



Original Research Paper

From Personal Diaries to Collective Temporal Fields: Memory, Materiality, and the Mechanisms of Participatory Transformation in Contemporary Art Practice

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Abstract

The personal diary is one of the oldest technologies of self-documentation, yet its structural logic—rooted in linear chronology and private textual inscription—has grown increasingly inadequate as a framework for understanding how memory and time are organized in contemporary artistic practice. This article examines how the diary has been reimagined within the context of contemporary visual art: no longer as an instrument of recording but as a generative mechanism through which temporality itself is actively produced. Drawing on a practice-based research methodology developed across three interconnected creative domains—a visual diary series, a temporal matrix experiment, and a spatial installation practice—the study traces the progressive structural transformation of the diary form from fragmented personal expression to an open, participatory field of temporal construction. To theorize this transformation, the article integrates scholarship from memory reconstruction theory, material culture studies, and relational aesthetics, proposing the concept of the Distributed Temporal Field (DTF). The DTF describes a condition in which time ceases to function as the passive backdrop of documentation and instead emerges as a relational structure continuously constituted through the interactions of material objects, spatial arrangements, and audiences who are themselves active temporal agents. The study contributes to the expanding field of diary art studies and offers a novel conceptual vocabulary for analyzing the intersections of memory, materiality, and participatory experience in contemporary art.

Keywords: memory reconstruction; material culture; contemporary diary art; participatory mechanisms; spatialized temporality

1. INTRODUCTION

What does a diary do? The familiar answer—that it records what happened—has shaped both the practice and the theory of diary-keeping for centuries. The assumption embedded in that answer is structural: experience unfolds in time, and the diary's task is to translate that unfolding into a sequence of dated entries, preserving the past against the erosion of forgetting. This model is coherent and, within its own terms, elegant. But it is also, as this article will argue, increasingly insufficient as a description of what the diary is capable of becoming.

Contemporary art has, over the past three decades, subjected the diary to a sustained and

inventive reimagining. Artists working with autobiographical materials have progressively abandoned the primacy of text, chronology, and private authorship, turning instead to personal objects, images, spatial environments, and audience interaction as the materials of self-documentation. In the process, they have produced works that do not simply record time differently from the written diary—they produce time differently. The temporal experience available to a viewer moving through a diary installation is not comparable to that of a reader turning the pages of a journal. It is not merely more immersive or more visual; it operates according to a different logic entirely.

This article attempts to describe and theorize that different logic. It does so through a combination of practice-based research and theoretical analysis,

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Received: 25th May, 2026; Revised: 6th June, 2026; Accepted: 8th June, 2026; Available Online: 29rd July, 2026

(DOI): 10.70102/AEJ.2026.18.2s.13

drawing on work developed by the first author over several years of sustained creative inquiry into the relationships among memory, personal objects, and the forms through which they can be organized and encountered. The central claim is that contemporary diary art enacts a structural shift in the ontology of temporal experience: from time as something that is documented to time as something that is generated through the encounter between materials, spaces, and participants.

To give conceptual shape to this claim, the article introduces and develops the idea of the Distributed Temporal Field (DTF)—a framework that draws on memory theory, material culture studies, and relational aesthetics to describe the conditions under which temporality becomes a shared, collectively produced relational structure rather than an individual property captured in private inscription. The DTF is not simply a theoretical proposition; it emerges from, and is tested against, three specific bodies of artistic practice that are analyzed in detail in the body of the article.

The article is organized as follows. Section 2 reviews the theoretical literature relevant to the study, focusing on memory reconstruction, the agency of objects, and participatory aesthetics. Section 3 describes the practice-based methodology. Section 4 analyzes the three practice domains and presents the theoretical model construction. Section 5 develops the DTF framework in detail. Section 6 discusses the study's implications and limitations. Section 7 is conclusion.

2. THEORETICAL FRAMEWORK

2.1 Memory as Construction, Not Archive

A persistent assumption underlying conventional diary practice is that memory is, in principle, a reliable archive: that the mind retains past experiences in something approximating their original form, and that writing them down captures and preserves what might otherwise fade. Cognitive and social research has, over many decades, demonstrated the inadequacy of this view. Bartlett's (1932) foundational studies of recall established that remembering is not a process of retrieval from a stable store but an act of reconstruction shaped by the scholars' current knowledge, expectations, and emotional orientation. Each act of recall is also, in some measure, a rewriting—a process of fitting the past to present frames of meaning.

