about italo calvino’s
invisible cities
(le città invisibili)

nov. 2010
http://it.wikipedia.org/wiki/Le_città_invisibili
http://en.wikipedia.org/wiki/Roland_Barthes
http://en.wikipedia.org/wiki/Oulipo
http://en.wikipedia.org/wiki/Structuralism
http://en.wikipedia.org/wiki/Colleen_Corradi_Brannigan
reviews

http://tal.forum2.org/invis
http://www.jeanettewinterson.com/pages/journalism_01/journalism_01_item.asp?journalism_01ID=171&journalism_01_Category=Building%20Design
http://www.theshortreview.com/reviews/ItaloCalvinoInvisibleCities.htm
http://www.pennworkingpapers.org/articles/2007/06/07/welsh-coletta-erasing-invisible/
http://www.nybooks.com/articles/archives/1974/may/30/fabulous-calvino/
http://www.medhasnotes.com/invisiblecities.html
Illustrated Invisible Cities

An occasionally-updated list of illustrations of Italo Calvino's *Invisible Cities*, newest first.

- Mikhail Viesel has illustrated every city in *IC* (text in Russian, though the explanation is in English).
- Roman Ondak's work (and workshops) cite Invisible Cities (and remind us of Paul Noble's work); Sergio Bonelli Editore illustrators made 11 drawings for the Milano Triennale; and here's one more city. Christine Boyer's Cybercities is an interesting read.
- Our own illustrations: We're starting to post some current art projects: illustrations for Italo Calvino's Invisible Cities, etc. Some of this was discussed on an Edward Tufte thread on the London Underground map, where Jeffrey Berg pointed us on to these maps of internet and p2p networks.
- Wayne Thiebaud illustrated a limited-run edition by Arion Press, see a great set of images here. "The artist Wayne Thiebaud contributed 12 drawings, with the idea that the images of cities and objects remain invisible until the reader takes action. To realize this concept, Andrew Hoyem designed the book with the drawings printed on clear plastic in different colors of inks, each matching the color of the following sheet. The images are revealed only when the transparent sheet is turned back onto the preceding page, a white sheet with printed text." Also: the related Souvenirs of Cities print. (His Hill City (Day City), 1981 is slightly ICish, and reminiscent of the urban canyons of Brazil.)
- The Illuminated Italo Calvino project (tantalising, because there aren't any pictures. Nor here.)
- Not an illustration, but an interesting project by Medialab's Rich Streitmatter-Tran on Impossible/Invisible Forms, which planned to render visually four narrative strands/accounts - those of Calvino, Polo, Khan, the reader. A project that might work better for IC's If On A Winter's Night a Traveller. (And R.S-T wrote to say the project hasn't made huge leaps forward yet, and suggests Murakami's Hard Boiled Wonderland and the End of the World as another interesting target)
- Other things: Binary Bonsai's concepts and renderings for Baucis; Lynne Devine, Glasgow School of Art; Catherine Rive (slightly ambiguous as to whether it's an illustration of IC or not); possible illustration in an essay called Utility and Uselessness; something by Martin Lee.
Trude/Ersilia continues the Invisible Cities Illustrated series. Like its predecessor HN30, it illustrates Trude and Ersilia from Italo Calvino’s Invisible Cities, and includes the relevant texts.

The diagram, a network of curved lines connecting to every other node on a 6 x 5 grid, has two configurations: if the picture is hung one way up, it shows the “Ersilia configuration” (where the lines are like the threads strung between the buildings of Ersilia); if hung the other way up, it shows that of Trude (where the lines are like a complicated airline route map).

Ersilia (Trading Cities 4, p78):

In Ersilia, to establish the relationships that sustain the city’s life, the inhabitants stretch strings from the corners of the houses, white or black or gray or black-and-white according to whether they mark a relationship of blood, of trade, or authority, agency. When the strings become so numerous that you can no longer pass among them, the inhabitants leave: the houses are dismantled; only the strings and their supports remain. From a mountainside, camping with their household goods, Ersilia’s refugees look at the labyrinth of taut strings and poles that rise in the plain. That is the city of Ersilia still, and they are nothing.

