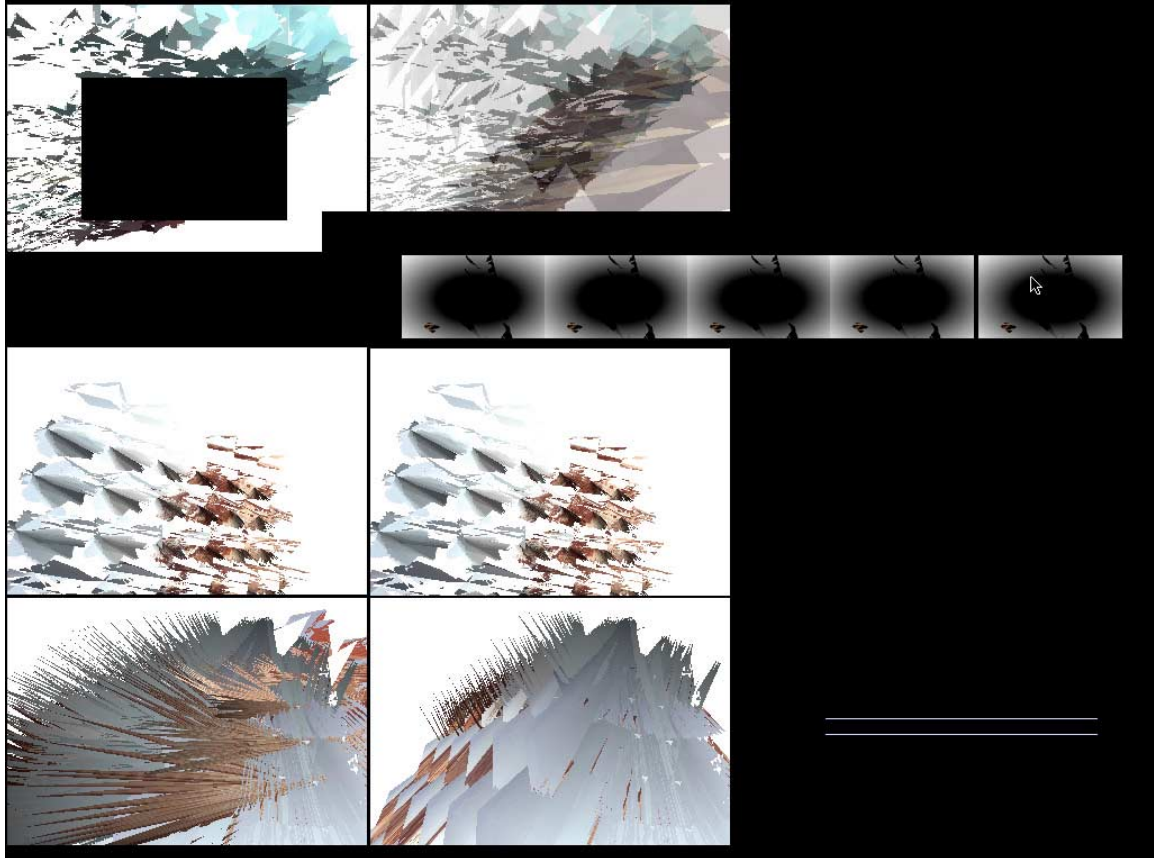# Struct_1 (2001-2)

André Sier

0. Introduction

Struct_1 is an audiovisual app that explores the concepts of time and space-, time in the 3 possible tenses (what was, what is, what will be) and a spatial metaphor of the consciousness as a segmented rectfield capable of being tinted with quicktime movies, stills. Visually, and audially it is a sort of a polyphonic time sampler that percolates the audio input stream into 8 buffered voices, colliding all of them into the present at shifting speeds. The final audio energy values tint structure modifications. The image engine seldomly captures frames from the user visual navigation feeding the data into the past module image buffer. Something like life...

