Gemotion in Space

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Abstract

Gemotion in space explores the potential innovation in the astronauts’ action in space. When we are in little gravity field, emotional living things and sense of touching come up to our brain, with amazing and tangled impression. Here, many CG pictures will be showed, and these lead you to visual multidimensional space, like in the deep space. I would like to take this opportunity to show you how we can see emotional things, and to look at the issue of how the five senses—particularly, sight, sound and touch— which form the essential elements of mixed reality which is blend of Cyber Space and Real Space.

1. Gemotion Organism in space

If you see media as organism, it becomes fascinating. How can we make media space into organism with ART? Then, we consider the space which filled with various living things and their intertwined huge variety of Information. This vast and dynamically pulsing network space consists from cloud of larvae. These larvae are artistic and primitive cellular.
Figure 4. organic Nebula

Figure 5. breathing organic Bebula
Many initial clusters gather into bigger groups. Furthermore, groups gather into bigger entity. It is nested construction so multi-dimensional time space is born. This space breathes and wriggles vividly, like rampantly growing neural cell on our Earth. Artistic Media organisms live autonomously and swarm of organisms start vibrating.

So, they encounter each other or divorce in survival Soup of Life. They has gene, so they can link and merge. One-dimensional concept is sufficient. It consists from clouds of dots or lines, or gases of organics.

You can see if you think about bit code array. When you assume it as ”gene”, they become primitive patterns. And these patterns are seeds of metabolic system. These patterns are genotype. Then, phenotypes appear. This is unique and impossibly complex morphology of life.

In media space, they become specific organic shape as art. They are vivid and have lively personality. Some have toxic evil skin. Some have slick and slimy feel. Some are enchanting and tempt us. Others have mystical unimaginable features.
How we evaluate Art works? Applying our thought - "Art is survival", we considered following thing. For example, suppose the environmental conditions such as resist to coldness, hotness, dryness and heavy rain and environment changes rapidly and swirling. We can think about selection between individuals who match each condition—dead or alive. To get a one which is resist to dryness, it should be selected the individuals who have defensive function against the evaporation of moisture from the surface of the body. They evolve emergently or catastrophically by making crossover the genes between individuals who have high fitness.

You would imagine switching around the part of genetic type array. Mutation makes that an unexpected one is born. Applying such generational repetition in group of individuals, the place of media space becomes what was complex and rich in diversity.

Furthermore, Media Organisms strongly express the "emotion" such as happiness, sadness, anger and enjoyment with his whole form. We are just trying to be close to brilli-
liantly emotional expression as origin of art itself rather than explicatory verbal conversation. But we also can get the deli-cate and condensed idea of profound emotion from sensual expression seen in protozoon’s behavior such as “titillate”, “squish” and “flip-flap”.

Media Organisms may live in micro space or macro space. For example, they live in primordial cell, among burning molecular or luminous atom. Or they live among glowing stars. They escape from gravity field and they rocket over the edge of the Galaxies to dive into unknown space.

We are trying to see their puzzling existence with Growth Model.

Imagine that Media Organisms live by whispery light energy emitted from deep cosmos. The result of their evolution, they get large wings to traveling, and their wings autonomously keep eating photon forever.

Seeing our cosmos is absolutely our Arts. What’s the difference between human being and cosmos? Can we touch the sense of cosmos?
Figure 16. robotic design derived from jelly fish

Figure 17. robotic design derived from sea shell

Figure 18. Xenion: inside of spaceship like dinosaur’s bone
2. Bumpy Screen Responds as Living Entity

Figure 19. Gemotion (2000), Bumpy Screen responds as living entity.

Figure 20. If you pushed Gemotion Screen, he gets angry and pushes back your hands.

Figure 21. Gemotion plan in a gallery space.

Now, imagine a flat screen suddenly stretch and contract. Imagine the surprise of witnesses’ shock at seeing such an unexpected phenomenon. What would happen if the screen in a movie theater, for instance, began to move toward the audience, bulging and collapsing as if it lived and breathed? For quite a while now, I have wanted to create this moment of pure, child-like, novel surprise. I have been fascinated by the idea of projecting images that create the complete illusion of three-dimensionality (3D) onto a screen, making it seem to stretch and contract like a mollusk to elicit the full range of human emotion captured in child-like wonder.

This is where my concept for GEMOTION, “generative, emotional, interactive artwork,” began. Realizing that it was technically impossible to jump immediately to a movie theater-size screen, I decided to conduct my first experiment on a miniature screen, stretched over one end of a cylindrical tube.

First, 3D images were projected onto the cylinder’s false-bottom undulating screen. In the same manner, it is also projected onto the surfaces of the surrounding environment, giving the audience, who are enveloped by these images, the impression that they actually standing inside the image itself.

The audience approaches the cylindrical screen placed at the center of the installation space. As they do, the flat screen senses their movement and stirs to life. When the seemingly flat screen suddenly begins to move, the audience reacts with shock and surprise. Amazed, they move closer to the cylinder at the center of the room, and as they do, it suddenly begins to bubble up and collapse into itself, creating even more surprise. The screen rises and falls in sync with the 3D effect of CGI, making the audience believe that it is a real living entity. Mixing cyber and real space has an oddly stimulating effect that is felt throughout the entire body, and it is this aspect that is attracting more and more attention to GEMOTION artworks.
What is involved in generating real-time responses from a projection screen to make it seem as if it were a living entity? Where are the sensors located? Is it possible for a work of art to respond while going through the natural progression of emotions like a living being does?

Emotional reactions take many forms: intensity, quiet, serenity, seductiveness, childishness, innocence, weakness, anger, among others.

As described above, I have named this type of experiment GEMOTION. The word GEMOTION, meaning Gene, Growth + Emotion, has the same emotional connotation as the concepts behind my new pieces. Hypothesizing genetic codes, growth and emotion, these pieces are designed to open the doors to a new world of reality for art.

Seeing with one’s eyes, touching with one’s hands, feeling on one’s skin, eliciting reaction – these are the basic behaviors involved in human contact. Moving one’s body, gesturing, dancing, when the audience wishes to confront a work of art in these ways, this interactive space is transformed into a living, breathing “channel” that makes possible a new type of human-art communication.
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References