They rebuild Ersilia elsewhere. They weave a similar pattern of strings which they would like to be more complex and at the same time more regular than the other. Then they abandon it and take themselves and their houses still farther away.

Thus, when travelling in the territory of Ersilia, you come upon the ruins of the abandoned cities, without the walls which do not last, without the bones of the dead which the wind rolls away: spiderwebs of intricate relationships seeking a form.

Trude (Continuous Cities 2, p128):

If on arriving at Trude I had not read the city’s name written in big letters, I would have thought I was landing at the same airport from which I had taken off. The suburbs they drove me through were no different from the others, with the same greenish and yellowish houses. Following the same signs we swung around the same flower beds in the same squares. The downtown streets displayed goods, packages, signs that had not changed at all. This was the first time I had come to Trude, but I already knew the hotel where I happened to be lodged; I had already heard and spoken my dialogues with the buyers and sellers of hardware; I had ended other days identically, looking through the same goblets at the same swaying navels.

Why come to Trude? I asked myself. And I already wanted to leave.

“You can resume your flight whenever you like,” they said to me, “but you will arrive at another Trude, absolutely the same, detail by detail. The world is covered by a sole Trude which does not begin and does not end. Only the name of the airport changes.”

This work and commissions are for sale.


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Invisible Cities

Elia Kazan has named the Marco Polo's view as a particular one today, at 20 of the journey he was made. It was the 007 of the journey but it was not a journey, but a change of climate.

Tourments by Marco Polo described in fact, the 007 of Marco Polo was, according to the visual and visual description of Marco Polo's encounter with Marco Polo's journey. Marco Polo's journey was not a journey, but a change of climate. Marco Polo's journey was not a journey, but a change of climate.
LE CITTÀ INVISIBILI

musica e letteratura
la mostra di opere di
queen Corradi
Sanigan
apre la capolavoro
di Bagnara
Di Romagna

Dal 2
al 24
ottobre
2010

presso la
Rocca Sforzesca
di Bagnara
di Romagna

Sabato 9 ottobre
ore 20,30
Concerto-recital
Musiche originali
per pianoforte,
composte e suonate da Daniele Taglioni,
accompagnata dall'attrice Briana Zaki, voce narrante

Con il patrocinio di:
Comune di Bagnara
Unione dei Comuni della Bassa Romagna
Provincia di Ravenna

Le Città Invisibili

queen Corradi
Sanigan

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Con il patrocinio di:
Comune di Bagnara
Unione dei Comuni della Bassa Romagna
Provincia di Ravenna
http://www.cittainvisibili.com/artista/esposizioni.htm
"At times all I need is a brief glimpse... a glint of light in the fog, the dialogue of two passersby meeting in the crowd, and I think that, setting out from there, I will put together, piece by piece, the perfect city, made of fragments mixed with the rest, of instants separated by intervals, of signals one sends out, not knowing who receives them."

Italo Calvino, Invisible Cities

Curated by Fällt designers Fehler, 'Invisible Cities' offers the opportunity to experience an intimate series of portraits of the world's cities painted with sound.

Through the interface of a gallery wall, each city, represented by an audio work of five minutes duration, is accessible through headphones. Participants in the gallery can transcend distance – moving from Moscow to Montreal, from Berlin to Beijing – in the time it takes to plug a pair of headphones into an alternative location.

A series of artists were invited to contribute a five minute audio work inspired by and utilising the sounds of the cities they cherish. Their contributions range from quiet and contemplative to noisy and frenetic with styles ranging from the pristine digital crackles of Baltimore based artist Richard Chartier (Whitney Biennial, 12k, LINE) to the near-silence of Tokyo based ultra-minimalist *0 (Nosei Sakata).

