

Out of Hours

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Abstract

This paper is a poetic investigation about imaginary time.

Our linear historical time was broken forever by the atomic bomb. Later everything chanced. An other time was performed: an interrupted time, that is the sound of our today life, a song for human cloning, as aforementioned numbers in alive mirrors. Out of hours visionary people are crossing over a *not linear* line of our time.

0. Timeflow < > *infinite*

LINES

“Written at a Small Distance from my House,
And Sent by my Little Boy to the
Person to Whom They Are
Addressed.”

Wordsworth, 1798

*“Have I not reason to lament
What man has made of man?”
Coleridge, 1798*



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0. 1 Out of hours

*Run, Little Boy, find the river in your mind
Remember, please, Little Boy.
Little boy destroyed Hiroshima;
But a small site of prayer survived.
Only a small site of prayer.
They prayed every day the rosary of Fatima.
Eight priests with their church,
At eight blocks from the bomb center,
Survived with an hopeful tree.
Pray, little girl, pray, with charity.
In the silent site of your mind.
In the light darkness of your heart.
Pray for life surviving in the harmonious Beauty.
Nature is rising on the transparent dawn.
Now and forever. Pray, my darling,
Smiling heart of silence.*

Madrigale dedicated to all kids in the world that live without a maternal touch.

1. Our time

Theme: A structure of *imaginary* in our time / Aim: A new identity connected to the past time of cities / Interpretation: Performing codes for a visionary city as a concret tool of our time identity.

1.1 Description category - Space >time.

Tools: actual, immanent, eternal

*"..she looked over his shoulder."
W.H.Auden, The shield of Achilles*

So Sisifo stopped at hell.
At hell he doesn't need to cross the stone on his shoulder.
Hell is enough.



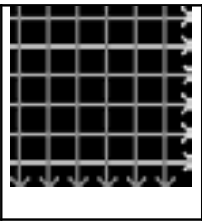
Boat'people



Tsunami

2. Immaginary Time

2.1 A representation



In the concept of Stephen Hawking, 1983, imaginary time is another direction of time moving at right angles to ordinary time. In this image the light gray lines represent ordinary time flowing from right to left – past to future. The dark gray lines depict imaginary time, moving at right angles to ordinary time.

2. 2 Prediction *category* – space + time = 4D

Tools: Performing rules

“and every time that I read, I understand another side.”

Goethe

2. 2.1 Gencities, a visionary endless natural site



El Greco, View of Toledo, 1609



C.D.Friedrich, Das Eiseemr, 1823

*They flash upon that inward eye
Which is the bliss of solitude;
And then my heart with pleasure fills,
And dances with the daffodils.*

W. Wordsworth

El Greco is one of the most visionary artist that investigated about human ability in representing his own identity as in a curved mirror. His elongated figures, ever straining upward, his intense and unusual colors, that seems to anticipate the Impressionist vision, his passionate involvement in his subject, his ardor and his energy, all combine to create a style that is wholly distinct and individual.

He is the great fuser, and also the transfuser, setting the stamp of his angular intensity upon all that he creates. To the legacies of Venice, Florence, and Siena, he added on the Byzantine tradition, in form and in spirit . El Greco always produces as in icons style, and it is this interior gravity of spirit that gives his odd distortions a sacred rightness.

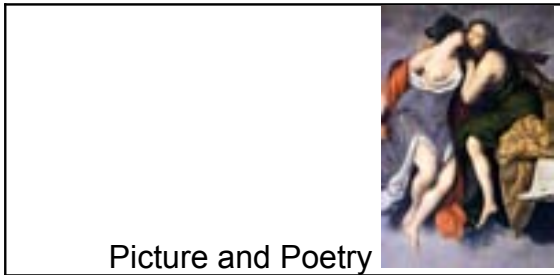
In View of Toledo the inner landscape of his mind was in the midst of a transformation process in which the stylized landscape departs dramatically from the exacting requirements of realistic depictions of nature, even in the romantic genre of the pastoral. Perhaps this painting with its almost psychedelic hues takes a cue from Michaelangelo's Sistine Chapel ceiling, which, when it was recently restored, used similar and surprisingly vibrant colors.

As in Michelangelo we discover in his work the intention in painting reality as a wonderware in an unique peculiar vision. The same reflection in nature we find in Friederich. A similar process in a different concept. Here an eternal time is performing a metaphor of space of nature as mirror of the whole humanity.

