

## Categorema

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*"A new vase will preserve for a long time still the smell  
in which the first time has been impregnated"*

### Abstract

This paper is the inquiry about a creative design process that starts as a temporal connection with past structures. Categorema is the process of an historical category connected in expanse with a new predicative for reaching an evolutionary character. The challenge is that a new creative attribute of a past category can define an Art scenario that belongs to the future, but in the same time it is recovered in the past age. Definitions, catalysts, exempla.

*"Pasa Kynesis atelès"(every movement is symptom of imperfection)  
Aristotele, Metaphys.,IX,1048 b 28 e Phys.,III 201b30.*

### 1. Andante con brio

*"...Solicited therefore from this hope we are proposed to write for you and for your children something that extends to science, and if this will have been of your pleasure, on the escort of your approval, we will get the judgment of the others... But since science treats both the reality and the language and since reality is or substance or accident, will treat now of the substance, and we will do this according to the philosophy: of a same subject, in fact, we can discuss in way dialectical, or sophistical, or rhetorical, or philosophical. In fact, to consider of a subject if it is unusual or universal this is dialectical; to try that this same subject is that what it is, this is sophistical; to try that it is worthy of praise or of punishment is rhetorical. But to discuss of its nature, of its behavior is philosophical. The dialectical, therefore, the sophistical, the orator and the philosopher can dispute around to a same thing, considering, however, different aspects.*

*Some people, however, not understanding these things, banished them from the dialectical and sophistical dispute, they took of them, nevertheless, the words and they said that only these are universal or singular.*

*But a more foolish age arrives that excludes the things and their names, and it has reduced all the disputes to four names or about, but the one or the other, for the reason that they were not God, went down by themselves.*

*We decided, therefore to study the substances from the point of view of the philosophy, thing this, that, if considered with diligence, profit will result.... of now in then we treat of the substances and; as the uniformity of the exposure produces satisfaction and the satisfaction the boredom, we will divide our discourse in form of dialogue...."*

## 2. PROLOGUE

**XX:** "And happiness? So brief? So few? "

**XY:** "If a word exists for telling the feelings of Sardinian people in the millennia of isolation between nuraghe and bronzetti this it is happiness."

**XX:** "Is our destiny marked? "

**XY:** "We sang, we died, we danced from father to son, growing of number and of experience in our island, we were happy."

## 3. About translation

**XY:** "There is not a theory of translation released by a theory of destiny, destiny in connection to the verb *istemi*, as to remain, but at the same time to sink and to rise. It shows the image of a point and at the same time the image of a vertical; or better: of a vertical semi straight line marking the point from which the walk departs upward or downward. The destiny becomes this semi straight line, spring board *istemico* of the sinking or the flight". **XX:** "A broken eternity, that maintains its icon by exact breaking itself. Anyway disappears the place in which it appears, objects and relationships always appear still in a place. Appearance becomes the over-sensitive one, that far to overtake the object, it annuls itself in the cognitive process of **recognizing**".

## 4. Chorus:

*"I have now found a sense and a measure:*

*I know that pain is the salt of life*

*And that joy is into looking at the sky*

*By random, and in recognizing the blue"*

## 5. About air

**XX:** "If the rainbow is anything else than the image of the sun that appears in a cloud, and the sun is round, how happens that we never see in that image the total circle?"

**XY:** "The sun is much taller than the clouds, and when it touches the superior part of the cloud, it gives its image; consequently, how much the sun is more next to the rising or to the sunset, so much greater the rainbow appears."

**XX:** " Why the moon, that is very shining, doesn't produce ever in the air an arc but a circle? "

**XY:** The air of the night, when it is not too much dark neither too enlightened, is touched by the rays of the moon: this, then, since it is very low and round, performs in the air a round figure. Even if this circle seems to encircle the moon, in reality it is not very distant. Such image, in fact, is formed not away from the earth, but our sight is deceived and we believe that that circle is inside the moon."

