

Captions for the «Analogous city»

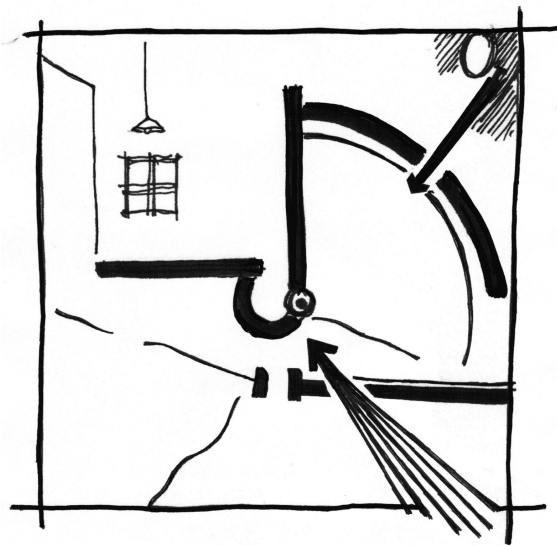
Fabio Reinhart, May 2015

Hereafter, some notes to guide visitors.

Word and diagram reveal the authors' principal compositional choices.

Cities materialise the multiple, disparate and changing lives of generations of inhabitants, as individuals and in groups; from whom they accept requirements, desires, acquaintances... dreams, fears, hopes and still more yet: everything, to cut it short. More so, they mark the changes imposed by the vagaries of fate, capable of exaltation or annihilation, through the irresponsible slowness of indifference.

Complexity is naturally co-substantive of the city.

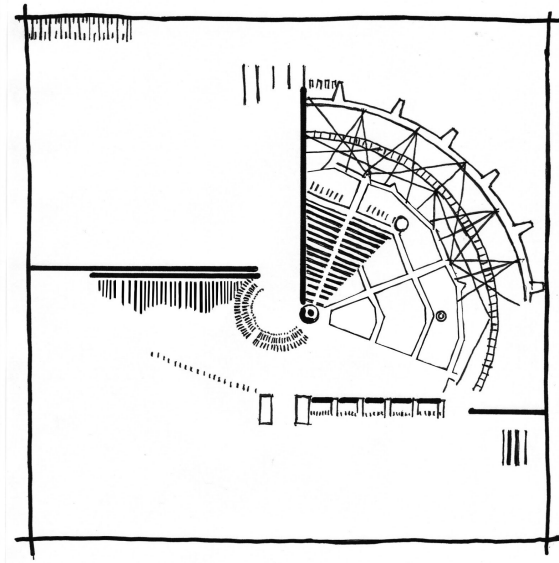


This, its first distinctive characteristic of undefinable magnitude, is immediately evident from its heterogeneous, multiple and contradictory togetherness: heterogeneous its representation, form and scale dimensions; multiple its contours, orientations, centres, symmetries and vanishing points; contradictory and conflictual its ordering principles.

The first apparition is theatrical and baroque.

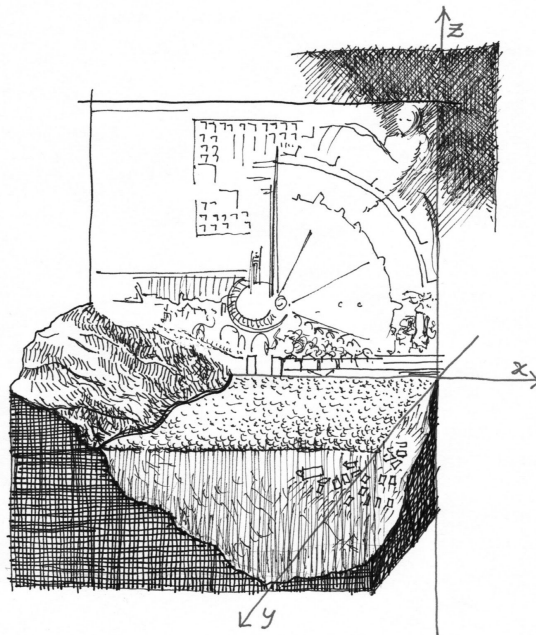
A mysterious figure – Angel? Youth? Beauty? Messenger, in the mind of the authors – greets and solicits in singular manner the gaze of every visitor directly indicating, with a peremptory gesture of fore-arm and finger, the centre of the

composition amidst racks, pinions, gears, pins and the flywheels of an unstoppable machine.