1. Purpose

It is built with a complex but intuitive interface that remains unexplained because I feel it triggers more interesting responses from the user.
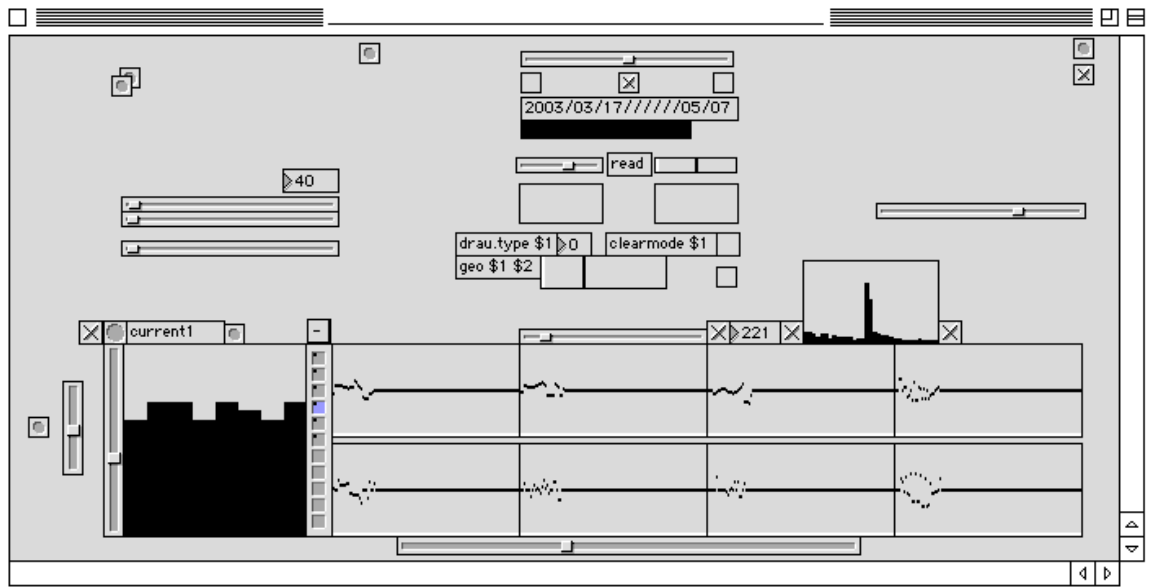
The top section of the *Gui* (Graphic User Interface) controls image parameters, the bottom one controls the audio parameters. The horizontal slider on top of the clock selects which image section is / are active and which one(s) are inactive. Below the clock are the present modules control parameters. To its right the future one and to the left the past ones. The buttons on top of the past control module store quicktime movies in the Application's directory and also store the contents of the buffers.

The application should be shown as an installation wired to a video projector and with the computer accessible to the users / visitors for them to control any parameter they wish with the mouse and to play around with the microphone and the generated sounds. It also works great in the studio or at home to build percolating sounds of a stream and optionally gaze at your life tinted with something new.

Keys:
1,2 - black, white
4,5,6 - mouse modes
3 -
qwertyui - present modes
o - read
z - read script.coll again
arrow keys - move in space
□(esc),' '(space) - gui

2. Introduction

ideas

coming from a visual arts background i've always marveled at the complexity of decision making, flow determinination, anticipation, what might have been but is not, and many other things that pop into the mind while admiring, building something or just doing nothing at all - gazing into the (un)known. most of the works i engaged wound up being more interesting as a process than its final output, ie, i found the process of actually doing something more rewarding than 'ready-made' content/form duality. reminds me of the way diogenes replied to the zeno movement problems: getting up, taking two or three steps and sitting down again (perhaps returning the actual movement problem, which is no problem at all). in this work i tried to completely nullify any and all content and keep only the form (and as i write this text, it's been some time since i did this code - only to find that content does not survive without form, nor form without content. or(e)...)

this is a completely non-musical approach even though it handles sound (*sound*, not music) and also a non-artistic approach because it tends to mimic the behavior of consciousness/thoughts upon flowing with the time (whatever that is).

done with nnato, maxmsp, c and various other max objects
requires a mac ppc, qt, gl and is seen best with two displays
(1024.768 , ___.___) see apple.com

traps your 2way audio environment (if you select) and reassembles bits from the past into the present at scriptable speed variations tinting structure modifications. initial audio feedback sets a pleasant mood. shift the top slider to change between time modes.