## 6. About city

*Rivers are walking streets,  
That bring people where they want to go.*

*Pascal, Thoughts*

Chorus: "The sailors.. told of fabulous cities that born in the world: a city on islands, connected one to the other with bridges...a city where every Christian wisdom was meditated and discussed by thousand of male and females monks, some of them wrote poetries and painted, a city between two rivers on the intersection among three people, where every people maintained each own language, speaking and also writing the others two; a city lived by young women, tall as orange tree, with clear

skin as milk and with eyes colour of the sea or the sky."

### 7. Invocation in mother tongue

In Serrenti o Vida santa a tui benint'is devotus  
De tui ottenenti cunfurtus cuddus chi ti pregant  
Consolaus si ndi andanta de custa bidda amorosa.

### 8. About time

A singing sundial in the night:  
I am that shadow that rises  
And dies with the sun  
Marking an indelible trace  
Into the double flux of life  
Fluctuating in the eternal passage  
among ethereal imaginary and flowing realities.

### 9. About number

"Having just said before...about virtue and strength of the one and of the other quantity, i.e. continuous and discreet, i.e. arithmetic and geometry with their proportion, as diffusedly you have seen, it seems to me not indecent, here continuing, to put some strengths and natural virtue that proceed from themselves to themselves from their fundamental teacher, called Nature... These things, certainly to people that ignores its secret, appear as miracles... "

### 10. Exempla

*The power that opens by a key, that attracts by a hook.*

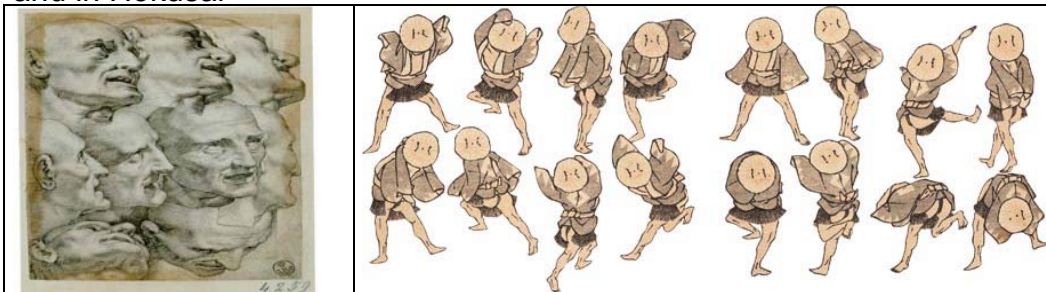
*Nature diversifies and imitates,  
Artificium imitates and diversifies.  
Pascal, Thoughts.*

### 10. 3 [1- 3] About Translation

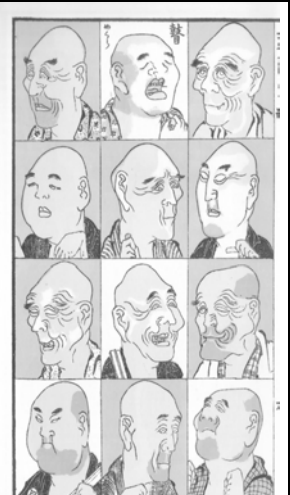
*Key word: character.*

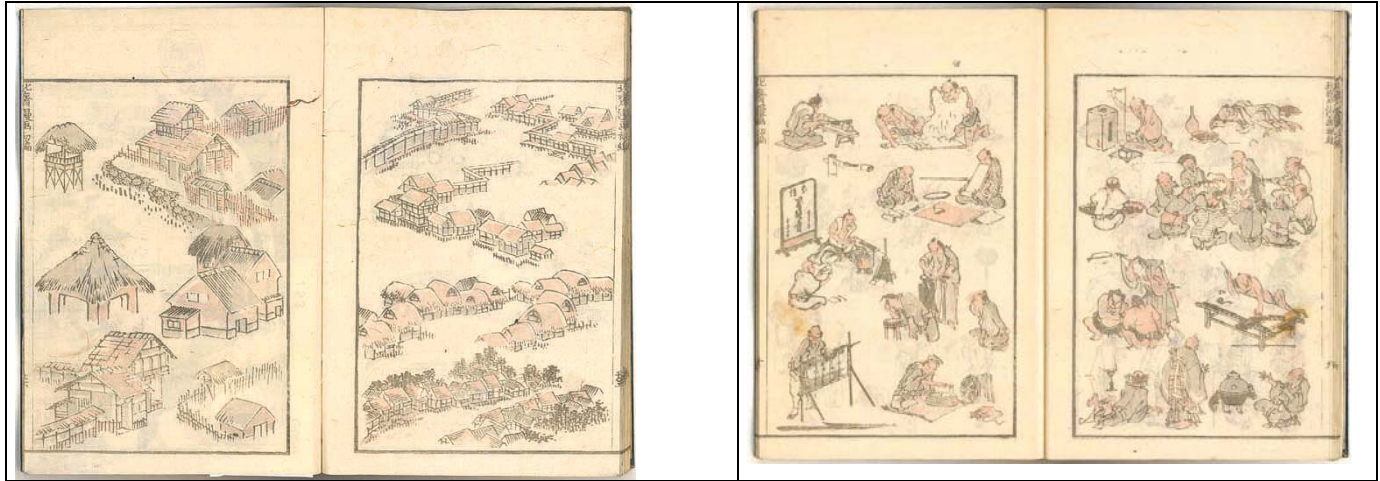
Process: from impression to expression.

