

# PAPER PROPOSAL

## CONFERENCE TITLE:

Parties, Festivals and Celebrations

## PAPER PRESENTER<sup>1</sup>:

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Paper Title	Mobile Public Entertaining and Learning Assemblage: The Case of Molam Bus Project		

## PRESENTER'S BIO NOTE (must not exceed 100 words):

Kisnaphol trained as an architect from School of Architecture and Design (SoA+D), King Mongkut's University of Technology Thonburi and Silpakorn University, Thailand. Currently, he is a fulltime instructor in Architecture Program at SoA+D, KMUTT.

He is also a PhD candidate at The Bartlett Development Planning Unit, University College London. His current interest focuses in the informal urbanism in Thai and Asian contexts, and particularly in the aspects of the everyday life and the planning theories in relation to the urban complexity.

## ABSTRACT

(must not exceed 250 words)

This paper will be looking at Molam Bus Project which was initiated in 2015 by Jim Thompson Farm, Jim Thompson Art Center, and supported by The James H. W. Thompson Foundation. Molam – a kind of traditional performance found in *Isan* (Northeastern Thailand), and it is not just only a form of public entertainment but also part of *Isan's* culture, history, politics and society. The Molam Bus with its mobile gallery and performing space, is thus providing public entertainment for the *molam's* audience, and at the same time building up comprehensive *molam's* knowledge from *molam* enthusiasts at various places/locations that the bus travelled to.

The main aim of this paper is to understand the process of reviving/conserving local culture through

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Molam Bus Project, a form of public entertaining and knowledge gathering in contemporary *Isan* and Thailand. It is also interesting to know how the local and sub culture has been widely appreciated and gained popularity amongst the creative class/people and foreigners.

This study adopts Deleuze and Guattari's key concepts of 'assemblage' and 'becoming' as the main theoretical and analytical framework. Also, Stuart Hall's notion of 'roots and routes' will be explored, and how these concepts could unpack the *molam* culture consumption, appreciation, translation, as well as the contested identity. The ethnographic account of data and information gathering would be conducted. Finally, the discussion of public entertaining and learning assemblage in the relation to the process of 'Isanization' or 'becoming-*Isan*', along with creation of new *molam* routes would be elaborated.

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