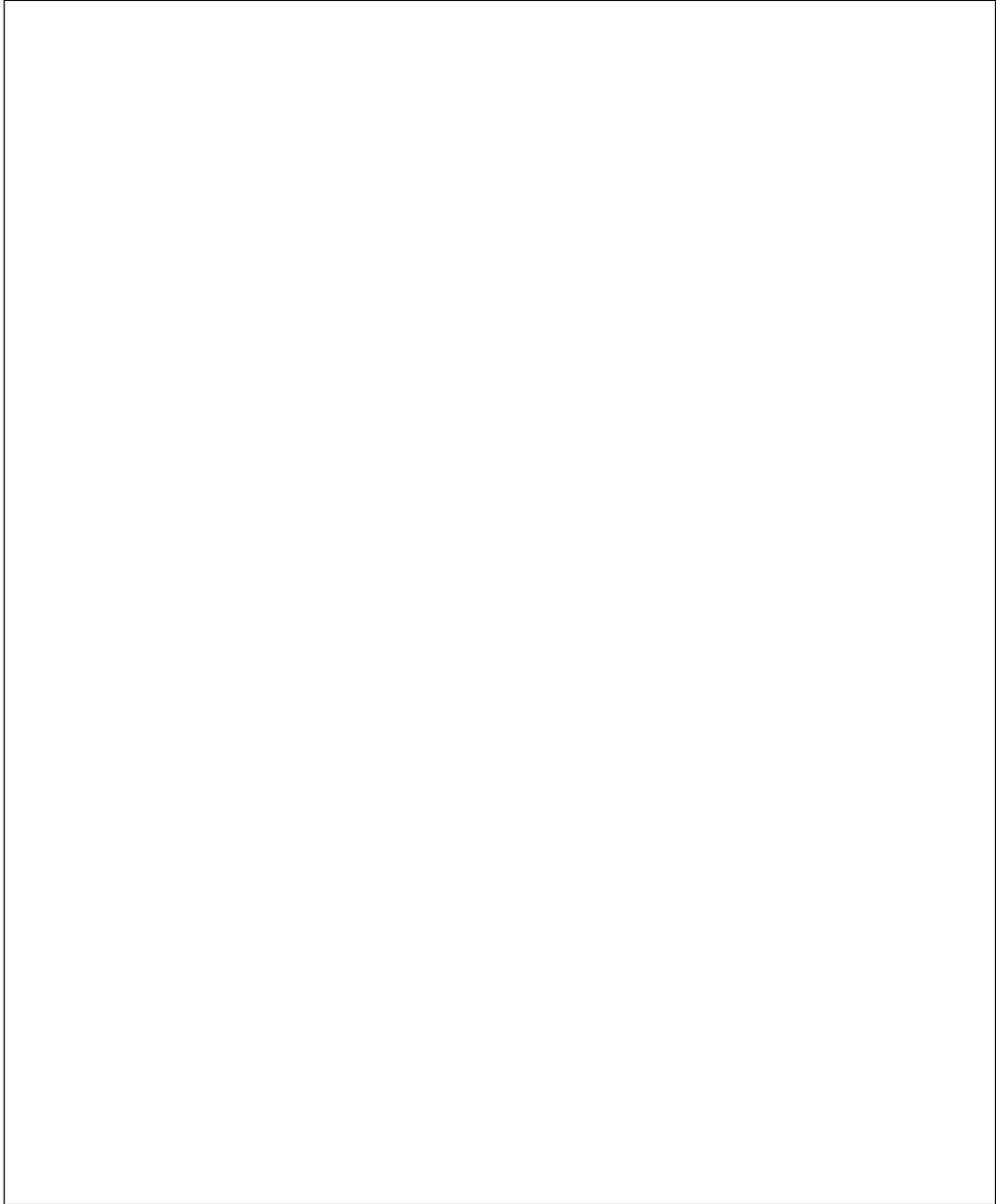


LIGHT
QUALITY

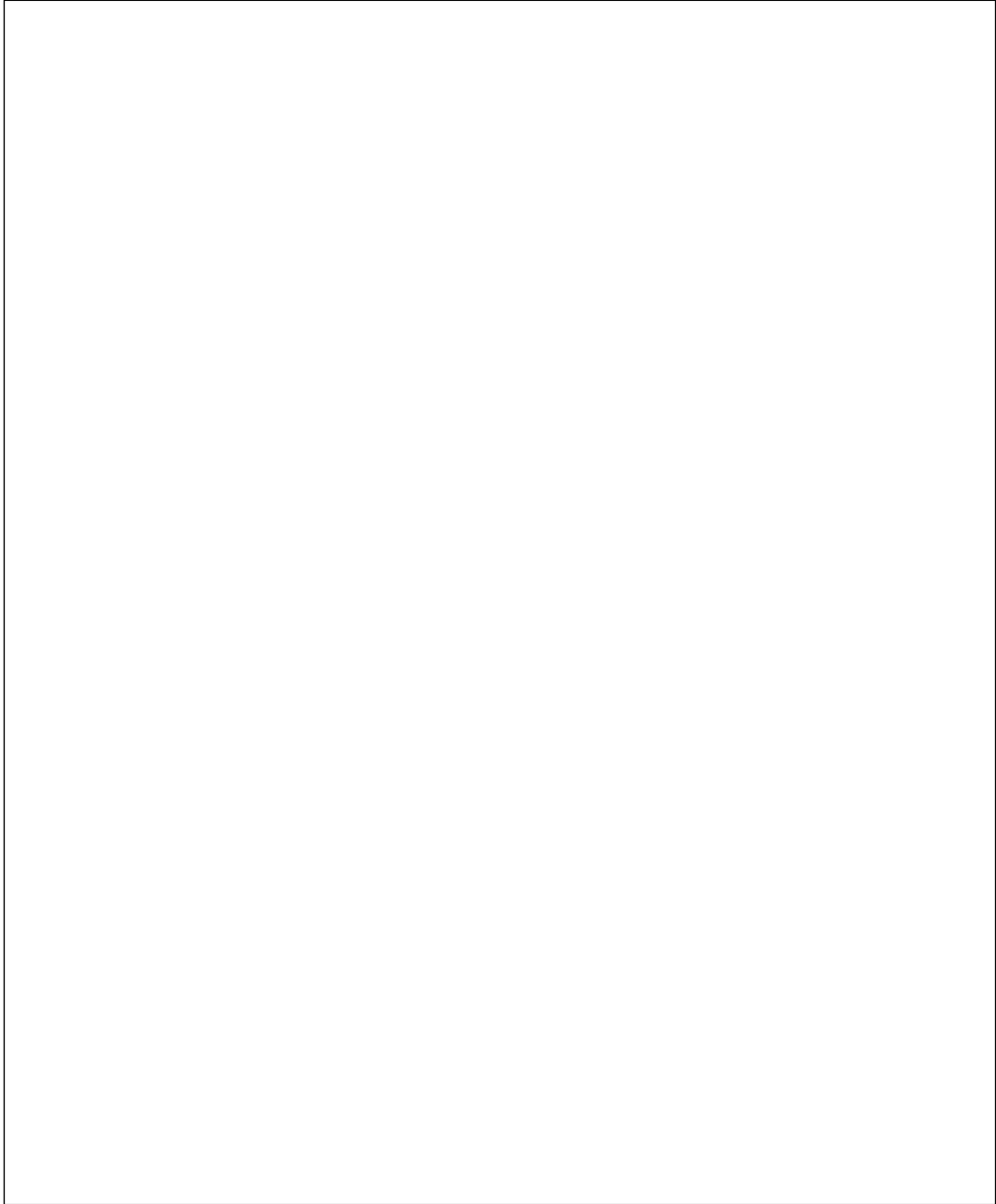


Light Quality is a series of short stories conceived as a matrix for possible albums or music tracks. By merging scenarios, settings, and states of being, each tale describes immersive atmospheres designed to be evoked through soundscapes.

milan,
october 2013

The outside world is an abstract world, dark and silent, made of waves and vibrations. The brain has to be present in order to have a concrete situation made of comprehensible lights and sounds. Saying for example: "my eyes see" is incorrect. The structures of the brain are the ones that see, the eyes just transmit electrical impulses in code. Outside of the eyes there is no light, there are only waves. Any impairment of the brain, therefore, reduces the ability to decode the world even though the senses are working perfectly.

a.t.



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1. gobekli tepe

You are in the desert.

After a day of suffocating heat, the sun begins to descend towards the horizon, and the wind is now pleasant on your skin.

You can finally remove the sweaty dirty keffiyeh.

In a mirror, you see seven figures in the distance, belly dancing.

Each of them has anklets, from which small bells hang down. The rattles rustle on the sand, drawing a large geometric pattern.

From above, it looks like a mandala, but it is actually a talisman city.

The dancers move around a stone.

They slowly approach one another, almost fondling, until the drawing on the sand takes shape, becoming more and more defined.

The stone gushes when the geometric shape is complete.

