

The sounds of *Convitto* are pure sounds (sinusoids or at least simple harmonic spectra), with a very low frequency (sometimes at the limit of the threshold of audibility), constantly changing (slow and constant glissandi).

They only make sense in the polyphony of several distinct, separate and relatively distant loudspeakers (3 to 15 metres) in an environment that is itself somewhat resonant.

They are sounds, profoundly site & context specific, made for those resonant structures (Alfredo Romano's chairs) in that space (the *Mamac* gallery, or an exhibition space acoustically similar).

They would make no sense reproduced in a different context.