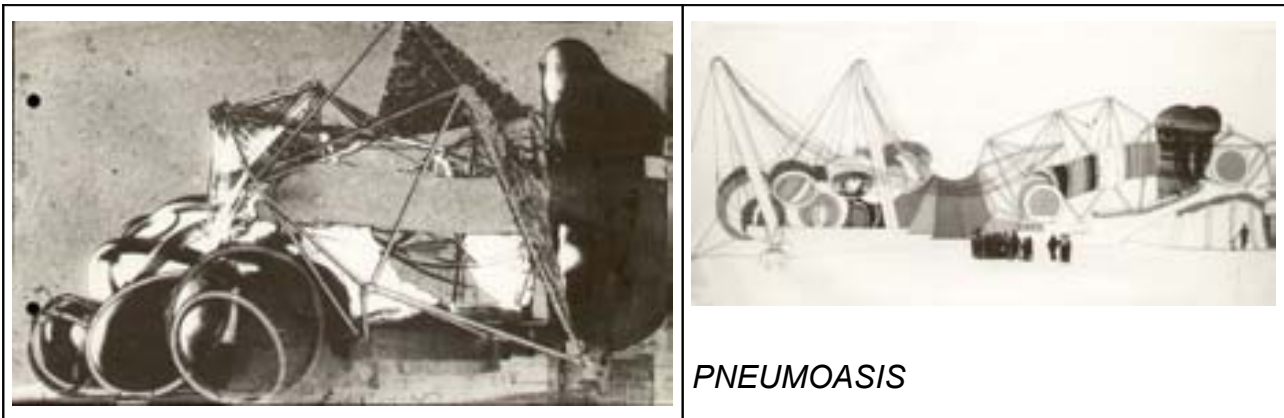
2. 3 Interpretation category – imaginary time = a curved space

...who'd never heard
Of any world where promises were kept,
Or one could weep because another wept.

W.H. Auden, The shield of Achilles



Interpretative codes are a structure of performing tools. Going ahead between different fields, poetry becomes a tool of punctuation.



Pneumoasis was the Master thesis degree by *Celestino Soddu* and *Enrica Colabella*, La Sapienza University, Rome, Faculty of Architecture. It was an imaginary city designed on the imitation of experiences made by Archigram group, called *Istant city*. This was the site of a technological emphasis, used till today. This was the first important expression of our research about city in line with our time. For a long time I studied the ancient codes starting from Renaissance, in which I focalized my interest, for the strong connection between natural and artificial ware.

..every artist creates his own precursors..
Borges,

The voices of the great past writers interact with the writer's script.

In the natural imitation process we rediscover that:

“...there are not two identical hills”
Borges, El libro d'arena, 1975



The Ideal city made by Celestino Soddu in 2005 is in a strong assonance with “La Città ideale” by Piero (3 variations, Urbino + 2 Berlino), but in the same time it is total different in results. We recognize the inner codes/structure as a memory of the past discovering a contemporary image of the same concept. The design process follows a dynamic structure of space in a topology that use not linear procedures.

Michelangelo followed the deep basic conviction that ideas as shapes were **out of time**, hidden as *ule* (Greek, raw material). “..Come io fo in pietra od in un candido foglio..” (as I do using stone or a white paper). The work of artist is in discovering the pre-existent harmony in Nature.

2. 3. 1 A double resonant systems

Two examples of not linear tools: Chopin and Mozart.

2. 3. 2 Reliance

Chopin’s daring innovation involved him in enclosing almost his entire oeuvre within the sound of the piano, proving that this instrument could transmit musical fantasy, and stir emotion and drama on a par with the symphony orchestra or songs. His inventiveness also encompasses the emotional statement. His compositions broadened the horizons of musical expression by demonstrating profound experience and tragedy, and also new energy, states of heroic euphoria and romantic fantasy, as well as grotesque and humorous features; at the same time, they *disclosed subtle nuances of moods*, going far beyond the expressive conventions of his time. In his compositions, mainly for the piano, Chopin make a remarkable use of the newly developed instrument. His *reliance* on the sustaining pedal was as much a part of his compositional technique as it was a part of his piano playing. He hated large halls, and he wrote to Listz, “The crowd intimidates me and I feel asphyxiated by its eager breath, paralyzed by its inquisitive stare, silenced by its alien faces.” And he knew it didn’t work for his music: “My playing will be lost in such a large room, and my compositions will be ineffective.”