This insight has proven productive far beyond cognitive psychology. Nora's (1989) concept of sites of memory captures the way in which communities externalize and stabilize their collective pasts through objects, places, and rituals that compensate for the unreliability of living memory.

What Nora describes at the level of collective culture, Brockmeier (2010) articulates at the level of individual practice: the act of remembering is always mediated by cultural tools—language, images, objects, spatial arrangements—that shape what can be recalled and how. Bruner's (2004) account of narrative as the primary cognitive instrument through which people make sense of their experience adds another layer: the stories we tell about ourselves both express and constitute our sense of who we are, which means that autobiographical writing is not a transcript of experience but one of its formative conditions.

Taken together, these perspectives suggest that the diary, understood as a practice of memory, is not a transparent recording medium. It is a constructive one—and the particular constructions it enables depend heavily on the formal and material structures through which it operates. When those structures change, the memories that are made possible change with them.

2.2 The Agency of Personal Objects

Material cultural studies have developed a rich set of frameworks for understanding how objects participate in the construction of memory and identity. Kopytoff's (1986) concept of the cultural biography of things describes how objects acquire layered social meanings as they pass through different hands, contexts, and stages of use. An object's significance is not intrinsic to its physical properties but is accumulated through the relationships it has been part of—which means that objects can carry, materially, the traces of experiences and relationships that words alone would struggle to convey.

Hoskins (1998) developed the related concept of biographical objects to describe personal possessions that serve as anchors for self-narration: things whose histories are so entangled with their owner's life history that speaking about them is a way of speaking about oneself. Turkle (2007) extended this insight, showing how everyday objects function as evocative objects—things that provoke thought, stimulate memory, and generate emotional resonance in ways that resist straightforward propositional articulation. The implication is that objects are not simply passive containers of meaning waiting to be filled and emptied by human intention; they are, in some active sense, participants in the processes through which meaning and memory are produced.

Csikszentmihalyi and Rochberg-Halton (1981) demonstrated empirically that the objects people keep and value function as extensions of the self, embodying and stabilizing aspects of identity that might otherwise remain inchoate. For the purposes of this study, the key insight is that when personal objects are incorporated into diary practice—not as mere

illustrations of written entries but as primary carriers of temporal experience—they transform the diary from a linguistic record into a material system with its own organizational logic and affective force.

2.3 Relational Aesthetics and the Participatory Turn

The transformation of the diary from private record to public event reaches its fullest expression in participatory installation practice, and the theoretical frameworks developed within relational aesthetics and participatory art provide essential tools for understanding what happens when a diary becomes a space that others can enter. Bourriaud's (2002) and YOUTHao et al. (2026) argued that a significant current of contemporary art practice is oriented toward the production of social interactions rather than aesthetic objects—that the artwork is not a thing but a set of conditions for encounter—describes precisely the shift this study traces within the diary form.

Bourriaud's framework has been extended and, in some respects, challenged by Bishop (2012), whose broader historical account of participatory art encompasses a wider range of practices and raises more explicitly political questions about the nature and quality of the participation invited. For Bishop, what matters is not simply that audiences are involved but what kind of subjectivity and agency is available to them within the participatory structure. These concerns are directly relevant to diary installation practice: the participatory mechanisms through which a diary installation involves its audiences are not incidental features of the work but constitutive dimensions of the temporal experiences it produces.

Sutton and colleagues (2010) approach related questions from the perspective of cognitive science, arguing that memory and cognition are not bounded by individual skulls but are distributed across networks of people, objects, and environments. Michaelian and Sutton (2013) develop this into a framework for understanding what they call socially extended memory—recall that is constituted through collaborative interaction with others and with external media rather than occurring purely within an individual mind. This cognitive-scientific perspective converges with the theoretical frameworks of relational aesthetics on a shared insight: that temporal experience is not exclusively a property of individual consciousness but can be collectively produced through structured interaction.

