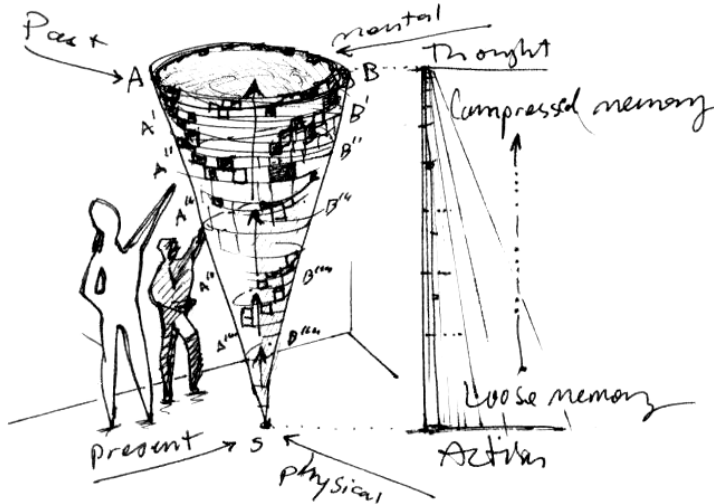


## MEMORY CONE: A CINESENSORIAL FOR MAPPING E-MOTION

Can experimenting with creative geography, in filmic concepts be reinvented and newly utilised in deciphering memory effect, emotion, and sense of place from new *cinesensorial* ways of visualizing the affects of built environment? This installation is using Henri Bergson's *Memory Cone*

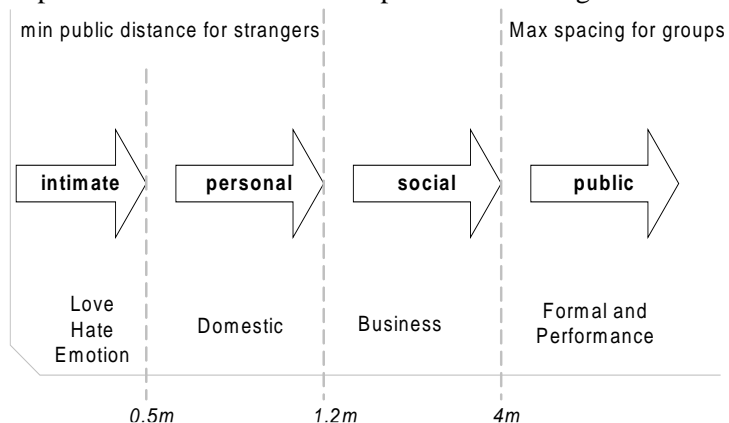


*Cone* shaped as a physical model of a soft architecture for tracking memory and emotion. We model the form and concept based on Bergson's description of pure memory as emotion and memory image as a "symbolic vision". In this piece *proximity* becomes important as an approach to time and space with respect to an event or a situation, thus spatial and temporal proximity are socio-visually correlated with body as memory turns into motion and is curved into e-motion.

This setup consists of a large cone constructed with a translucent skin from semi-rigid/ridged material scaled larger than average body. Its inner surface is electronically embedded throughout according to translation and further elaborating the memory cone concept. Many LED, LCD lights/screens are networked and connected to computer running MAX/MSP/JITTER software, which are triggered using *charge transfer sensing* technology also imbedded in the cone to sense the proximity of the audience and their interaction using their hands and touch. The principle of charge transference is used to create extremely sensitive and stable device with unique properties that can be programmed in MAX/MSP/JITTER. The cone comes to life and can sense the proximity, presence, and absence of bodies, and register them as persistent memories.

