

iMemory 与情感记忆

iMemory and Emotional Memories

David Hockney 在他的系列作品 **Photo Collage** 中，使用宝丽来相机拍摄同一对象的不同局部，再拼合回原来的主题。由于受到相机的视场变形以及人手操作的影响，不同的局部照片之间不可能完美地对接，因而出现了重叠或者错位，甚至视角的偏移。因而，艺术家得出了这样一个结论：时空是无法真正再现的。

In his “Photo Collage” series, David Hockney used Polaroid camera to capture different parts of the same object and then combined the parts into the original theme. Due to the camera’s field deformation and the effects of handing, it wasn’t possible for the parts to fit together perfectly. This resulted in overlapping, malposition, and even angle deviation. Therefore, the artist concluded that time and space cannot be truly reproduced.

同样的，iMemory 中我童年记忆中的情景和形象已经不能被实质性的呈现。当记忆里的情景以装置艺术的方式呈现出来时，这种复现出现了无法避免的篡改和谬误，这种篡改和谬误导致了记忆呈现时的不确定性和多样性，并且以某种程度的荒谬进入我们的记忆再认行为。这些不能准确表达的回忆使得任何怀旧题材的艺术作品在再现此类场景时都带着或多或少的失真，由此人们的记忆依旧停留在不可复制的程度。因而，iMemory 的并不试图在于完全重现和准确表达记忆，而是在于通过建造一个体验空间，以此来触发观众的情感记忆。

Similarly, in the work “iMemory”, the scenes and images from my childhood cannot be realistically reproduced. Inevitably, using installation to reproduce the scenes from my memory resulted in alterations and errors. These alterations and errors induce uncertainty and variability in the presentation of my memories. With some degree of absurdity, they also interfere with our memory recollection. These altered memories distort nostalgia-themed artworks upon the reproduction of recalled sceneries, so our memories still cannot be replicated. Therefore, “iMemory” does not aim to fully reproduce or accurately express memories, but to build an experience space to trigger the audience’s emotional memory.

情感记忆的概念及内容

The Concept and Content of Emotional Memory

记忆心理学中，情感记忆更倾向于被称为“情绪记忆(affective memory)”，这一名词的出现可以追溯到 1894 年，由法国心理学家 TH.Ribot 首次提出，并随着之后出版的《The Psychology of the emotions》一书，将“情绪记忆”推向大众，使其广为流传。Ribot 认为情绪记忆是对曾经体验过的情绪的恢复，且相较于其他记忆而言情绪恢复的速度与力度更强。他的观点引起其他学者的争论，纷纷要求使用更客观强力的研究方式去验证情绪记忆的存在。之后，情绪记忆的概念经过了进一步的确定，LeDoux 等人从神经生理学角度丰富了情绪记忆的相关知识。“情绪记忆是对情绪刺激(诱发情绪的刺激，诱发情绪来自刺激本身或与刺激相关的情绪情境)的陈述性记忆。”Buchanan 和 Adolphs 在《Emotional Cognition: From Brain to Behaviour》一书中精确地对情感记忆进行定义。近一百多年来，情感记忆虽然曾一度因行为主义流派的盛行而受到抑制，但整体在快速崛起，然而主要是在记忆心理学这门领域中，内容比较专一。

In the psychology of memory, emotional memory is more often referred to as 'affective memory'. This term was coined in 1894 by the French psychologist TH.Ribot. With the publication of "The Psychology of the emotions", 'affective memory' became widely known. Ribot believed that affective memory is the recovery of an experienced emotion. In comparison to other kinds of memory, affective memory is much easier and quicker to recover. His idea raised doubts from other scholars. They urged Ribot to use more objective and solid methods to verify the existence of affective memory. Eventually, the concept of affective memory received further confirmation. Scholars such as LeDoux enriched the relevant knowledge surrounding affective memory. Buchanan and Adolphs gave an exact definition of 'affective memory' in the book "Emotional Cognition: From Brain to Behaviour": affective memory is the declarative memory of the emotional stimulation (induced mood stimulus, induced mood comes from the stimulus itself or a stimulus of the relevant mood or situation). Over the last century, the concept of emotional memory had been repeatedly repressed due to the prevalence of behaviourism. However, there has been a general resurgence, especially in the psychology of memory.

情感议题

The Topic of Emotion

情感是人对于客观事物是否符合其需要的态度体验，即对客体价值关系的一种主观反映。根据这种价值的作用时期的不同，情感可分为追溯情感、现实情感和期望情感。追溯情感是指对过去的人、物，曾经经历过的事情的情感态度，包括遗憾、悔恨、庆幸、怀念等，即对情感记忆地提取。情感的激发来自于感官系统的直觉体验，然而情感的产生和唤醒却源自对往昔经历的回顾和对过去的记忆。

Emotion is a person's attitude experience of whether objective states of affairs meet their needs. It's a subjective reflection upon the value relation between the subject and the object. Depending on the different affective temporal periods, emotion can be divided into retrospective emotion, actual emotion, and expectant emotion. Retrospective emotion refers to the emotional attitude towards past people, objects, experiences, such as regret, remorse, celebration, nostalgia etc., that is, the extraction of emotional memory. Emotional arousal comes from the intuitive experience of the sensory system, but the generation and awakening of emotion comes from revisiting past experiences via one's memories.

时间上的异步性导致人对于周围的人、事、物的情感价值也会发生变化，那么这种变化所遵循的规律又是怎样的呢？人对于客体的情感判断完全取决于它的价值特征，即它对这个人的内心感受的影响，只要该客体的价值特征不变，无论其它特征发生怎样翻天覆地的变化，人的情感都不会转变。反之，如果该客体的价值特征发生变化，无论其它特征保持的如何稳定，人的情绪感受都会变化。例如，一张老照片即使已经腐蚀残破，人们却依然珍惜；而一个过时的皮包即使崭新如初，人们却已不再感兴趣。相对于情绪倾向于个体基本需求欲望上的态度体验，情感更倾向于同一社会背景下具有共性的那部分社会需求上的态度体验。本文是为设计领域提供新的思路与方法，更侧重于研究人态度体验中的共性，“情感”一词更为符合本文内容。因此本文认为应取用“情感”（emotion）一词（以下译名皆同），代表本文中任何叙事中所涉及的包括从初级感官刺激到情感初始状态，然后到特定被唤起的正、负向情感，最后到对个体最

具支配力量的情绪状态的连续心理情绪与感觉变化的全过程。

Temporal asynchrony causes changes in a person's emotions to the surrounding people, things, and states of affairs. So, what are the laws that govern these changes? People's emotional judgment of an object depends entirely on its value characteristics, that is, its impact on the person's feelings. As long as the object's value characteristics remain unchanged, no matter how radical the changes are in other characteristics, the person's emotions will stay the same. On the other hand, if the value characteristics of the object change, no matter how stable the other characteristics remain, the person's emotions will change. For example, an old photo is still cherished even if it is corroded and tattered, while an outdated purse is no longer of interest even if it is brand new. *Affect* tends to be the attitude experience on an individual's basic needs and desires. *Emotion* on the other hand tends to be the attitude experience on social needs that share common features in the same social context. This paper aims to provide new ideas and methods for the field of design, focusing more on the commonality of human attitudinal experience, so the term 'emotion' is more suitable. Therefore, this paper believes that the term 'emotion' should be used to represent the continuum of psycho-emotional states involved in any of the narratives in this paper, from primary sensory stimulation to the initial state of emotion, then to the specific positive and negative emotions that are evoked, and finally to the emotional state that has the most dominant influence on the individual.

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