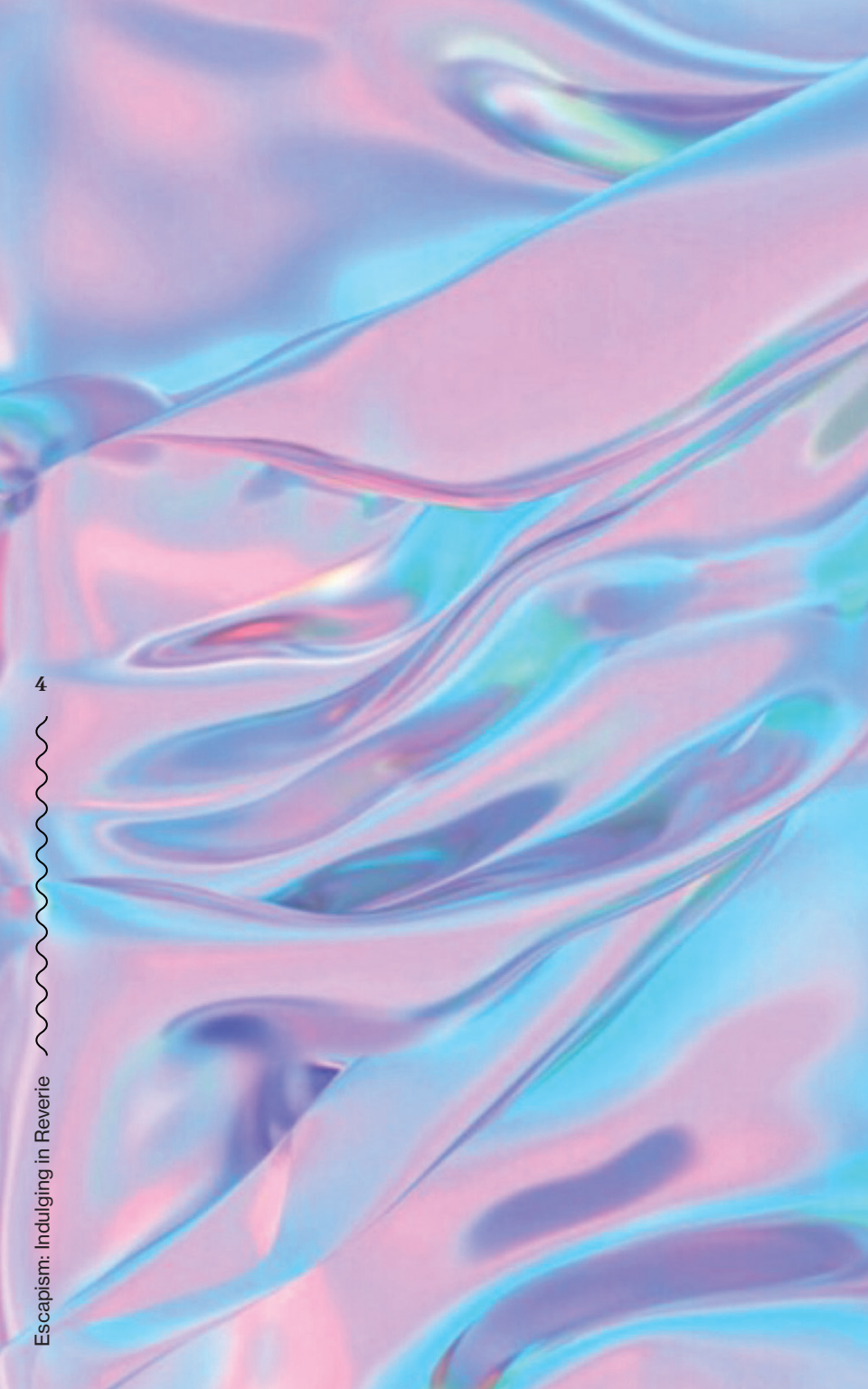ch as indulging in daydreams, allows us to experience comfort and makes us feel safe, eliminating feelings of insecurity and vulnerability.

This study aims to use playfulness and reverie as a tool to access and confront mental discomforts. Transforming disturbing situations into an experience of reverie; a correction of unsatisfying reality, by converting a solid component of the real world into a desirable infinite form will provide alternative viewpoints.

Throughout my work, this method has been employed to address personal phobias, violent conflicts, political insecurity, and racial inequality. It is my hope to employ daydreaming as a form of serious play to provide new way of perceiving unsatisfying reality.

Escapism: Indulging in Reverie

In the midst of a deep ocean,
it is dark and noiseless.

A school of baby fish above my head
is swimming slowly towards me.
Their bodies are transparent black.

Light enough
to see a vast amount
of them behind
each other.

They start to accelerate.

Suddenly,

the car horn blasts, interrupting this vision.
The fish turn into raindrops
falling
down from
a misty sky.

I find myself completely wet,
standing   alone
in front of my school.

My father arrives.
He honks again,
calling me to get into his car.

This experience was a typical daydream, a vision, arising from my subconscious. It is called *reverie,* a powerful fantasy over which we can take ownership. At that moment, I was six and I made-believe that those vast raindrops were a school of fish. The fantastical scenario I saw countered my insecurity and loneliness. It took me through a frightening rainfall. Thereafter, daydreaming has played an important role in relieving me from undesirable experiences or stressful situations.

Years have passed. Architecture school is causing me chronic stress. Working under pressure and constrained by urban regulations is not my ideal.

I am designing an ER section
      for a hospital.
           My right hand is moving a mouse
           controlling an AutoCAD.

My left hand is holding open
      a construction law manual.

      My eyes move   from the screen
                to
                the manual back and forth.

Five hours have gone.   I finish!   but...

      what shows up on the screen
         is nothing but dull walls,
         a gridded floor,
         and   pale furniture.

It looks more terrifying   than hospitable.

                        I sigh...

         and contemplate:
      this manual must exist in a thousand copies,

      the same things,
         the same t e x t s.

I close the manual,
start distorting space   of the ER, exaggerating
                    corridor, and
     adding red into the furniture.

Transforming it   with unusual elements,
        instantly,

I sense that aspiration   and   trust
          appear   in the design.

This hospital, my ideal hospital, was playful. Its playfulness had arisen from outside the dictates of the construction law manual. It looked fantastical but also realizable. Offering an unorthodox design is always seen as going against cultural norms in Thailand—it is not illegal, but more so it is believed that breaking cultural conventions will badly affect citizens' ideology. My design emphasized the necessity of playfulness in approaching a field like architecture. It challenged professors' minds to realize that a systematic, prescribed design process is sometimes not an ideal for a successful hospital.

Since then, my belief in a fantasy world has evolved into how this attitude might be married with questions of functionality. I became interested in using playful yet logical imagination to realize these mental spaces. I strived to grow from a child who used reverie to escape fears to an adult who uses playfulness to subvert discomfort and to bring delight. I began realizing that play, along with imagination, had a significant role in making things fantastical. My hope, today, that a conscious appropriation of escapism and fantasy can invigorate the design process, is expanding. I have learned that mental discomforts, including fears and phobias, can be fantasized and given a physical form through the use of imagination and play. I find a combination of daydreams and design can make a fantasy world exist.

Escapism: Indulging in Reverie
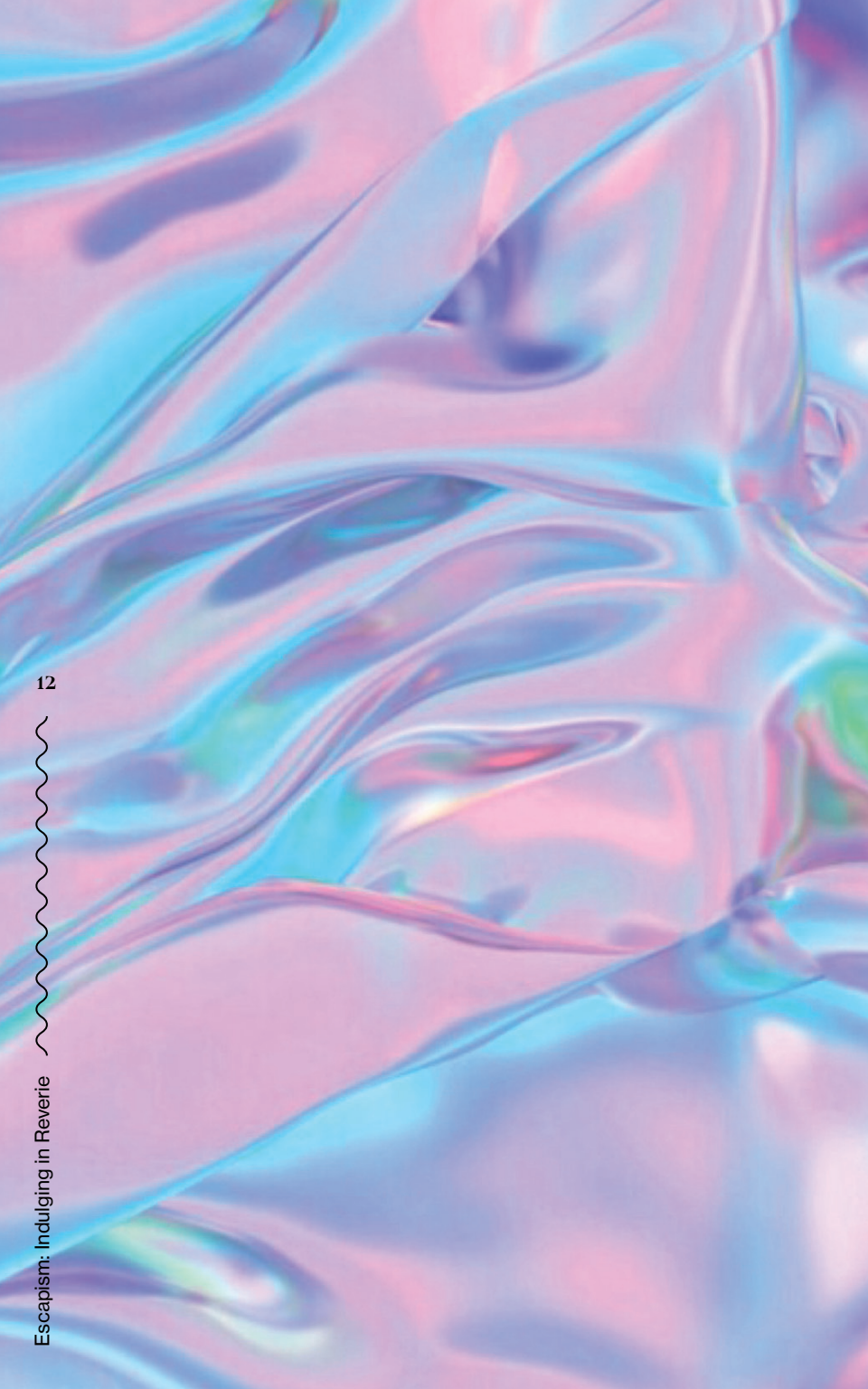
"*The average daydream is about fourteen seconds long and we have about two thousand of them per day. In other words, we spend about half of our waking hours one-third of our lives on earth spinning fantasies.*"
Jonathan Gottschall

Daydream

The Definition of Daydreams

Daydreams are a series of images and sensations that occur in the mind while we are awake, as a brief detachment from our immediate surroundings. Reality is blurred, and replaced with a pleasant fantasy, often connected to our emotions. Daydreams are subjective, a personal mental space; they are not a complete departure from reality, but exist as an inward focus on desirable thoughts and experiences.

In seeking the purpose of daydreaming, Margaret Paul, a psychologist and therapist, explains that daydreaming is an addictive way to avoid feelings.[1] She describes one of her juvenile clients as having been punished by his parents and locked in his room. He started to use daydreaming as a way to cope with his feelings of abandonment and loneliness ever since. Eric Klinger, a psychology scholar, found that 75% of workers such as lifeguards or drivers use vivid daydreams to ease the boredom of their routine tasks.[2]

In scientific research, in the late 1960s, two cognitive psychologists, Jerome L. Singer and John S. Antrobus, constructed a daydream questionnaire to investigate dadreams.[3] The result revealed how vivid and enjoyable daydreams are, that many daydreams are prompted by feelings of anxiety and fear, and how deeply into the daydreams people can go. As Gaston Bachelard, a French philosopher said:

> "Daydream transports the dreamer outside the immediate world to a world that bears the mark of infinity."[4]

For this reason, a characteristic that is common to all forms of daydreaming is one of dissociations.[5] In psychology, dissociation is a series of experiences ranging from moderate detachment from immediate surroundings to severe detachment from physical and emotional experience. Hence, dissociation can be regarded as a "defense mechanism"[6] in tolerating anxiety which stems from boredom, stress and fear.
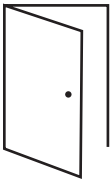
"People talk about escapism as if it's a bad thing... Once you've escaped, once you come back, the world is not the same as when you left it. You come back to it with skills, weapons, knowledge you didn't have before. Then you are better equipped to deal with your current reality."
Neil Gaiman

Daydreams as a tool

Escapism is the tendency to seek distraction and relief from unpleasant realities, sometimes by indulging in a daydreams. In 1901, Sigmund Freud, an Austrian neurologist, published his research in *The Psychopathology of Everyday Life*. In his papers, he describes a daydream as a means of escaping from the necessary chores of the world into fantasies of wish-fulfillment, and as a tool to experience repressed desires that aren't acceptable in our waking world.[7] He says "...daydreams are carefully cherished by the subject and usually concealed with a great deal of sensitivity, ...such fantasies may be unconscious just as well as conscious."[8] Accordingly, every daydream is the fulfillment of a wish, a correction of unsatisfying reality. Even though there are many recent research studies refuting Freud's theory, one major aspect is seemingly not to be disputed; his contemplation of daydream as a defense mechanism.

A defense mechanism is a conscious and unconscious psychological state that reduces anxiety arising from uncomfortable stimuli. It is a psychological strategy that manipulates the minds to deny or distort reality in order to defend against feelings of anxiety and unpleasant impulses. A psychiatrist, George Eman Vaillant, has constructed a classification of defense mechanisms. He categorizes fantasy as one of these and explains that people retreat from reality into fantasy to resolve inner and outer conflicts, perceiving reality in a more desirable way than it actually is. For this reason, it is a temporary mental solution and an approach to avoiding uncomfortable situations.

Walter Mitty's reality   Walter Mitty's daydream

"The Secret Life of Walter Mitty" demonstrates perfectly how daydreams serve as defense mechanisms. Walter Mitty gets through his day-by-day ordinary tasks by escaping mundane reality into a serious of romantic fantasies. As he drives his car, he imagines he is commanding a Navy hydro-plane through a terrible storm. When he hears a newsboy shouting about a trial, he imagines he is a "crack shot" being interrogated in the courtroom. Later, he imagines he is a world-famous surgeon saving a VIP's life. While these events never happen in reality — his life is boring and simple — the fantasy in his mind excites him every minute of every day. As Bruno Munari, an Italian artist and designer said:

> "Only he who has a different visual opening can see the world in another way."

Escapism: Indulging in Reverie

*The Secret Life of Walter Mitty,* Ben Stiler, 2013

Dreams vs Daydreams

Generally, we tend to forget that we dream during both the day and night. We are awake and we are asleep, we are conscious and unconscious. But, dreams and daydreams are not the same. Dreams are a series of images and sensations that occur in the mind while we are fully asleep. In psychology, dreams are the product of the rapid eye movement (REM) stage of sleep when the electrical activity of the brain is high. The REM state occupies, on average, two hours of sleep a night. Dreams tends to be less vivid and memorable than daydreams. The length of dreams can vary – they may last for a few seconds, or a many minutes. They are completely out of our control.

In 1899, Freud published his research on dreams in his book, *The Interpretation of Dreams*. In this book, he claims that every dream is connected to experience of the previous day – as several recent experiences are combined into a single entity. He explains that dreams are a manifestation of one's deepest desires and anxieties and are often related to repressed childhood memories or obsessions.[9] Carl Jung, a Swiss psychiatrist, collaborated with Freud in examining dreams for more than six years until the ideological differences tore their friendship apart in 1913. Jung did not believe that dreams conceal our deepest desires but they offer us messages to help resolve emotional problems and fears.[10]

Whereas dreams are out of our control because of our unconsciousness, while they are being projected, daydreams allow us to have ownership because they are consciously constructed. We tend to describe dreams as being positive or negative ("dreams" vs. "nightmares"), but daydreams are beyond positivity and negativity.

A magical function of daydreams is that while they are a mental escape used to avoid feelings, they can also lead to positive creativity. In 2009, neuroscientist Kalina Christoff used a technique for measuring brain activity (fMRI)[11] to achieve a profound understanding of the mind-wandering system in the human brain. The data revealed that the brain areas associated with complex problem-solving become highly activated during the periods of daydreaming. She suggested that "people who are struggling to solve complicated problems might let their minds wander for solutions."
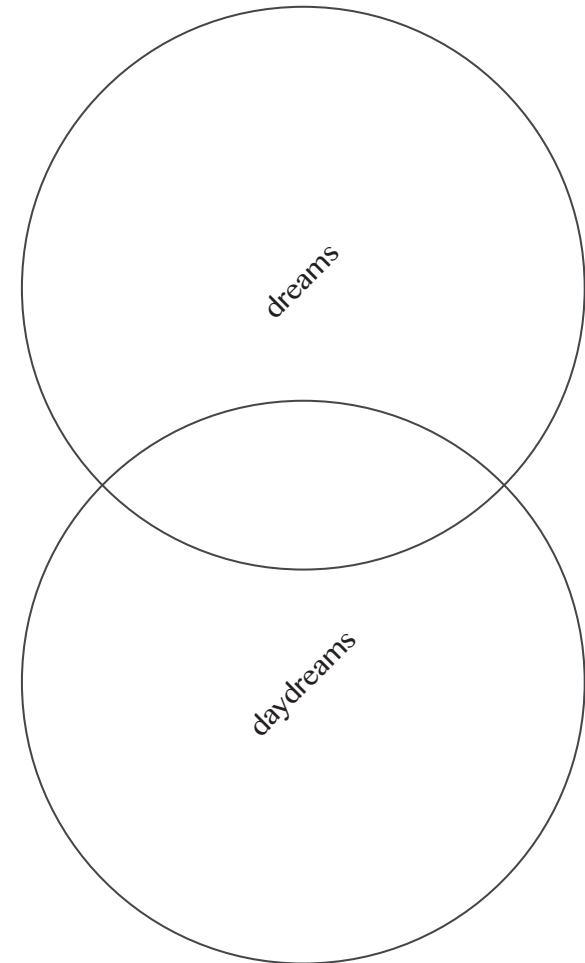
dreams

daydreams

Children's Games, Pieter Bruegel the Elder, 1560, Kunsthistorisches Museum, Vienna, Dimension, 46 in x 64 in, Wood and Oil paint.

Daydreams as Play

Many prominent psychologists and researchers, including Jean Piaget, Carl Jung, and Melanie Klein believed that play was essential for human development. Freud also emphasized that daydreaming is a necessary mental activity of human beings.[12] In his 1938 book, *Home Ludens*, Johan Huizinga introduced the interconnections between daydreaming and play. He described play as a free activity used to define one's nature and fundamental identity that proceeds within one's mental space and is full of imaginative, fanciful, fantastical appearances.

> "It is in playing and only in playing that the individual child or adult is able to be creative and to use the whole personality, and it is only in being creative that the individual discovers the self."
>
> *Donald Winnicott*

Play

Imaginative Play and Living

A British psychoanalyst, Donald Winnicott, found play as a road to the "true self." He described in his theory in *Playing and Reality* (1970) that play happens in the interface between our inner world and external reality – in the space where imagination is able to shape the world without the experience of compliance, climax, or too much anxiety.[13] In addition, he explains that play cannot occur when a person feels acute pressure, causing limitation. Conversely, play can open up a space of trust and relaxation. In this state, playing is nearly the same as daydreaming.

When children play, they behave similarly to creative writers and poets. They create an alternative world of their own to please themselves – whether they are using a video game, a traditional game board, or a simple toy. They take aspects of their internal fantasy life and project them onto real world objects. The real world changes in various forms, perhaps, and nothing remains the same. It may seem they are merely "playing around" but it would be a mistake to assume that children do not take the real world seriously; in fact, they take their play very seriously and expend large amounts of emotion on it. Play is not the opposite of what is serious, but what is real.[14]

As people mature over decades – from child to teenager to adult – they cease to play and seem to abandon pleasure that is gained from it. In place of this, we exchange the act of imaginative play and its connection to real objects for another activity – we start to fantasize. We begin to be capable of creating visions in the mind without physical associations and they become our most intimate possessions. In psychology, it is estimated that we spend one-third of our waking hours wandering in a fantasy world. We still play everyday but mostly in a form of daydreaming.

Playfulness

Playfulness first appears at birth. Interactions between mothers/primary caregivers and infants are characterized by playfulness exhibiting such things as smiling and tickling. Caregivers talk to their babies and babies learn to respond with smiles and gurgles. This behavior naturally occurs long before the introduction of toys and language. The reactions of babies are instinctual and can be cultivated to reinforce for a "play personality."

Playfulness in the adult world is much more complex than the interactions between caregivers and babies. A modern study, "Adult Playfulness (2016)" by René Proyer, a German psychologist, investigated 3,000 people based on *Personality and Individual Differences* (1980)[15] and revealed the four types of play personality that potentially give people advantages in life. These are identified as *other-directed, light-hearted, intellectual and whimsical playfulness.*[16]

Other-directed playfulness is the most literal. A person exhibiting this type of play is likely to have a high sense of humor and kid around with friends, family, and other acquaintances. In contrast, people who exhibits light-hearted playfulness are simply less serious in life, and optimistic. Intellectual playfulness is the most productive personality. This type of person enjoys playing with ideas, concepts, and thoughts and is capable of transforming monotonous tasks into something more interesting. Ultimately, people with whimsical playfulness personality have an ability to express themselves freely. They are amused by everyday observations, which enables them to go through each day with a unique way of living. Daydreamers are found to have this personality trait; by extension, members of this group of people have a more active mind than usual, as their unique interests will encourage them to find creative solutions to questions.