2.4 Toward a Synthesis: The Memory–Object–Diary Model

What emerges from these three bodies of theory is a picture of memory, materiality, and temporal experience as fundamentally relational and

distributed phenomena. Memory is not stored in minds or objects but is produced through their interactions. Objects carry not fixed meanings but relational potentials activated through use and encounter. Temporal experience in art is not the property of a single subject or a single work but is generated through the field of relations between materials, spaces, and participants. As illustrated in Figure 1, these three theoretical dimensions—memory theory, material culture, and distributed memory—converge on the Memory–Object–Diary Model, which integrates cognitive processes, material agency, and relational networks to ground the three analytic outputs of memory reconstruction, thing theory, and shared experience. This synthesized model provides the conceptual architecture on which the concept of the Distributed Temporal Field is subsequently built.

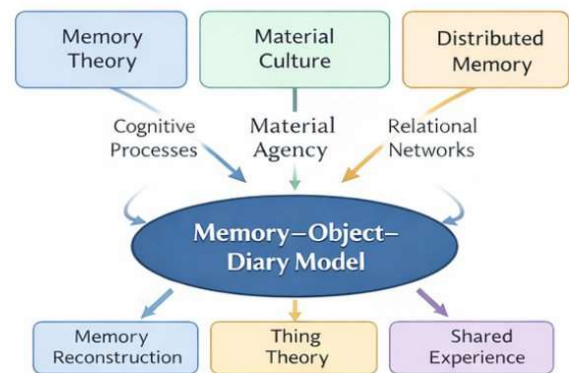


Figure 1. The Memory–Object–Diary Model: Convergence of Memory Theory, Material Culture, and Distributed Memory as the Theoretical Foundation of the Study.

3. RESEARCH METHODOLOGY

3.1 Practice-Based Research as Inquiry

This study employs a practice-based research methodology, an approach in which creative practice functions not simply as the object of investigation but as the primary means through which knowledge is generated. The practice-based model, developed and theorized extensively within art and design research (Smith & Dean, 2009; Sullivan, 2010), holds that making—the material, sensory, spatial activity of artistic production—constitutes a form of thinking that cannot be fully translated into discursive language without loss. The studio, in this framework, is not an illustration machine for ideas developed elsewhere but a site of epistemic production.

For this study, practice-based methodology was chosen because the central research question—whether and how the diary can be transformed from a representational medium into a generative one—

cannot be answered from the outside. It must be worked through from within, through the concrete experience of attempting to construct such transformations, encountering their resistances and surprises, and reflecting on what those encounters reveal about the theoretical problems at stake. Theory and practice proceed in iterative dialogue throughout the research: theoretical frameworks inform practical decisions, and practical outcomes modify and refine theoretical propositions.

3.2 Research Process and Three Practice Domains

Figure 2 presents the overall research process underlying this study. Beginning with personal memory as the raw material of inquiry, the process moves through stages of material selection, visual translation, and temporal organization before culminating in the construction of spatial installation works. Each stage generates outputs—narrative construction, temporal structure, and relational dynamics—that feed back into subsequent stages and progressively elaborate the theoretical model. This iterative structure reflects the core principle of practice-based research: that knowledge does not precede making but emerges through it.

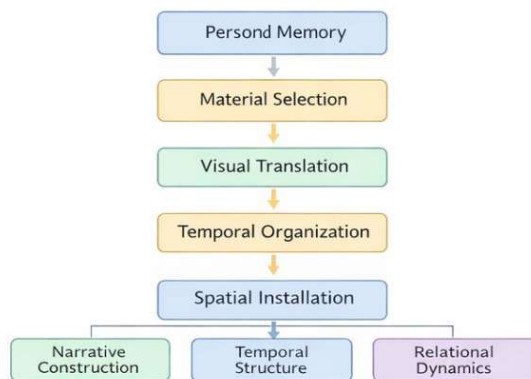


Figure 2. Practice-Based Research Process: From Personal Memory through Material Selection and Visual Translation to Spatial Installation, Generating Narrative Construction, Temporal Structure, and Relational Dynamics.

The empirical foundation of the study consists of three interconnected domains of creative practice developed over approximately four years of sustained work. These are not separate projects but stages of a continuous inquiry, each emerging from questions raised by the previous stage and generating insights that open onto the next.

