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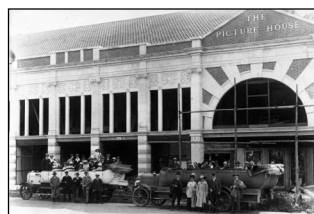
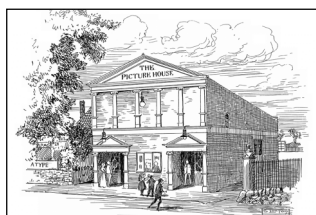
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Geo-spatial and Geo-temporal  
documentary: *The Curzon  
Memories App* and *City Strata: The  
Cinemap Layer*

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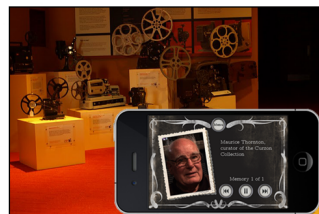
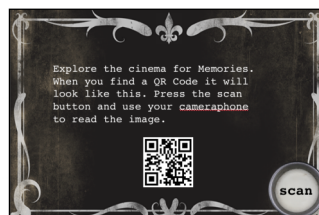
The Curzon Memories App



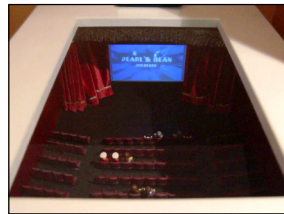
## The Curzon Memories App



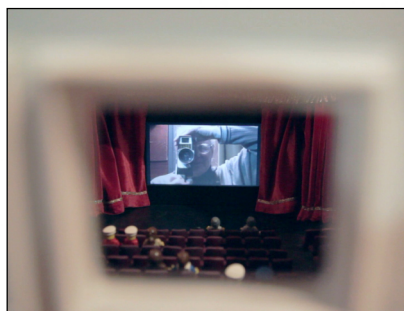
## The Curzon Memories App



## Projection Hero



## Projection Hero



<http://curzonproject.wordpress.com/videos>



Curzon Memories App  
Cream Tea Launch



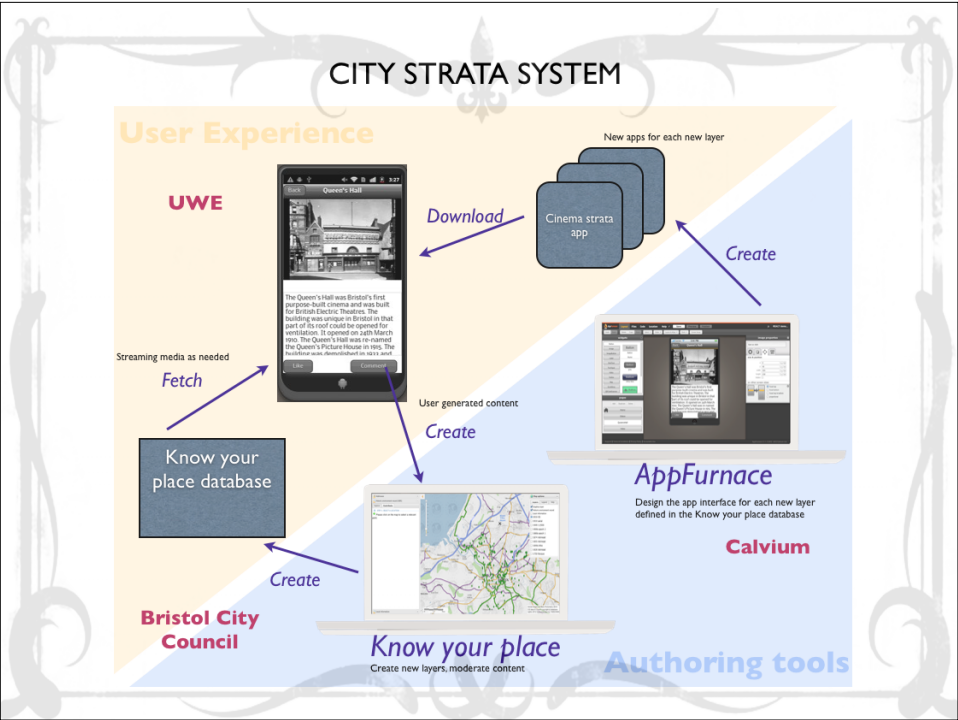
Sat 31 March, 4pm  
(after the 2pm matinee of The Pirates!)  
Curzon Community Cinema, Old Church Road, Clevedon BS21 6NN

UWE DCRC media playgrounds powered by AppFurnace

The poster features a decorative border with a central fleur-de-lis. The background is a dark, warm-toned image of a cinema interior. The text is white and centered. At the bottom, there is a black bar with logos for UWE, DCRC, media playgrounds, and AppFurnace.