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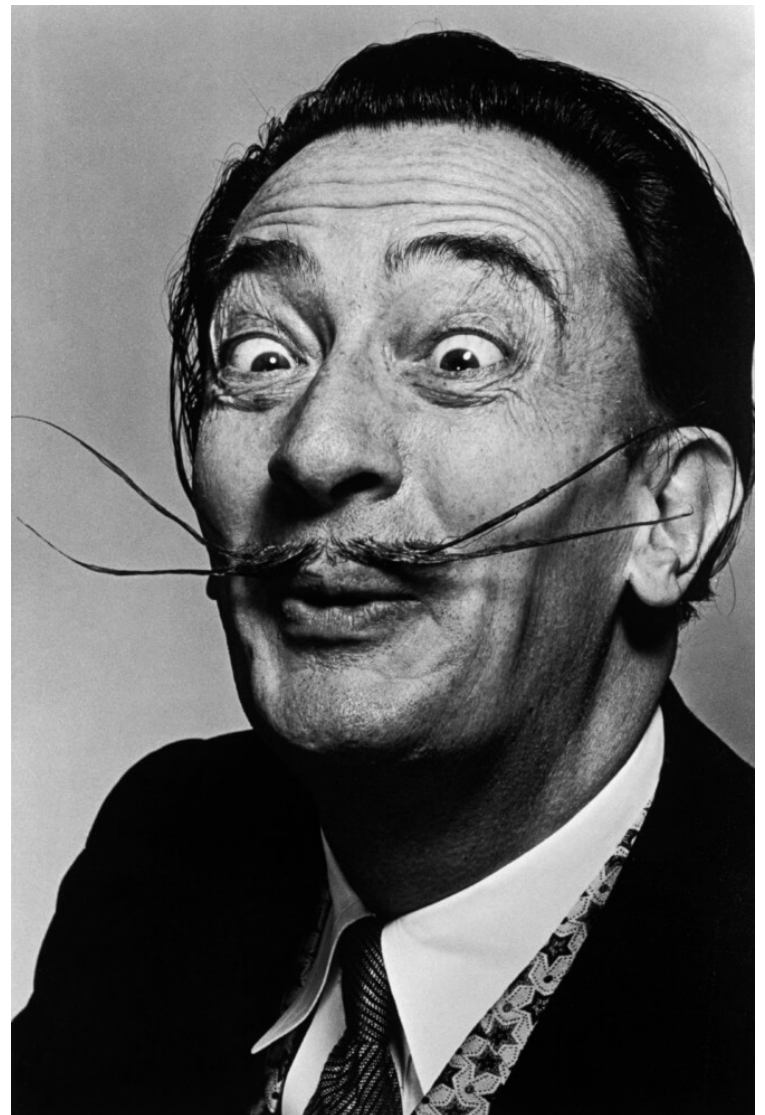
Salvador Dali and his playful personality, Photo © Philippe Halsman, 1954

Useless Machine

Le Macchine di Munari or *Munari's Machines* (1942) is a charming book written and illustrated by Bruno Munari, a multidisciplinary artist. The book contains instructions for building the most fantastical of mechanical structures. He described them as "useless machines" because they provide no obvious benefit, neither saving time nor producing commodities. Munari says "…but they are machines to entertain one who spends more than eight hours inside a monotonous factory full of useful machines."

Munari's machines, however, have logical functions both in relation to their motion and the artistic sense of proportion, colour, and form they exhibit. The assemblies represent an amalgamation of sculpture, painting, and motion. Munari explains that sculpture is to be understood as geometric form; a balance of shapes, spaces and volumes; light and dark. Painting is to be understood as color; a balance of colors. Motion in its pure state provides rhythm and sense of movement. [17]

Moreover, Munari goes beyond formal art forms and introduces conceptual machines such as a machine for taming alarm clocks, a lizard-driven engine for tired tortoises, a mechanism for sniffing artificial flowers, a humiliator for mosquitoes, a machine for seeing the dawn before anyone else and a tail wagger for dogs. He explained these machine, through playful narratives like a children's book, inviting the viewers to see potentials to build machines out of anything and everything.
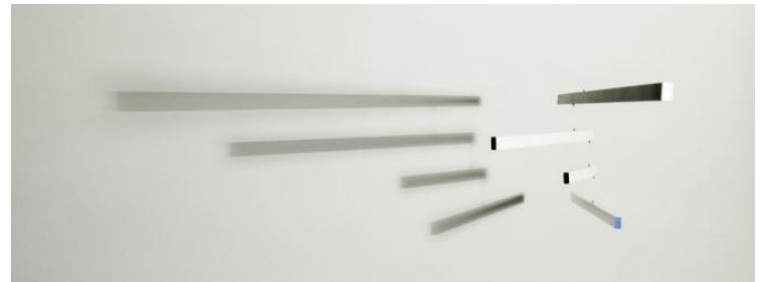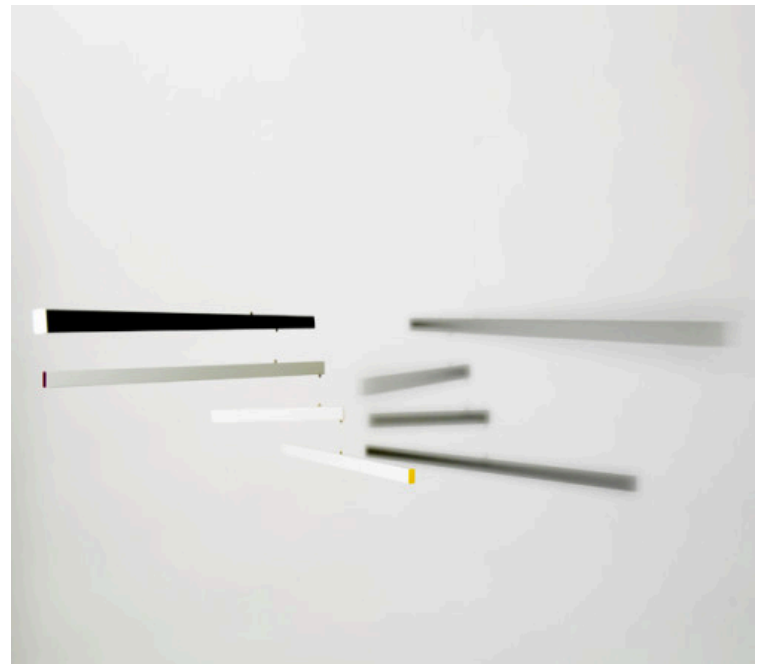
Arshake, Useless Machine, Nicoletta Gradella Collection © Bruno Munari, 1968

Pumpkin Shell, Useless Machine, Bruno Munari, 1934

Arrhythmic Carousel, Useless Machine, Bruno Munari, 1943-1953

"A useless machine that does not represent anything is the perfect device by means of which we can easily revive our imagination."
Bruno Munari

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"Imagination is the beginning of creation. You imagine what you desire, you will what you imagine, and at last, you create what you will."
George Bernard Shaw

Imagination vs Daydreams

Imagination as a tool to make things happen

Imagination is real; it is a form of creativity that is capable of transforming wishes and visions into serious forms in reality, including daydreams that can be created by a great imagination.

> You are at the beach. You wear a white t-shirt, playing with the white sands, building a castle for an hour. You enjoy the vibe. You don't notice the time. You look up and see the sun setting. You feel the calm.

If you are building this scenario in your head, you are imagining. Imagination has its basis in reality; we will not think of something that cannot be.

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Ettore Sottsass, a designer and founder of the Memphis movement, described his creativity in his 1973 autobiographical essay *"When I Was a Very Small Boy."* When he was seven years old, he built a beautiful, sharp-pointed sailing-boat, carved with a penknife out of the tender bark of pine-trees from Mount Bondone in Italy. He loved making this boat out of natural elements and he imagined he was its captain in command on the Pacific Ocean. He explained that all of his creations derived from his purest desire. He wanted a toy which was desperately difficult to find after the end of World War I. The story of Sottsass's childhood creation shows how imagination works. He thinks of something and he makes it. He imagines and he transforms it into a play scenario and then into an object in real life.

The Combination of Daydreams and Imagination

Daydreams or fantasies can serve as tools that help us change undesirable reality into what we deeply prefer it to be in the mind. A dark room can be a galaxy if you are afraid of darkness, a boss can be an ape if you are overwhelmed by his captiousness. However, these inward transformations do not exist in reality unless imagination is applied and the subjects are transformed into art forms such as painting, experiences, animations, sculptures, and even performances.

<div align="center">

"The world is built by thought."
Rudolf Steiner

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Rudolf Steiner, an Austrian philosopher. He claimed that children experience things around them and survive based on what they think. During World War II, many children encountered hardships and violence which immensely affected their attitude towards playing. Dolls, at the time, served not only to entertain but to distract children from the violent conflicts that surrounded them. Jean Piaget, a Swiss psychologist, explained that children behaved towards dolls as if they were real persons.[18] In such traumatic events, the children's mental tension was loosened by the fantasy world they built by their setting up of doll-play scenarios as a narrative device to piece "real" information through "imaginative" scenes. The behavior of adults, the surrounding emotions, and their fears were integrated into doll-play.

An Italian girl playing with a doll during WWII, Photo © H. F. Davis, 1940

In a heart-touching scene from the 2006 movie *The Pursuit of Happyness,* Chris Gardner (Will Smith) and his three-year-old son are evicted from a motel after they are unable to pay for their stay. They have nowhere to go, but the father tries to hold things together by making up a fantasy about dinosaurs for his son. He performs as a caveman running away from the T-Rex and his son follows him. The two end up sleeping in the rest room of a metro station, which he has convinced his son is a cave. The father uses fantasy to mitigate his own fear and to prevent transmitting it to his son. The next day, his son innocently mentions he would be willing to stay in the cave again (instead of a motel) seemingly not realizing the grim reality that surrounded them. In this state, Gardner transforms a bad situation into a fantasy world, and transforms a fantasy world into a performance with which his son can fully engage and in which he can place his trust.

The dinosaur scenes from the movie *The Pursuit of Happyness*, Gabriele Muccino, Will Smith, 2006

Yayoi Kusama, a Japanese artist, describes herself as asexual. She makes phallic art as a way of overcoming her fear of penises: a phobia rooted in her childhood when she caught her father having an affair with his mistress. She suffered from sexual hallucinations afterwards. In her work, there is an embarrassment of phalluses and that is the whole point; she turns her fear into humorous forms. Kusama explains:

"...by continuously reproducing the forms of things that terrify me, I am able to suppress the fear and lie down among them. It turns the frightening thing into something funny and amusing."

Infinite Mirror Room—Phalli's Field, Yayoi Kusama, 1965, Castellane Gallery, New York, Sewn stuffed cotton fabric, board, and mirrors. Courtesy of Ota Fine Arts, Tokyo/Singapore; Victoria Miro, London; David Zwirner, New York.

Living in reality, we follow the world. But living in the fantasy, the world follow us. If we want the world to exist in the way of our choosing, it is important to see the potentials of everything in our life. Norman Bel Geddes, an American theatrical and industrial designer, mixed technologies with fantasy and the irrational. He went beyond seeking functional solutions to problems, and used design to form fantasies. For the exhibition, *New York World's Fair* in 1939, he designed an environment of large-scale models of future cities he entitled "Futurama," featuring a national network of express-ways. It prophesied an American utopia; remote-controlled multi-lane highways, power plants, and various gadgets, all intended to create an ideal built environment to "reform" society. It was viewed as a realizable fantasy of America.

"Thinking the unthinkable..."
Herman Kahn

Herman Kahn, a researcher for the Rand Corporation, who reconceptualized the practicalities of nuclear war by thinking through the aftermath in a rational way: how could America rebuild itself after an armageddon? This calm assessment alerted people as it shifted the brutal possibility of a nuclear war from the realm of the completely unima-ginable to something much closer to everyday life. He said: "Nuclear war may seem unthinkable, but to many people, it is not impossible." [19]
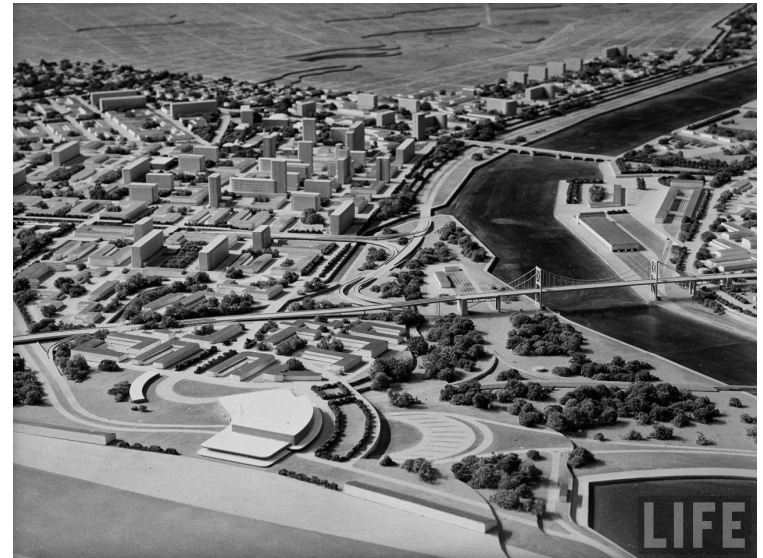
The invention of 20th century America, Norman Bel Geddes, 1939's 'World of Tomorrow' Photo © Corbis

Escapism: Indulging in Reverie

Scenes of young friends using *Dungeons and Dragons* as a serious way to gain understanding and seek their friends, Stranger Things, Ross Duffer, Matt Duffer, Justin Doble, Jessie Nickson-Lopez, Paul Dichter, Kate Trefry, 2016

A science fiction author Bruce Sterling points to the objects of design fiction that are perhaps exhibits a desire to become real.[20] Film props are considered as legible and support elements of the make-believe — instruments to move a plot along and to facilitate the imagination. *Stranger Things* (2016), a retro style sci-fi horror series produced by Netflix, presents a story about a group of young fellows who use fictional objects — *Dungeons and Dragons (D&D)*[21] — as an analogy between reality and fiction to trace their disappearing friend which leads to the discovery of supernatural events and a monster (which they call it "Demogorgon"). Without pro-fessional help since nobody believes what they found, these young fellows use their deep scientific knowledge and fantasy to rationalize this traumatic situation. This fictional method ultimately strengthens their courage to encounter unbelievable creatures in reality. Sean Hutchinson, a writer, explains how fictional props are used as a perfect meta-textual storytelling tool.

"The viewers don't even need to understand the rules of the fantasy game to figure out what's going on. It simultaneously introduces the power dynamic of the main characters, but also spells out how they'll come together in the end to defeat the monster they label as a Demogorgon. They don't actually know what the creature really is, and it doesn't even resemble the stan-dard Dungeons and Dragons at all, but it's the only way they know how to make sense of the situation."

"Surrealism is a perfect nonsense that goes on in the world. Sometimes there is plausibility at all."
Nikolai Vasilievich Gogol

Surrealism was influenced by Freud's book, *The Interpretation of Dreams*; and generated a cultural movement in art and literature that sought a revolution against the constraints of the rational mind. Freud and other psychoanalysts used various techniques to bring their patients' subconscious thoughts to the surface. Surrealists employed the same techniques to stimulate their art work, believing that creativity originating from the inner self could be more powerful and authentic than that coming from more conventional sources.

Salvador Dalí, a prominent surrealist, shows us visual representations of his hallucinations through exquisite paintings, suspending the real world and discovering a new universe. He makes his fantasies visible. Within his paintings, there are levels of strong emotion that embed true narratives about himself. *The Great Masturbator* (1929) is not just a fantastical painting, but a representation of Dalí's severely conflicted attitudes towards sexual intercourse. In his youth, his father left out a book with explicit photos of people suffering from untreated venereal diseases to educate him about the dangers of sex. The photographs horrified him. He continued to associate sex with putrefaction into his adulthood. In the painting, however, he transformed his attitude about sexual disease into an engrossing vision. The liberation of Dalí is represented through the art form; his "True Self" is revealed as he makes his fantasy visible.

The Great Masturbator, Salvador Dali, 1929, Museo Nacional Centro de Arte Reina Sofía, Madrid, 43.3 in x 59.1 in, Oil on canvas

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True Self and False Self

Internal and External Psyche

In 1960, D.W. Winnicott, an English psychiatrist, introduced the concepts of the "true self" and "false self." He described a state of being one's true self as being in an "unforced" and spontaneous state[22]; by extension, we will see that daydreams convey our real self through fleeting images and sensations.

> "Feeling real is more than existing;
> it is finding a way to exist as oneself."
> *Donald Winnicott*

As people living in reality, we have a sense of clear, straight-forward perception and understanding. However, certain aspects of reality can force us into a state of feeling controlled or boxed into conventional and external norms. Winnicott described this state as the false self. External forces get us out of our comfort zone, with fear, anxiety, and stress prevent-ing us from stepping outside the boundaries to find the answers to the questions we may have, stifling our curiosity. Winnicott also explained that the state of being overcontrolled could prevent the potential for experiencing "aliveness" and result in feeling empty. [23]

Winnicott found that aliveness is an intricate combination of the body, mind, and soul. [24] People first express their true selves when they are infants. Children, without a fully formed intellect to distinguish between right and wrong or between fantasy and reality are often disturbed or frustrated by the imposition of adults' wills which are in conflict with their natural inclination. This is where a state of false self begins. If parents eliminate or try to frame their children's natural expressions and problem-solving skills, the rewards they receive will only promote their false self.

It is understandable that parents cannot fully leave their children to do whatever they want without giving them guidance and control. This is key to why all of us have both true and false selves.[25] As we grow, our intellect becomes increasingly complicated. Developing a process to liberate ourselves is inhibited by the external norms of reality, resulting in difficulty to expressing ourselves freely and physically. For instance, a child who is not allowed to fail any exams or play with other children (otherwise risking punishment) will lose his natural senses and inclinations. If he is threatened with punishment because he fails, his anxiety will limit his ability to step "outside the box" that his parents unwittingly make, to find the answers for questions he may have.

For this reason, an over-controlled environment can lead to one's concealing inner experiences and expressions, and reduce opportunities to experience a sense of exuberance. [26] Everybody — both children and adults — need to play and enjoy their life to reach their full potential and wholesomeness.

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2. Klinger, Eric. Daydreaming: *Using Waking Fantasy and Imagery for Self-Knowledge and Creativity.* LA: Jeremy P. Tarcher, 1990.

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4. Bachelard, Gaston, and M. Jolas. *The Poetics of Space*. NY, NY: Penguin Books, 2014, p183.

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24. Winnicott D.W., p140–57.

