

HIDDEN CITIES 3: MAROZIA

Novel by Italo Calvino

ANALYSIS OF THE TEXT

A sibyl, questioned about Marozia's fate, said, "I see two cities: one of the rat, one of the swallow."

This was the interpretation of the oracle: today Marozia is a city where all run through laden passages like packs of rats who race from one another's teeth the felleaves which fall from the teeth of the most voracious ones; but a new century is about to begin in which all the inhabitants of Marozia will fly like swallows in the summer sky, calling one another as in a game, showing off, their wings still, as they swoop, chasing the rats of emigration and greed.

"It is time for the century of the rat to end and the century of the swallow to begin," the most dominant said. In fact, already beneath the glittering gossamer-like dominion, you could sense, among the less obvious people a pondering, the preparation of a swallowlike flight, heading for the transparent air with a deft flick of the tail, then tracing with their wings' blade the curve of an opening horizon.

I have come back to Marozia after many years: for some time the sibyl's prophecy is considered to have come true; the old century is dead and buried, the new is at its climax. The city has surely changed, and perhaps for the better. But the wings I have seen moving above are those of suspicious umbrellas under which heavy eyelids are lowered; there are people who believe they are flying, but it is already an

achievement if they can get off the ground flapping their batlike overcoats.

It also happens that, if you move along Marozia's compact walls, when you least expect it, you see a crowd appear and a different city appear. Then, an instant later, it has already vanished. Perhaps everything lies in knowing what words to speak, what actions to perform, and in what order and rhythm; or else someone's gaze, answer, gesture is enough; it is enough for someone to do something for the sheer pleasure of doing it, and for his pleasure to become the pleasure of others: at that moment, all spaces change, all heights, distances; the city is transfigured, becomes crystalline, transparent as a dragonfly. But everything must happen as if by chance, without attaching too much importance to it, without insisting that you are performing a decisive operation, remembering clearly that any moment the old Marozia will return and solder its ceiling of stone, cobwebs, and mold over all heads.

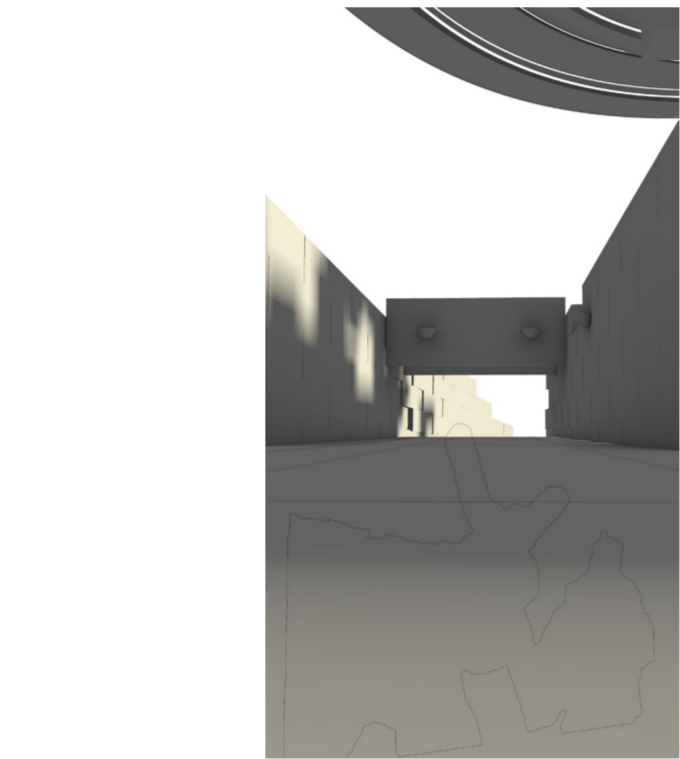
Was the oracle mistaken? Not necessarily. I interpret it in this way: Marozia consists of two cities, the rat's and the swallow's; both change with time, but their relationship does not change; the second is the one about to free itself from the first.