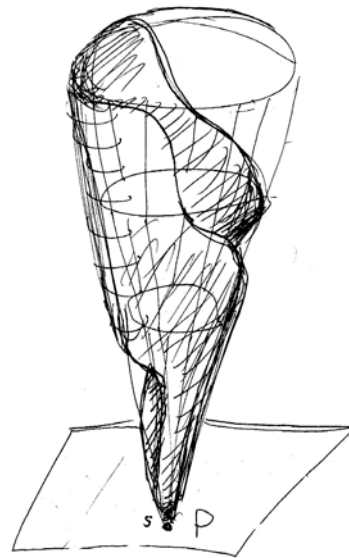
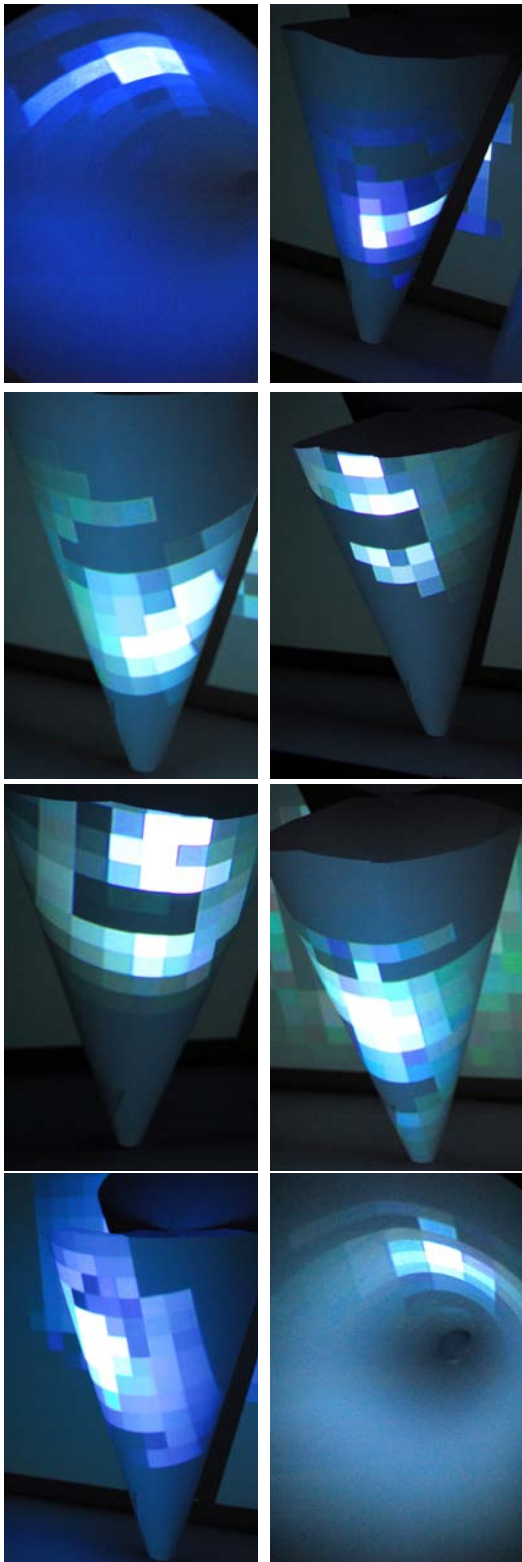
At the beginning the cone is a blank canvas waiting to react to stimulant and to imprint its memories. The accumulation effect of these memories and their gaps are gradually directed at the top of the cone where they increasingly become compressed, as the lower part of the cone actively and responsively add to the experience and a progressive memory layers is built. The cone is transformed differently each day. The sequences of activating the LED/LCDs are decided by the software as the whole cone is turned into a proximity sensor. The integrated LED/LCDs (can be projections) will intermittently show pieces from personal film fragments of a contested city as Tehran, pointing to private/public space and social proximity concepts.

For triggering parameters we can explore rules and algorithms based on theories such as Edward T. Hall 1966 exploration of intimate spaces. *Cinesensorial* is an exploration which gives us the chance to study the defined details of the surface features of films as well as what's shaping the spatiality beneath it. Here the space of one's consciousness becomes new architectural domain of filmic discourse set to motion via added soft digitalised temporality. The aim is to create Layered geometries of emotion and a cumulative spatial flux as in memories of places.



The taxonomy of human distances in space. (B. Lawson 2001:115)

ISEA 2009 Symposium  
Project Sub-Theme: Tracking Emotion



Soft filmic memory