25. Winnicott D.W., p140–57.

26. Winnicott D.W., p140–57.

To visualize my research, I explored charac-
teristics of daydreams, dreams, memories,
and reality, translating them into the physical
form of diagrams. I found the significance
of this methodology was to make solid
comparisons with colors and materials. My
intention was to create a solid structure
and use it as a tool to investigate my thesis
topic. The forms represented and have been
changed based on the research development,
starting from an interest in dreams, reality,
and memories, to an acute focus on
daydreams and reality; fantasy and the real
world.

dreams

play

reality
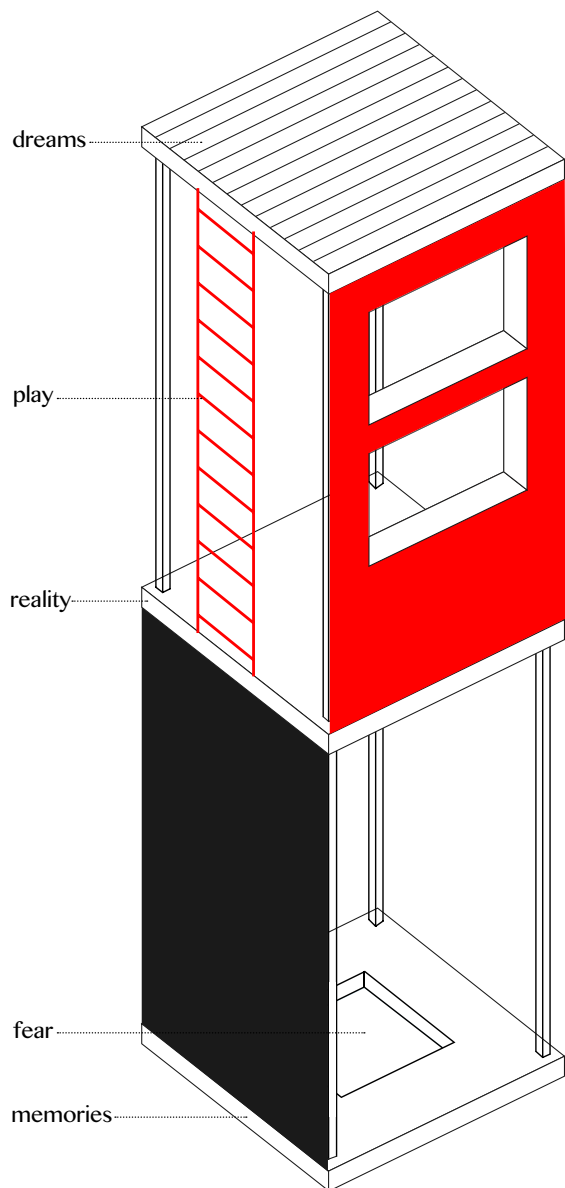
fear

memories

#1

Dreams, reality, and memories are equal. They have solid shape.
Natural pigments separate them from each other. We can reach
to dreams from reality by any forms of playing. Memories contain
fears and there is no way to reach them.

dreams

play

reality
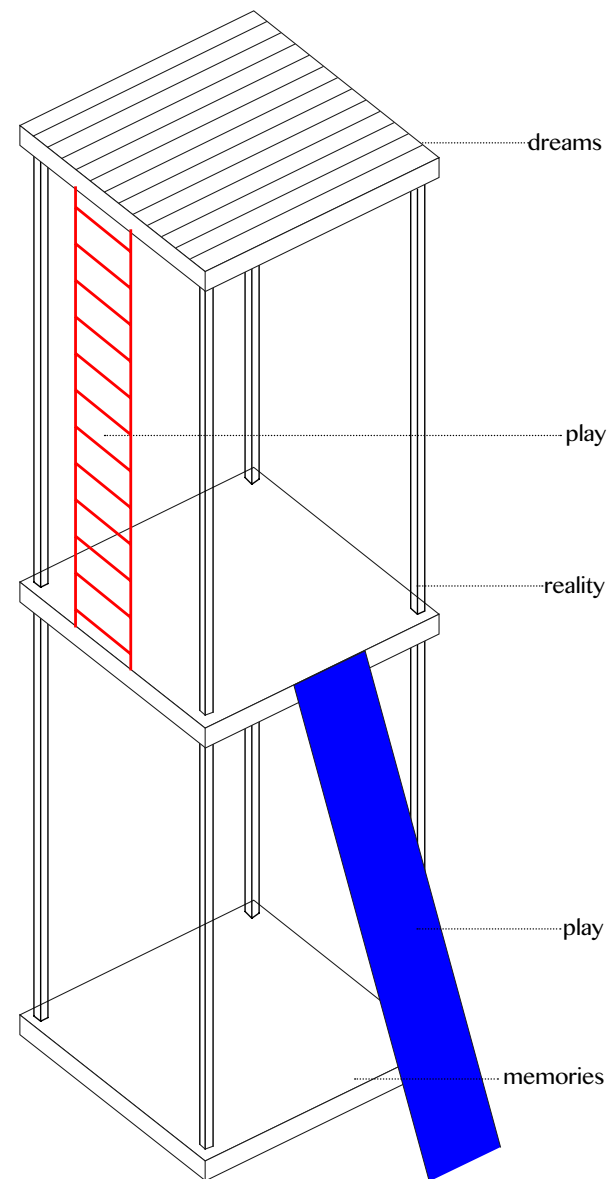
play

memories

#2

Dreams, reality, and memories are equal. They are interconnected
and have solid shape. We can reach to dreams and memories from
reality by different forms of playing. It is easy to situate in memories,
but it takes motivations to get to dreams.

Escapism: Indulging in Reverie

dreams

play

reality

fear

memories

dreams

play

reality

memories

fear
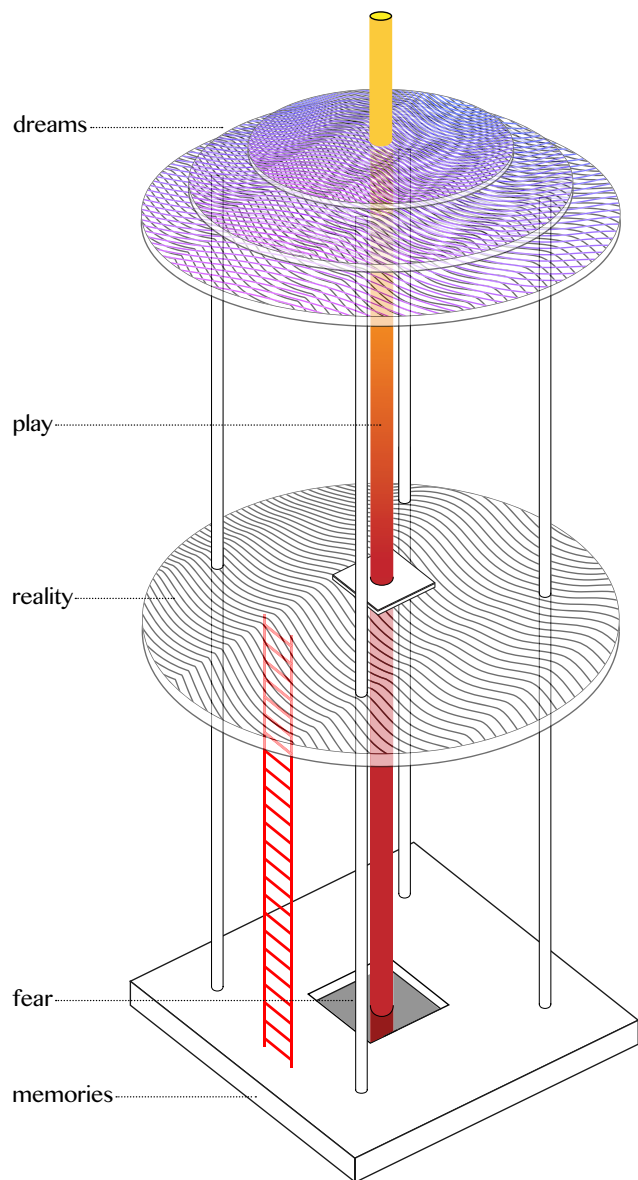
#3

Dreams, reality, and memories are not equal but they are interconnected by certain activities. Dreams are layered, transparent, blurry, and fluid — they are nonlinear, similar to reality which is also transparent but lucid. Memories have a solid and fixed shape.
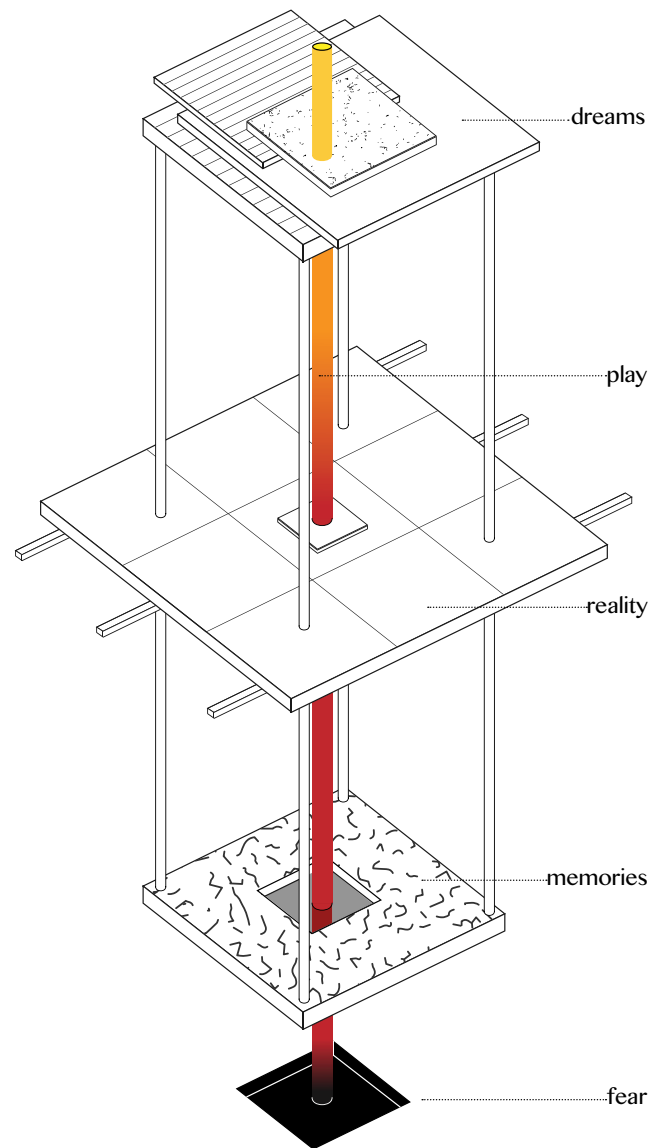
#4

Dreams, reality, and memories are different, but they are interconnected and have dimensions. Dreams are layered with a variety of forms and shapes. Reality is solid and single. Memories contain multiple stories and fear is located deeply inside our mind.

daydreams

dreams

reality

play

memories

play

fear

alternative world

daydreams

play
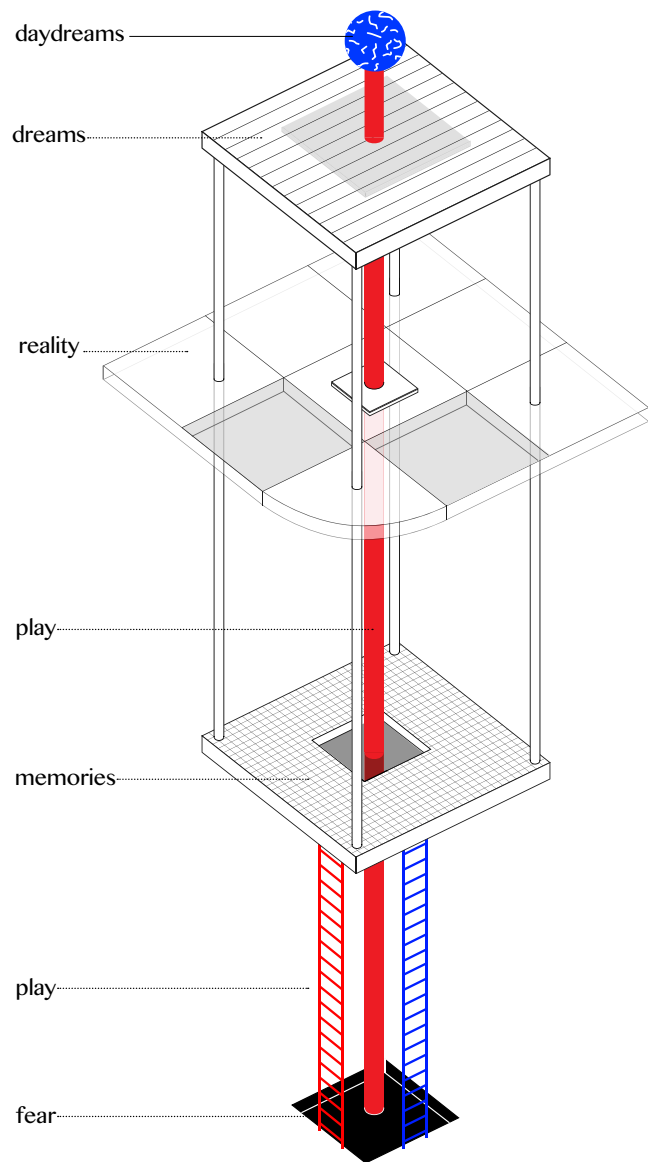
reality

fear

#5

Daydreams are separated from dreams. They are vibrant and contain multiple stories. Daydreams, dreams, reality, memories, and fear are interconnected. Fear is located deeply inside our mind and it takes energy to escape from it.
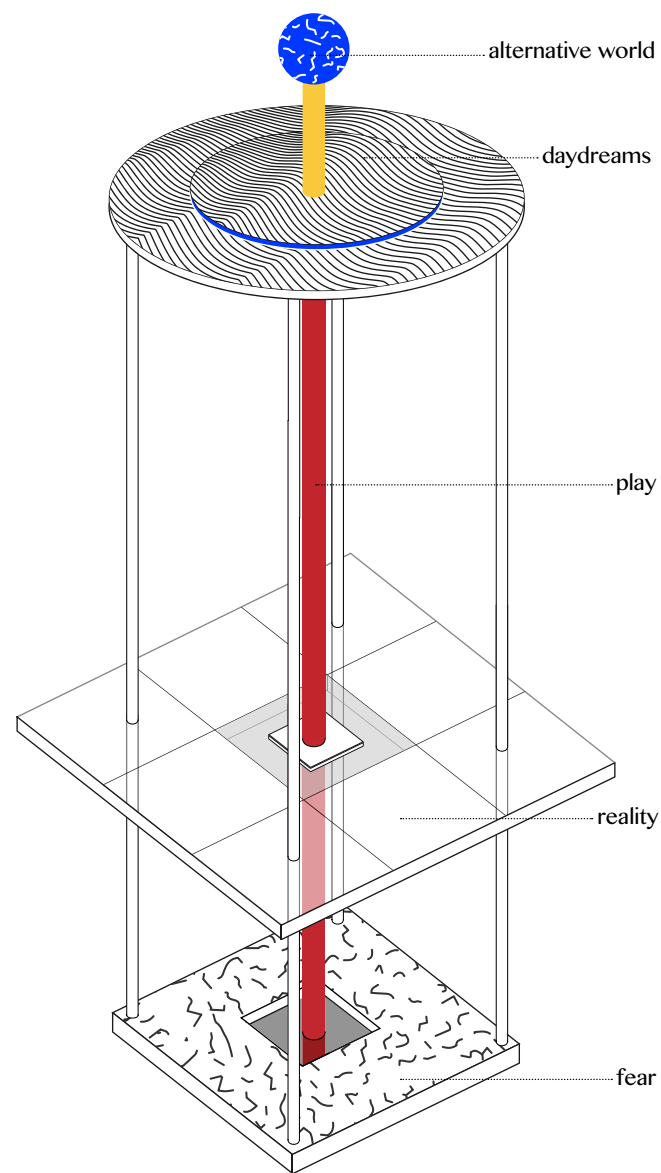
#6

An alternative world is based on our new perspectives. It is developed from daydreams. Daydreams are fluid and layered. Daydreams, reality, and fear are interconnected by certain activities. Fear is framed and contains multiple distresses.

alternative world

lens

reality

fear

play

day
dreams

fear

lens

Escapism: Indulging in Reverie
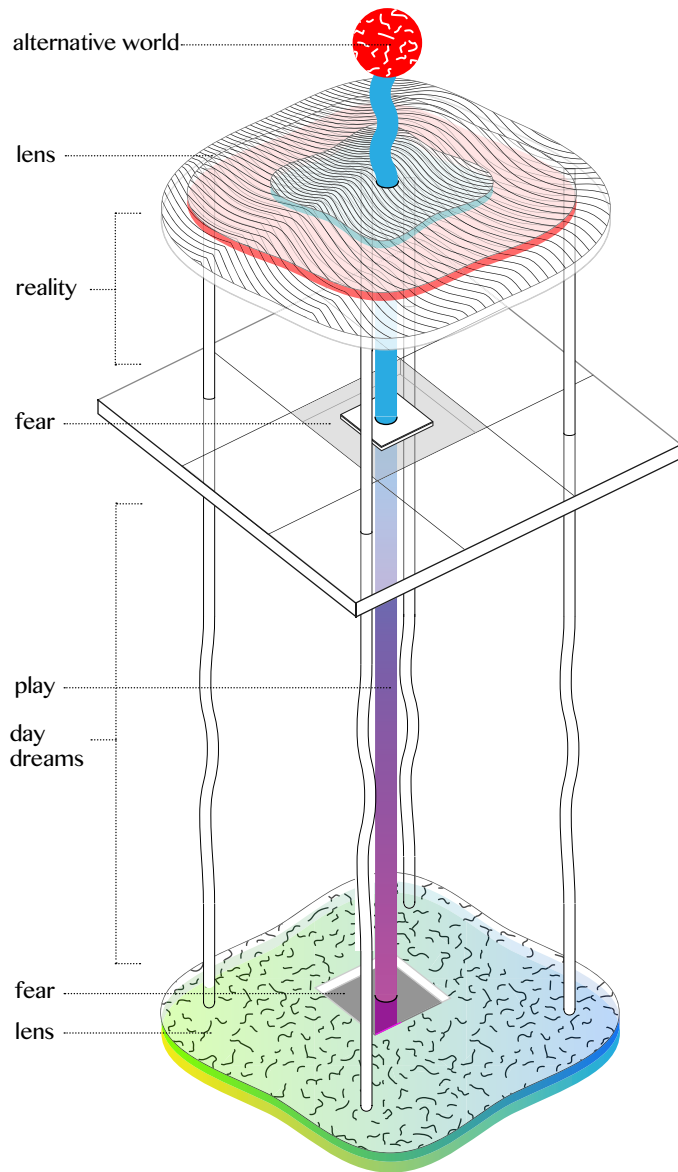
#7

An alternative world is based on our new perception of reality.
Daydreams are based on individual perception of reality. They are
fluid and vibrant. The experiences of daydreaming involves fears.
An alternative world, reality, and daydreams are interconnected.

ESCAPISM
a tendency to seek distraction and relief from unpleasant realities, especially by engaging in fantasy

"People talk about escapism as if it's a bad thing... Once you've escaped, once you come back, the world is not the same as when you left it. You come back to it with skills, weapons, knowledge you did not have before. Then you are better equipped to deal with your current reality."
— Neil Gaiman

Speculative everything:
design, fiction, and social dreaming
Anthony Dunne/Fiona Raby
– think the unthinkable
– Invitation to make believe
(speculative design)

"Paul Noble." Frieze. Accessed December 02, 2017. https://frieze.com/article/paul-noble. Stonard, John-Paul. Paul Noble: Welcome to Nobson. London: Gagosian Gallery, 2011
(scale of imagination)

Heterocosmica:
Fiction and Possible Worlds
Lubomír Doležel
(possibility)

Movies:
The Pursuit of Happyness
The Secret Life of Walter Mitty
Stranger Things
(imagination is real)

Heterocosmica:
Fiction and Possible Worlds
Lubomír Doležel
(possibility)

The secret life of Salvador Dali
Salvador Dali
(new definite)

Le Macchine di Munari or
Munari's Machines
Bruno Munari

Ettore Sottsass
Daniel Buren
John Hejduk
Aurélien Débat
Memphis
Kohei Nawa
Regine Schumann
Bodys Isek Kingelez
Bruno Munari
Alexander Calder

Alternative World
the world or the state of things as they virtually exist/ the world where we take ownership

transformation
a change in form which affects one's feelings and emotions.

comfort
a state of being trust/safe zone

surreality
a release of internal psyche

fantasy
fantasize
defence machanism

"...the imagery in my mind wasn't insanity. Surrealism to me is reality."
– John Lennon

mental comfort
trust, confidence, security, pleasantness

Filter 2: Physicalize

tangibility
a capable of being touched

interactivity
a physical engagement with something

fantasize
to give a fantastical quality to something

correction
the action or process of correcting something

control
a full ownership

"To stimulate creativity, one must develop the childlike inclination for play and the childlike desire for recognition."
—Albert Einstien

"Imagination is the only weapon in the war against reality."
–Alice in Wonderland

"Surreality is a perfect nonsense that goes on in the world. Sometimes there is no plausibility at all."
—Nikolai Vasilievich Gogo

"A dream is temporary, but surreality can be permanent."
—Suzanne Cesaire

The Oliventti Valentine
"Ettore Sottsass and The Poetry of Things"
Deyan Sudjic
(Subjectivity produces significant emotions/color)

The Maturational Process and the Facilitating Environment: Studies in the Theory of Emotional Development
Winnicott
(Ego distortion in terms of true and false self)

reality
the world or the state of things as they actually exist/ the duration of consciousness

permanence
the state or quality of lasting or remaining unchanged indefinitely

solidity
stable situations

ANXIETY
False Self
a sense of being controlled by something (unconscious process : Winnicott)

Reality

"To enter the world of a child (or a cat) the least you must do is sit down on the ground without interrupting the child in whatever he is doing, and wait for him to notice you. He is trying to understand the world he is living in, he is groping his way ahead from one experience to the next, always curious and wanting to know everything."
– Bruno Munari

mental discomfort
fear, phobia, insecurity, vulnerability, stress, anxiety, nervous, loneliness

"Actual world is surrounded by an infinity of other possible worlds."
—Lubomir Doležel

Filter 1 : Mentalize

perception
the state of being or process of becoming aware of something through the senses

hypnagogic
the sunken period between dream and consciousness

recontextualize
to consider in a different context

fantasize
to give fantasy form to something

convert
to change in form

distort
to recreate form in order to make new meaning

infinite
endless viewpoints

reverie/daydream
a state of being pleasantly lost

daydreaming
an addictive way to avoid feelings

dream
the visionary that occurs in the duration of the unconscious self

subconscious
the automating construction of the mind that affects emotions and feelings

temporary
lasting for only a limited period of time

fluidity
unstable situations/ transformable or changeable forms

positivity
the extraordinary aspect

movement
the action of moving

possible
transcendence
translucency
mind
half-awareness
desire
aliveness

True Self
a sense of being alive and real in one's mind and body, having feelings that are spontaneous and unforced.

Living in reality, we follow the world. But living in the fantasy, the world follows us.