3. Spatial Setup
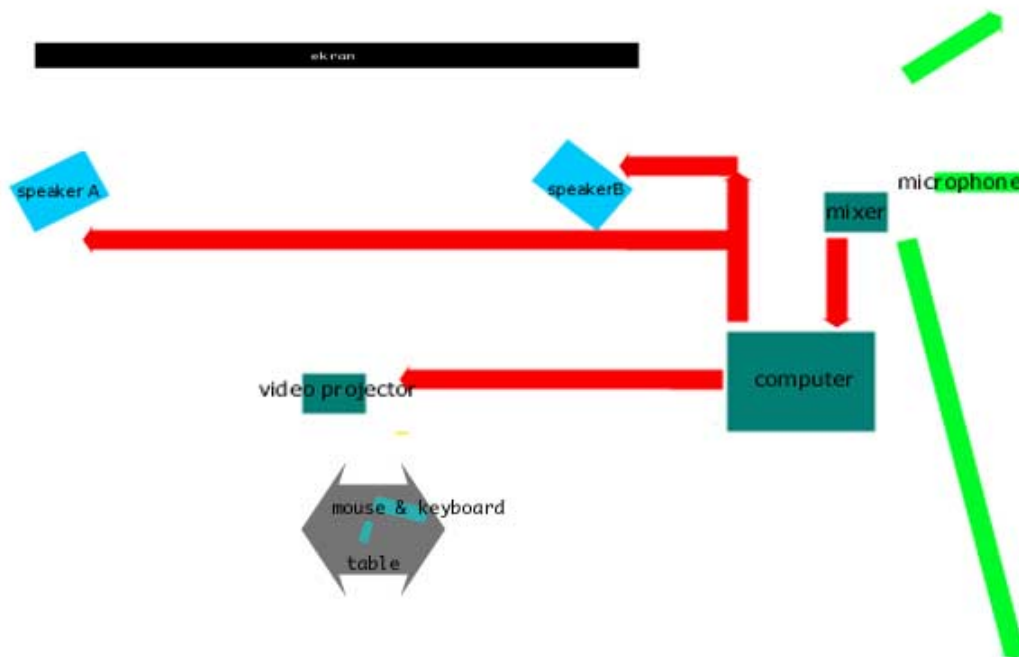
4. Mind Setup

I
Inferno

CANTO I

Nel mezzo del cammin di nostra vita
  mi ritrovai per una selva oscura,
  ché la diritta via era smarrita.
Ahi quanto a dir qual era è cosa dura
  esta selva selvaggia e aspra e forte
  che nel pensier rinova la paura!
Tant' è amara che poco é piú morte;
  ma per trattar del ben ch'i' vi trovai,
  dirò de l'altre cose ch'i' v'ho scorte.
Io non so ben ridir com'i' v'intrai,
  tant' era pien di sonno a quel punto
  che la verace via abandonnai.

Ma poi ch'i' fui al piè d'un colle giunto,
  là dove terminava quella vale
  che m'avea di paura il cor compunto,
guardai in alto e vidi le sue spalle
  vestite già de' raggi del pianeta
  che mena dritto altrui per ogne calle.
Allor fu la paura un poco queta,
  che nel lago del cor m° era durata
  la notte ch'i' passai con tanta pieta.
E come quei che con lena affannata,
  uscito fuor del pelago a la riva,
  si volge a l'acqua perigliosa e guata,
cosí l'animo mio, ch'ancor fuggiva,
  si volse a retro a remirar lo passo
  che non lasciò già mai persona viva.
Poi ch'èi posato un poco il corpo lasso,
  ripresi via per la piaggia diserta,
  sí che'l piè fermo sempre era'l piú basso.
(...)

Dante, *La Commedia*

(...)
  Ce qui est du domaine de l'image est irréductible
par la raison et doit demeurer dans l'image sous peine
de s' annihiler.
  Mais toutefois il y a une raison dans les images, il
y a des images plus claires dans le monde de la vitalité
imagée.
  Il y a dans le grouillement immédiat de l'esprit
une insertion multiforme et brillante de bêtes. Ce
poudroiement insensible et pensant *s'ordenne suivant*
des lois qu' il tire de l'intérieur de lui-mème, en marge
de la raison claire et de la conscience ou raison tra-
versée.
(...)

Antonin, *MANIFESTE EN LANGAGE CLAIR*

Now summer is gone
And might never have been.
In the sunshine it's warm.
But there has to be more.

It all came to pass,
All fell into my hands
Like a five-pettaled leaf,
But there has to be more.

Nothing evil was lost,
Nothing good was in vain,
All ablaze with clear light
But there has to be more.

Life gathered me up
Safe under its wing,
My luck always held,
But there has to be more.

Not a leaf was burnt up
Not a twig ever snapped . . .
Clean as glass is the day,
But there has to be more.

Arseniy, *BUT THERE HAS TO BE MORE, *translated by Kitty*