

Remarks on the Architecture of the Ancients (*)

----- conceptionalities -----

The decline of a metropolis leaves behind a void - to be filled with our wishes and imaginations, personal and collective utopias projected onto history.

The piece does not aim to fill this absence, rather it should emphasize its emptiness.

A topological survey that is not constrained to the relics - it is about that imaginary public space, evoked by the historical background radiation of what we consider the birth of modern society - triggering a social reverberation chamber.

The sense we use to truly experience space is our hearing - let us try to make the volume of the ancient city of Messene resonate for a moment. Working with large scales and micro information, using impulses and their responses - empty rooms have much richer reverbs.

----- if you want to participate -----

- choose a path or a point for your activities in advance (**)
- your main activity is listening
- also choose up to 3 activities, or up to 12 events that produce sound(***):
 - you can either use the same event 12 times
 - or use 12 different events
- whatever you hear - treat it as a fact - try not to consider if is caused by other participants or not - just listen
- you may act individually or as a group. for groups every "you" in this text applies to the group as a whole
- do not improvise

(*)

this is vers.6 of the score, trying to integrate all your useful hints and comments I received on the previous versions

(**) on the map of ancient Messene you find 3 zones indicated:

zone A: micro ~~~ the area around the Asclepieion
zone B: transitory ~~~ the archeologic site
zone C: macro ~~~ the fortified area of ancient Messene

you also find possible paths marked along with estimated walking times

- in zone A the main task is to focus the attention of the audience
activities should be generally gentle, events short or soft

- in zone B the probing can expand from local to larger scales
marking points in space along your path

- zone C is mainly about thinking big distances
local phenomena may be also researched

especially for loud sounds there should be a general direction outwards,
following the idea of an expanding space.

(***)

Louder events being generally shorter,
softer ones may occasionally stretch,
faint ones can last for a short while.

The piece is not about the sound you produce - consider the sonic events you
perform questions to the space rather than statements.
The idea of space we are using is not constrained to the physical properties,
it's including an imaginary space with historical and social constructions
related to the actual site.

You may react to another event, drawing a line in space [once or twice].

There's the option of using a wild card event [once].

----- practicalities -----

the performance will take place on Sat. June 2nd around noon

the precise starting time will be indicated on short notice

plan your activities for a duration of ~30min

you can bring your own instruments, use your body, your car, use activities
featuring objects from on site, or whatever else you consider feasible...

there is also some instruments provided by the festival:

firecrackers / air pressure horns / megaphones / balloons
battery driven amplifiers

also integrating [parts] of your work is highly welcome if you are generous
enough to share.

your contributions are highly appreciated