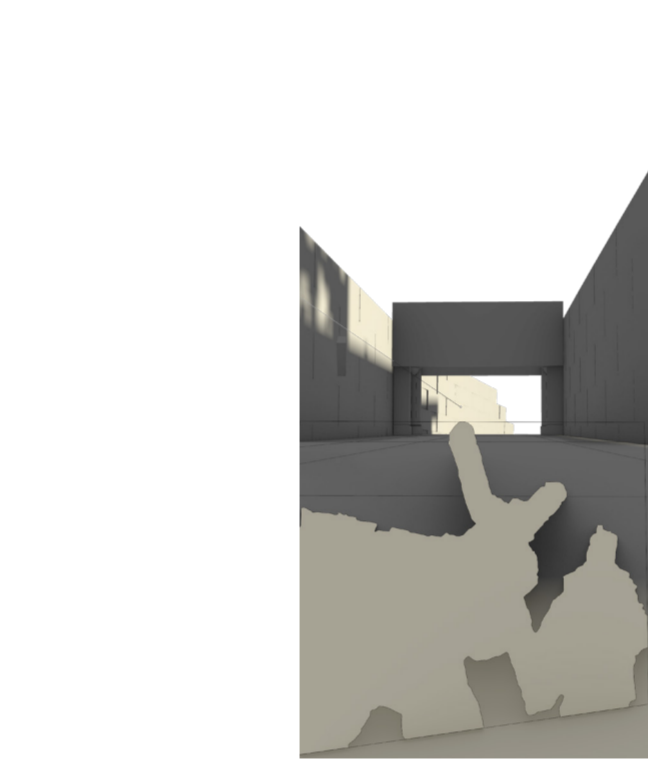
the second is the one about to free itself from the first.

Marozia consists of two cities, the rat's and the swallow's; both change with time, but their relationship does not change;