The drops bounce on metal darboukas, creating a magmatic rhythm, and instantly vitrifying as they fall into the sand.

When the sun is tangent to the horizon, the seven dancers are absorbed by their rattles, which come to life and start to writhe as fourteen small snakes, intertwining to form a gem.

The stone is now set in the jewel, becoming a *subjective object*, a clot of matter that appears different depending on each subject who looks at it.

The jewel remains motionless in the centre of the drawing throughout the sun's transit across the horizon.

As soon as the last ray of light vanishes in the sand, a violent earthquake manifests with full force.

Instead of annihilating everything in its path, the earthquake brings about an orderly collapse: by shattering, it gives rise to the talisman city drawn on the sand by the dancers.

What was once the soil's surface is now the highest point of the new stone and light architecture formed by the earthquake.

The roar of the earth comes brief, but its echo will last for hours.

The drawing on the sand represented the hexadimensional architecture of the talisman city, where the *here-and-now* is in every point.

The speed of light is no longer conveying the distance with which the self perceives the world.

Each subject having materially reached the speed of light realizes the MEST fusion(matter-energy-space-time) which allows full ubiquity.

When traversed by the wind, the geometries of the talisman-city produce strong hums, spreading as vibrations transmitted through the air.

These vibrations are *The Law*,

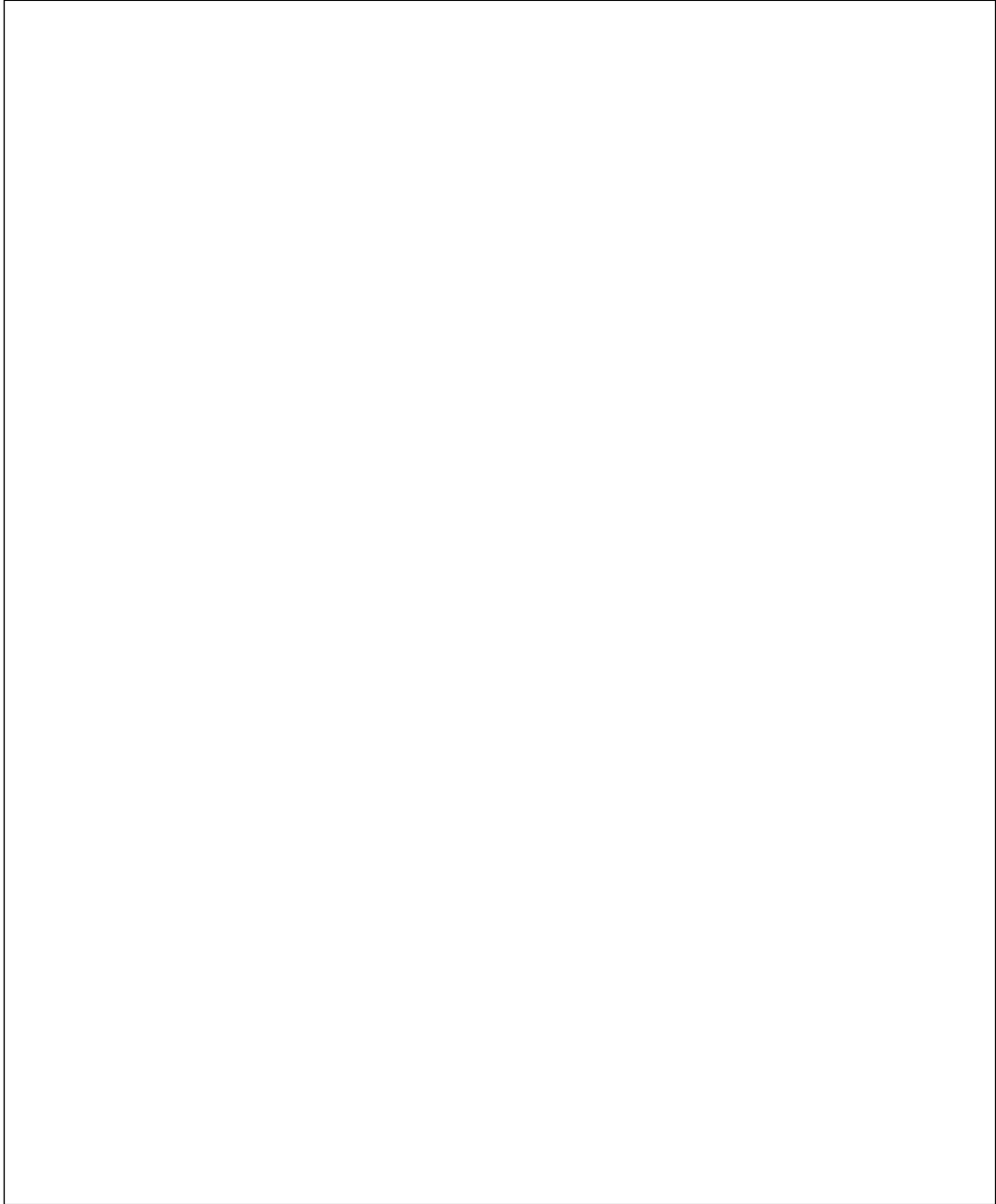
the voice that regulates and harmonizes the rhythm of individual and collective life of the city.