Connection
a path that merges physical and mental space together

transport
take or carry (awareness) from one place to another

access
a mean to entering a place

Situation
Lydia Okumura
(The conversation within space)

House and Universe
"The Poetic of Space"
Gaston Bachelard
(How to read a house/space)

Poetry as Survival
Gregory Dr.
(poetry can play in confronting, surviving, and transcending pain and suffering)

Design as Art
Bruno Munari
(A machine that function like our heart; when they are subject to emotion and feelings)

Visual Design in Action
Ladislav Sutnar

Daydreams/Reverie

The Nameless Hour:
Place of Reverie,
Path of Reflection

The poetics of Reverie:
Childhood, Language, and the Cosmos
Gaston Bachelard

The Inner World of Daydreaming
Jerome L. Singer

Fear and Fantasy
in a Global World

Speculative Everything
Anthony Dunne & Fiona Raby
(the relationship between reality and unreality)

Hello World:
Where Design Meet Life
Alice Rawsthorn
(misconceptions)

Munari's Machines
Bruno Munari
(invention of fantastical and nonsensical devices)

If/Then:
Design Implications of
New Media (play)
Janet Abrams
(play = rules + materials)

The Dreamer's Use of Space
Howard M. Katz
(playing = dreaming)

The Interpretation of Dream
Sigmud Freud
(dream = regression)

Memories, Dreams, Reflections
Carl Jung
Active Imagination

Flirting with Space
"The Play of Spacetime"
David Crouch

"Daydream is a tool to experience repressed desires and instincts that weren't acceptable in our waking world."
—Sigmund Freud

"Daydream transports the dreamer outside the immediate world to a world that bears the mark of infinity."
—Gaston Bachelard

"Your perception will become clear only when you can look into your soul."
—Carl Jung

"Feeling real is more than existing; it is finding a way to exist as oneself."
—Donald Winnicott

Structure
a methodology to create a tool to access and confront mental discomforts

form and body
a personality of reverie after being filtered with playfulness

shape (v.)
to reconstruct a form by daydream + imagination

color
a visual translation of emotions and feelings

materialization
a persuasive form

mental comfort
trust, confidence, security, pleasantness

"The skin is the site of sensual and emotional stimulation."
—Ettore Sottsass

(daydream) layer
a quantity of fantasitcal perspectives

Playing : A theoretical Statement
"Playing and Reality"
Winnicott

Play is more than just fun
Stuart Brown

Play ≠ Singular
Tim Brown

Daydreaming = Playing
Sigmund Freud

Einstein = imagination
Bachelard = reverie
Freud = tool

PLAY
a structure to stimulate a connection between one's internal and external world and to reduce mental tensions simultaneously

playfulness
a characteristic to turn something dull into something pleasant
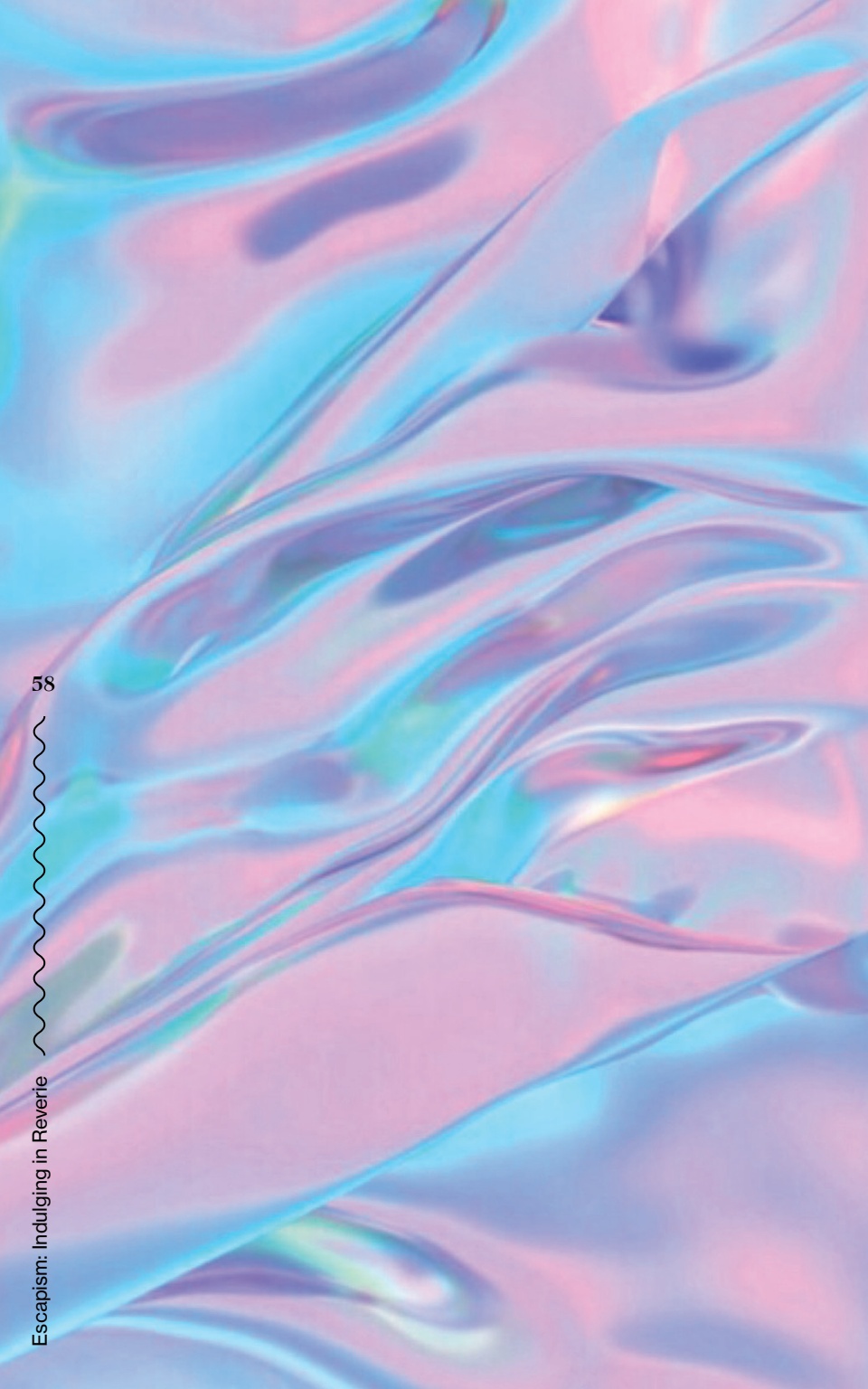
"Dreaming is a kind of play, the play of the imagination in sleep."
—Kelly Bulkeley

"The playing adult steps sideward into another reality..."
—Erik H. Erikson

58

59

My voice was innocent.
My imagination was,   too.
I remembered it did hurt
when I ran and fell down.

I cried   looked at my knee.
I saw   a wound
and that is my first scar.

I ran around
with dirty bare feet.
I didn't know,
I had to wear the shoes.

I remembered
it wasn't new;
the day I woke up next to   you.

I observed
over your face.
I looked
at your hands.

I saw my love,
I saw you, but also lines,
next to your e   y   e   s.

I was so curious until I realized you weren't innocent,
and your skin wasn't,
either.

Today, I woke up. Daylight has arrived—the day I fell down, it didn't hurt, anymore. The day I ran around, it wasn't bare foot, anymore. The day I saw lines, I saw wrinkles, next to my eyes. The day when time is faster than my mind. I wish I could play and stay in my world. Never come out to see the world. Never come out to see reality. I just want to laugh, just want to climb the trees, just want to eat the berries, and come back home. If I could ask for a space, I would ask for a playground. So I could run around, without shoes. So I could fall down, like an innocent bruise.
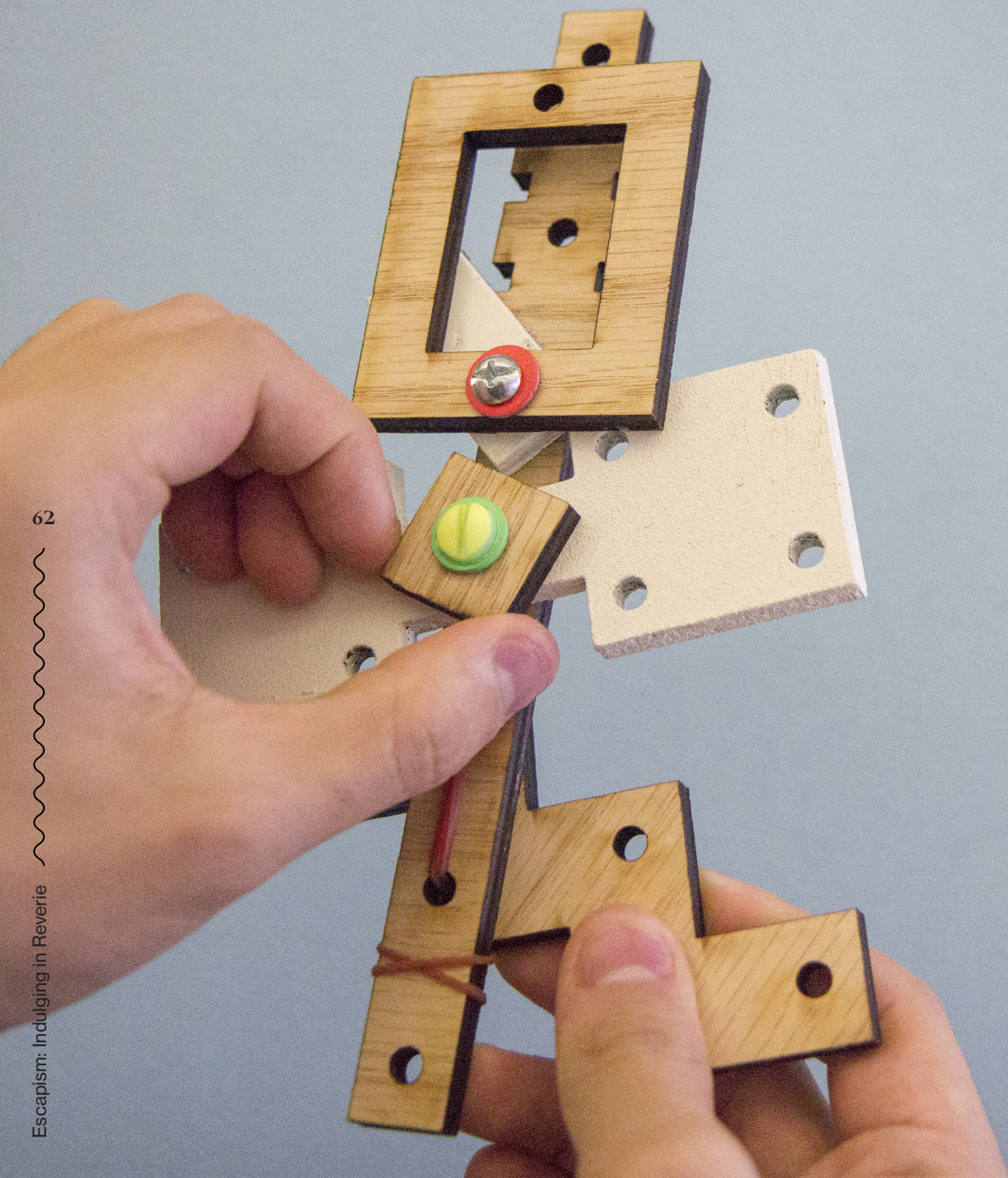
These three dimension imaginary toys aim to encourage those who see them to explore and discover the possibility of construction and learn how to think, build, and distribute things in playful ways. The material, from metal to wood, make them light, hand-friendly, and playable. These characters are imaginatively connected without glue following the actual dictates of "real world"mending plates. They are held together with screws, ropes, and rubber bands.

68

69
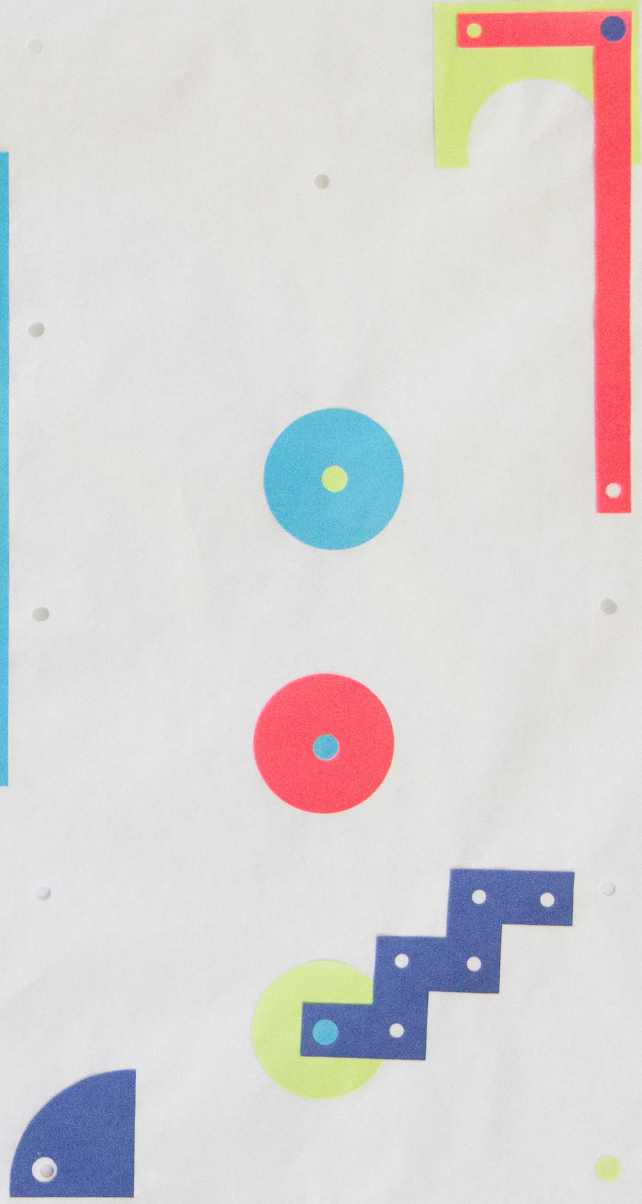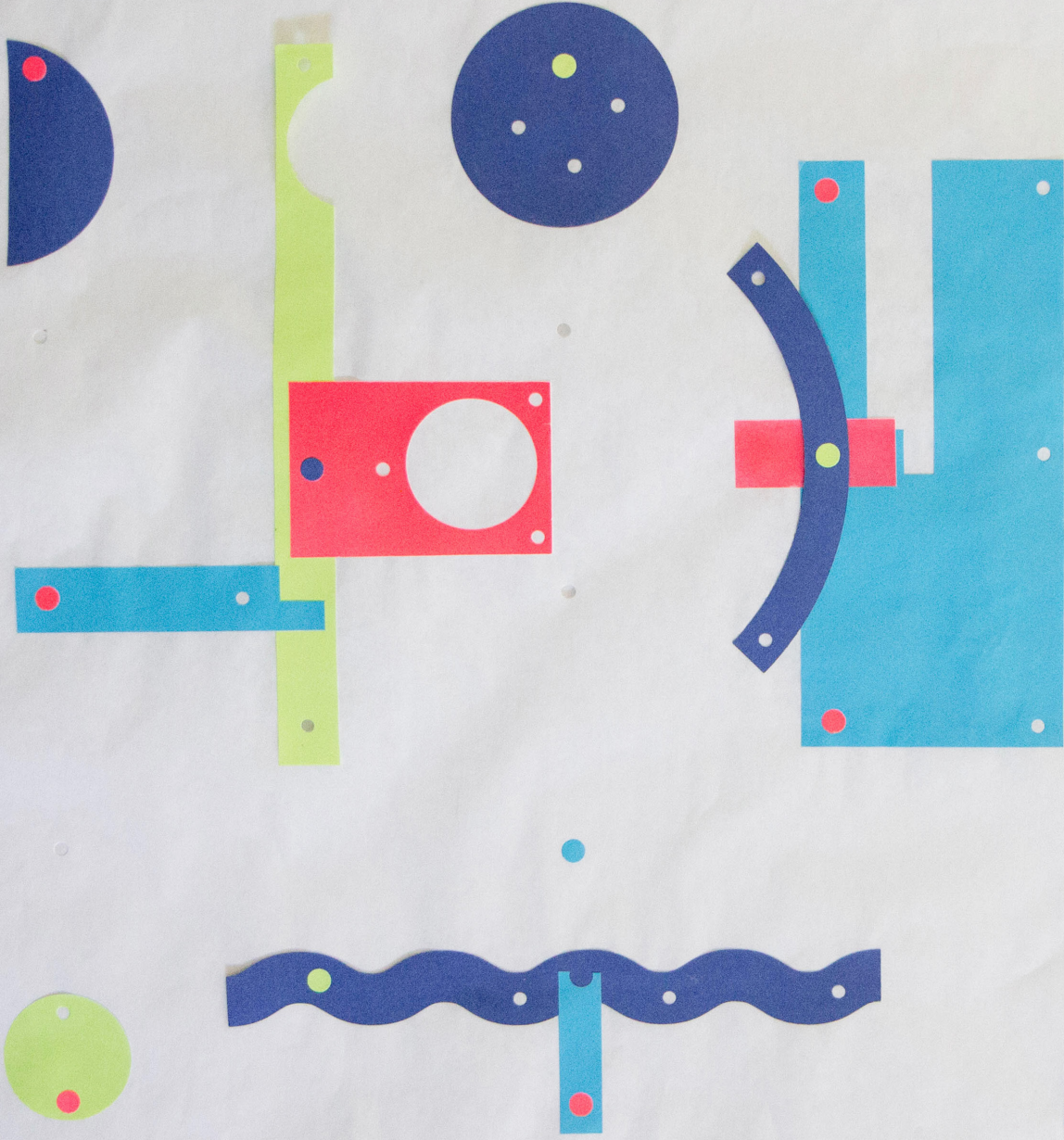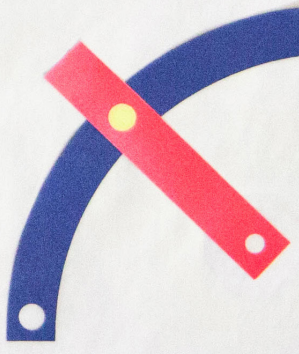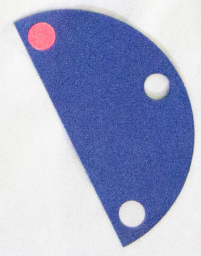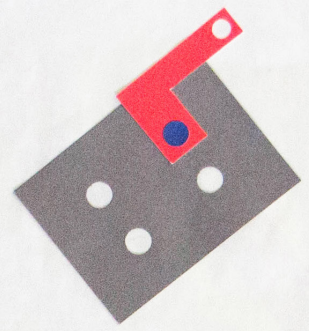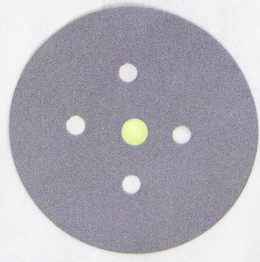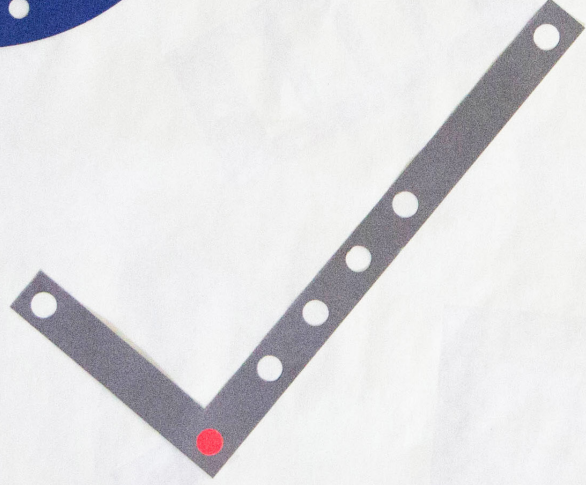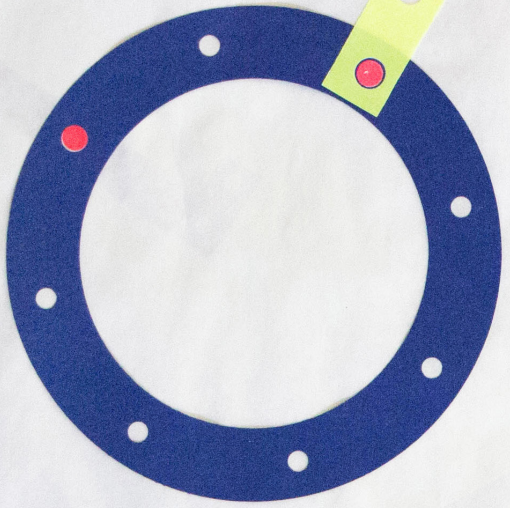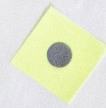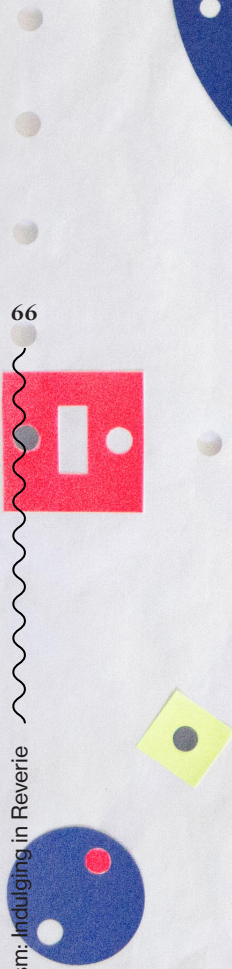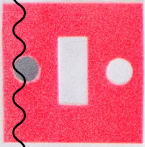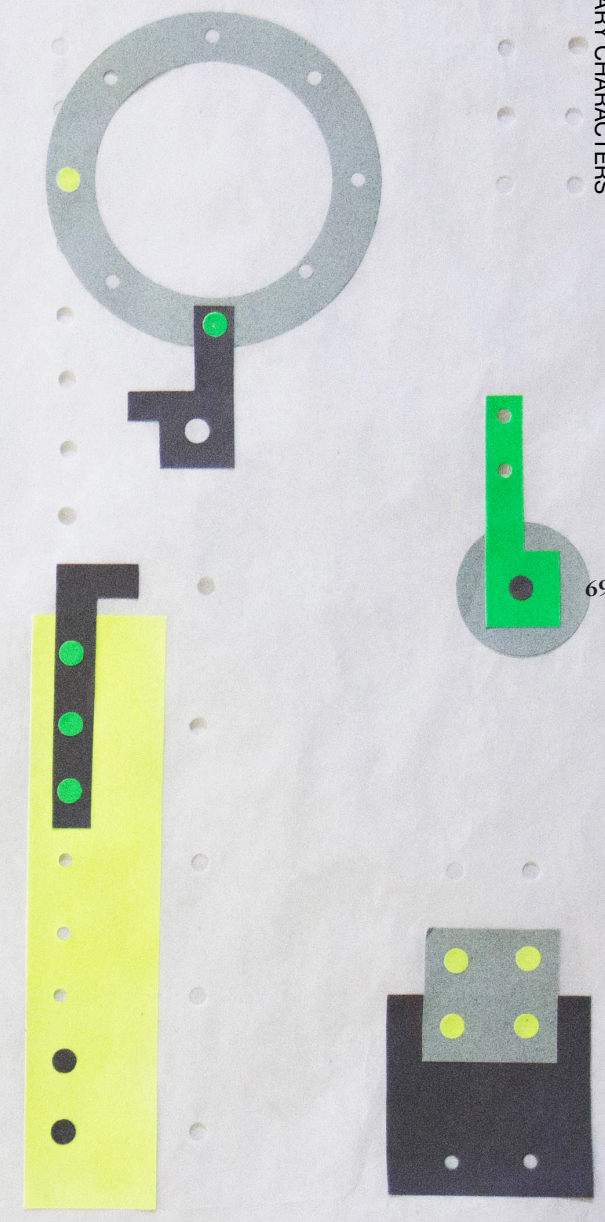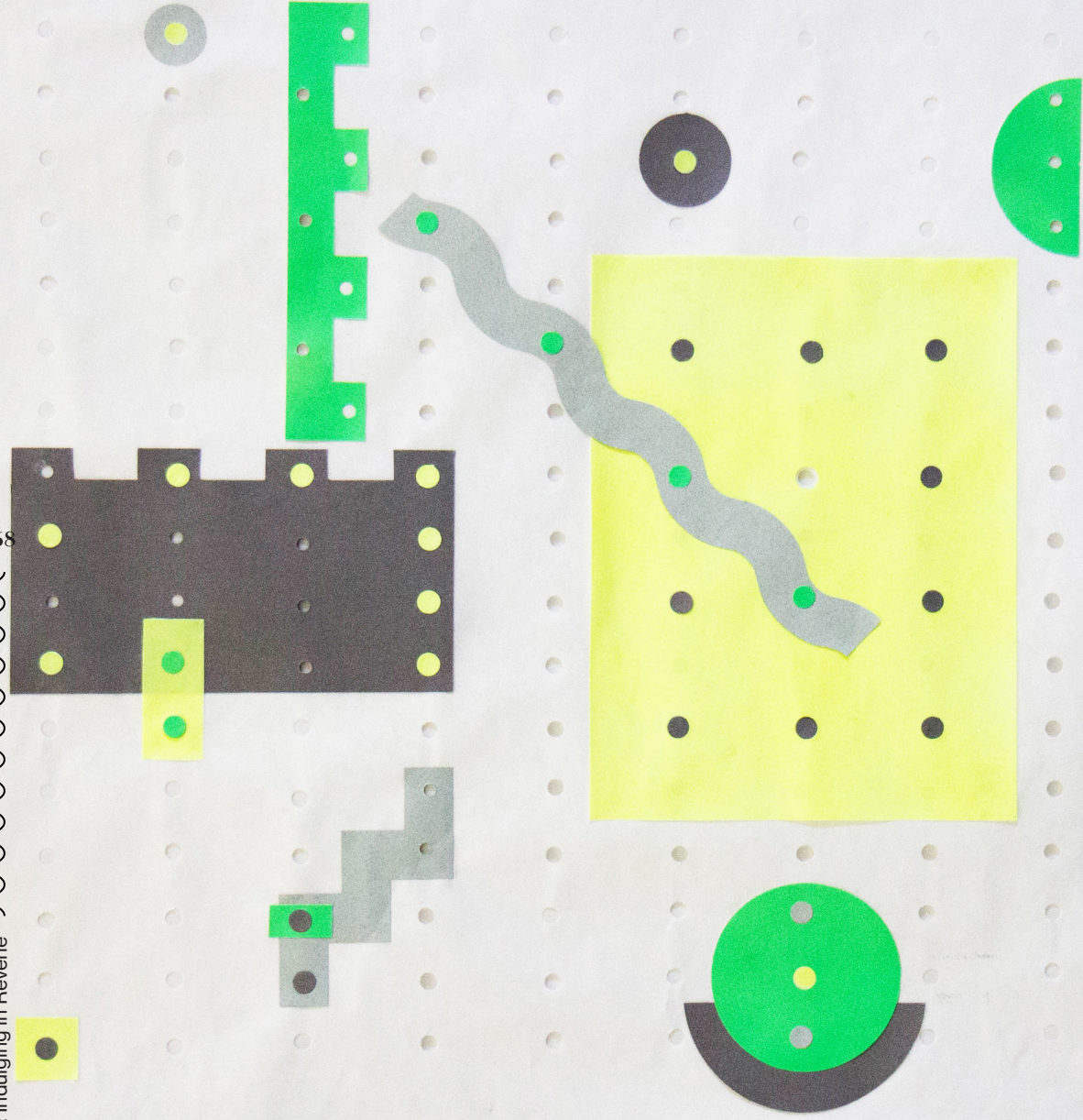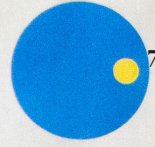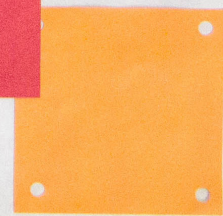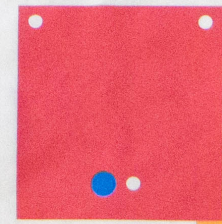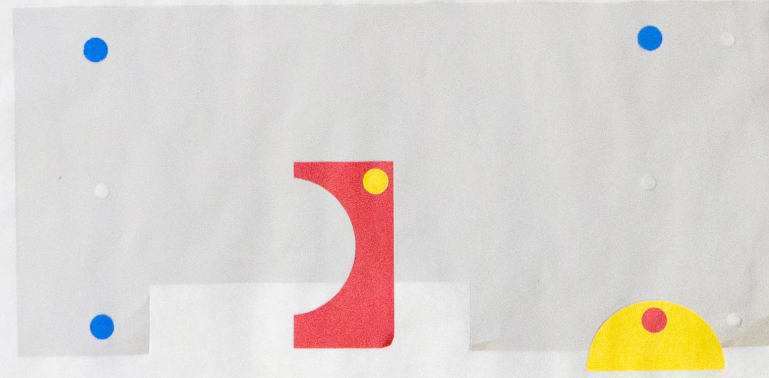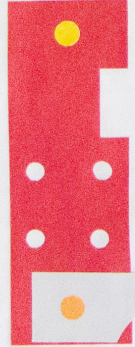
02 | Monopolitics