## Future Research

- AHRC REACT Hub Heritage Sandbox
  - *City Strata: the Cinemap Layer*
- AHRC major bid on Cinema Exhibition in the South West
  - To develop the *Cinemap Layer*



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**The Mummy (1932)** [SEE RANK](#)

73 min - Drama | Fantasy | Horror - 22 December 1932 (USA)

**Your rating:** ★★★★★★★★ -/10  
 Ratings: 7.3/10 from 7,973 users  
 Reviews: 129 user | 72 critic

In 1921 a field expedition in Egypt discovers the mummy of ancient Egyptian prince Im-Ho-Tep, who was condemned and buried alive for sacrilege... [See full summary](#) »

Director: [Karl Freund](#)  
 Writers: [Nina Wilcox Putnam](#) (from a story by), [Richard Schayer](#) (from a story by), [and 1 more credit](#) »  
 Stars: [Boris Karloff](#), [Zita Johann](#) and [David Manners](#)

[Watch Trailer](#) + [Watchlist](#) [Check In](#)

[17 photos](#) | [1 video](#) | [43 news articles](#) | [full cast and crew](#) »

**Cast** [Edit](#)

Complete credited cast:

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## Key points of reference:

- UCLA's HyperCities project which uses ArcGIS software - "travelling back in time to explore historical layers of city spaces in an interactive hypermedia environment":  
 – <http://hypercities.com>
- 'A Time Traveller's Guide to Bristol' which uses geographically located archive films :  
 – <http://www.atimetravellersguide.com/>
- 'History Pin' based on Google maps  
 – [http://www.historypin.com/;](http://www.historypin.com/)

## Key points of reference:

- Blast Theory's 'Rider Spoke' and 'A Machine to See With' in which they explore "the city as cinematic space":
  - [http://www.blasttheory.co.uk/bt/work\\_amachine\\_toseewith.html](http://www.blasttheory.co.uk/bt/work_amachine_toseewith.html)
- Circumstance/Duncan Speakman's 'Subtle mobs' which aims to "create cinematic experiences in unexpected locations":
  - <http://productofcircumstance.com/about/>

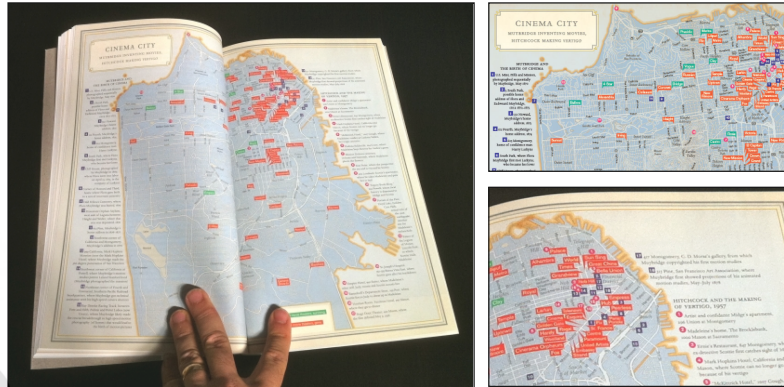
## See also:

- Camilo José Vergara's rephotography project *Invincible Cities*
  - <http://invinciblecities.camden.rutgers.edu/intro.html>
- Rebecca Solnit's, *Infinite City: A San Francisco Atlas*
  - particularly Map No. 3: Cinema City showing Eadweard Muybridge's legacy, locations from Hitchcock's *Vertigo*, and movie theaters past and present.



## Cinema City:

Muybridge inventing movies, Hitchcock making *Vertigo*



## Geo-spatial and geo-temporal documentary

- Hypertext/media/city - Borges/Nelson/Lefebvre
- Pervasive/locative/mobile - returning digital humanities to the “particulars of place”
- Experience design - triumvirate relationship between physical location, media “content” and user interface.

## Dr Charlotte Crofts



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<http://curzonproject.wordpress.com>  
@charlottecrofts #curzonmemoriesapp

## Maurice Thornton

“I can remember the chief at the Granada at Kettering . . . and he said ‘look, you’re the most important person you are, there’s hundreds of people that have made this film,’ he said, ‘but you’re the icing on the cake because you are going to show it to an audience, so you’re an artist and you’ve got to behave like as if you’re on the stage, instead of being on the stage you’re in the projection room, but you are showing, you are giving a performance’ and I’ve never forgotten that. That’s the difference between showing a film and pressing a button.”



## Pete Stamp

– Referring to the new UK Film Council  
*Digital Screen Network* projector

“this is so clever that we can actually program it to switch the lights on and off, we can get it to open and close the masking for us automatically and if I was to be very, very lazy I could put a password in my computer at home and set this computer going from my front room”



## Research Questions

- How can locative media be used most effectively to engage new audiences for and enhance understanding of moving image culture beyond the filmic text?
  - How can locative media be applied creatively to an indoor heritage context?
  - How can these innovations be applied to other heritage contexts in the UK and internationally?

## Research Questions

- How do the conditions of production, exhibition and spectatorship change in a mobile media environment and what is the emotional and physical affect and relationship of audiences to these new technologies of seeing?
  - Revisiting the ‘Apparatus’ theory of the 1970s (Baudry, Metz, Heath et al)
  - How are we situated as enunciating and enunciated subjects by mobile technologies?
  - What might an *App*-aratus theory be?
  - Interface theory / Human Computer Interaction