The political system re-transits from anthropocentric to divinatory,

as in the days of Gobekli Tepe¹,

where the construction of a monumental sanctuary occurred 5000 years before the advent of the Sumerian culture was the reason for the construction of the first city.

¹In Gobekli Tepe was found the oldest example of a stone temple, begun around 9500 BC. Its erection affected hundreds of men over three to five centuries. The oldest architectural remains previously known were the Babylonian ziggurat, dating from 5000 years later. Around 8000 B.C. the site was deliberately abandoned and voluntarily buried with soil brought by man. Excavations brought back to light a monumental megalithic sanctuary, consisting of an artificial hill bordered by walls of rough dry stone. The presence of a monumental structure shows that even prior to the development of agriculture and in the context of an economy of hunting and harvesting, the men possessed sufficient means to erect monumental structures. According to the director of the excavation, the social organization engaged in the creation of this structure, favored a planned exploitation of food resources and the development of early agricultural practices. Professor of archaeology at Stanford University Ian Hodder said about the site: "Many people think it changes everything...It overturns the whole apple cart. All of our theories were wrong. Theories on the ' Neolithic revolution ' have always supported the thesis that between 10 and 12 thousand years ago farmers and ranchers began to create villages, cities , specialized jobs, writing, and all that we know of ancient civilizations. However, one of the highlights of the old theories sees the construction of places of worship only after the creation of the city. Today, differently, it seems that religion appeared before life was civilized and organized in urban centers; being rather the primary engine for the creation of the city."



2. *san siro*

December 22 , -2 ° C.

You are in the midst of 14,000 excited people, all dressed in pink.

You are in Milan, at the San Siro Stadium, amid the fans of the Palermo football team.

The view in the stadium is saturated with a mixture of fog, rain, smoke and tear-gas.

86th minute of game, Palermo 2 - Inter 1.

It has been ten years since Palermo last won against Inter at the San Siro stadium.

In this collective euphoria you breath pure violence.

You barely watch the game as you are overwhelmed by the shouts and the din of beating drums of the three Palermitan fan-leaders, two rows further down.

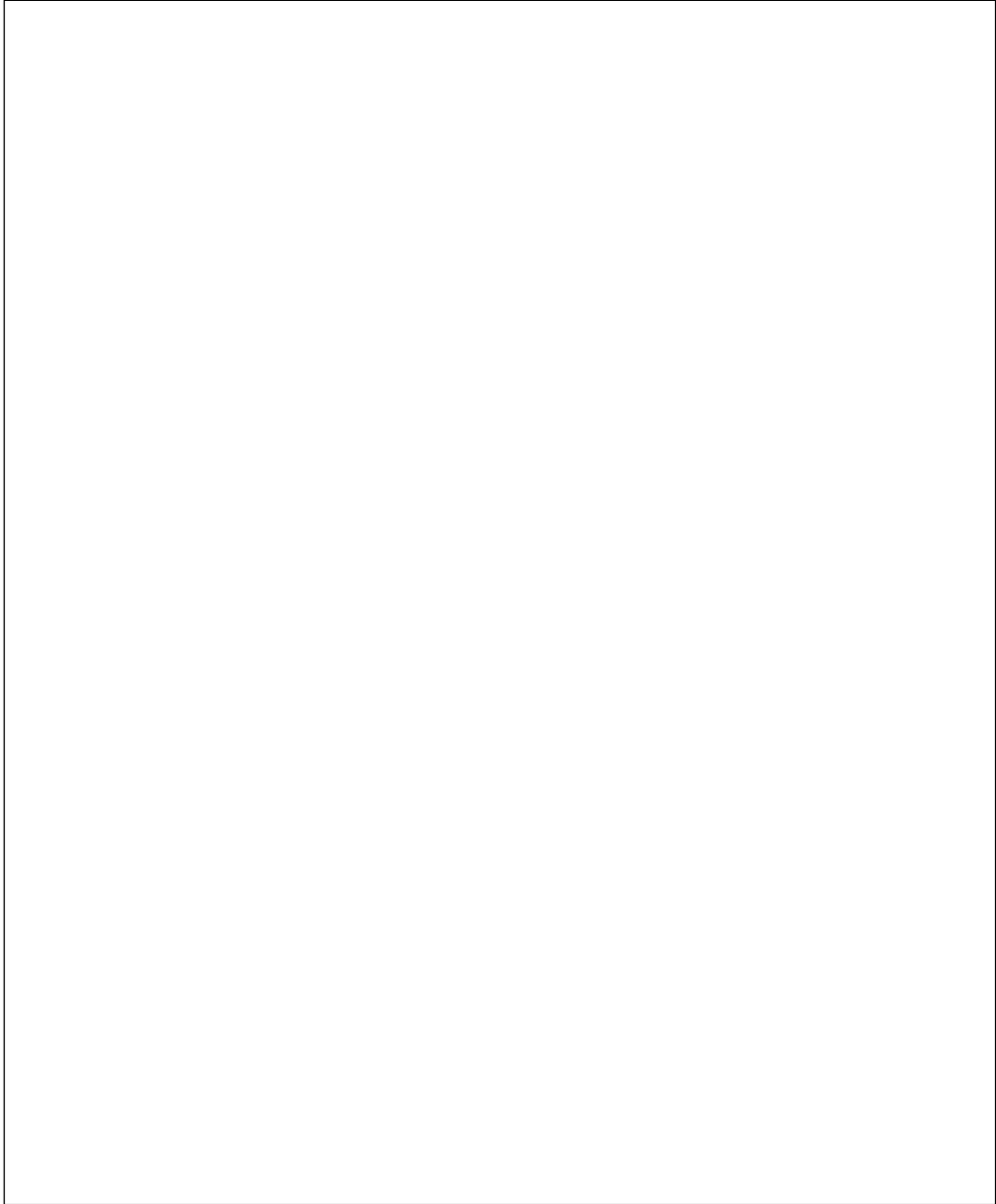
The speakers of the stadium announce the suspension of the match because of the poor visibility in the field, and to also avoid problems of general security related to the capacity of the stadium : it looks like it should explode at any moment.