I see
a taciturn robot

standing
in the middle
of

a long corridor

It's holding   a blue
and red flag.

I try   to walk past,

it stops me!
I introduce myself.

It lets me

pass.

Suddenly,

a corridor
turns into an airport.

The robot
transforms into
a grumpy
immigration officer.

74

75
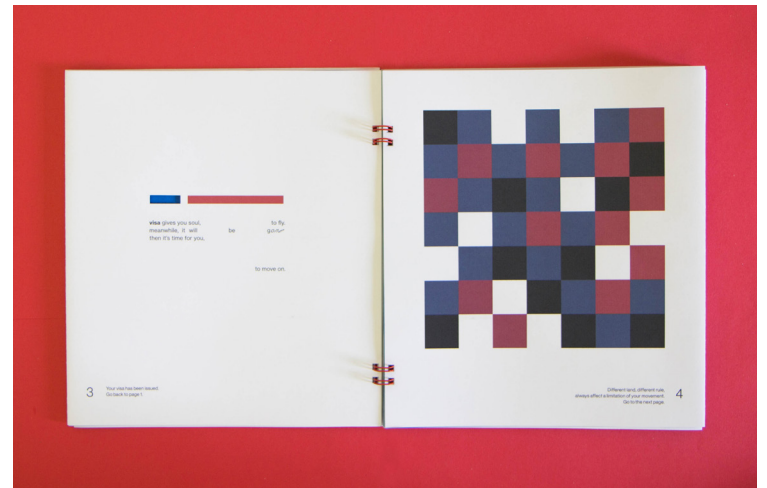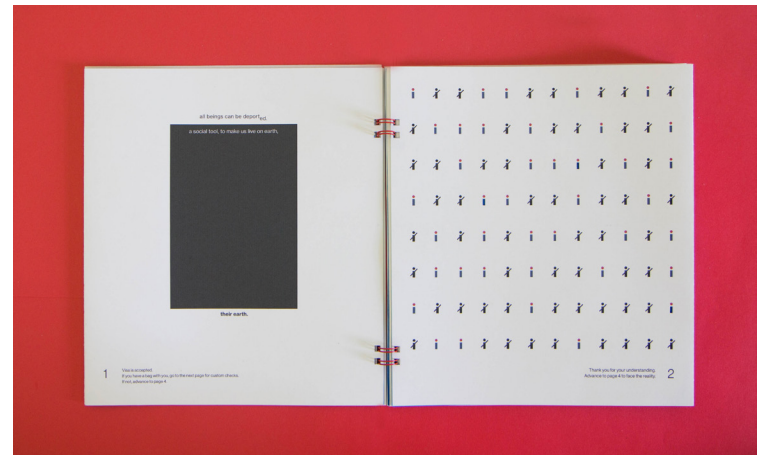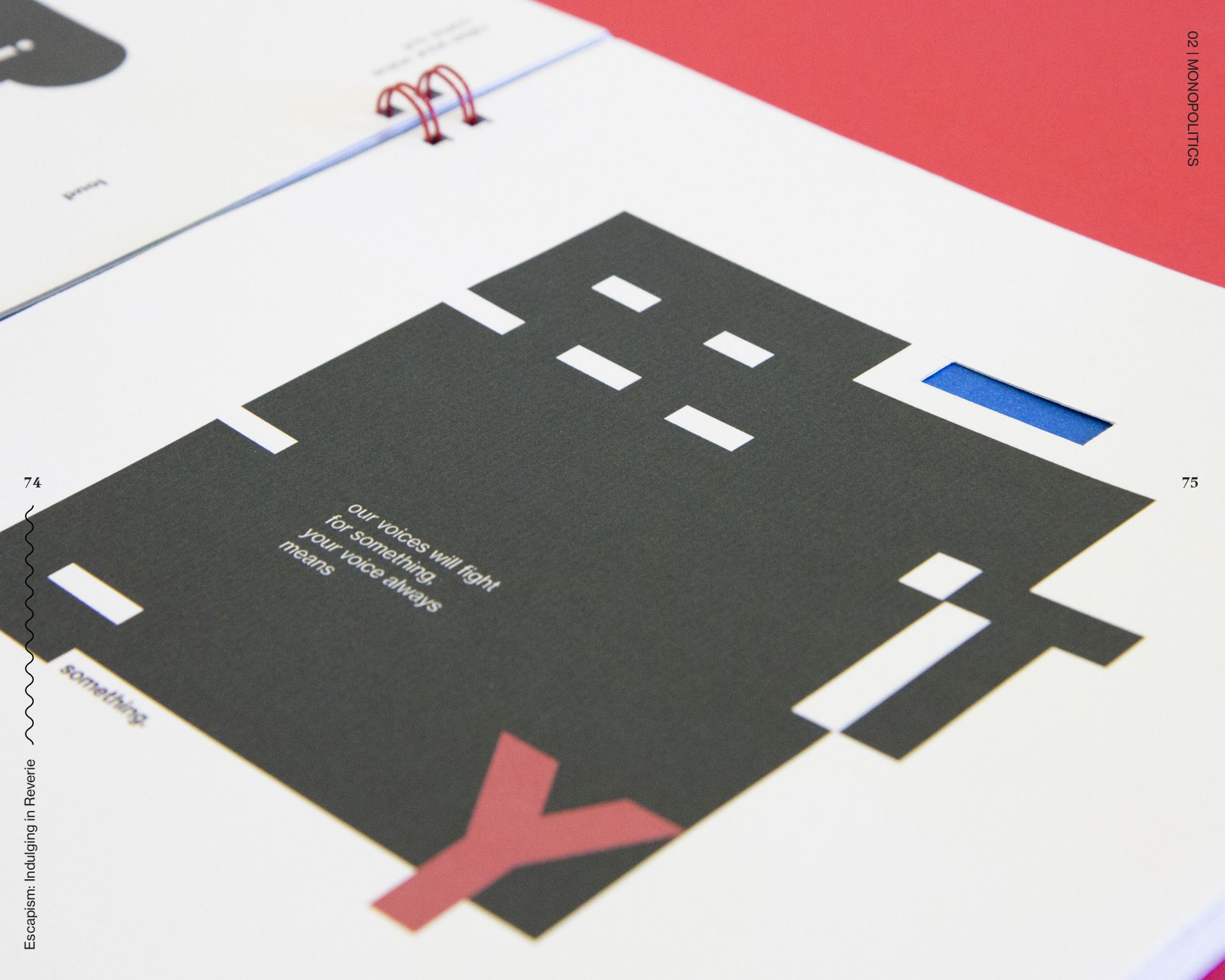
our voices will fight
for something,
your voice always
means

something.

This game creates exceedingly different experiences for every individual. It creates a multi-level interactive play and also brings an approach of seeking for answers that often reflect back on the viewer's conscience.

2017 began with the new era of Donald Trump. Polls showed the majority of Americans who voted for the president were worried about becoming victims of terrorism and crime that would mostly be caused by non-white people. These attitudes highly affected innocent people – people of different races, ethnicities, and those hoping to immigrate to the US.

I am a dual citizen, but my appearance is often labeled as a foreigner before I am able to show my passport. In reaction to this reality, I created a book entitled *mono* to emphasize the real purpose of politics (to unify the country) ironically. It is inspired by the form of the famous board game *Monopoly* which demonstrates truths about economics in a fun and relaxing way. For this reason, this project aimed to present the aspects of my perception of living in the United States – and how much anxiety and insecurity occurs starting with the first step entering the US through an immigration in the airport. This book addresses and explains difficulties and discomforts through the use of playful and fanciful elements, while at the same time subversively identifies the status of a player.

03 | Interception

"I see an elephant spitting *fire* before it turns into an artillery."
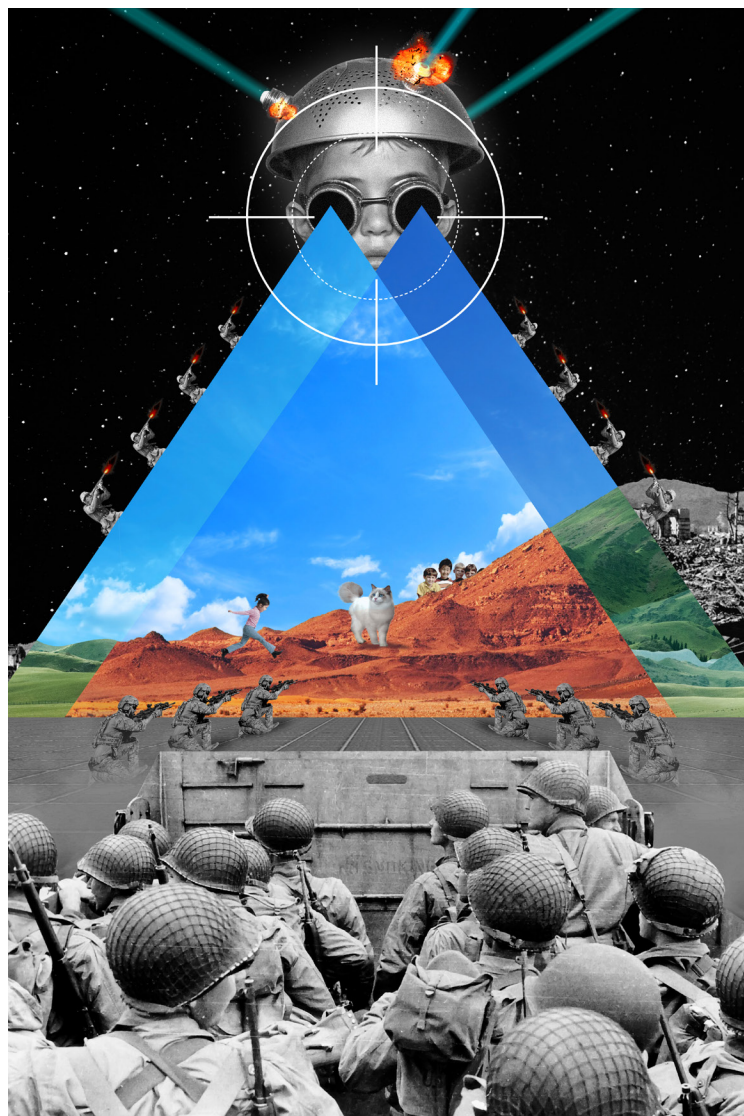
Escapism: Indulging in Reverie

Throughout history, children have witnessed miserable, frightening events before they have learned how to accept and understand them. Traumatic events have the power to erase innocence and take childhood away. In reaction to the brutal experiences, children blur the lines between reality and fantasy. This set of surreal collages illustrates a playful and humorous contradiction between the two —
a war between a child and an army; an encounter between a child and politics, a perception between the surface and an inside, and between innocence and a catastrophe.

there is only the exhaustion of

there is no innocent exuberance

there is no fantasy

there are only conflicts and cata
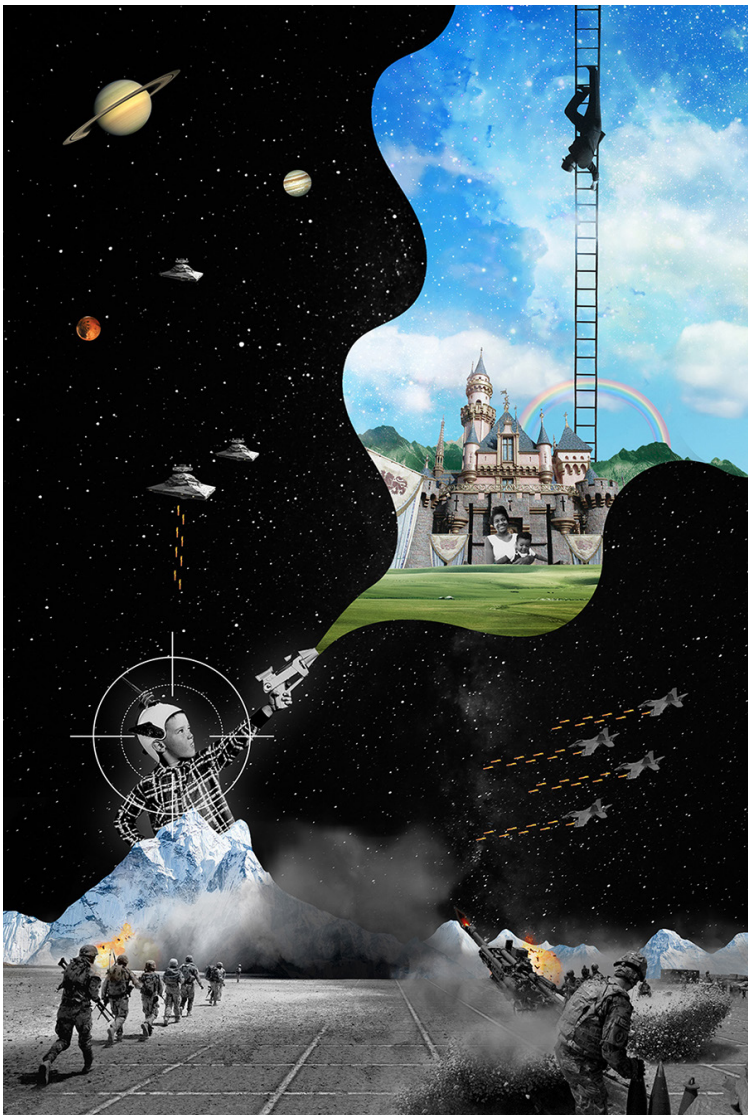
In addition to the collages, the work is displayed upon boxes that extrude from the wall. Messages on the sides allow people to read and respond back and forth to the text. They are voices that fight against each other— voices of resistance that become a cycle of conflicts.

I walk into
an immense music hall.
I hear beautiful sounds,
I hear music;

opera and

disco
disco
disco
disco
disco

alternately.

While I am
enjoying the music,
I
stumbled!

