Over the stones of finitudiness

Enrica Colabella
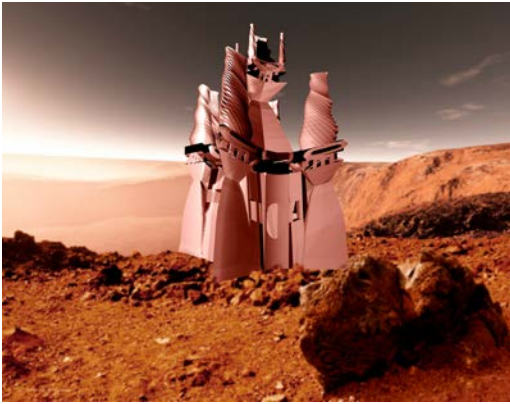*Performance idea and poetic text in I-II quadri*
Celestino Soddu
3D Generative Nuraghe models and movie
Nicola Baroni
Augmented Cello and Interactive Electroacoustic Sounds, Conservatory of Milan
Franco Melis
Launeddas performer

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Meta-temporal generated Nuraghe in Mars

Performance structure:

> *"...Being is finite because finitude is synonymous with perfection."*
> *Parmenides*

An impressive example where the finitudiness meets perfection is in the circle. We can start from a single point and go ahead or turn back, endless. Circular topologic exempla are prehistoric Nuraghe in Sardinia, ruins of ancient times at circular plans, sites of Giants, totally still unknown in their functions.

> *I do not paint the being. I paint the passage*

> *Montaigne, Essais, III,2*

Enrica Colabella rediscovered the Giants world in the figure of Anteo in "Divina Commedia" by Dante for his unique kindness. He is placed in the Well of the Giants, mentioned in the verses of the XXXI canto of Hell.

Dante's discourse is always constantly balanced between the question of human finitudiness, of his intellectual limitation, and the need not abdicate his investigation about human complexity.

In fact, in addition to being described and treated differently from any other damned person, Anteo is also praised and, on hearing that he is remembered well among the living, he makes himself available to the two poets Dante and Virgilio, leading them to the entrance of the next ninth circle.

Anteo deeply belongs to those figures, *Auerbach* would say, enclosed in a new order in which eternity and humble humanity coexist in finitudiness.

In II quadro the scene becomes visionary following an imaginary Ulysses travel on Mars discovering Generative Nuraghe with words and sounds from past toward future.

> *All things can be considered in two ways: as fact and as a mystery."*

Hans Urs Von Balthasar, The Grain of Wheat

Meta-temporal Nuraghi by Celestino Soddu
Ancient Nuraghes are the starting point for the generative design investigation about Meta-temporal Nuraghi. Where the main objective is to generate meta-temporal "Nuraghi" that can be experienced as a style of our contemporary time while maintaining their primitive recognisability.

This operation was carried out through the topological interpretation of the Nuraghe idea following a generative vision of the geometric structures identifiable in these architectures. This abstraction of the *idea* works not only in line with the peculiarities of the historical time and their construction techniques but favoring too the compositional logic of the organizational structure of architecture. This led to work as a departure from the specific historical setting for trying to place its code within every possible time, reflecting some possible generations toward certain recognizable characteristics.

Therefore the author discovered the Nuraghe codeness inside specular multiple generative outcomes, from Baroque to Medieval Nuraghi, up to those that reflect the complexity of contemporaneity as a complex example of GA in Nuraghe, stones of finitudiness in generative time.

Generative sounds by Nicola Baroni:
A continuous sound of launeddas opens slowly to music space enacting a convertible and collaborative performance environment inside which the Augmented Cello integrates with the interactive visuals and the poetry, bridging the domains of physical gesture, spoken language, algorithmic feature extraction, and sound/image reflections. The images of Nuraghi (still unknown in their probably multi-functional purposes) expand inside the contrasting characters of Cello and Launeddas in search of a unified language, questioned and shuffled by interactive synthetic agents looking for a common musical grammar extracted by the live performance.

In such a way, borders are explored and recombined allowing a multidimensional uniqueness, which drives the generative flow and the contrast of distant languages and functions.

Western Middle Age music offers numerous models oriented to cluster numerical (algorithmic) means of organizing sound and music in terms of rhythm, polyphony, specific microtonal shapes of melody, which represent the specific answers of the different populations of Europe and Mediterranean area to the complex relationships with Nature. Middle Age music, as a science linked to Mathematics, Geometry, and Astronomy/Astrology, was acting as a circular shape, the "Tempus Perfectum", actually subdivided through diminutions, permutations, modulations of time, frequency, and phrasings.

Our performance develops contrasting music features as alive and polyphonic commentary to Anteos's poetry through a slow-pacing digital "Ars Nova" circular counterpoint, driving a generative flow of distant languages and intonations inside I Quadro. The following II Quadro instead projects the previous Anteo's question towards the future, putting in action a denser set of sound articulations, which interweaves native Launeddas ornamentations and musical Cello

patterns coming from the late Beethoven, following an idea of memory fragmentation, an explosion of ornaments, and "speaking" rhythmic motivic compressions. Music is here enhanced by an adaptive compositional algorithm, written in MAX/Msp, which modulates its methods of motivic elaboration upon the sound features captured inside the real-time performance: in such a way, serial strict counterpoints suddenly increase the intensity of interaction, breaking and opening the circularity of the initial dialogue.

I Quadro, *tempo continuno*
Dialogue between the Moon and Anteo followed by the turtle

Don't run, if you run or not, said the moon, the end will arrive in any case:
Also If you go fast or if you go slow as a turtle.
"Yes, I know" replayed Anteo, following always with his eyes
The circular line of the Nuraghe shadow at moonlight.
"But there is a strange feeling in these my circular steps,
Something similar to hope, a strange unexpected hope
That fills my heart with a quiet sound, open to finitudiness.
The turtle smiled at these words, proud of her conscience on his feeling.
Asked the moon:" *The double reverted questions are:*
She, Nature may be indifferent to the human destiny
And Humans may be indifferent to Nature's destiny? The turtle smiles again…..