Invisible Cities was commissioned by Queen's University, Belfast for Belfast Festival at Queen's 2002 and is supported in its touring format by the British Council. To date it has exhibited in: Lisbon, Portugal; Naples, Italy; Brussels, Belgium; and Valetta, Malta.
http://www.youtube.com/watch?v=LcqxbnfTkM
http://www.youtube.com/watch?v=C_wA1Re94Ic&feature=related
http://www.youtube.com/watch?v=LcqxbnfTkM

3 Italo Calvino Le città invisibili Tamara
by lurope1000
279 views

7 Le città invisibili Italo Calvino
Zenobia
by lurope1000
335 views

4 la città invisibili Italo Calvino
Despina
by lurope1000
484 views

11 Le città invisibili Italo
Calvino Valdrada
by lurope1000
386 views

2 Italo calvino le città invisibili
Anastasia
by lurope1000
363 views

9 Le città invisibili Italo
Calvino Armilia
by lurope1000
192 views

15 Le città invisibili Italo
Calvino Kublai
by lurope1000
117 views

19 le città invisibili Italo
Calvino Cecilia
by lurope1000
219 views

5 la città invisibili Italo Calvino
Isaura
by lurope1000
126 views

tratto da "le città invisibili"di
Italo Calvino...
by freesce2
306 views

13 Le città Invisibili Italo
Calvino Olivia
by lurope1000
103 views

21 Le città invisibili Italo
Calvino Kublai ...
by lurope1000
185 views

10 Le città Invisibili Italo
Calvino Cloe
by lurope1000
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8 le città invisibili Italo Calvino
Kublai e...
by lurope1000
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maury a milano
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16 le città invisibili Italo
Calvino Eusapia
by lurope1000
402 views

1 Italo Calvino Le città
Invisibili Kublai e Po...
by lurope1000
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Viaggio in una città invisibile -:- Video
sabato 1 novembre 2008

«Come veramente sia la città sotto questo fitto involucro di segni, cosa contenga o nasconda, l'uomo esce da Tamara senza averlo saputo»
Italo Calvino, "Le città invisibili"
Le Città Invisibili Italo Calvino

Book

Source

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While it is certainly true that Invisible Cities—with its combinatorial, “geometric” structure—can be read as a literary game, it is important to consider the possibility that it may be a very serious game.
CAP. I A
- Le città e la memoria. 1. Diomira
- Le città e la memoria. 2. Isidora
- Le città e il desiderio. 1. Dorotea
- Le città e la memoria. 3. Zaira
- Le città e il desiderio. 2. Anastasia
- Le città e i segni. 1. Tamara
- Le città e la memoria. 4. Zora
- Le città e il desiderio. 3. Despina
- Le città e i segni. 2. Zirma
- Le città sottili. 1. Isaura
- .... [cornice II]

CAP. I B
- Le città e la memoria. 2. Maurilia
- Le città e il desiderio. 4. Fedora
- Le città e i segni. 3. Zoe
- Le città sottili. 2. Zenobia
- Le città e gli scambi. 1. Eufemia
- .... [cornice II]

CAP. III
- Le città e il desiderio. 5. Zebeide
- Le città e i segni. 4. Ipazia
- Le città sottili. 3. Armilla
- Le città e gli scambi. 2. Cloe
- Le città e gli occhi. 1. Valdrada
- .... [cornice III]

CAP. IV
- Le città e i segni. 5. Olivia
- Le città sottili. 4. Sofronia
- Le città e gli scambi. 3. Eutropia
- Le città e gli occhi. 2. Zemrude
- Le città e il nome. 1. Aglaura
- .... [cornice IV]

CAP. V
- Le città sottili. 5. Ottavia
- Le città e gli scambi. 4. Ersilia
- Le città e gli occhi. 3. Bauci
- Le città e il nome. 2. Leandra
- Le città e i morti. 1. Melania
- .... [cornice V]

CAP. VI
- Le città e gli scambi. 5. Smeraldina
- Le città e gli occhi. 4. Fillide
- Le città e il nome. 3. Pirra
- Le città e i morti. 2. Adelma
- Le città e il cielo. 1. Eudossia
- .... [cornice VI]

CAP. VII
- Le città e gli occhi. 5 Moriana
- Le città e il nome. 4. Clarice
- Le città e i morti. 3. Eusapia
- Le città e il cielo. 2. Bersabea
- Le città continue. 1. Leonia
- .... [cornice VII]