The Visual Diary Series constitutes the foundational domain. Working in small-scale format using painting, collage, handwritten text, and embedded personal objects, this series explored what happens to diary practice when text is displaced as the

primary medium of inscription. The focus at this stage was on the fragmented, non-sequential character of visual memory and on the material potential of objects as diary elements rather than diary supplements.

The Temporal Matrix Experiments developed from questions raised by the visual series about how temporal relationships among diary units might be organized when chronological sequence is abandoned. Using a grid-based format that divided time into homogeneous visual units, these experiments explored the structural possibilities of de-narrativized temporal organization—what happens to the experience of time when it is made visible as a system rather than as a flow.

The Spatial Installation Practices brought the insights of both previous domains into three-dimensional and participatory form. Using curtain fabric as the primary material—a medium whose semi-transparency and hanging movement carry their own temporal resonances—these installations combined embroidery, collage, and layered materials in spatial environments designed for participatory engagement. Viewers were invited to add their own traces to the work, inscribing their presence into its ongoing temporal structure.

3.3 Data and Reflection

Analytical materials for the study included process documentation (studio records, photographs, installation documentation), theoretical memos written in response to practical developments, and critical reflection sessions modeled on established approaches to reflective practice (Schön, 1983). Analysis proceeded through iterative cycles in which practical outcomes were examined against theoretical frameworks and those frameworks were revised in light of practical experience. The DTF concept emerged from this iterative process as the theoretical formulation that most adequately captured the pattern of transformation observable across all three practice domains.

4. ARTISTIC PRACTICE AND THEORETICAL MODEL CONSTRUCTION

4.1 Visual Diary Series: When Fragments Become Form

The Visual Diary Series began with a practical problem: how to maintain a daily diary practice when the experiences most worth keeping resist the linearizing, distancing effect of written language. Painting, drawing, and collage were tested as alternatives—not as illustrations of what writing would have said, but as autonomous modes of temporal inscription with their own capacities and limitations. What emerged gradually, across weeks and months of sustained practice, was a body of work

organized around what might be called micro-temporal units: small, materially dense records of experience that did not narrate but accumulated.

Several formal and conceptual consequences followed from this shift. First, the materiality of the diary changed its relationship to time. Where a written entry is completed and then closed—fixed in its language—a collaged visual unit remained in some sense open: it could be rearranged relative to other units, revisited, added to, combined with new materials that changed its resonances. The fixity that language imposes on memory was replaced by a material openness to rearrangement and reinterpretation. Second, the personal objects incorporated into the collages introduced a temporal layer that the artist had not fully anticipated: the objects brought their own histories with them, not as meanings that had been assigned to them but as material traces—worn surfaces, faded colors, the tactile memory of repeated handling—that exceeded any intention placed upon them. Their presence in the work introduced what the study came to call material temporality: the capacity of things to carry and enact time through their own processes of change and accumulation.

The limitation of this stage was equally instructive. Although the visual diary series successfully disrupted the sequential logic of traditional diary-keeping, it remained, in structural terms, a set of relatively independent units. Each artwork was self-contained, and the relationships among them—though potentially rich—were not yet organized or activated in a way that could generate coherent temporal experiences for a viewer. The fragmented expression of memory had been achieved; its structural integration into a larger temporal system had not. That became the question for the next stage.

4.2 Temporal Matrix Experiments: Time as Structure

The Temporal Matrix Experiments were motivated by the question of whether time could be made visible as a structure rather than experienced as a flow. Working with the concept of 168 hours—the total duration of a calendar week—the experiments developed a grid-based visual format in which each unit of time occupied an equal visual space regardless of what had occurred within it. The effect was deliberately leveling: significant events and empty hours shared the same formal status, the grid refusing to rank experiences by their narrative importance.

This formal decision produced several unexpected experiential consequences. Viewers engaging with the matrix work consistently reported a sense of temporal totality—a holistic apprehension of time as a bounded system—that the visual diary series,

with its emphasis on individual fragments, had not provided. The grid made time visible in a way that resisted absorption into narrative; viewers could not easily settle into the kind of sequential reading that narrative invites, and were instead confronted with time as an organizational problem rather than a story. This was theoretically productive: it confirmed that the formal structure of a diary is not neutral but actively shapes the temporal experiences available to those who encounter it.