The Palermo's ultras react to the news of the speakers by increasing the volume of their choir: the voice of the leader of the fans is followed by 14,000 compact screams in unison, becoming a wall of sound.

Despite the announcement, the players of Palermo do not stop the game (while almost all of the Inter players are already on the sidelines): exhausted, they move as flies in the fog, passing the ball to each other, waiting for the referee's whistle. In the meanwhile, each roar of the 14,000 Palermo ultras unleashes a pain so deep that this wall of screams break itself down onto the physical suffering of the players as a collective catharsis, where the 11 on the field - lungs burned and legs cramping - become the scapegoat of this terrible ritual.

At bird's eye view, the scene looks more like a lamentation of souls on the truck that is leading them to the slaughter.

Inebriated, the drivers of this truck are a Russian oligarch and an Italian manager who, from the warmth of the presidential suite in the grandstand, are toasting in honor of the signing of an exclusive contract for the national energy supply of gas and fossil fuels.



3. *cèlia*

Eithne and Richard have a daughter.

Her name is Célia, she's seven years old, her eyes are always smiling.

She is semi-mute since birth, and more than the company of her peers she prefers other forms of life, mainly vegetable and mineral, with which she communicates through a sound language she calls *blowing bubbles*.

Despite the problems of interaction with her peers, Cèlia masters effortlessly the delicate power through which the sound structures matter, starting from the geometrical shapes deriving from human voice: beautiful mandalas, holographic representations which reflect the DNA of the person.¹

Since the age of three, Cèlia instinctively formulates these geometries, communicating them to plants and stones, also by touch, through the mineral salts of her skin.

1

It's the tone of voice of a person that determines the basic geometry of each vowel. The graphical representation of sound have to be displayed in the form of bubbles more than waves: the sound in the air expands spherically at around 1230 km/h.

Richard wakes up every morning ten minutes before Eithne and Célia.

He makes a coffee and prepares breakfast with toast, butter and honey.

Eithne keeps bees and Célia loves it when dad brings her to collect the honey.

Richard designed and built the house they live in.

It is located on a vast plain in the centre of a ring of mountains in the north of England.

The supporting structure is made of water crystals and spores. In parallel to their respective musical careers, Eithne deepens her interest in the psychology of plants (a study now evolving thanks to the help of Célia). Richard has decided to continue composing music by freezing it in the form of architectures. This follows a tradition which, from Hinduism to Pythagoras and Goethe, had already guessed and argued that *the geometry of the forms is solidified music*.

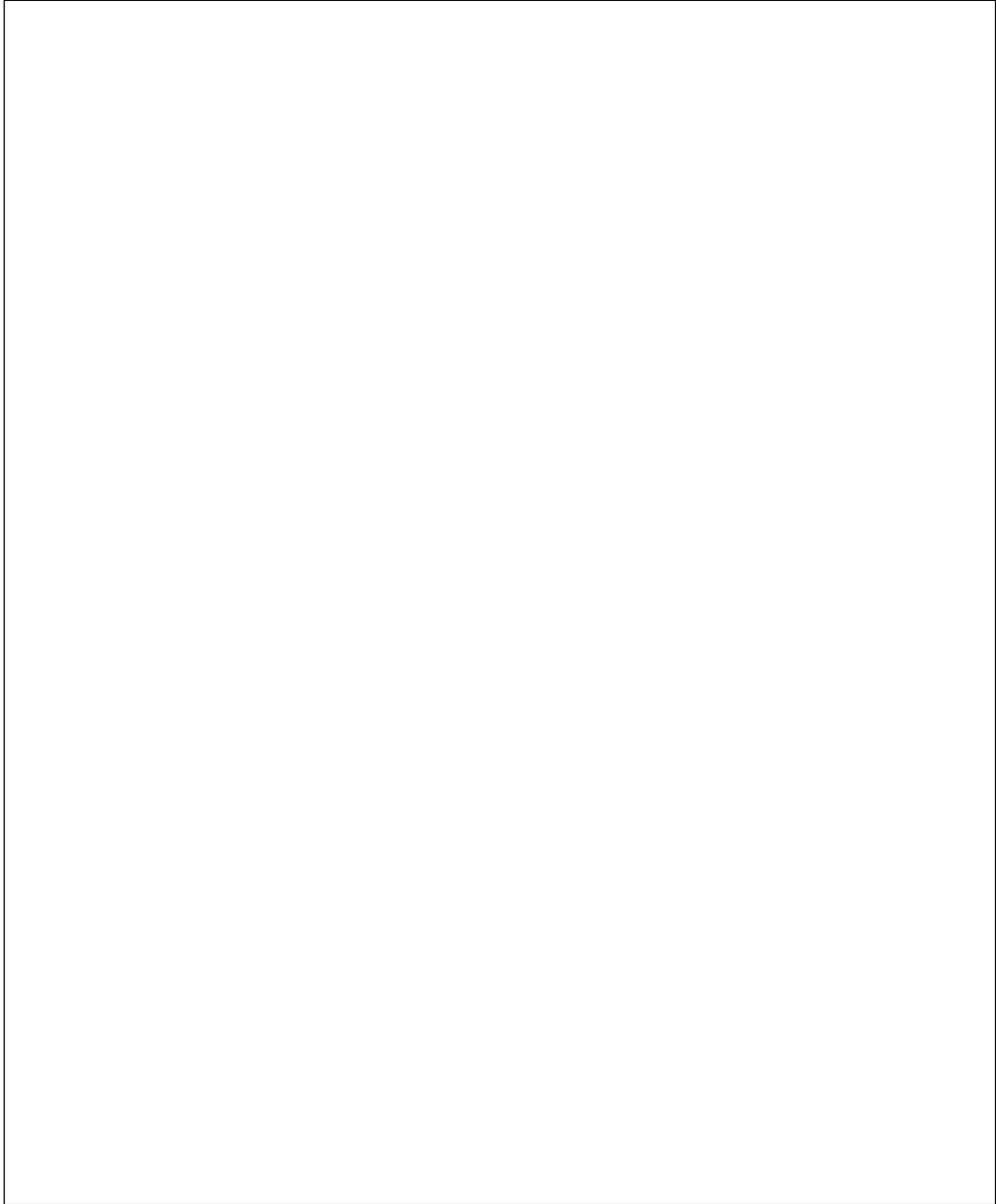
In his studio-laboratory, Richard has developed a biochemical compound to be used as raw material for 3D printers: it needs only to come into contact with water and spores to make itself grow and merge with the surrounding natural environment, becoming a real animated body.