CAP. VIII
- Le città e il nome. 5. Irene
- Le città e i morti. 4. Ar gia
- Le città e il cielo. 3. Tecla
- Le città continue. 2. Trude
- Le città nascoste. 1. Olinda
- .... [cornice VIII]

CAP. IX
- Le città e i morti. 5. Laudomia
- Le città e il cielo. 4. Perinzia
- Le città continue. 3. Procopia
- Le città nascoste. 2. Raissa
- Le città e il cielo. 5. Andria
- Le città continue. 4. Cecilia
- Le città nascoste. 3. Marozia
- Le città continue. 5. Pentesilea
- Le città nascoste. 4. Teodora
- Le città nascoste. 5. Berenice
- .... [cornice IX]
The Structure of the novel

Calvino favored non-traditional, imaginative structures for his novels, and no two are precisely alike. Using The Travels of Marco Polo as his point of departure, he created a model for Invisible Cities that alternates between an ongoing dialogue (between Marco Polo and Kublai Khan) and short, jewel-like descriptions of imaginary cities. The cities fall into eleven categories, and each category features five model cities; thus there are fifty-five cities in all. The second through eighth chapters each have five cities that appear in a pattern whereby no two categories are repeated, one category is removed, and one new one is added. This can be displayed graphically:

1. mem, mem, des, mem, des, sig, mem, des, sig, thi
2. mem, des, sig, thi, tra
3. des, sig, thi, tra, eye
4. sig, thi, tra, eye, nam
5. thi, tra, eye, nam, dea
6. tra, eye, nam, dea, sky
7. eye, nam, dea, sky, con
8. nam, dea, sky, con, hid
9. dea, sky, con, hid, sky, con, hid, con, hid, hid

As you can see, the first and ninth chapters are twice as long (ten cities each), and do not follow the rules of the intermediate chapters. In order to set his pattern in motion (and wind it down at the end), Calvino had to create first and final chapters that work, literally, as bookends, and which by necessity had to repeat cities of the earliest and last categories.

Is the order of the city categories significant? It is seemingly arbitrary, but notice that the last category to appear is “Hidden cities” which seems to be a lighthearted joke by Calvino. However, the dialogue between Polo and Khan often mirrors the content of the cities in some fashion. The first half of the novel stresses the theme of communication (esp. semiotics) which matches the many “Cities and signs.” The end of the novel introduces new themes concerning the moral and amoral nature of civilization, and this is most often scene in the “Hidden cities.”

Ultimately, what is important about Calvino’s structure for the novel is that it is arbitrary and infinitely repeatable. The back-and-forth alternation between the dialogue and the descriptions of the cities creates a meta-dialogue, or a dialectic a la Hegel. Furthermore, the medium is the message, as Marshall McLuhan would say.
Fibonacci’s Sequence

The first chapter, and its inverse, the ninth chapter, summon to mind the Fibonacci sequence. Fibonacci was a 13th century Italian mathematician who died around the year 1250. Perhaps it is no coincidence that Marco Polo was born c. 1254. Calvino’s novel is set (rather loosely) in the 13th century, so it would be appropriate for him to subtly invoke Fibonacci. The Fibonacci sequence is a series of numbers in which each number is the sum of the two numbers that preceded it. Thus:

0, 1, 1, 2, 3, 5, 8, 13, 21, 34, 55, etc...

Like the structure of Invisible Cities, the Fibonacci sequence can theoretically be carried out to infinity. More importantly, it begins, seemingly from nowhere, with a repetition of one (as Invisible Cities begins with a repetition of “Cities and desire”). Also, as the sequence progresses, any number divided by the number that follows it will approximate the golden ratio more and more closely. If one is inclined to privilege the golden ratio with mystical significance, then one could argue that Calvino invokes Fibonacci and the Hegelian Dialectic in the structure of the novel, implying perhaps, that the understanding between Polo and Khan moves closer and closer to perfection or true harmony with each passing cycle of dialogue/cities. The novel has no traditional plot, and yet it seems to move towards a satisfying resolution in the end nonetheless.
Venice as Climax

