

"Dynamic Integrity of Noise:"

Vivenza

1. Concrete Reality
2. Dynamics with Force
3. Metallic Unity

Fondements Bruitistes d'Action

As a work of plactical and methodical research of acoustical organization, Vivenza's activities cover the whole area of studies and experiments (historical as well as contemporary, from Russolo to Kotonski) about sound material in their theoretical as well as practical issues.

Within the Electro-Institute as the working area, the research of acoustical objects, of Artificial Intelligence and of active retardation and structuring of sound events are carried out both theoretically and practically. This research is assigned to pure or mechanical repetitions over the time, in order to finally achieve a sound architecture.

The programmatic basis serving as a guideline for the creative process tries to categorically and formally actualize the constructivistic principle of the "objective materiality of noise".

This specific and materialistic approach to the behavioral context of sound material and listener leads to questions of product application. If both production and listening methods inevitably settle within a strictly individualistic system, free from simple consumption, then this reduction allows a functionality of the work only within the limits of its potential. Therefore it is unnecessary to add that it is highly recommendable to distribute the sound mass in any case and under every circumstance for the listener's benefit, that mass that is bound to become an application-oriented formalism as well as a spontaneous and ephemere kind of acoustic perturbation.

If the collective space is thus enclosed, the work may function as a component and form of social conscience. From the application of this basic notion follows the analysis of the aspects determining the existence of Art; the definition of the latter as a function of the social conscience deriving from its practical application.