Suddenly,

those beautiful sounds

turn into a mixture

of

crazy traffic
crazy traffic
crazy traffic
crazy traffic

sound

in the center

of

Bangkok city.
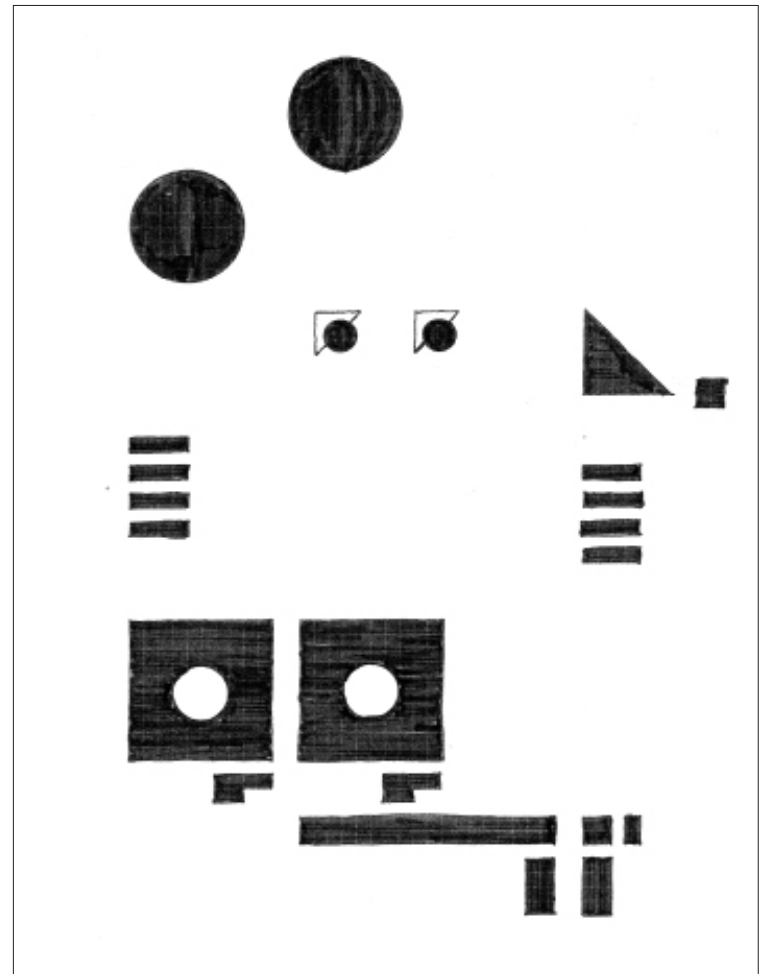
Sketch, Disney Urban Planning, Spring 2017

In Thailand, politics and vanity highly influence its urbanization which results in many unreasonable architectural restrictions. The big city has been forming in a constant chaos, generating a disturbing landscape with difficult accessibility.

In this project, I compared this chaotic urbanization with Disneyland; a theme park which is also chaotic but embracing. I found the whimsy of Disneyland; a fantasy performativity, converts the chaos into amusement.

89
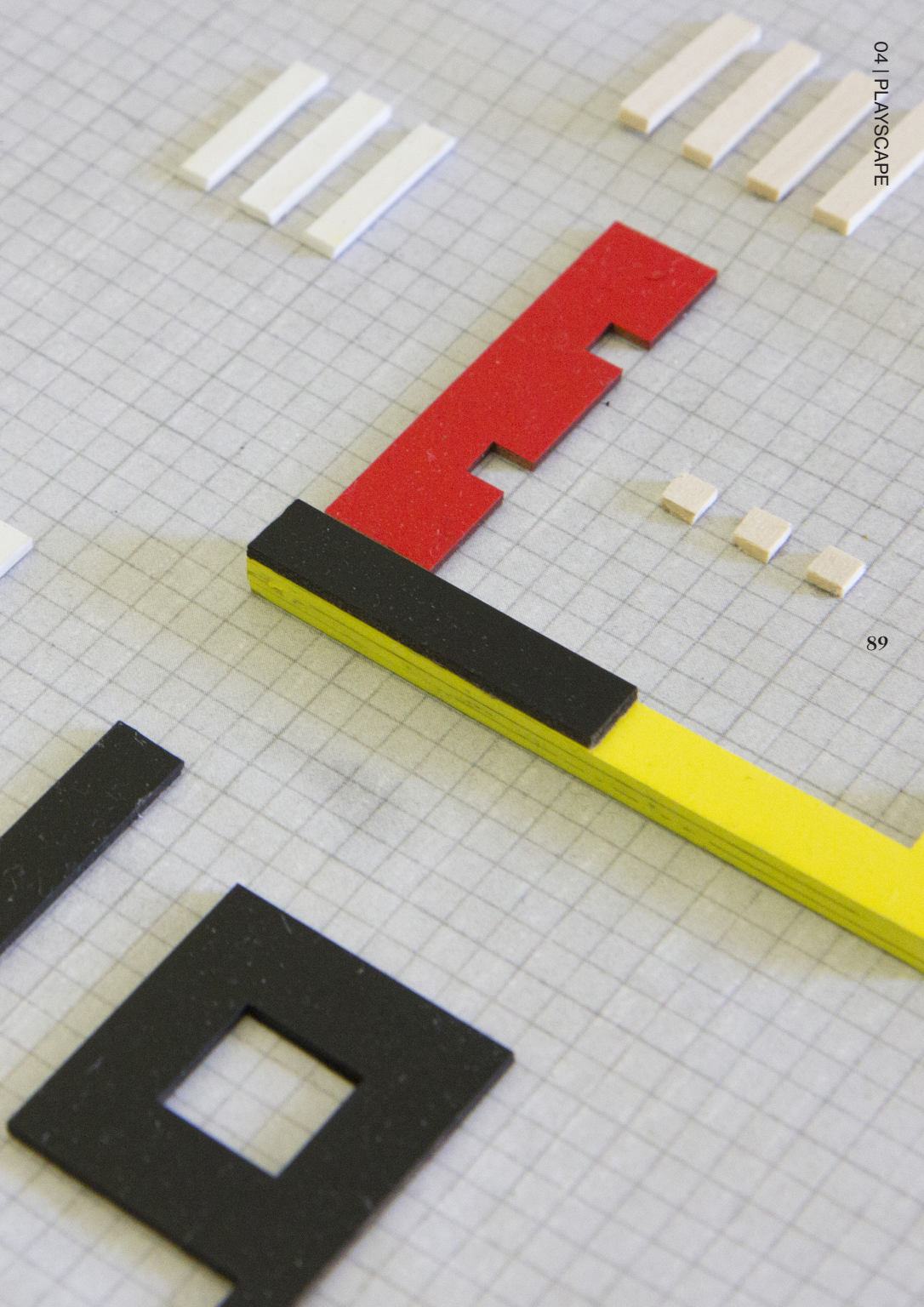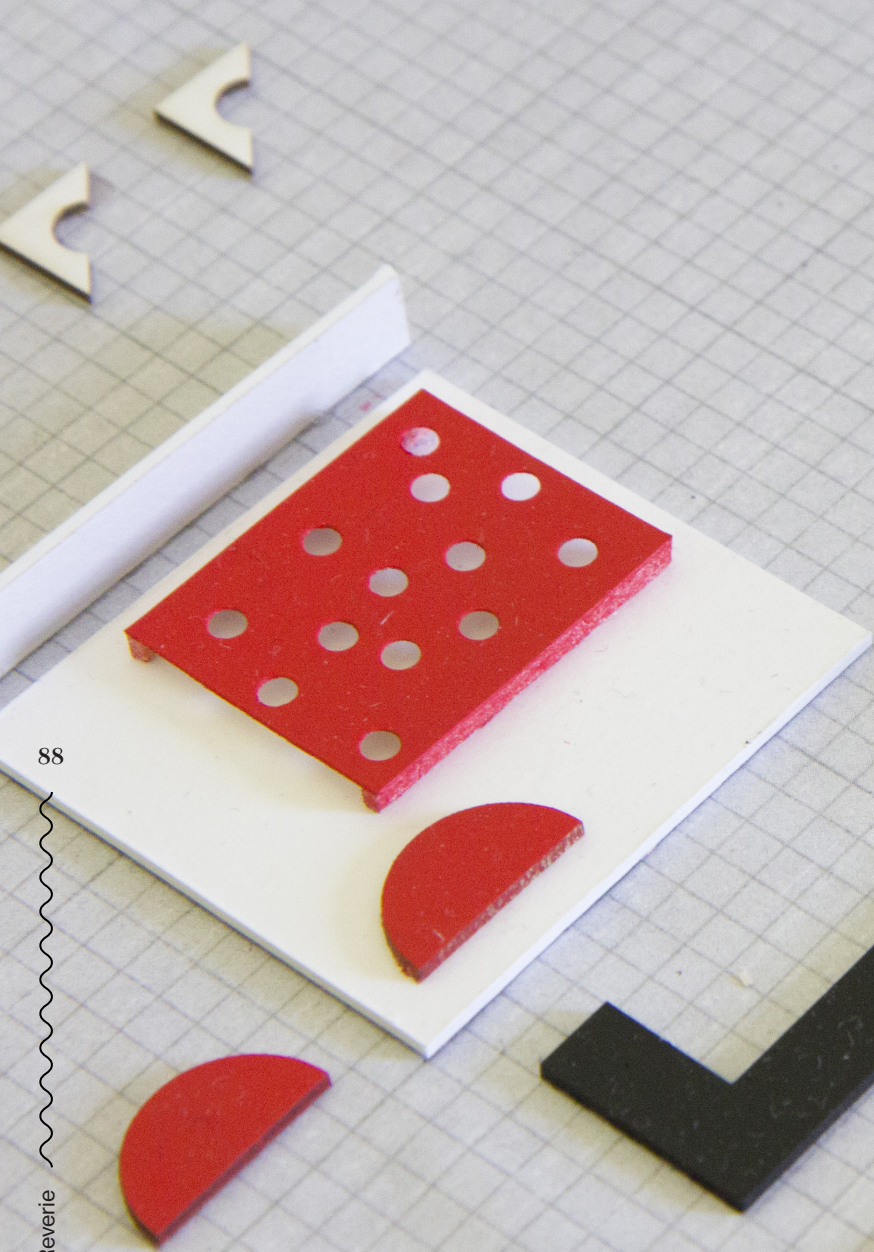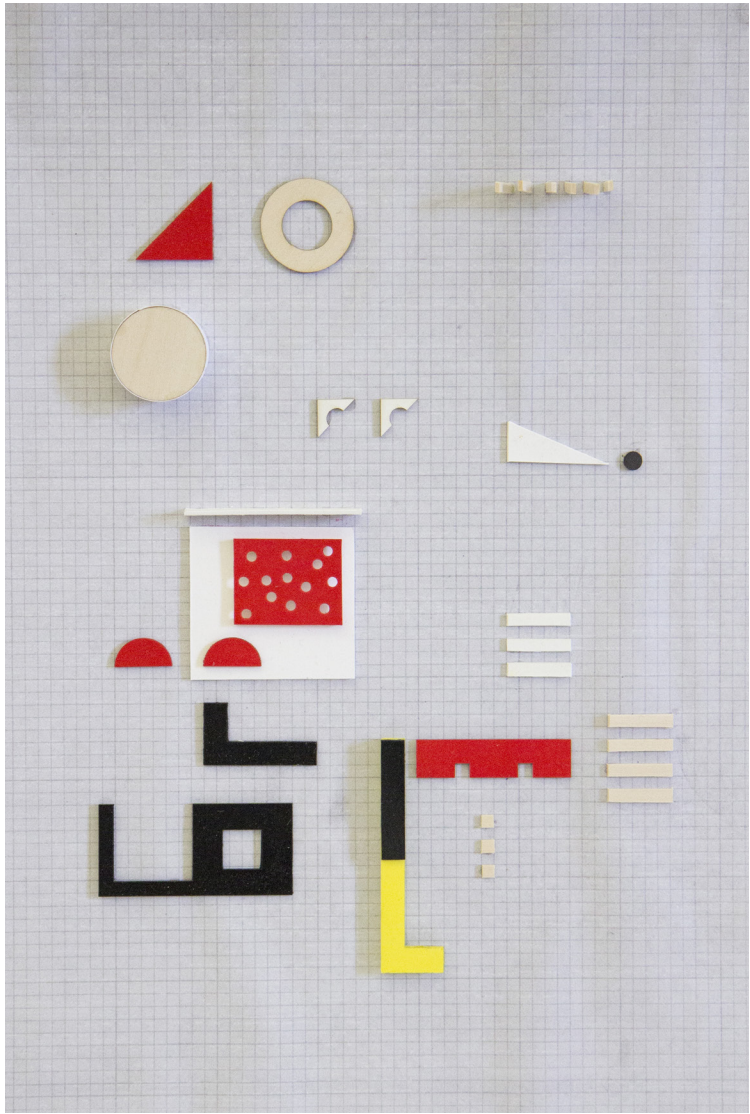
Minnie Mouse
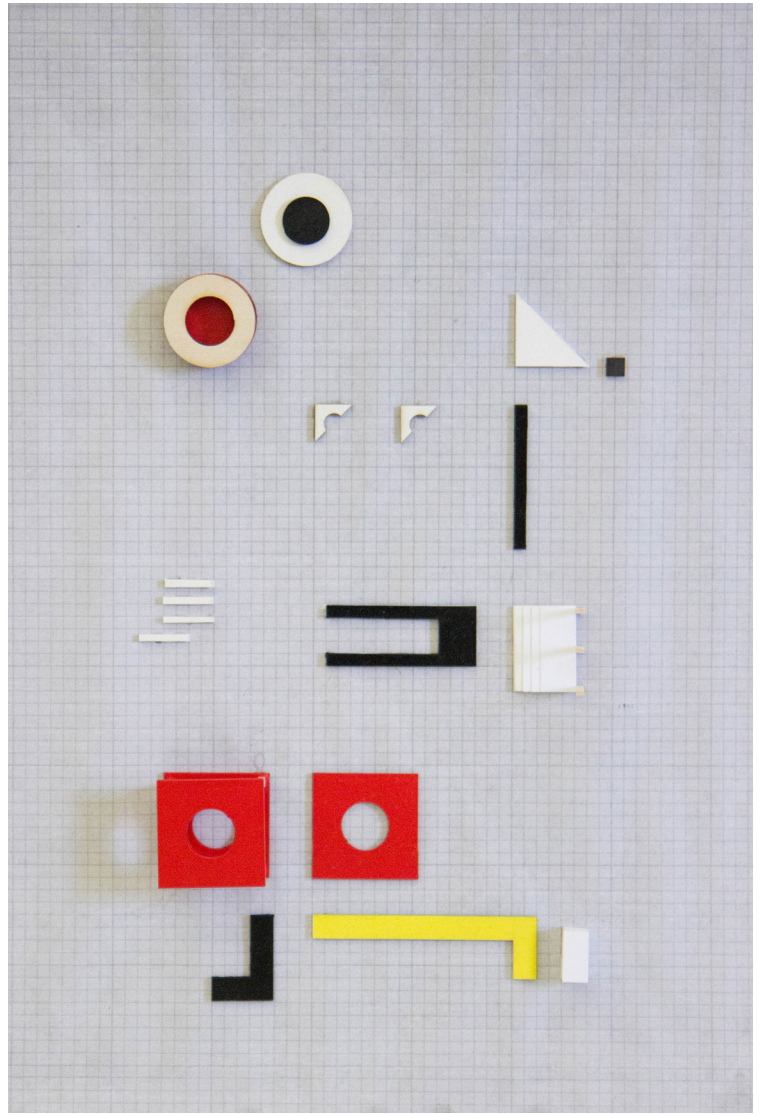
Mickey Mouse
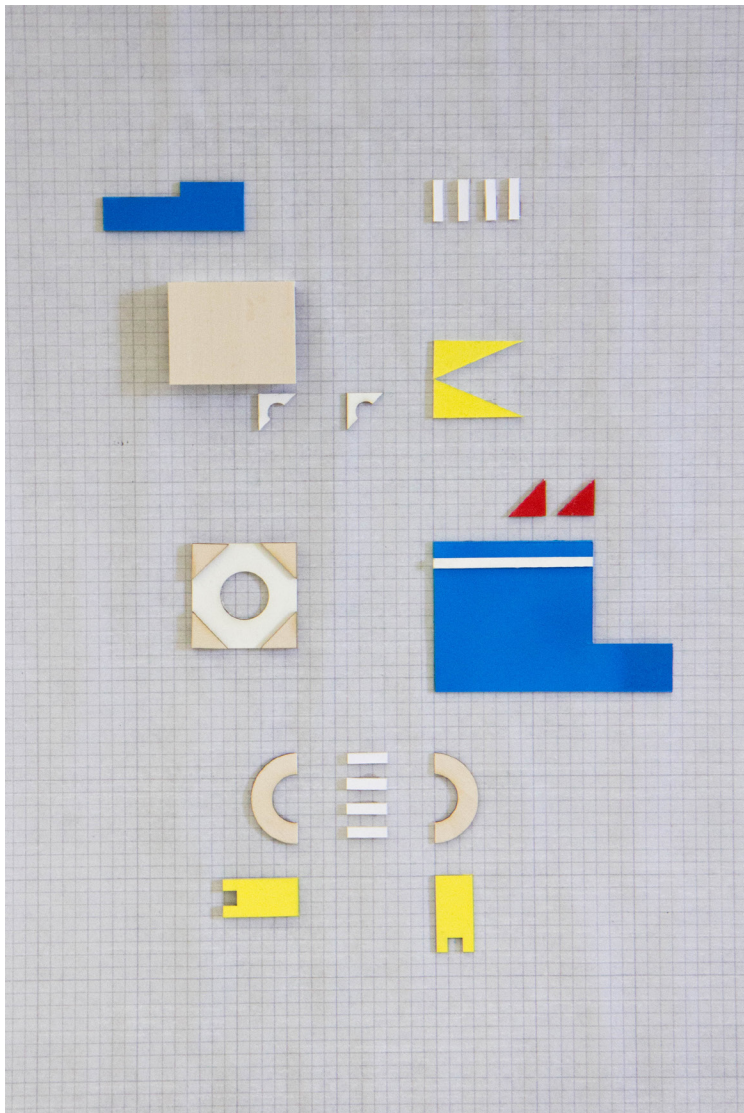
Donald Duck
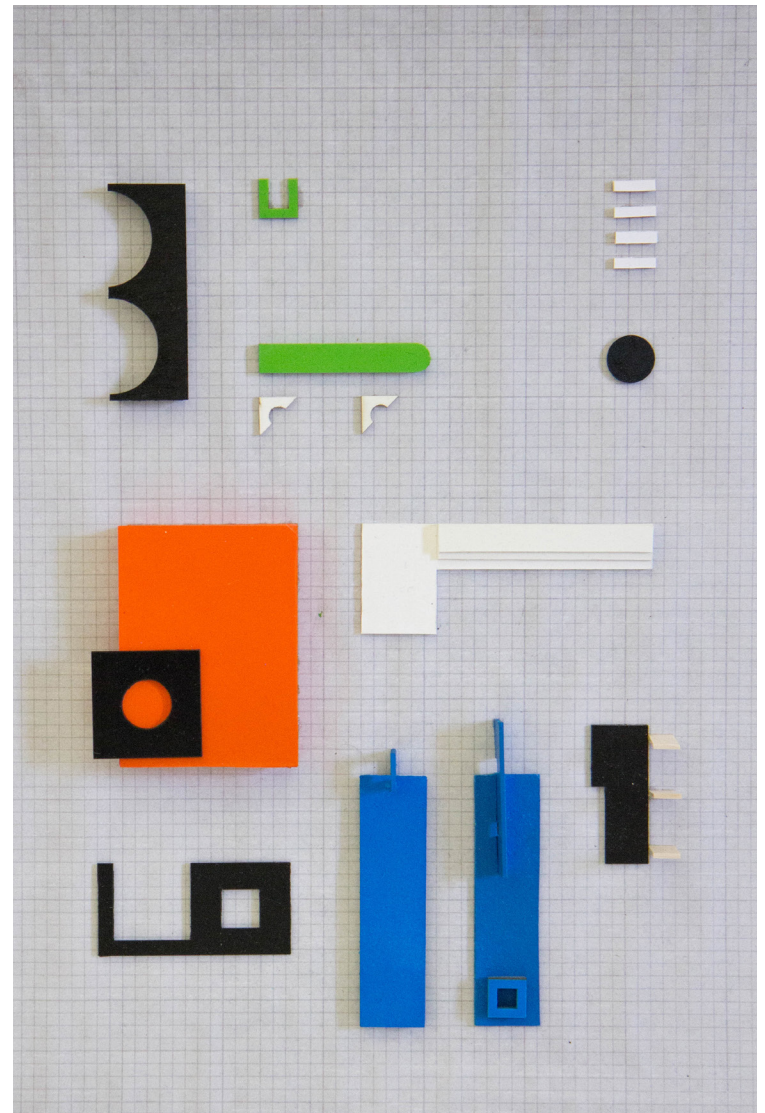
Goofy

Disney characters were studied using architectural principles, disassembling their characters' iconic elements and transforming them into proportional architectural components. The colors represent their personality, and the layouts represent their characters. Ultimately, this set of urban planning was created playfully through the use of serious principles.
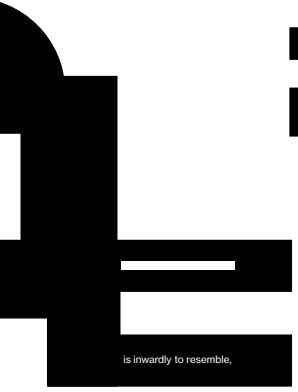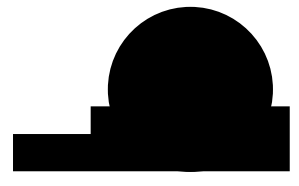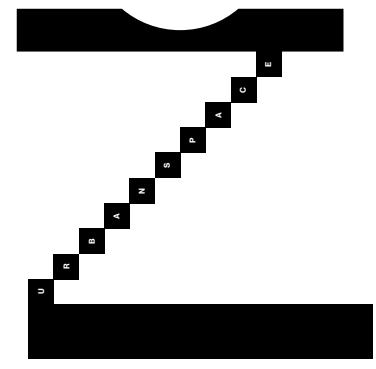
is inwardly to resemble,
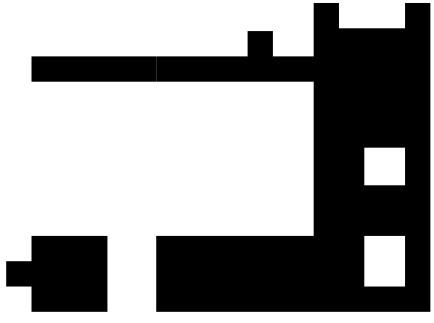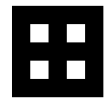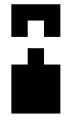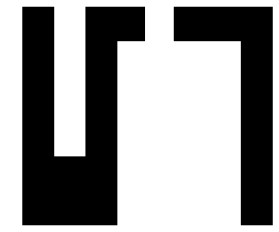
rather than physically to possess,

U R B A N S P A C E

we depend on

our surroundings

that touch us through their beauty.

the angles
and surfaces

the forms
and shapes

the
objects
and
places

our selves.

to embody
the moods
and ideas

obliquely

to a helpful vision of

we look to our buildings to hold us, like a kind of psychological mould,

We encounter countless objects throughout the day that are immediately recognizable and accessible, but we give them little thought. With this in mind I began observing everything around me; how was/am I living? I became obsessed with private spaces (rooms) and the relationship among household objects.