While the book eschews a traditional Shakespearean plot arc, Calvino adds emphasis to the middle of the novel via his introduction of Venice as a trope. Shakespeare placed the climax in the middle of a play (Act 3), and it was the moment of greatest dramatic tension with regards to the play’s central conflict. Invisible Cities has no conflict, per se, but as it is a meditation on the nature of cities and the civilization from which they spring, the exact middle of the novel serves a fulcrum or place of equilibrium. Here the conversation between Polo and Khan begins to shift subtly from pure imagination to a real city, Venice. The second half of the novel increasingly reminds the reader of real-world urban problems; sometimes to harrowing effect.

Calvino marks the beginning of this fulcrum with a very short piece of dialogue at the end of chapter five.

Marco Polo describes a bridge, stone by stone.
“But which is the stone that supports the bridge?” Kublai Khan asks.
“The bridge is not supported by one stone or another,” Marco answers, “but by the line of the arch that they form.”
Kublai Khan remains silent, reflecting. Then he adds: “Why do you speak to me of the stones? It is the arch that matters to me.”
Polo answers: “Without stones there is no arch.”

By drawing the readers attention to the metaphor of the arch, Calvino not only justifies his fragmentary structure for the novel, composed as it is from little “stones,” but he also summons to mind the concept of the keystone in the middle. This bit of dialogue, and the longer dialogue at the beginning of chapter six, marks the middle of the novel. And it is at the beginning of chapter six that Kublai Khan confronts Marco Polo about the subject of Venice.

“There is still one of which you never speak.”
Marco Polo bowed his head.
“Venice,” the Khan said.
Marco smiled. “What else do you believe I have been talking to you about?”
The emperor did not turn a hair. “And yet I have never heard you mention that name.”
And Polo said: “Every time I describe a city I am saying something about Venice.”

Like Polo and the Khan, the reader compares each city in the novel to his or her own Ur-city. And Polo illustrates this point eloquently with the two cities that follow this dialogue and open chapter six, Esmeralda and Phyllis, which are both cities of canals that closely resemble Venice.
The Theme of Desire and the Names of the Cities

All of the cities in Invisible Cities bear feminine names. This point is somewhat lost upon English readers since our cities are neuter. However, for the traveler Marco Polo who misses his homeland and the comforts that come with it, each city is female and the object of desire. The names are mostly exotic and occasionally hint at the qualities of the city in some manner. So, for instance, the spider web city is Octavia. Invisible Cities is fundamentally a dialogue between two men, and so the theme of desire in the novel is consistently a very male desire in which woman are chased. This idea is explored quite literally in Cities and desire 5, Zobeide. This is the city whose street plan is the result of the many dreaming men who chased an imaginary woman to the site of Zobeide. But Calvino suggests that unbridled desire has resulted in “this ugly city, this trap.”

The Green Theme and the Continuous Cities

It is difficult to read Invisible Cities today without seeing the theme of environmentalism. This theme is most evident in cities such as Leonia, Trude, and Procopia. First published in 1972, Invisible Cities demonstrates that Calvino was already concerned with urban sprawl, overcrowding, and throw-away culture.

Continuous cities 1, Leonia, is a frightening indictment of the modern consumerist culture. Its inhabitants throw away everything they use daily. The refuse is hygienically whisked away by angelic garbage men, but it piles up outside the city in ever larger mounds. Calvino imagines a cataclysm that will destroy the city under an avalanche of its own garbage, but, pessimistically, another neighboring garbage city will simply plow the ruins of Leonia over to claim the land for its own garbage dump. Extending this logic, one could see the entire world as being composed of cities that are continuously pushing their rings of garbage farther and farther out until they butt up against the encircling garbage ring of neighboring cities. As I write this, a recent waste-disposal crisis in Naples has added emphasis to Calvino’s critique.

Continuous cities 2, Trude, is a scathing attack on the sameness of our suburban world. Employing anachronism artfully (as he does throughout the novel), Calvino presents a city that is identical to countless other cities: “Only the name of the airport changes.” The truth of Trude can only have been magnified since Calvino wrote the novel, as the same chain retailers and “big box” stores increasingly swallow up and rub out signs of regional identity.