 <p>Chopin's manuscript of a Mazurka</p>	 <p>Chopin's manuscript of the Polanaise-Fantasia</p>
 <p>Chopin's manuscript of the Scherzo No. 2</p>	 <p>Chopin's manuscript of the Valzer op. 64 No. 1</p>

2. 3. 3 Indentation

Mozart's invention was also in performing how to play for gaining the harmony of sound written in manuscripts.

"Everyone is amazed that I can keep strict time. What these people cannot grasp is that in tempo rubato, in a slow movement, the left hand follows the right". (Letter to Mozart's father October, 24 1777).

"I want her (his sister) to know that in none of the Concertos should an Adagio be played - rather, always Andante". (Letter to Mozart's father June 9, 1784).

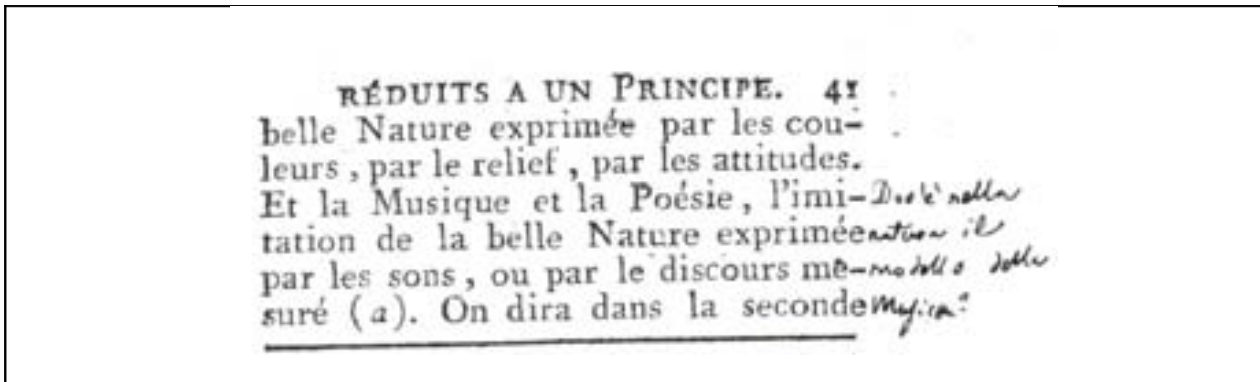
3. Measure

Dynamic relations between *real contest* and *idea* using these 3 operative steps

3.1 Imitation, the model of Nature, process in fieri, variations as a critical constructive step of the genprocess.

*...Nature is made better by no mean
But Nature makes that mean; so, over that art
Which you say add to nature, is an art that nature makes*

W. Shakespeare



The question made by an annotation of Alessandro Manzoni: "Where is in nature the model of Music?"

"The primary imagination I hold to be the living power and prime agent of all human perception, and as a repetition in the finite of the eternal act of creation of the infinite I am. The secondary I consider as an echo of the former, coexisting with the conscious will, yet still identical with the primary in the kind of its agency, and differing only in degree, and in the mode of its operation". Coleridge, Biographia Literaria

Versus: Emulation

In emulation the dominant approach is "...a simple, universally applicable, one-time fix." The peculiar result to this process is cloning. To repeat the same in an interrupted timeflow.

3. 2 Transition, vection in another system.

*We can only
do what it seems to us we were made for,*

**look at this world with a happy eye
but from a sober perspective.**

W.H. Auden, a later poem

3. 3 Reflection.

*"I never dreamed the way of truth / Was a way of silence."
W.H. Auden, "The Sea and the Mirror"*

In Michelangelo the initial agent of a discovering iter is *nous*, intellect. He considered erudite field "pricipium et fons" of art and he called for artist was expert in a lot of disciplines. Art is based on *artes poeticae* and on *to taumaston* (wonderware), the 3^o element of Aristotele, that Michelangelo called "*la terribilità*" (terrifying), The formal composition comes from concept: "Alcun concetto/ Ch'un marmo solo in sè non circuisca", (every concept, that an only stone doesn't border) in the plurality of categories that Michelangelo expressed we find a lot of results in the category of original ideas expressed in original way, using mathematical formulas and interior vision.



An answer to the question of Alessandro Manzoni: Penguins recognize themselves through sound signals. They live in a deep collective structure. Still today.

*Dear, I know nothing of
Either, but when I try to imagine a faultless love
Or the life to come, what I hear is the murmur
Of underground streams, what I see is a limestone landscape.
W: H: Auden , a later poem*

3. 3.1 A result to open imagination



As an indication for the playing time of Out of hours Performance

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