1th exemplum: *Attribute: singular.* Different views of a singular subject in Leonardo and in Hokusai



2th exemplum: *Attribute: similar.* As the different same: Leonardo "Five studios of grotesque" , Hokusai Katsushika, a picture of China and 6 pictures from Manga





3th exemplum: Li Bo'an "A Song in Praise of the Tibetan People" in "The origin of the Great River", 1999

Li Bo'an's work reflects the spiritual world of Tibetan people as well as expressing the most central key of Chinese aesthetics: conveying the spirit. Conveying the spirit is the process of using forms to uncover the human spirit or the essence of things. This is already a difficult task when painting an individual person, but in when painting a group of people it is all the more challenging. With an open mind and broad vision, Li used all his strength to attain his goal. Every individual created by his hand shows the organic nature of the Tibetan spirit. Furthermore, in order to even better express the spiritual aspect of his painting, he used traditional methods of abstraction to dial with background and objects. Background is only a hint of suggestion where he lent himself to creating an innovation on the tradition methods with a power never before seen. While his use of ink varies in intensity and shade, attracting the eye of viewer.



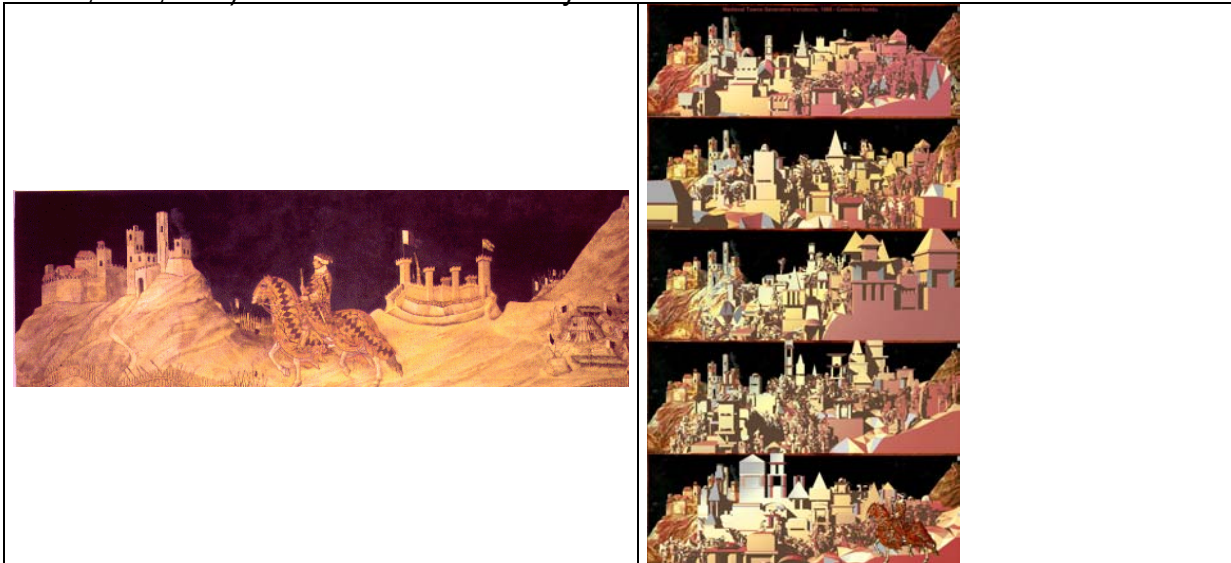


**10. 6. [1-2] About city**

1th exemplum from “ La città ideale “ by Piero della Francesca Variation#53 “Ideal City “ by Celestino Soddu