The limitation of the matrix experiments was, however, equally clear. In stripping time of its narrative and emotional specificity—in making it structural and homogeneous—the work lost something that the visual diary series had possessed: the affective density of particular moments, the sense that this piece of time carried a weight that another did not. The de-narrativization of time had been formally achieved, but at the cost of the very particularity that makes temporal experience meaningful. The challenge for the next stage was to find a way of maintaining structural organization while recovering emotional and relational depth—and, crucially, to open the work to the participation of others.

4.3 Spatial Installation: Time as Generative Event

The spatial installation works that constitute the third practice domain represent the point at which the research questions of the study found their most complete expression. Using curtain fabric as the primary material medium—chosen for its associations with interiority and concealment, its spatial mobility, its capacity to be inscribed through embroidery and collage—the installations created layered spatial environments in which temporal materials from the visual diary series and the matrix experiments were organized and made available for participatory encounter.

The hanging structure of the fabric introduced spatial depth and movement into the work: viewing the installation required physical movement through space rather than visual scanning of a surface. This embodied dimension transformed the temporal experience of the work in ways that were not available through the earlier two-dimensional practices. Moving through the installation, viewers encountered different materials at different depths—some immediately visible, others partially concealed, still others only accessible to those who moved into the innermost areas of the space. Time, in this arrangement, was structured as a spatial journey rather than a sequence or a grid.

The participatory dimension proved to be the most generatively complex aspect of the installation practice. When viewers were invited to add their own materials—writing, drawing, embroidered fragments,

objects—to the installation, the work's temporal structure was not merely expanded but fundamentally altered. New relationships emerged between the artist's materials and the viewers' contributions that neither party had anticipated. Temporal resonances appeared between materials that had no direct biographical connection—a viewer's fragment echoing an element of the artist's diary in ways that felt significant despite being, in any conventional sense, coincidental. The installation became, over time, a collectively authored temporal field in which no single participant's experience determined or exhausted its meaning.

It was from sustained reflection on this participatory dynamic that the concept of the Distributed Temporal Field crystallized. The installation had demonstrated that time, understood as a dimension of aesthetic experience, need not be organized by a single authorial intention or confined within a single biographical horizon. When the right material, spatial, and participatory conditions were in place, time could be generated—collectively, continuously, without predetermined closure—through the ongoing interactions of multiple participants with a shared material environment.

4.4 Structural Summary: A Progressive Transformation

The three practice domains can be understood as successive stages in a progressive transformation of the temporal logic underlying diary practice. As shown in Figure 3, the visual diary series contributes the mechanism of fragmentation, producing micro-temporal units from individual experience. The temporal matrix experiments introduce de-narrativization, reorganizing those units into a visible structural system. The spatial installation practice adds interaction generation, opening the structure to participatory transformation and giving rise to the Distributed Temporal Field. The lower section of Figure 3 illustrates the three constitutive dimensions of the DTF itself: the micro-temporal level, the structural level grounded in the cultural biography of objects, and the generative level through which time is enacted collectively as shown in table 1. Together these stages describe a trajectory from personal experience to shared temporal construction—from recording to generation.

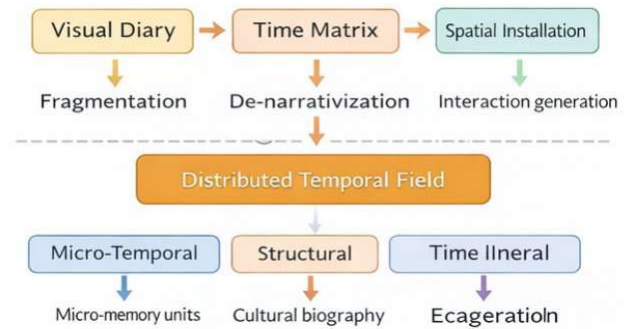


Figure 3. The Distributed Temporal Field: Structural Transformation across Three Practice Domains (Visual Diary → Time Matrix → Spatial Installation) Giving Rise to Micro-Temporal, Structural, and Generative Dimensions of the DTF.

