



**The Generative tongue, an *infinite* nudging  
(Live Performance)**

**Topic: Art, Architecture, Poetry and Music**

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This performance is an homage to Dante, the father of our mother tongue, generated by “*La Divina Commedia*” The only tongue, over the entire world, from the artwork of a poet completely generated. This is a unique extraordinary reference point for all lovers of Generative Art. Through an original generation of 3D Ravenna *future past* mosaic-architectural scenarios by C. Soddu, we want to give also an homage to Ravenna, that preserves the tomb of Dante and the most beautiful mosaics in the world.

In this live performance, the generative process is not linear and works by nudging new visions into infinite remembering scenarios. The passage from a first open visionary generation of mosaic buildings runs following the memory traces of the past steps made by people during centuries on the floor where the labyrinth in Ravenna Basilica of St. Apollinare Nuova is. This imaginary discovering traces generates our vision toward a collective path of remembering, following the ancient art of connecting different fields as architecture, poetry and music as a new organic resonance of the infinite Mosaic beauty. Where each fragment in its uniqueness works collectively for the whole result, as a song that we can only intend by heart. The same structure of elements generates an organic path open to improvisation. If the nudging act is the mother effort for her son birth, in similar way poets generate words for the commune maternal voice of life. E. Colabella gives a poetic homage to Dante and Eliot, great *philosophical poets*, with 4 generative quatrains:

**The Angel intimate painting by Dante**

*“Dante’s imagination is visual ... it is visual in the sense that he lived  
at a time when men still saw visions ... We have only dreams ...”*. Eliot

*“Dante once prepared to paint an Angel”, wrote Eliot.*

*“It is sure; Dante painted his intimate Angel”. Then we can say, following the Eliot poem.*

*More, you can put this question: “Why did Dante paint an Angel?”*

*In reality, he described in his Commedia thousands of angels:*

*An incredible lighted visionary Paradise figuration,*

*Through rhythmical emotional sounds, hidden between his poetic words.*

*“Dante painted an Angel,” Eliot sings. “He painted his Angel **with great tenderness** too”*

*We add with emotion. “For **whom to please?**” Nudging an answer.*

*With impersonal time in his voice, Eliot **whispers: “Beatrice”**.*

*And, reflecting by open points of view, he decides to sing with ardour*

*That he prefers to see the intimate Angel of tenderness,*

*Painted by Dante, than **“to read a fresh inferno”**.*

*Oh ambiguous complexity of words, oh intimate discover of poetry,*

*Welcome at the open desco of song tenderness without time!*

*Where the intimate beauty of the Angel by Dante unveils “Four Quartet” too, as a shining site,*

*Generated by the splendor of evergreen laurel trees, for an infinite nudging toward beauty.*



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**Main References:**

Dante, “*La Divina Commedia*”, <http://www.filosofico.net/ladivina.commedia.htm>

T. S. Eliot, “*Four Quartet*”, <http://www.davidgorman.com/4Quartets/>