With a belief that everyday objects allows us certain interactions, this toy allows us to formulate relationships between spaces and objects, and among objects themselves.
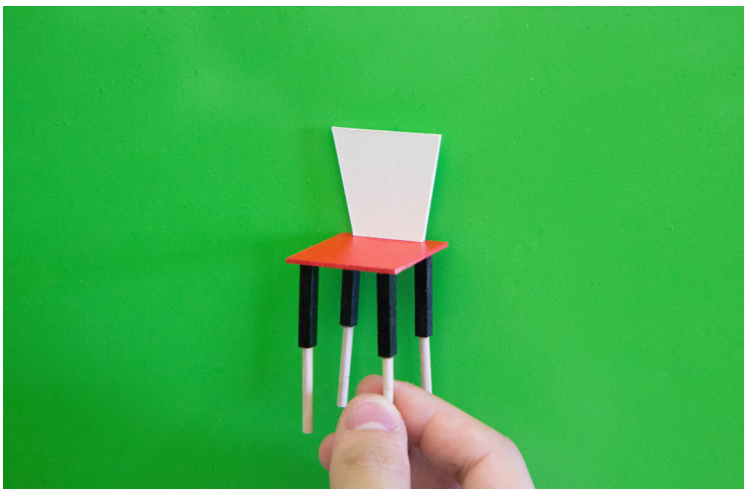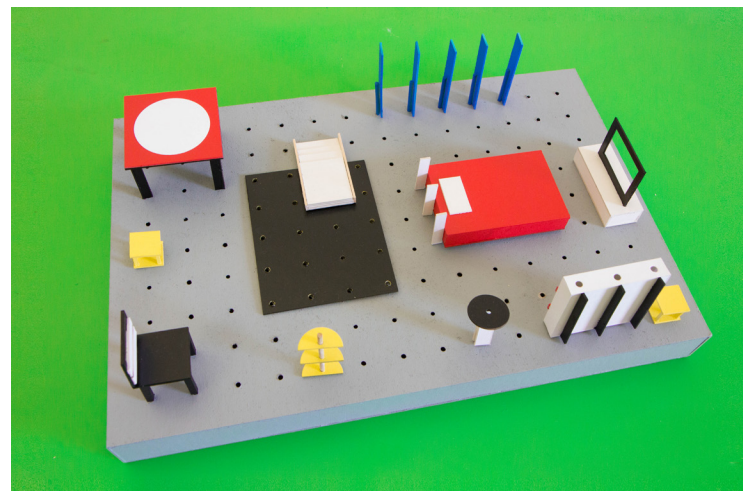

"It is not a bed, it's a wide soft bridge to cross a river. It is not a dining table, it's a cave to hide from a mysterious monster. It is not a rug, it's a lake that I would love to float in to look up at the stars."
Tanruk Pairoj-Boriboon

"Every object in the room; every room in the house; encourages imagination."
Alma Siedhoff-Buscher

Escapism: Indulging in Reverie

I   obey the *c o s m o s.*

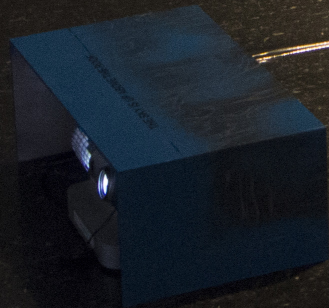I   often pleasantly *lost* in

           my

           thoughts.
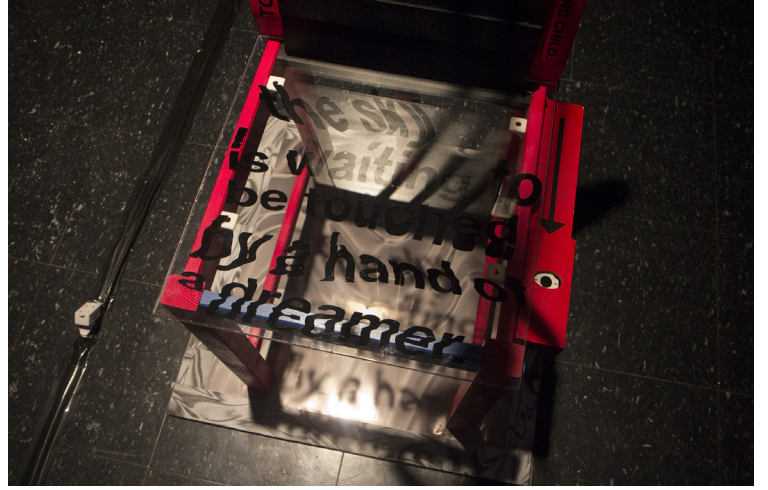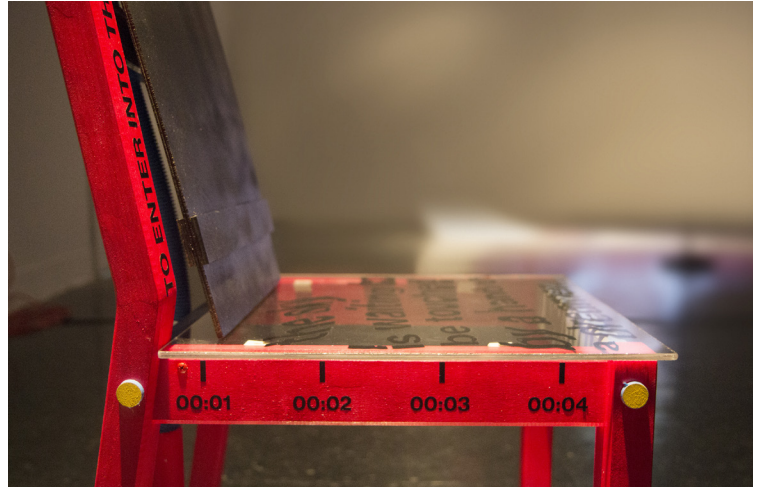
I   joined

a serene   conversation

between

the *clouds* and the *s k y.*

I   gently

put the   *s t a r s*

in my jeans   pocket.

Escapism: Indulging in Reverie

This project is designed to stimulate the wandering mind through the use of sound and action; by allowing a person to sit on the chair with no armrest in a mundane position while experiencing a surrealistic montage of imagery accompanied with an abstract sound scape. My intention was to investigate how sound can distract and relocate one from reality, and to offer a machine that can loosen the mental tension that builds up during a dull working day.

Escapism: Indulging in Reverie

ALL THAT YOU SAW WAS NEITHER

the sky is waiting to be touched by a hand of a dreamer.

TO ENTER INTO

00:01   00:02   00:03   00:04

You, that exist but

should never have been.

Hatred and division

have grown up

among us.

Rooted themselves

wherever they pleased.

You have caused

enough pain.

You will be *silenced*.

Justice will b

Laws control us, we are labelled by our skin pigment. Injustice produces insecurities and fears. This project visualized the reality of social inequality based on personal experience, addressing a serious problem through an ornamental object – a mobile – functioning as a tool to stimulate pleasance and entertainment. The peaceful movement of the mobile a turns a brutal situation into a moving silence.

During the process of making the mobile balance I sensed a parallel between this simple challenge and the concerns faced by those seeking balance in their own lives. One milligram of acrylic can make a big difference. The attempt to strike a balance in this mobile is as sensitive as that faced by a national leader who tries to satisfy all of his citizens. Human classification and races are categorized through different materials, colors, positions, and gestures. However, all these elements appear as part of a single creation: human beings confronted with a myriad of social divisions.

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109
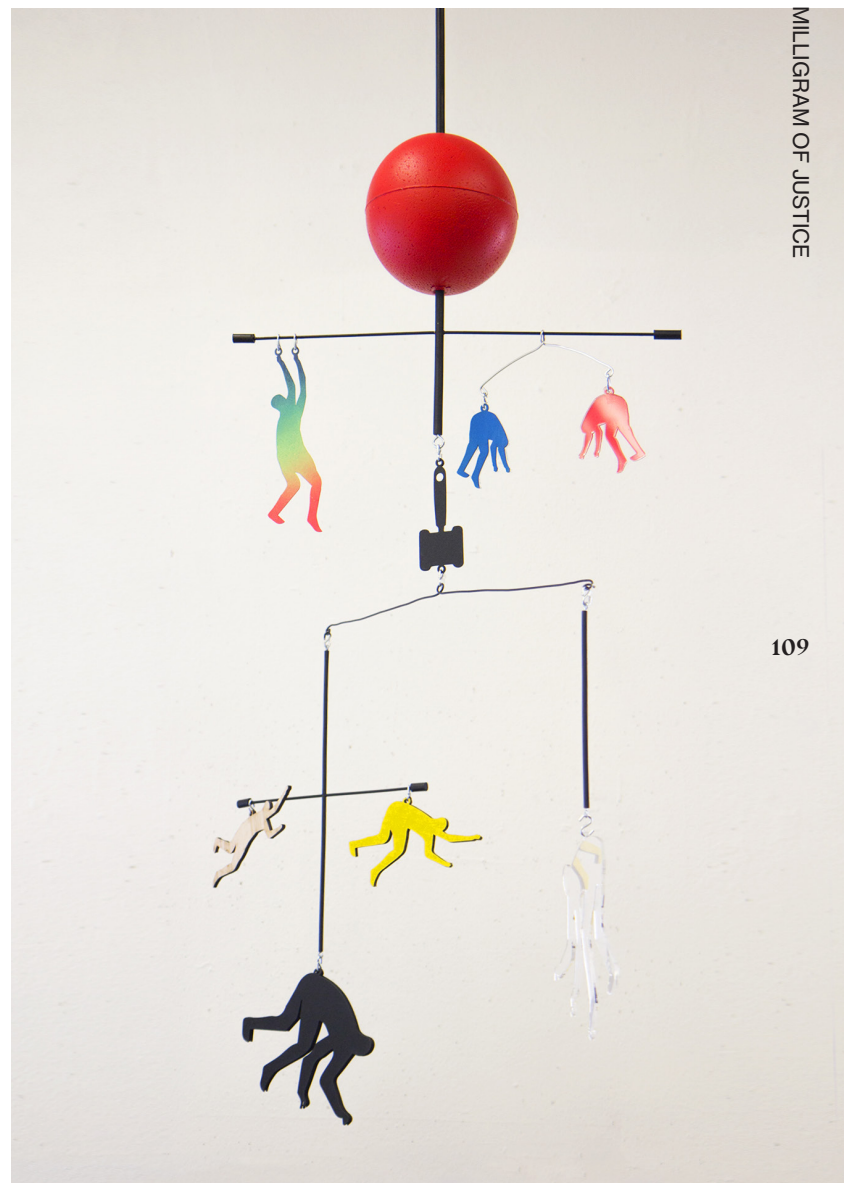
These figures, though diverse in color and position, are unified in their lack of control. Choice of material plays a part in this precarious balancing act. Chipboard figures hang opposite of a single transparent acrylic piece. We see the metaphoric "weight" of an individual's race in the eyes of the justice system manifested visually.

You.
You keep me hidden . in my room.
All I know is I *hate* you.

You prevent me from rising.
You give me bounds.
Everything stops when I see you.

I am frozen.
I am stuck. You have
an immense power
to kill me suddenly.

Your skin is a silent weapon.

Your oscillation omits poison.
Your eyes, your voice, *weaken* me.

I surrender.

Your power is s p r e a d i n g,
covering my courage.

I want to escape and I *will.*

Herpetophobia, the fear of reptiles, has been my irrational fear since birth. This phobia results in serious mental problems, stimulating high insecurity and anxiety. I ask myself: Why am I so afraid of reptiles? What characteristics of reptiles make me frightened? I observed them closely and found their skin, texture and oscillating movement confronted my courage to face them.

A surface tessellation — one of origami structures — is used to represent the repetition of reptiles' skin and texture. My inner emotions are spread subtly all over them. The flexible scale allows us to interact with it to create a surreal oscillating movement.

Escapism: Indulging in Reverie
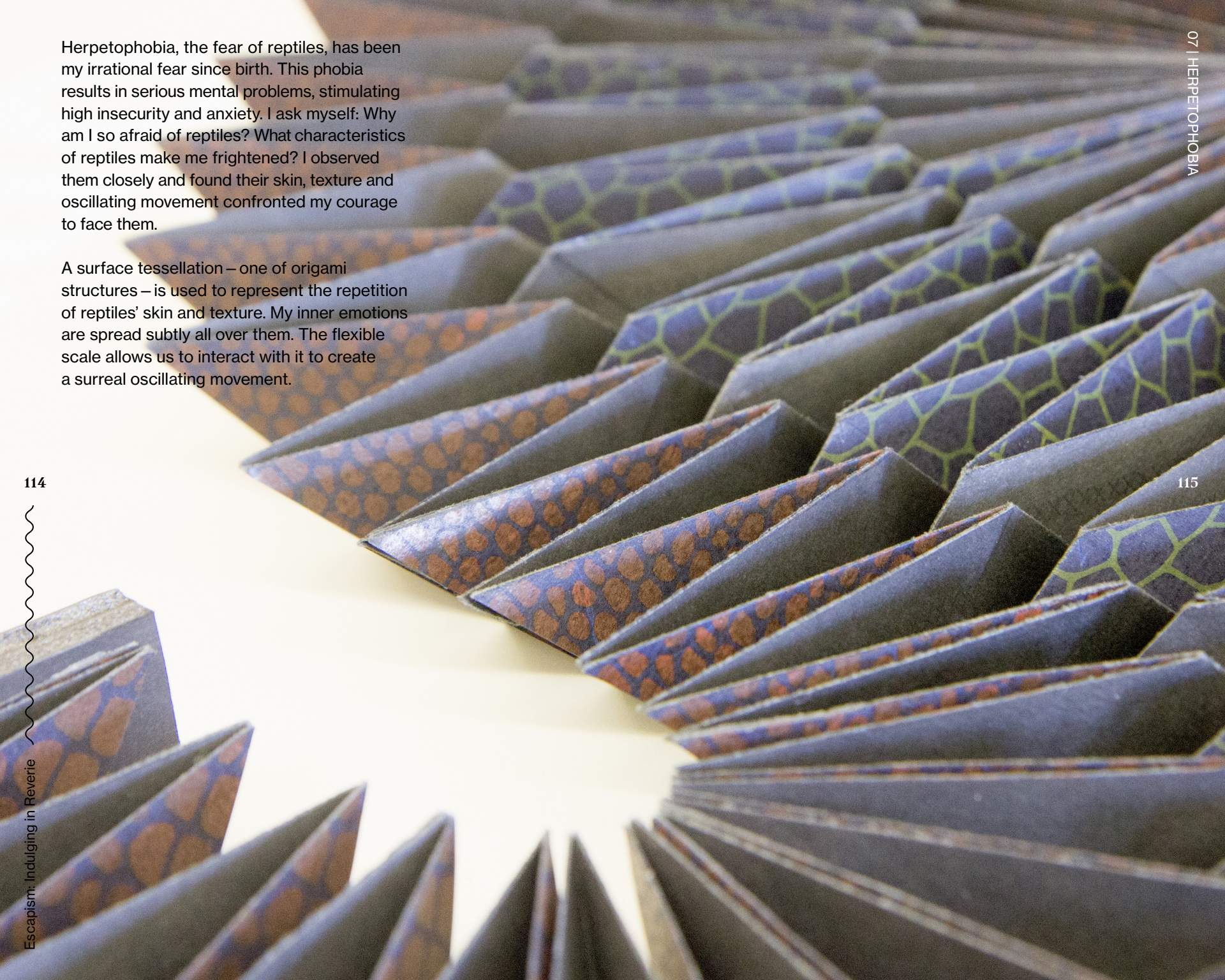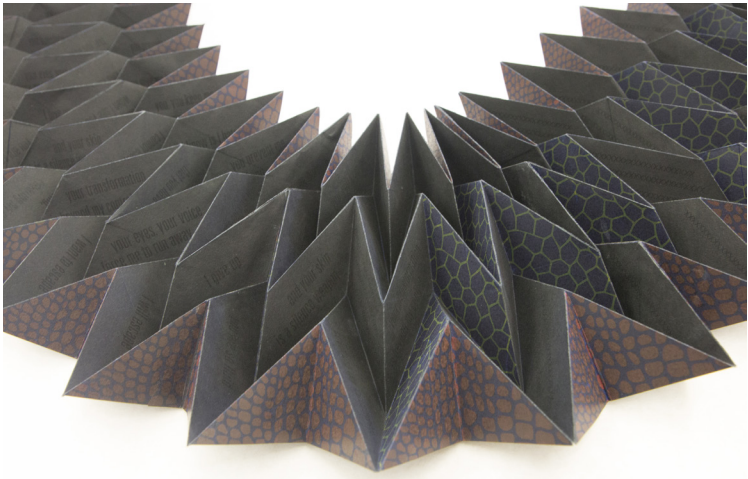
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In this work, I used a lens of daydream to transform reptiles into a vibrant fictional scenario. In doing this, it distracted my awareness of their presence and naturally strengthened my neural responses.

To elevate reptile's characteristics, I translated it into a piece of fabric, wrapping my neck to achieve an intimacy between me and my fear.
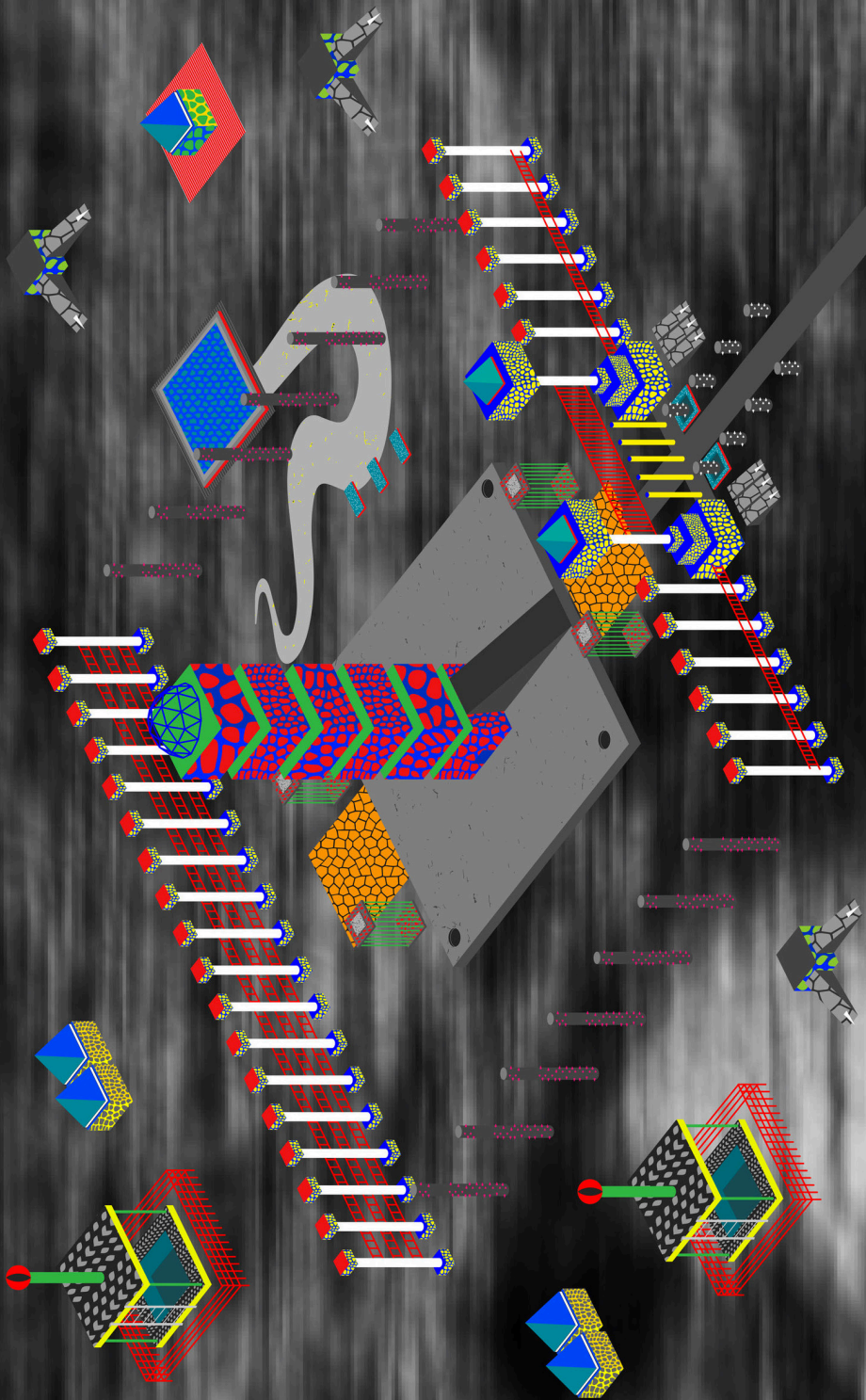
In the midst
of the darkness,
there is a presence
of the unknown.