Table 1. Comparative Analysis of Three Practice Domains

Dimension	Visual Diary Series	Temporal Matrix	Spatial Installation
Temporal logic	Memory as fragments	Time as structure	Time as process
Narrative mode	Discontinuous, episodic	De-narrativized, systematic	Open and relational
Object function	Carrier of personal traces	Element within structured system	Node in participatory network
Spatial condition	Two-dimensional surface	Grid-based visual order	Immersive spatial environment
Viewer role	Observer of personal fragments	Interpreter of structure	Participant in time production
Core transformation	Experience to visual unit	Unit to system	System to generation

5. THE DISTRIBUTED TEMPORAL FIELD: FRAMEWORK AND IMPLICATIONS

5.1 Defining the Concept

The Distributed Temporal Field (DTF) is proposed as a theoretical framework for describing the temporal structure of contemporary diary art when it

takes installation and participatory form. As established through the three practice domains and summarized in Figure 3, the concept holds that temporal experience is not a pre-given dimension that documentary practice captures and stores. It is, rather, a relational phenomenon that is continuously produced through the interactions of three constitutive dimensions: the material properties and dynamics of the objects and media that make up the installation; the spatial configurations through which those materials are organized and encountered; and the participatory engagements of audiences who move through, handle, and contribute to the work.

The term distributed carries deliberate theoretical weight. It refers, on one hand, to the spatial distribution of the diary's materials across an installation environment—a distribution that requires embodied movement rather than sequential reading and that places the temporal structure of the work in the space between viewer and object rather than on the surface of either. On the other hand, it refers to the distribution of temporal agency across multiple subjects and across the boundary between human and non-human actors. In the DTF, time is not authored by a single diarist and read by passive receivers; it is co-produced by the interactions of materials, spaces, and participants who are all, in different registers, active temporal agents.

5.2 Three Constitutive Mechanisms

The DTF operates through three mechanisms identified through the practice-based research: material temporality, spatial resonance, and participatory constitution.

Material temporality describes the temporal agency intrinsic to the physical properties of the objects and media incorporated into the installation. As the analysis of the visual diary series demonstrated, objects do not simply carry memories assigned to them by their makers; they enact time through their own processes of change—fading, weathering, the accumulation of handling marks, the gradual transformation of surfaces. These material processes constitute a temporal layer that runs alongside and through the documentary content of the diary, introducing a form of time that is not under the artist's control and that cannot be anticipated in advance. In the DTF, this material temporality is not a side effect to be managed but a structural dimension to be cultivated.

Spatial resonance describes the temporal experiences generated when materials from different biographical moments are placed in spatial proximity. The temporal matrix experiments demonstrated that the spatial arrangement of materials is not a neutral

presentation format but an active producer of temporal meaning. When objects and images from temporally distant moments are juxtaposed in space, their co-presence generates associative and affective relations that neither could produce alone. These relations constitute what might be described as a field of temporal possibility—a space in which multiple moments coexist and interact without being subordinated to a single narrative line.

Participatory constitution describes the role of audience engagement in continuously reshaping the temporal field of the installation. The spatial installation practices demonstrated that the presence and movement of viewers are not additions to a pre-constituted temporal structure but generative forces that transform that structure in real time. When viewers contribute materials, share responses, or simply navigate the space in ways that bring different elements into unexpected proximity, they introduce new elements into the temporal field and alter the relationships among existing ones. The temporal structure of the DTF is therefore always unfinished—an emergent property of ongoing interaction rather than a fixed design.

5.3 The DTF and the Transformation of Diary Practice

The significance of the DTF framework for understanding the transformation of diary art is that it provides a language for what changes structurally when the diary moves from private text to public installation. The traditional diary is premised on temporal containment: the diarist's life furnishes the time, and the diary's entries contain and preserve it. The DTF is premised on temporal generation: the materials, spaces, and participants of the installation collectively produce time that exceeds and escapes any individual intention or experience.

This shift has consequences at every level of the diary's structure. Authorship becomes distributed: the diary is no longer the expression of a single voice but a field in which multiple voices, memories, and material agencies intersect. Temporality becomes generative rather than retrospective: the installation does not represent the past but enacts a present that is continuously being produced. The audience becomes constitutive rather than receptive: what viewers bring to the installation—their bodies, histories, responses—is not incidental to the work but essential to its temporal existence. The theoretical synthesis presented in Figure 1 thus finds its practical realization in the DTF: memory theory, material agency, and relational networks operate together, not as abstract categories but as the live dynamics of the installation encounter.