Richard's 3D printers can build a four-family villa in twelve hours. The final result is an architecture in all respects comparable to an organic structure in which - but especially *with which* - living is possible.

For Célia everything moves in a perfect dance, from mountains to emotions.

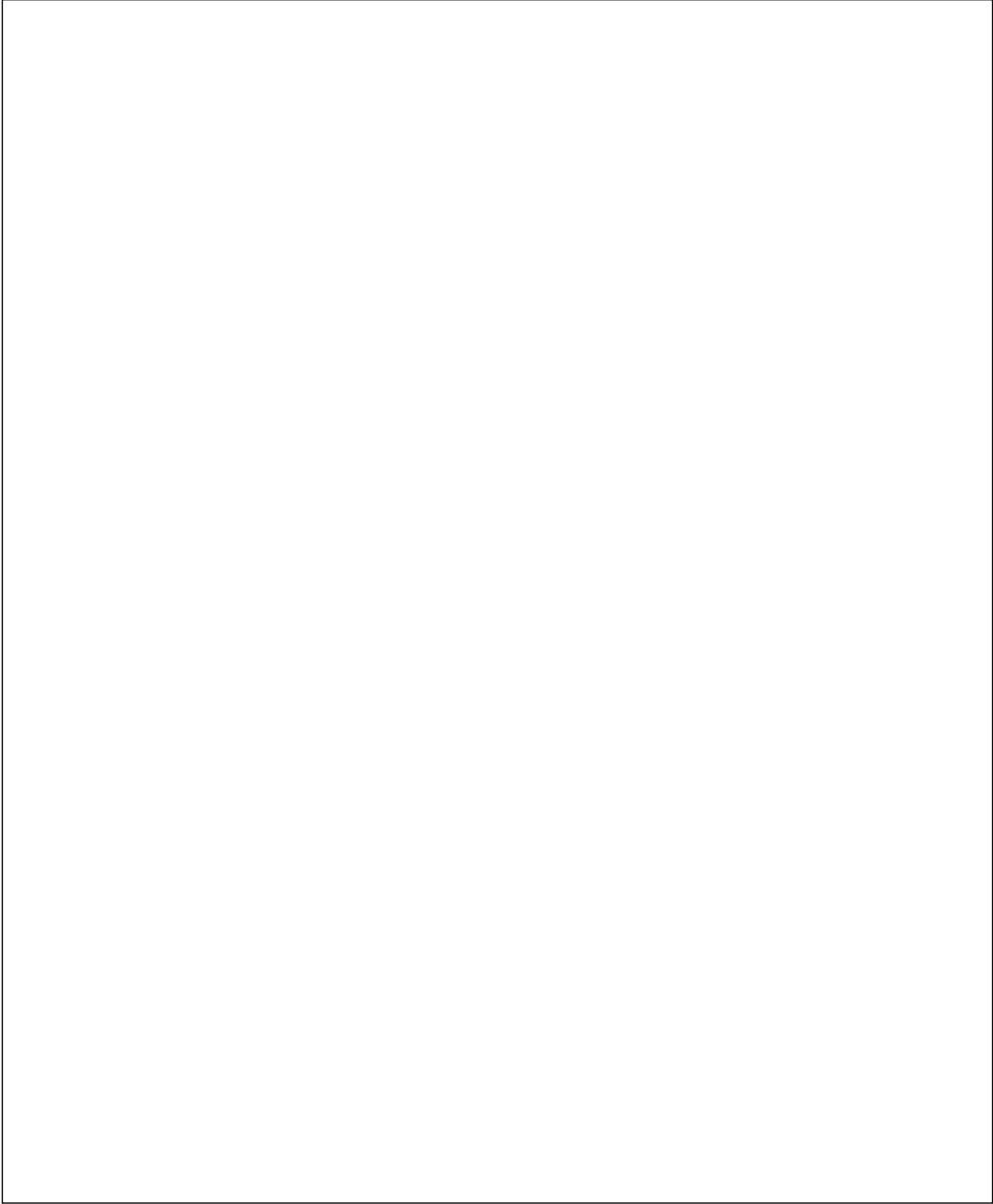
To herself she observes that almost all the people down in the city are still moving out of time respect to this great rhythm. Her generation will have the strength to end the Kali Yuga: a dark era, governed by greed, during which we witness a huge development of material technology and an enormous spiritual regression.

The end of this era means the end of the world as we know it and the return of paradise on earth. This turns out to not be just a place but also a state of consciousness.



*4. moon piece incarnation
[interlude]*

A moonbeam's power generator feeds a flute carved from white alabaster.



5. tulku

You are in the middle of the ocean. Only water and air around you.

You sink twenty-five feet underwater, you're holding your breath.

There comes a warm current that envelops you like an amniotic fluid inducing in you the *abyss euphoria*¹: a sublime feeling of peace and serenity which radiates such bliss to make you want to die at that moment.

¹Euphoria of the abyss is produced by hypoventilation of the brain, a lack of oxygen capable of reversing the common instinct of survival.

Instead of holding your breath, you take a large mouthful of water, going consciously to your death.

Your awareness of this act, however, allows you to breathe the water.

Startled and dazed, you just wanted to freeze yourself in that orgasmic state forever... Instead you're forced to keep on living. You familiarize with the ability to breathe underwater, feeling a strange tingling on the nose.

By looking up, you see the surface of the sea: there is a full moon reflected, but through a twenty-five feet thick wall of water. On the surface this glow breaks in thousands of silver moons that generate a hiss of light.