Continuous cities 3, Procopia, is a riff on overpopulation. As our narrator returns to the city each year, he finds the population has grown exponentially. Carried to its logical conclusion in the final paragraph, the city has become so densely populated that one can no longer move at all. Calvino describes the faces of Procopia’s citizens as “round” and “flat,” so it is easy to read this as a commentary on the Far East. Regardless, the comic ending of his description of Procopia is no laughing matter: the real world cannot sustain the exponential population growth that Calvino describes here so easily.
The Final Message

The ultimate city in the novel, Berenice (Hidden cities 5), expands more explicitly upon the Hegel-inspired interplay of the just and unjust. Berenice, like an onion, contains layers within layers of alternating micro-cities, oscillating between the just and unjust. Calvino’s message is optimistic here: even in a world of evil there is the germ of a better society that can be nurtured and grown from within. However, the opposite is true too, and an ethical citizen must be ever vigilant and on the lookout for the seed of the unjust.

While the entire novel up until the final pages (blessedly) avoids preachy judgments and instead only hints slyly at the positive and negative aspects of our cities, the final snippet of dialogue between Polo and Khan is more direct. After contemplating the Great Khan’s atlas that includes every imaginary city of fiction (Calvino reveals the breadth of his own literary connoisseurship: Utopia, Brave New World), Polo pessimistically states that we are already living in an unjust world, an “inferno.” Of course inferno is more laden with meaning for the Italian reader than the English one since Dante’s Divine Comedy is the foundation of Italian literature. Whether or not the reader appreciates the allusion, Polo suggests two methods for escaping the inferno (Virgil and Beatrice being unavailable):

“The first is easy for many: accept the inferno and become such a part of it that you can no longer see it. The second is risky and demands constant vigilance and apprehension: seek and learn to recognize who and what, in the midst of the inferno, are not inferno, then make them endure, give them space.”

Polo provides an apt argument for reading Invisible Cities: it is certainly not part of the inferno – and long may it endure. The novel is astounding for the potency of its prose-poetic magic and for the universal and timeless themes it contains.
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Il dodecaedro

**Il filosofo e le città**
Seminario su *Le città invisibili* di Italo Calvino
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</tbody>
</table>

- 9 chapters  18 dialogs  55 cities

- visiting orders
  - natural (chapters)
  - genres
  - fibonacci/non
  - primes/non
  - odd/even
  - alphabetical
  - name length
  - text length
- content
- characterization
[......]
{1} (2) (3) (4) (5) (6) (7) (8) {9}
{dialogue} (city) (city) (city) .... {dialogue}
{mesostic} (something else) ...... {mesostic}
brackets
specially time brackets

...(t1) instructions (t2)...
Each part has ten time brackets, nine of which are flexible with respect to beginning and ending, and one, the eighth, which is fixed. No sound is to be repeated within a bracket.

In the piano part each ictus in a single staff is to be played in the order given, but can be played in any relation to the sounds in the other staff. Some notes are held from one ictus to the next. A tone in parentheses is not to be played if it is already sounding. One hand may assist the other.
fugue and mirror structure

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<thead>
<tr>
<th>SE</th>
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</table>
J.S. Bach Permutations (J. S. Bach: The Art of Fugue)

The permutation matrix in Contrapunctus XIV
“But which is the stone that supports the bridge?” Kublai Khan asks.

“The bridge is not supported by one stone or another;” Marco answers, “but by the line of the arch that they form.”

Kublai Khan remains silent, reflecting. Then he adds: “Why do you speak to me of the stones? It is the arch that matters to me.”