2th exemplum from Simone Martini ,“Guidoriccio da Fogliano”, 5 Variations( #23,#32, #35, #41, #53) of Medieval Towns “ by Celestino Soddu



### 10. 8.1 About Time

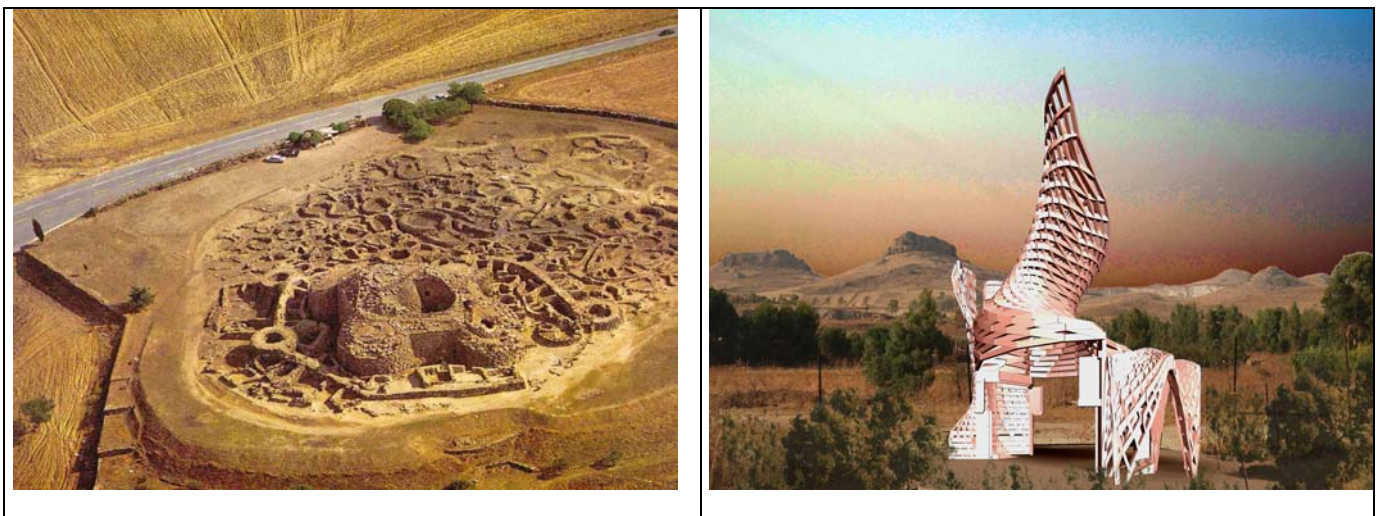
1th Exemplum:Evolutionary scenarios from Nuraghe by Celestino Soddu with Enrica Colabella