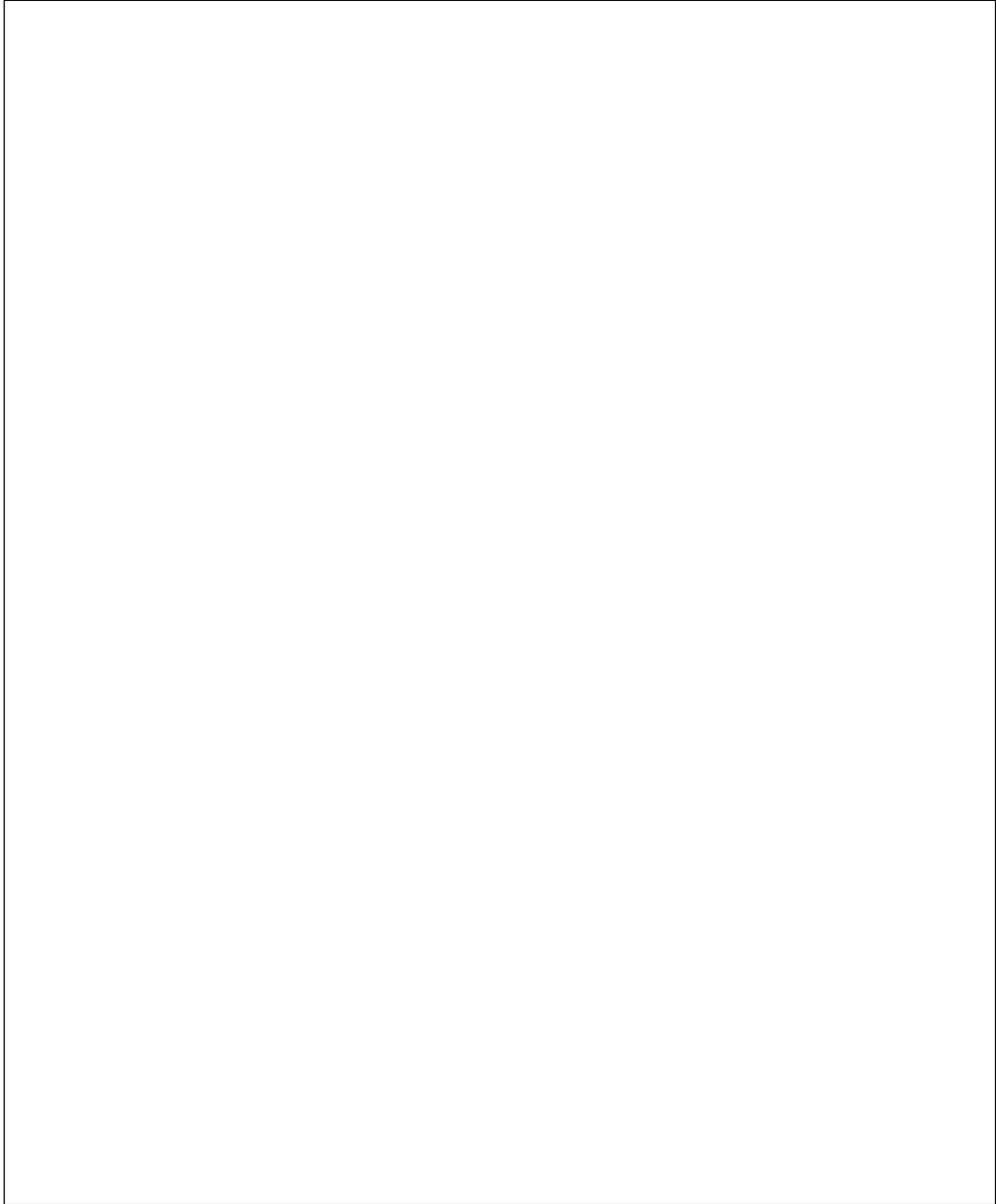
From the abyss simultaneously you feel pulsations coming in form of water currents.

At each pulse the water density changes, the pace is slow and every beat is so strong that generates a short but violent eddy, followed by a lull.

At each pulsation the water becomes more and more dense until you can no longer move. It becomes so dense that it solidifies into stone.

While the sea has become a unique immense rock of white and smooth onyx embedded in the earth, from the sky, comes a light of spring rain made of mercury drops, which showering on the stone slowly erodes it, freeing you from this grips.

When the nurse extracts you from the placenta, you realize that you're just born: retracing the millennial lineage you'll turn to be one of the first Tulku.



6. *(welcome to) the innernet*

You're sitting at your desk, turning on the computer.

When the screen lights up you realize that the lamp on the table becomes a chrome mirror.

