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Web Development

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Reflection Paper for the Visual Collection Project

For this project, I have created a digital archive of Lollywood films that I've personally watched, accompanied by my own star ratings. Rather than following a strict chronological timeline or thematic categorization, the archive is structured as a growing visual record that reflects my evolving cinematic interests and memory. It blends my love for film with my longstanding interest in archives and preservation, becoming both a curatorial exercise and a personal narrative.

The selection process was governed by a simple rule: I only included films that I could still recall watching. Although my original Excel sheet documented metadata for 92 films I had seen for a course during my undergraduate education, I decided not to rely solely on that database. Instead, I focused on the movies that left a lasting impression on me—those I remembered without needing to double-check. This act of curation was driven more by affect and memory than completeness, aligning with the archive's autobiographical nature.

Visually, the archive is designed to resemble a curated digital gallery. Each film poster is displayed in an individual bordered box with spacing between entries, allowing users to engage with each film as a discrete artifact. The hover effects reveal additional information—such as my rating and the release year—while clicking on a poster takes the viewer to a YouTube link for the full film (or trailer if the film is not available on YouTube). This interactivity, enabled by JavaScript, is

central to the archive's experience. It moves beyond the static nature of traditional archives by inviting viewers to not just observe, but participate—watch, compare, and even challenge my taste.

The aesthetic choices are intentional and meaningful. The background is a sparkly shade of pink, a color I associate with joy and nostalgia—feelings that often accompany my experience of watching movies. While this visual style is far from the neutral, minimalist tones often seen in institutional archives, it reflects my desire to bring warmth and personality into the practice of archiving. It's a conscious departure from the "coldness" of bureaucratic or academic collections, embracing emotion, memory, and individuality.

Though the archive is modest in scope right now, it is very much a work in progress. I hope to eventually expand it into a broader archive of South Asian cinema, perhaps even incorporating all the films I've seen—beyond just Lollywood—and including metadata such as directors, themes, actors, and in-depth reviews by me. For now, it serves as a digital museum of my film journey which is a subjective, evolving diary that merges documentation with delight.

Ultimately, this project challenges conventional ideas of what an archive should look like or contain. It centers personal memory over just record-keeping, and aesthetic pleasure over rigid classification – all of which can be relevant to different forms of preservation anyway. In doing so, it becomes both archival and autobiographical: a repository not only of media, but of self.