Polo answers: “Without stones there is no arch.”
Shi Naian Shui Hu Zhuan (Water Margin)  
H de Balzac La Condition Humaine  
Plato Socratic Dialogs  

JS Bach The Art of the Fugue, Sonates&Partitas, Cello Suites, etc…WA  
Mozart Variations on Ah vous dirai-je Maman?  
R Wagner The Ring  

M Bill Fifteen Variations on a Theme  
Hokusai One Hundred Views of Mount Fuji  
M Ernst La Femme Cent Têtes, Une Semaine de Bonté
in maximiliana, ernst and iliazd
mix themes and variations for
texts, glyphs, typography and illustrations
while preserving unity of style
wheel of time
a flow for Italo Calvino invisible cities

looping after each interactive recording

there are many other elements
selected interactively out of this loop

```c
void tSeq()
{
    // build and save interesting sequences, function(frameCount or recordCount)
    // add few bright spots, tsc together, lines and objects alone

    // inits
    if (recordCount == 0) {
        initialize
        nof=true;
        tics=2;
        free=true; // shown but not recorded
        REC_LEVEL = 5; // or 6. 7 too much?
    }
    // REC_LEVEL = (recordCount % 2 == 0) ? 4 : ( (recordCount % 3 == 1) ? 5 : 6 ); // or 6. 7 too much?
    // presences triangles, squares, circles, lines, flags, mixes

    int [][] presence = {{0,0,0,0,0,0,0,1,1,1,1,1,1,},
        {0,0,0,0,0,1,1,1,1,1,1,1,1},
        {0,0,1,1,0,0,1,1,0,1,1,0,1,1,},
        {0,1,0,1,1,0,1,1,1,0,1,0,1,0,1},
        {1,1,1,1,0,0,0,0,0,0,0,0,1,1,1,},
        {0,0,0,0,0,1,1,1,1,1,1,1,0,0,0}};

    if (presence[0][recordCount] == 1) { triangles=true; } else { triangles=false; }
    if (presence[1][recordCount] == 1) { squares=true; } else { squares=false; }
    if (presence[2][recordCount] == 1) { circles=true; } else { circles=false; }
    if (presence[3][recordCount] == 1) { lines=true; } else { lines=false; }
    if (presence[4][recordCount] == 1) { flags=true; twoFlag = true; } else { flags=false; twoFlag = false; }
    if (presence[5][recordCount] == 1) { mixes=true; } else { mixes=false; }
```
schedule for colors

```c
// fill colors
float blendLevel;  // blending increases from -> to
int alphaLevel;   // alpha decreases
alphaLevel=max(0, min(255, 191+recordCount*4 )); // alpha decreases
if (recordCount<8) {
    blendLevel=max(0, min(1., recordCount/7.));   // blending decreases from -> to
    continuousFillColor=blendedColors( "CadmiumYellowDeep", "CobaltBlue", blendLevel, alphaLevel );
} else {
    blendLevel=max(0, min(1., (recordCount-8)/7.));
    continuousFillColor=blendedColors( "CobaltBlue", "FrenchVermilion", blendLevel, alphaLevel );
}
// stroke colors
alphaLevel=max(0, min(255, 192-recordCount*4 )); // steeper alpha decreases
String [] strKlr={ "VenetianRed", "CobaltBlue", "YellowOchre" };
// String [] strKlr={ "CobaltVioletRose", "CobaltBlue", "CinerousBlue" };
// String [] strKlr={ "TerreVerte", "NeutralTint", "YellowOchre" };
if (recordCount<8) {
    blendLevel=max(0, min(1., recordCount/7.));
    continuousStrokeColor=blendedColors( strKlr[0], strKlr[1], blendLevel, alphaLevel );
} else {
    blendLevel=max(0, min(1., (recordCount-8)/7.));
    continuousStrokeColor=blendedColors( strKlr[1], strKlr[2], blendLevel, alphaLevel );
}
print(recordCount+"/"+frameCount+" ");
```

goal: more surprises within an observable flow

decrease the importance of stroke colors (lines)
increase range of variations of object sizes
lighten many images by decreasing densities
increase use of text parameters
    (number of lines, words, vowels, position of the central letter, etc...)
mirrors and fugues + mesostics poetry
flow of evolving images
flow of poetic impressions
flow of typographic feature
unity of style
+ preservation of the perception
  of Calvino’s structures
  of the mesostic natures of the text
the stones & the arch

surprises (the stones)
within an observable flow (the arch)