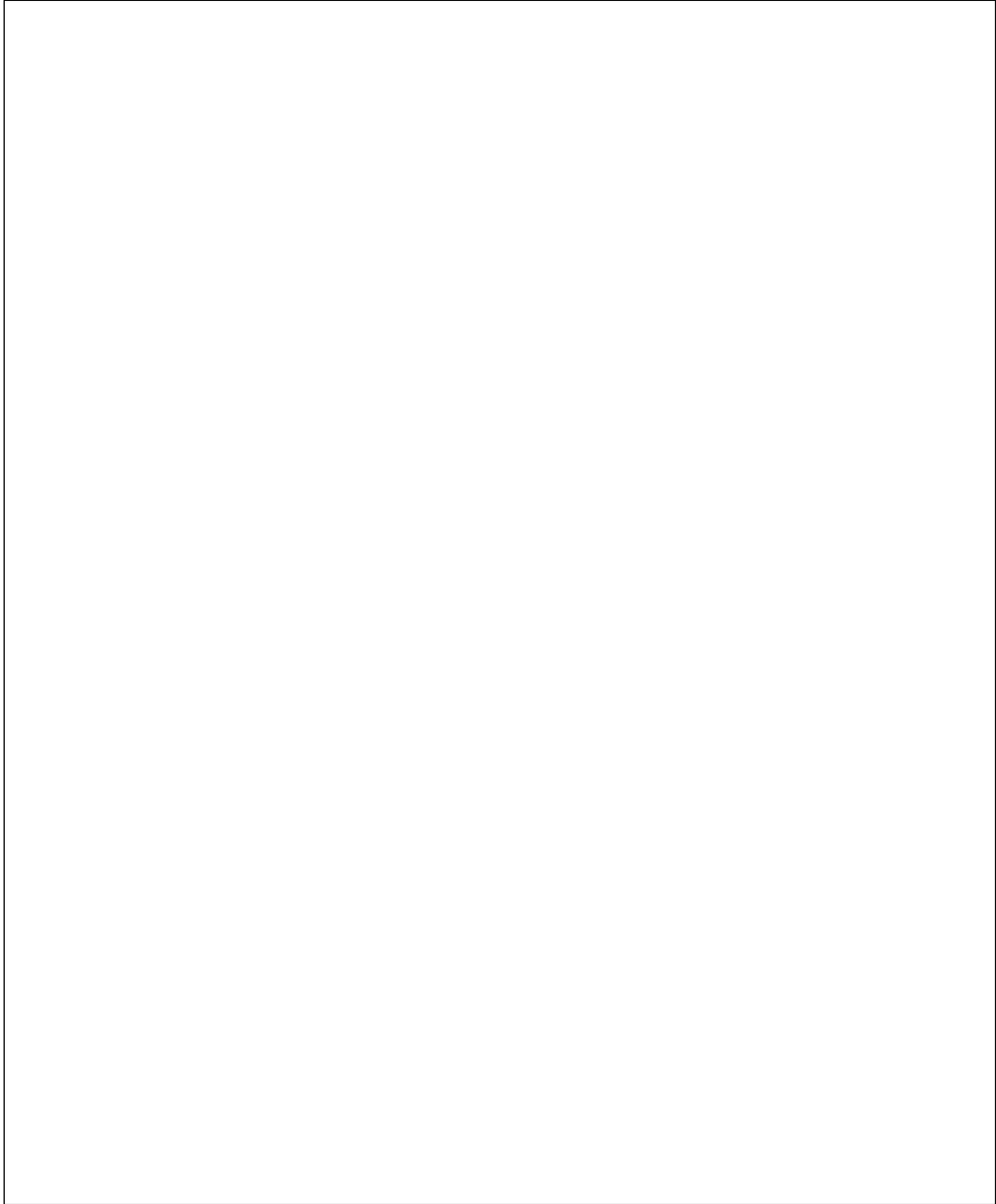
You just ignore it, until, by looking outside of the window, you see that the cherry tree in the garden is also a chrome mirror: branches and leaves swaying in the wind reflect the sunlight that enters the room into small shards of light.

Any surface touched by these splinters becomes to turn in a mirror, and in a moment, besides the lamp, even the table, the walls and everything else becomes reflective.

The surface of each object starts to be reflected in the others to infinity, reaching it.

Everything –even the ants on the table, the computer, your friends and your skin– even remaining tangible, becomes invisible.

Everything is now moduable as a single *wavelength*, a light more or less “thick“ depending on your mood.



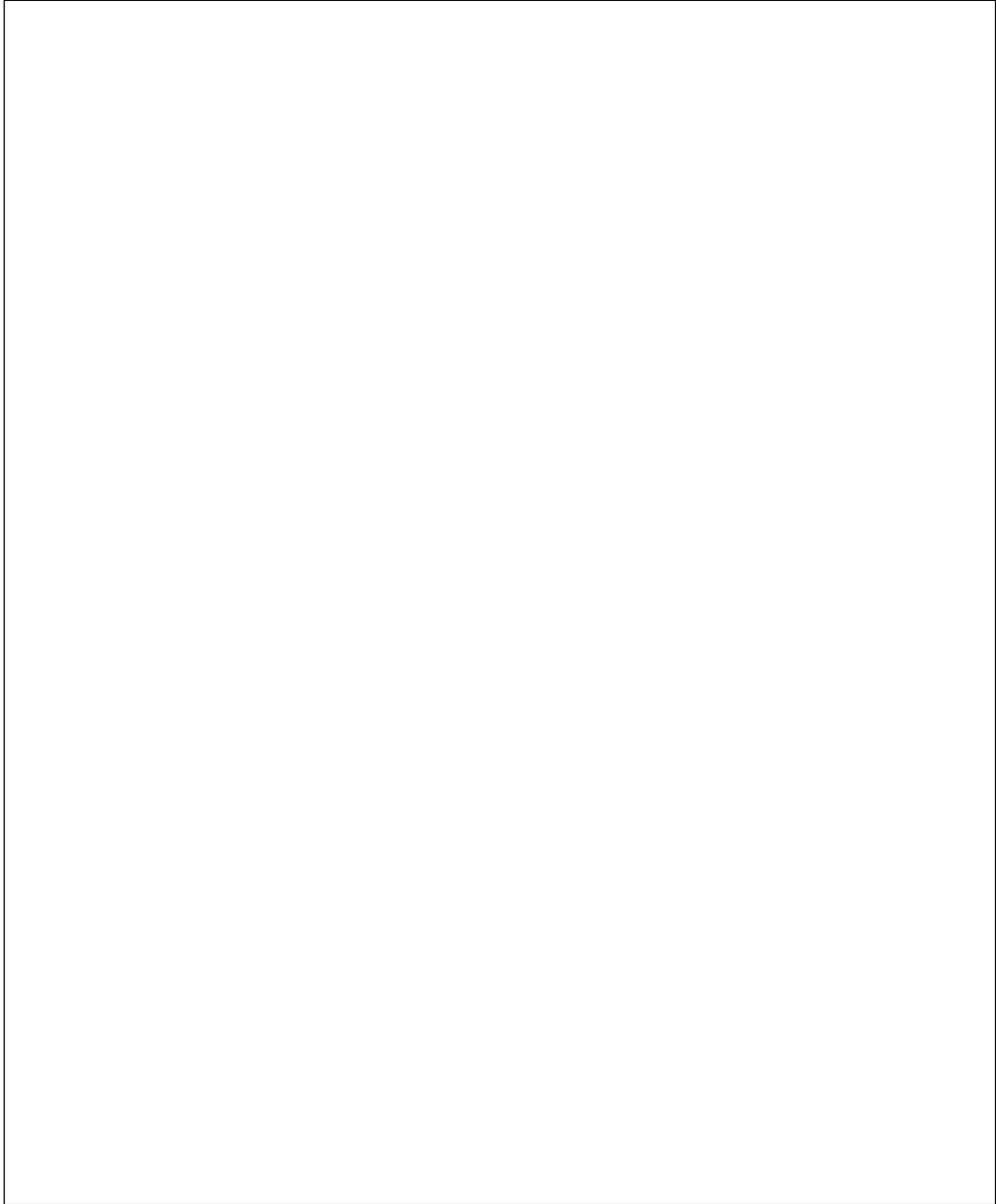
7. *sun piece incarnation*
[interlude]

Just one sound, looping, fade in / fade out, consisting of two channels (always fading) going from left to right ear and vice versa. They start slowly, at low volume, and slowly increase, speeding up to intertwine themselves, to then come back (reversed) to their initial state.