II Quadro, *tempo discontinuo*

Otherwhere, *time*
In II quadro the scene becomes visionary with Generative Nuraghe on Mars with words and sounds from past toward future.
Wherever we will go, our human culture will not disappear at all, it will be reborn as a small wildflower invisible to many, but not to all.

The scene is simply lit by a bull's eye and the rest of the hall is in total darkness.
This light represents a small Stockhausen moon following a sound vision.
A hard sound similar to thunder enlightens Nuraghes visionary scenarios on Mars.

Because stupor is an astonishment of the mind at marvelous things to see or hear or in any way to feel: that since they seem great, they make those who feel them reverently to themselves; since they seem admirable, they make them want to know about them.
(Dante, Convivio IV 25)

The endless human travel

….d'i nostri sensi ch'è del rimanente/"of our senses as remains to us,
non vogliate negar l'esperïenza,/ do not deny yourselves the chance to know
di retro al sol, del mondo sanza gente./ following the sun -- the world where no one lives.
Dante, Inf. XXVI 112-120

Shadow/rhythm/boarder
thought/evocation
Performing connections, imaginary

alignments that mirror the unexpected, the unspoken, left on the margins by the artist to draw in the vision of his creature open to all and hidden from the few.

Running through the lines of text, figures, space.

The subject is Ulysses in his departure, he lives in his departure following the steps of the figures that lead to other places, but he is also in the rhythm of color, in the rhythm of memory, in the oblique light of memory.

An insurgence of being, space and time interiorized, almost abolished, and the insurgence, through images, through figures, of things, rediscovered in a proximity that is the same as that which baths the creative destiny.

Technology, today, transports our human frail ability for exploring new unknown cosmic on Mars spaces as a new Ulysses of our time. Following our thirst for knowledge, we pass through new worlds by discovering "the darkness of matter, which is like the depth of the sea that we cross like luminous fish.".

She, Nature, may well be indifferent to the fate of humans, but humans cannot be indifferent to the fate of nature.

" In short, all animals are complete and finished; man is only outlined and drafted. [...] Every animal is what it is; only man is originally nothing at all. What he has to be, he has to become, and since he certainly has to be a being for himself, he has to become it through himself. Nature has completed all her works, only from man has she retracted her hand, and in this way, she has handed him over to herself. Malleability, as such, is the character of humanity. (J. G. Fichte, Foundations of Natural Right)

Discovering yet not explored Mars, the *Ulysses visionary mind meets ancestral buildings: Nuraghes. Ancient stones*

performed in a circular way where humans image as a site of meeting for love between Giants and terrestrial women in Sardinia. However, from their prehistoric shape, they gained here an evolution. The generative time of Italian architecture styles that for centuries elaborate architectures shaping from Medieval to Gotic, Renassaince, Baroc codes perform the complexity of these events Generative Nuraghes, unique and unrepeatable as a memory of Italian buildings styles.

E' tempo di occuparsi dei simili, no più dei diversi. /It is time to deal with the similar, no more than with the different.

Il mondo è collaborazione, solo i poeti lavorano soli, ma collaborano con Dio. / The world is collaboration, only poets work alone, but they collaborate with God.

E' oggi che amo; il domani è già nel mio ricordo. /It is today that I love; tomorrow is already in my memory.

Tra le pause il silenzio glorifica l'assenza. / Between the pauses, the silence glorifies the absence.

Giri in tondo, cerchi l'amo: /Turn in circles, look for the hook:

Senza dita è la tua mano. / Fingerless is your hand.

Le voci sono in pausa solo per te. / The voices are paused only just for you.

Nell'otre antico veli di polvere / In the ancient wineskin veils of dust

Risuonano d'ebbrezza. / Resonate of euphoria.

Ancora un volo tra le ombre / Another flight in the shadows

Calde ancora del ritmo antico dell'ora. / Jet warm of the ancient rhythm of the hour.

Tu calmi gli afflitti: un sorriso / You calm the afflicted: a smile

E il tempo smosso trasforma le rughe dei

volti. / And the moved time transforms the lines of the faces.

Indica il vicino, ti prego, /Point to the neighbor, please,

Perché l'accolga nella distanza generata. /For welcoming him in the generate distance.

Immagino i codici visionari, / I imagine the visionry codes,

Li vedo reale nella coscienza del mio limite. / I see them real in the consciousness of my limitation.

La luce ancora oggi, ieri e domani. / The light is still today, yesterday, and tomorrow.

Piccolo fiore tra le pieghe dei sogni. / Small flower in the folds of dreams.

Per invidia, l'altro si annida e sparge sentenze volanti ed inascoltate. / For envy, the other nests and spreads flying and unheard sentences.

Tu attraversi fisicità senza tempo. / You cross through timeless physicality.

Eccomi. E' oltre la sera. Il mio addio. Afferralo. / Here I am. It is beyond the evening. My goodbye. Grab it

Non temere di perderlo: è per sempre./ Do not fear of losing it: it is forever.

Tu investi il silenzio di visioni dal tempo. / You invest the silence of visions from time.

Tracce, solo tracce, ma indelebili. / Traces, only traces, but indelible.

L'arte di ascoltare nasce dal silenzio, / The art of listening is born from silence,

Che contorna la luce dell'amore. / That surrounds the light of love.

Corri, senza sfide./ Run, without challenges.

Segui solo il ritmo del tuo cuore./Follow only the rhythm of your heart.