Gestalt principles of form psychology ought cater for the perception of its perpetual movement. The authors counted on that. They also confided that it induced a sensation of sorts in Jean Tinguely connoisseurs, such that they even felt it screech, pant, puff, and groan.

The picture panel has a spatial layout.



In the vertical plane (xz) is shown the plan layout with partial view of the city landscape.

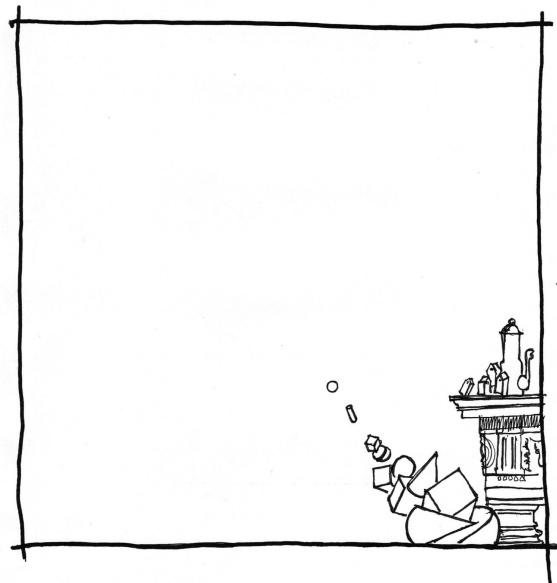
Implicit is the dark, unknown, outer space beyond that from which the messenger emerges.

In front is figured whatever “came before” the city: the lie of the land and mankind, a blend of reason and sentiment.

From the horizontal plane (xy), corresponding to expanses of water, emerges the shaping of dry lands.

Implicit below, by reference to the submerged city, sinks the space of geological times and of forgotten or lost history.

Rising up front, the foreground, sacred element of the landscape view, distends itself.



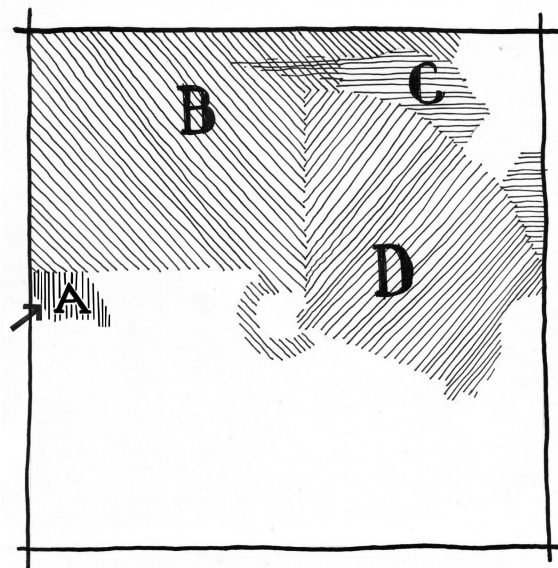
This composes with the rationality of regular solids, needed to govern space and order architecture in complicity with reason and sentiment; finally with objects of affection as tabernacles of sentiment.

The landscape view as the first, immediate, image of ‘city’ in relation to ‘territory’.



One reaches the Analogous City across the water, as if “by sea”, from wherever. One enters it through the new city-gate... sample analogy and key to interpreting the picture panel.

Directly into the plan layout is introduced a second point of access.



It is concealed and secret, as was then our very lively hope of executing the restoration project for Castelgrande in Bellinzona (A).

An aerial trellis beam leading along the stratification of defensive battlements, and an aerial spiral stair suspended over the remains of the corner tower, would have reinstated the walkways and the tower without recourse to reconstruction techniques; would have pitted provisional human endeavour and precarious

manufacture against longer periods of history, against the permanence of deep-rooted historical demands; would have fused, into one, the emotional experiences induced by vertiginous distances, both spatial and temporal.

Trellis beam and spiral stair would have been an excellent opportunity for a visitor desirous to grasp the spirit of the city they are about to visit, to understand how the city can be transformed yet at the same time retain its own character unaltered, conserve its memory of self.

After the manner employed by Magritte in his 1965 “Le Blanc-seing”, the plan layout brings together three parts which superpose and abut each other: the royal city (B), the memorial city (C), the ideal city (D).

Miming real practice, various local interventions on the layout were entrusted to the responsibility of each author.

Superimposed over the royal city, in a domestic space evoked by two lines and a ceiling lamp, a spectator inhabitant – “Aldo Rossi, poet” according to Ton Quik – examines from the window an abyssal glimpse of history deep into the mythological heart of the western city.

[Translation by Christopher Stead]