I am trapped.
It crushes my bone,
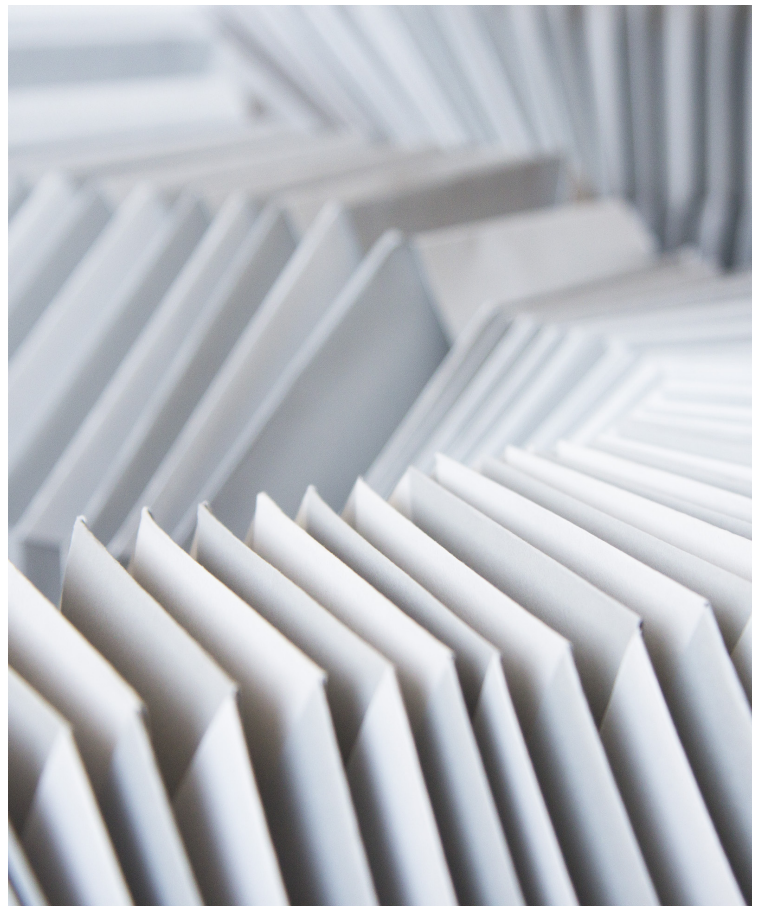burns my brain,
and pains my soul.

I nearly faint
driven to loss.
Suddenly,
I sight the light.

I see an escape
to shatter the fright,
to seek relief
from the horrors.

I now reach
robust reveries,
embracing
dazzling spheres.

I discover
a vivid terror—
it is never dark.
I paint it black
all along.

Escapism: Indulging in Reverie

Origami braiding(close-up)—one of origami structures—has been formed by interlacing two stripes, automatically creating a big number of octagon modules.

My intention to create a serpent out of paper is to represent how an everyday material can be transformed into a sculptural piece. Origami or the Japanese art of folding is what I want to pursue. I explored different types of origami before I found the braiding origami has the most flexible structure similar to the body of snake.
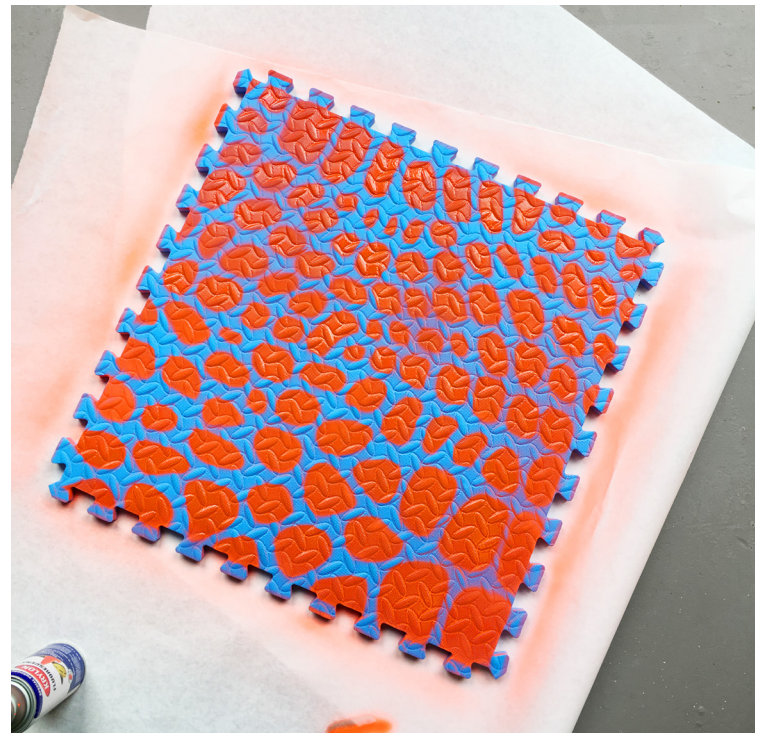
The snake sculpture is one foot in diameter and seventeen-feet-long.

The Parts of a snake from the left to the right: a neck, a rattle (tail), and a body. It can be expanded like the previous page.

Escapism: Indulging in Reverie

The fanciful elements such as a purple chair, a fluorescent orange ladder, a green/orange table, green/purple book holders, a bright yellow window, and red/blue reptile skin pattern floor tiles have been generated to support the concept of the fantasy world inside the space. Each element was conceptualized by deconstructing a snake. The gigantic snake has no eyes, tongue, and pattern; instead, all these components have been utilized to decorate around the space fancifully.

An irrational fear of reptiles tends to dominate my everyday life. Wherever I look, even in my own house, it seems to follow me everywhere and makes me anxious. This illustration book intends to visually explain the scale of my Herpetophobia — how serious it is for a person who has it through an extremely playful lens. The vibrancy in this book has altered the actual look of reptiles, offering alternative viewpoints on them.

HÉRPEIN

I am forever
in a state of escapism —
a pleasant lost
that blinds me from reality.

I spend hours
indulging in daydreams
building the perfect version
of the world I want it to be.

It scares me,
reality can be scary
It gives fear;
it makes vulnerability.

Yesterday I was standing
outside reality,
waiting to step inside
and embrace it.

Today I convince myself:
fantasy is real.
Now I rule the world —
I now control my fear.

The goal of my thesis show is not only to display the craftsmanship of the gigantic snake but I also focus on the way to create an immersive fantasy environment inside the space. Defamiliarizing the reality such as exaggerating the scale of objects, displaying whimsies and weirdness, toning the space, will help blurring the reality components.

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"Walking through darkness...

with thoughts full of colors."
Prajakta Mhadnak

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In the midst
of the darkness,
there is a presence
of the unknown.

I am trapped.
It crushes my bone,
burns my brain,
and pains my soul.

I nearly faint
driven to loss.
Suddenly,
I sight the light.

8

I see an escape
to shatter the fright,
to seek relief
from the horrors.

I now reach
robust reveries,
embracing
dazzling spheres.

I discover
a vivid terror—
it is never dark.
I paint it black
all along.

9

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of the darkness,
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Escapism: Indulging in Reverie
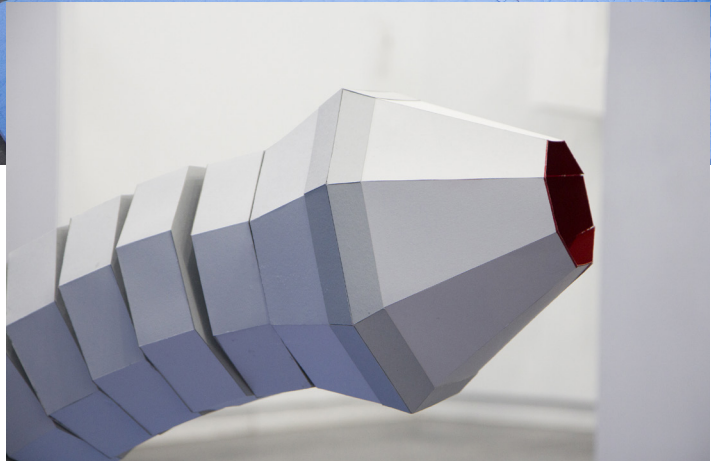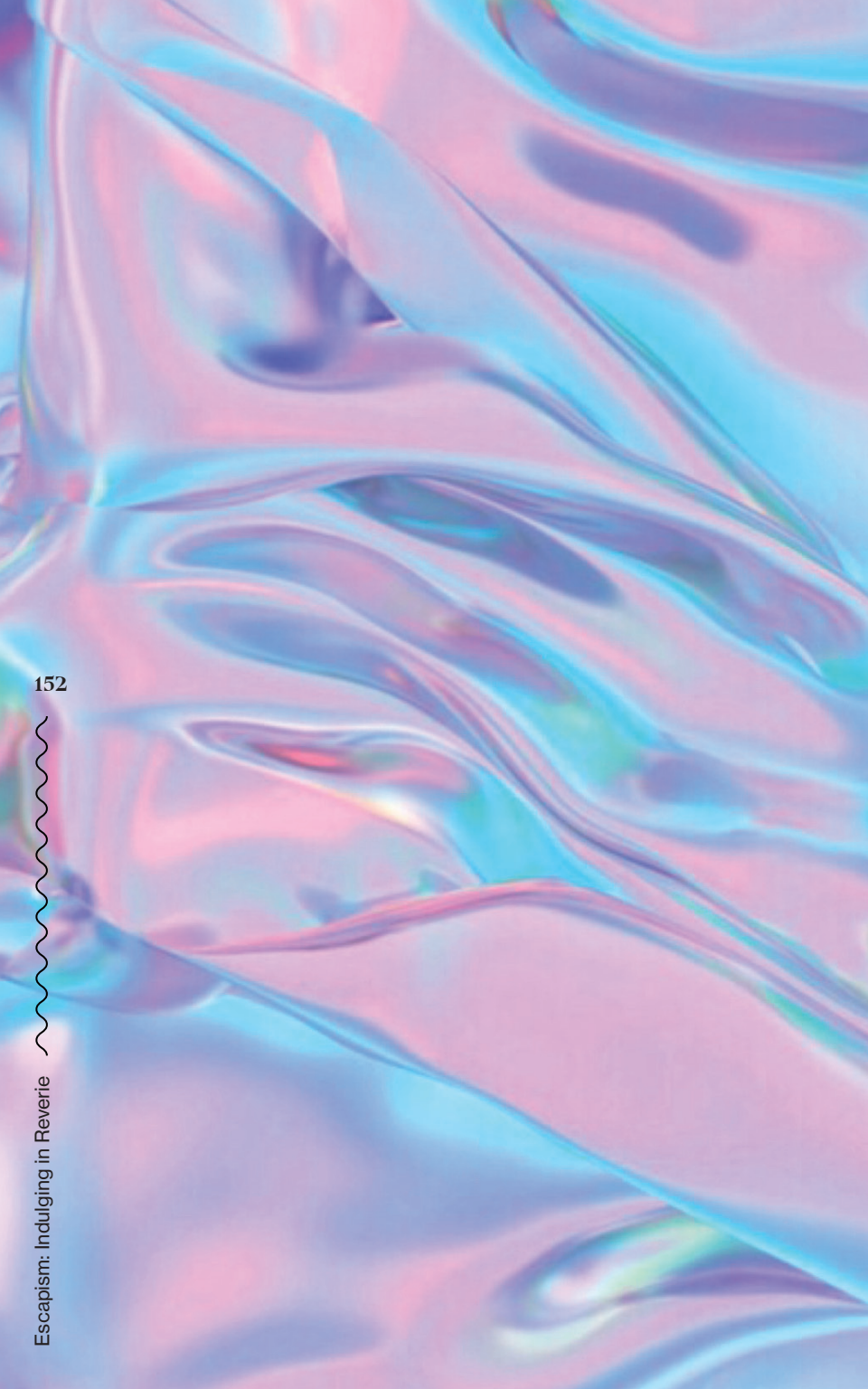
In my thesis work, I transformed one of my phobia into tangible objects. In particular, the gigantic rattlesnake shows how a couple hundred pieces of a simple material like paper can be powerfully converted into something unexpected. The actual act of making formal choices and fabricating this serpent helped me to claim ownership. I controlled my fear with my hands and immersing myself in the moment, similar to the way we build daydreams. After 80 hours of folding, I was able to interact with the snake by rolling and curving its body however I wanted, something that never would happen between myself and a real snake.

The use of a gigantic snake in my thesis exhibition is not to frighten people, but to provide a experience for the audience to confront the large and creepy serpent as they sit on a vibrant hand-crafted chair. This fanciful space, spreading colors all over and adding snake-like characteristics into the objects in the space diffuses the normal triggers of a fearful situation. My intention is not for my audience to overcome their fears, but to broaden their assumptions and viewpoints of fearful stimuli.

Materiality is important; it communicates meaning beyond mere words. I explored different materials: mostly the ones we see every day such as laundry ducts, foam floor tiles, papers, and wood. These materials were transformed into fanciful vivid objects such as an over-sized spiral book binding and a reptile pattern checkerboard.

The stationary objects in the space such as a chair, a ladder, a table, shelves, and floor tiles are defamiliarized to support the concept of fantasy. I have sought for ways to visually explain how serious my phobia is; but when addressed with the use of fantasy, it becomes fun and vigorous. The characteristics of a serpent have been playfully utilized in the space to address the scale of my fear, and where it starts to dominate my life. Using vibrant colors and forms can offer the audience pleasant meanings and infinite interpretations. My attempt at using playfulness and fantasy is to alter anxiety into fanciful positive experiences in order to gain trust and break perceptual norms. Using this methodology to investigate my irrational fear was a challenge. I came to see the inevitable beauties of snakes even though I am still frightened of reptiles.

As an escapist installation, *Hérpein* is ultimately built for myself and perhaps for others who have the same phobia. I suggested for myself alternative views of realities to raise trust and security, or at least to strengthen my neural responses to reptiles. Irrational fears, either Herpetophobia or fears and anxieties are not easily eradicated, and no one enjoys mental suffering they cause, or the way they diminish our chances to explore the world. In the end we, as human beings, have to confront our weaknesses to build our strengths. We must be in control of them and not the opposite. Reality can be scary and it can't be changed, but we must remember that our perceptions and perspectives of the world most surely can.

Escapism: Indulging in Reverie

Anthony Dunne and Fiona Raby. *Speculative Everything: Design, Fiction, and Social Dreaming*. MIT. 2014, p 166.

> In this amazing book, the writers propose a kind of design that is used as a tool to create not only things but ideas. They explain that design is a means of speculating about how things could be—to imagine possible futures.

Bachelard, Gaston, and M. Jolas. *The Poetics of Space*. NY, NY: Penguin Books, 2014, p183.

> This book is one of the most appealing and lyrical explorations of home. Bachelard takes me on a journey, from cellar to attic, to show how my perceptions of houses and other shelters shape my thoughts, memories, and dreams. This has led me to the decision of making my thesis show as a house environment.

Bruce Sterling, *Design Fiction: Anticonventional Objects*, Wired, October 10, 2013, accessed February 1, 2018, https://www.wired.com/2013/10/design-fiction-anticonventional-objects/.

> In this article, Sterling defines Design Fiction as the deliberate use of diegetic prototypes to suspend disbelief about change. Fantasy world is a place where it is totally altered by our imagination and creativity. It is very important to believe that this world exists either inside or outside the mind, because this world influences our perspectives of reality.

Carl G. Jung, *Memories, Dreams, Reflections*. Collins, 1967.

> Jung's theory on dreams has a significant conflict with Freud's theory. He believes that dreams are a message to help us resolve emotional problems and fears, not repressed childhood memories as Freud describes. In my research, I claim that dreams are a collection of memories, a combination of experiences in the past, while daydreams are what solve our emotional problems and fears.

Cognitive Theory by Jean Piaget. Simply Psychology. accessed October 10, 2017. https://www.simplypsychology.org/piaget.html.

> This theory includes a stage theory of child cognitive development, detailed observational studies of cognition in children, and a series of simple but ingenious tests to reveal different cognitive abilities. He explains that objects such as toys influence children's behavior and imagination.

Freud, Anna, and Cecil Baines. The Ego and The Mechanisms of Defense. Madison, CT: International Universities Press, 1996.

> In this book, Anna Freud explains how defense mechanisms work from childhood and adolescence to tolerate anxieties. She discusses those adaptive measures by which unwanted feeling-states are kept at bay or made more bearable.

Escapism: Indulging in Reverie

Freud, Sigmund, and Hugh Haughton. *Creative Writer and Daydreaming*. The Uncanny. Brantford, Ont. 2011, p421.

> This article is a informal talk given by Freud. He describes the relationship between unconscious fantasy and creative art, and explains how one can achieve in real life through their fantasy and what one can only achieve in their fantasy world.

Freud, Sigmund. *The Interpretation of Dreams*. Hogarth Press, 1995.

> This book considers why we dream and what it means in the larger picture of our psychological lives. He describes that dreams are the special language; dreams as wish fulfillments, and the significance of childhood experiences.

Freud, Sigmund. *The Psychopathology of Everyday Life*. London: Penguin, 1993. p88.

> The book contains anecdotes, including daydreaming experiences. He describes daydreams as "phantasies" which include a great deal of the true constitutional essence of the subject's personality and how we can transform phantasies into artistic creations instead of into symptoms.

Klinger, Eric. *Daydreaming: Using Waking Fantasy and Imagery for Self-knowledge and Creativity*. LA: Jeremy P. Tarcher, 1990.

> The book discusses the psychological nature of daydreams, and looks at sexual, distractive, obsessive and frightening daydreams, and describes the benefits of daydreaming, including relaxation, creativity and mental stimulation rehearsal.

Klinger, Eric. "The Power of Daydreams." Psychology Today, October, 1987.

> Daydreaming occurs when one creates images to reflect inner psychological selves in action. This study describes how daydreaming help one cope with personal situations (for example, boring jobs, soldier going to war, sexuality). He explains that people who do daydream more than average (not excessively) have special psychological strengths.

Munari, Bruno. *Munari's Machines*. Trieste, Italy: Corraini, 2001.

> This book contains instructions for building fantastical mechanical structures. He invites the audience to see potentials for building machines out of anything and everything, and shows the way to stimulate imagination and immerse in the fantasy world.

Paul, Margaret. *Inner bonding: Becoming a Loving Adult to Your Inner Child*. San Francisco, CA: HarperSanFrancisco, 1992.

> This book describes the process of connecting our adult thoughts with our instinctual, gut feelings; "the feelings of the inner child." The text explains the way to minimize painful conflicts with ourselves.

Proyer, Rene T. *A new structural model for the study of adult playfulness: Assessment and exploration of an understudied individual differences variable*. Thesis, Department of Psychology, Martin-Luther University Halle-Wittenberg, 2016.

> The writer reveals that there are fours types of "Adult Playfulness," that potentially give people advantage in life, based on the Personality and Individual Differences study. People who have playful personality will have creative solutions for all kinds of problem.

The International Society For The Study Of Individual Differences (ISSID). Personality and Individual Differences 31, no. 2 (2001)

> This study enhances our understanding of the structure of personality and other forms of individual differences.

Winnicott.D.W. *Ego Distortion in Terms of True and False Self*. The Maturational Process and the Facilitating Environment: Studies in the Theory of Emotional Development. New York: International Universities Press, Inc, 1965, p140–57.

> Winnicott sees the False Self arising to hide the True Self, but only the True Self can be spontaneous, creative and feel real. Daydreaming is an activity for us to travel to a desirable mental space, and that is when our true self reveals.

Winnicott.D.W. *Playing and Reality*. S.l.: Routledge, 2017, p117.

> Winnicott describes that it is in playing and only in playing that the individual child or adult is able to be creative and to use the whole personality, and it is only in being creative that the individual discovers the self.

Escapism: Indulging in Reverie

To my mom, dad, and brother, for being a wonderful family. You are my biggest supporters both mental and financial! I still remember the day you left me alone in Richmond. It was so painful, but today I realized how much you want me to be able to survive and be proud of myself afterwards. Although we are 8,500 miles away from each other, you make me feel like you are standing next to me every day. I couldn't have done this without you guys. I hope I made you proud.

To Sandy Wheeler who spent hours and hours teaching and guiding me from the first day I walked into the Print I class as a provisional student. You have brought out the best in me and fulfilled my thirst for knowledge. You have been my primary support and have stood strong for me no matter what. I will miss your advice, intelligence, and positivity; most importantly, the unconditional love and friendship that you give me every day.

To Roy McKelvey who made so many sacrifices to provide me most valuable feedback. I am lucky to have had classes with you for three years. Your wisdom and kindness strengthened my confidence. You allowed me a wide space to develop my ability. You believed in me, understood my situations, something I know I can count on in the future. There is nothing more I could ask for.

To Camden Whitehead for your insight into design concepts and techniques. You opened my eyes to see things that sat under my nose and gave me chances to make discoveries on my own.

To Steven Hoskins who offered me a seat in this program three years ago. I want you to know that accepting this opportunity is one of the best decisions I ever made and one of the best opportunities I ever received.

To my fellow second-years, Minjee, Junyun, Stephen, and Drew, for your skills and knowledge that expanded my perspectives far beyond what I could have fathomed. In you, I found friends for a lifetime.

To my fellow students who graduated one year earlier; Anika, Greg, Francisco, who pushed me to speak up and insisted that my voice matters. You supported me, listened to me, stood for me, encouraged me throughout my life in GDES.

To Ahmad Al Siffarini, who continues to inspire me every day, and definitely forever. Your understanding and support mean a lot. I am more than grateful to have you stay by my side through thick and thin.

Escapism: Indulging in Reverie