6. DISCUSSION

6.1 Contributions to Diary Art Studies

This study contributes to a growing body of scholarship that seeks to extend the theoretical frameworks available for analyzing diary art beyond the literary and psychobiographical traditions that have historically dominated the field. The DTF concept offers a set of analytical categories—material temporality, spatial resonance, participatory constitution—that are specifically designed for the analysis of diary art in its installation and participatory forms, and that can be applied comparatively across a range of contemporary practices.

The study also makes a contribution to understanding the relationship between diary art and the broader landscape of participatory and relational art. By showing that the diary's distinctive quality—its investment in a particular life and its particular objects—inflects the relational field it constitutes with a quality of intimacy and biographical specificity that distinguishes it from more abstractly social forms of participatory practice, the study suggests that diary art occupies a theoretically significant position within contemporary art's ongoing engagement with questions of memory, presence, and collective experience.

6.2 Implications Beyond Diary Art

The DTF framework has implications that extend beyond the specific domain of diary art studies. For memory studies, it offers a model of memory-in-practice that is grounded in specific artistic and material contexts while connecting to broader theoretical debates about the distributed and constructive character of remembering. For material culture studies, it contributes to the emerging body of scholarship on the temporal agency of objects, extending existing accounts of mnemonic objects to encompass the generative dimension of material temporality as it operates within deliberately structured aesthetic environments.

For the theory and practice of participatory art, the DTF concept offers a specifically temporal vocabulary for analyzing what participatory structures produce. Much existing discussion of participatory art focuses on questions of social relationship and political subjectivity (Bishop, 2012); the DTF framework draws attention to the temporal dimensions of participation—to how different participatory structures generate different temporal experiences and different forms of collective temporal agency.

6.3 Limitations and Future Directions

Several limitations of the present study should be acknowledged. As a practice-based study centered on the work of a single artist-researcher, its

empirical foundation is particular rather than representative, and its findings cannot be generalized to other practitioners and contexts without further comparative research. The analysis of participatory mechanisms in the study remains at an experimental and reflective level; it does not incorporate the systematic empirical investigation of audience experiences that would be required to substantiate, rather than theorize, the claims about participatory constitution of temporal experience.

Future research might develop the DTF framework in several directions. Comparative analysis of diary installation practices across different cultural contexts would test the cross-cultural applicability of the concept and potentially reveal culturally specific variations in how distributed temporality is organized and experienced. Empirical audience research—drawing on phenomenological methods, ethnographic observation, or structured interviews—could provide a more robust evidential basis for the claims about participatory constitution that the present study develops theoretically. The integration of digital and interactive technologies into the spatial installation framework opens further possibilities: how does the DTF operate when physical and virtual spaces are combined, and what new forms of participatory temporal constitution become available in hybrid environments?

7. CONCLUSION

This study has traced the structural transformation of diary art from a medium of individual textual record to what we have called a Distributed Temporal Field—an open, participatory, materially grounded system in which time is not documented but generated through the interactions of objects, spaces, and people. That transformation has been analyzed through three interconnected domains of creative practice that represent successive stages in the progressive redefinition of what a diary can be and do: the fragmentation of memory into material visual units; the organization of those units into a structural system; and the opening of that system to participatory encounter in which time becomes a collectively produced relational event.

The theoretical model presented in Figure 1 and the structural transformation mapped in Figure 3 together describe the full arc of this transformation: from the foundational synthesis of memory theory, material culture, and distributed cognition, through the progressive artistic stages of fragmentation, de-narrativization, and interaction generation, to the emergence of the DTF as a new mode of temporal existence in contemporary art. The research process illustrated in Figure 2 demonstrates how this

transformation was enacted and theorized through practice-based inquiry, confirming that artistic making can function as a genuine form of theoretical production rather than merely as its illustration.

If the traditional diary is premised on the assumption that experience leaves traces and that those traces can be preserved, the DTF is premised on a different and more demanding assumption: that memory and time are not preserved but produced, not stored but enacted, not captured but generated anew in each encounter between materials, spaces, and participants who are always, in different ways, in the process of making the present out of the past. In this sense, the diary's transformation from record to generator is not simply a formal development in art practice; it is a reorientation of our understanding of what memory is and what temporal experience can be.

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