This is the solar wind.¹

The interlude ends with the solar wind coming in contact with the Earth's magnetic field.

¹The solar wind is composed of plasma and its chemical composition is identical to that of the crown : 73% hydrogen and 25 % helium, with the remaining 2% format from trace elements. Near the Earth, the solar wind speed varies between 200 and 900 km/s (average 450 km/s).



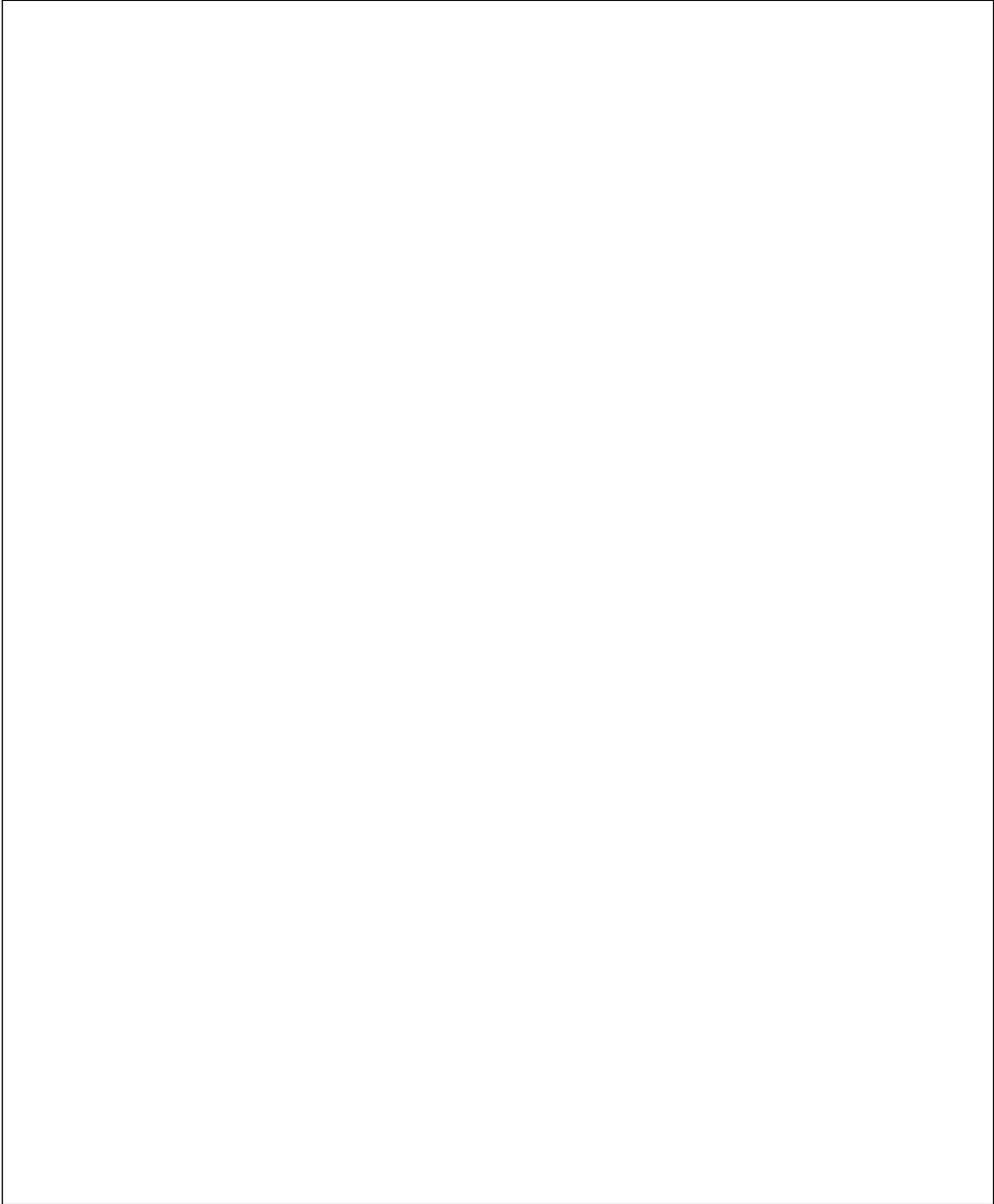
8. *bellydancefloor*

The sounds in the amniotic fluid, which completely envelops the fetus, then reach the fetal inner ear by bone conduction. The sound pressure in the amniotic fluid induces skull vibrations which are transmitted directly into the contents of the cranial cavity and from there, presumably by fluid channels connecting them, into the cochlear fluids. A further stage of conductive attenuation is probably involved in this transmission. Since the fetus in utero receives oxygen by placental diffusion (less efficient than pulmonary diffusion), the fetal inner ear is hypoxic compared to that following birth (pulmonary oxygen diffusion). This leads to a reduction in the magnitude of the endocochlear potential, to a depression of cochlear transduction and amplification, and thus to an additional sensorineural component of threshold elevation in the fetus. Upon birth, these conductive and sensorineural attenuations are removed.

In the amniotic fluid –as for each liquid– transmission of sound energy occurs with an elastic wave: a sequence of compressions and rarefactions of the fluid in the direction of propagation of the sound. Imagine to divide the fluid in many layers perpendicular to the direction from which the sound will come. When the first layer is affected by the sound wave, it absorbs its energy, compressing. Then, while expanding, it gives its energy to the next, which in turn absorbs the compressing, and so on. The rapidity with which each layer is compressed and re-expanded, and so the transmission rate, depends up on the property of the fluid, the compressibility: the less the layer is compressible, the sooner it will give its energy to the next. Since the water is ten thousand times less compressible than air, in water sound propagates faster than through air.

In regard to the touch, skin receptors appear around the mouth since the seventh week, in the same embryonic period the olfactory nerve is formed. Starting from the eighth week taste receptors are located on the tip of the tongue and the organ of hearing begins to mature. The optic nerve starts to grow during the seventh week, but the visual function occurs between the fourth and the sixth month.

Bellydancefloor is a dancefloor for pregnant bellies. It feature compositions and scores to be performed by women and their floating, forming humans.



LIGHT QUALITY

jacopo mazzetti

2013