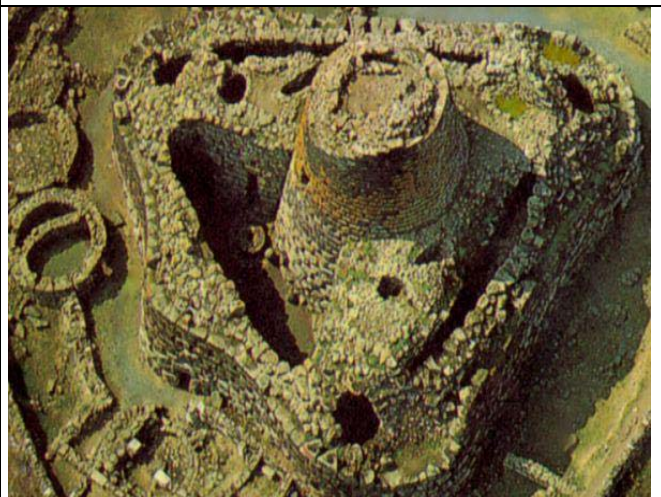
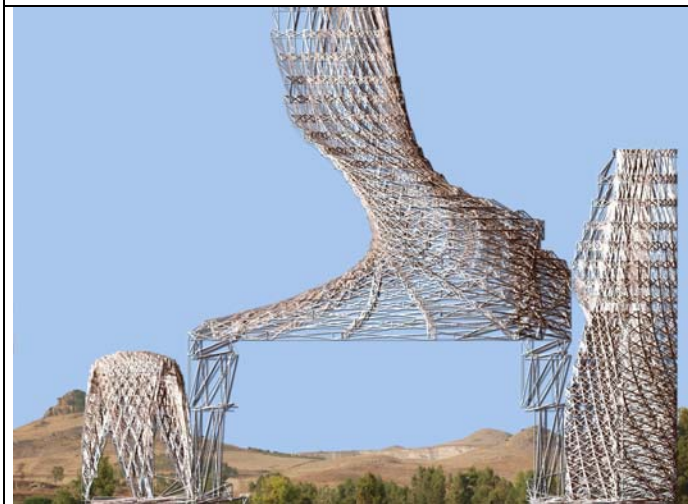
#### DESCRIPTION

"The mystery of ancient Sardinia is become more and more mystery"

#### OBJECTIVE:

Dominant theme of this project is the reconstruction of figurative icons of the Sardinian culture. Nuraghe and menhir as codes of definition of contemporary spaces projected in the imaginary collective. The figuration of the tradition as category of the future. Categorema is a logical linguistic structure able to connect with algorithms different elements in a process of transformation. Linguistic passages in the space/time. Variations are visionary scenarios of unique codes that are strongly identified inside the Sardinian culture. A fragment of visionary Atlantide is projected into the future by the light of the indelible eternity.





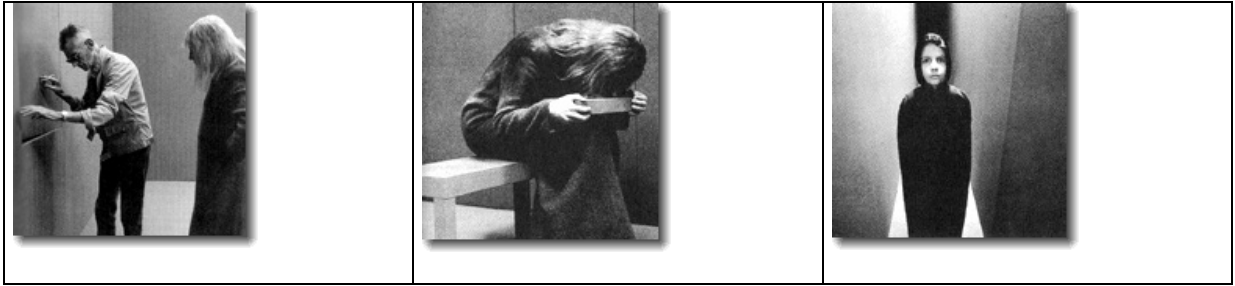
### 10. 9.1 About number

1h exemplum from “Tryst” to “Ghost Trio”, a television play, by Beckett.

*Attribute: Three*

Nickname of Beethoven's Piano Trio in D op.70 no.1 (1808), so called because of the slow movement's ghostly atmosphere. The formal structure of the second movement of the Geister Trio *the “Largo assai ed espressivo”(3 words)* was used by Beckett. In his book “Words and music” *the figure of words appears as dramatis personae*. He said that with words “ *the music always wins*” “*That is definitely end with the victory of music*”. Television play is his III language. “*All the old ghosts, Godot and Eh Joe over infinity*” . 3 parts. 3 actors. 3 camera movements. Largo movimento is a clear binary form followed by a coda. The inner structure of the largo two main parts is also binary, etc. “*No attempt has been made to bring it into line with the finished work*” Beckett wrote in the preface to the script of film.





**11. The minimum, as smallest amount, of this paper**

**XX:** CATEGOREMA, Categorema, Cate**GO**reMa!

**XY:** etc.; etc. ; Etc.....

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