PERSPECTIVE FRAME 1 - WORK IN PROGRESS



Version one

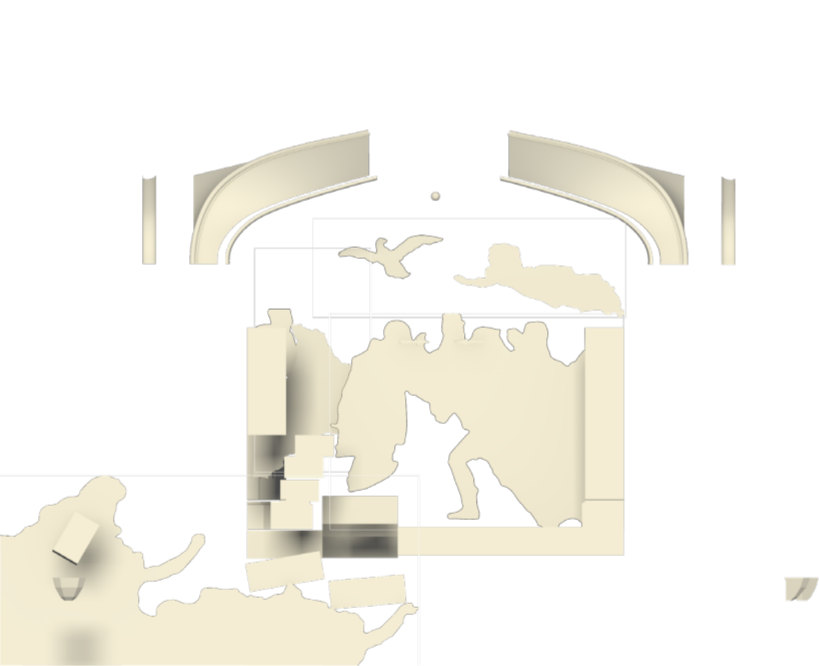


The wall is not tall enough

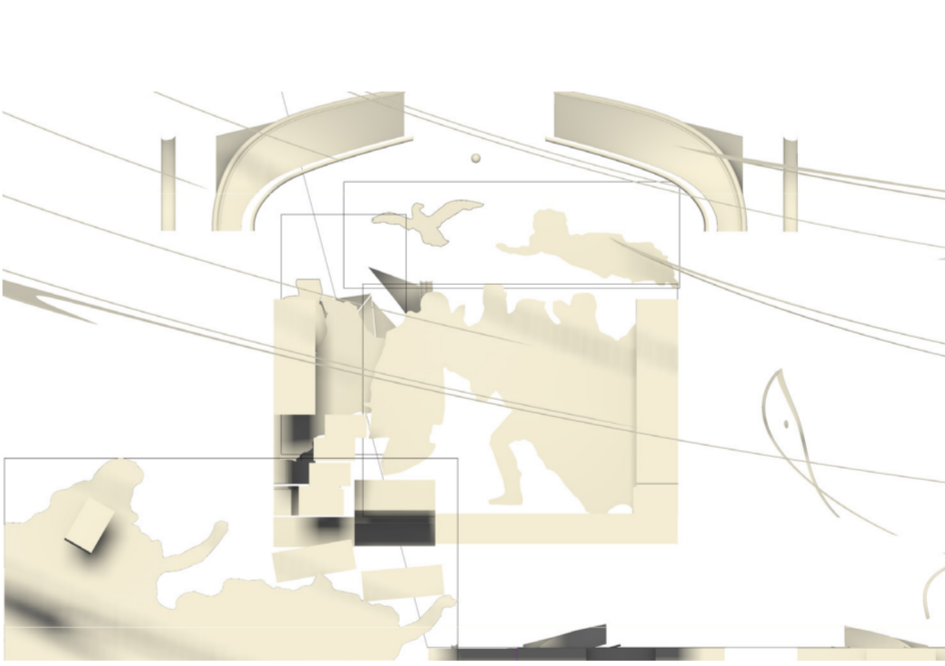


Final version emphasise on the light and shadows

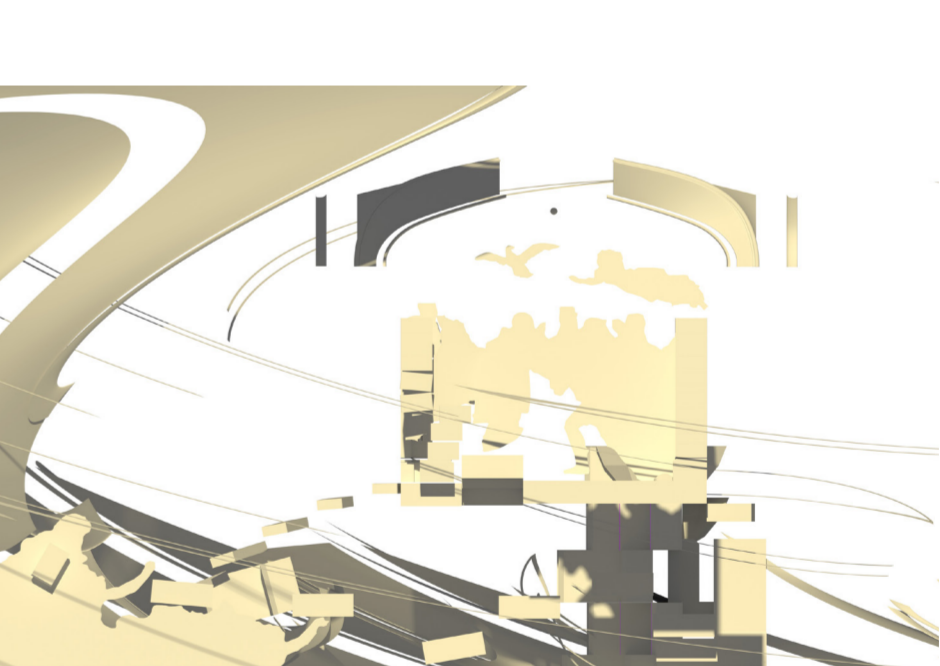
PERSPECTIVE FRAME 2 - WORK IN PROGRESS



Version One

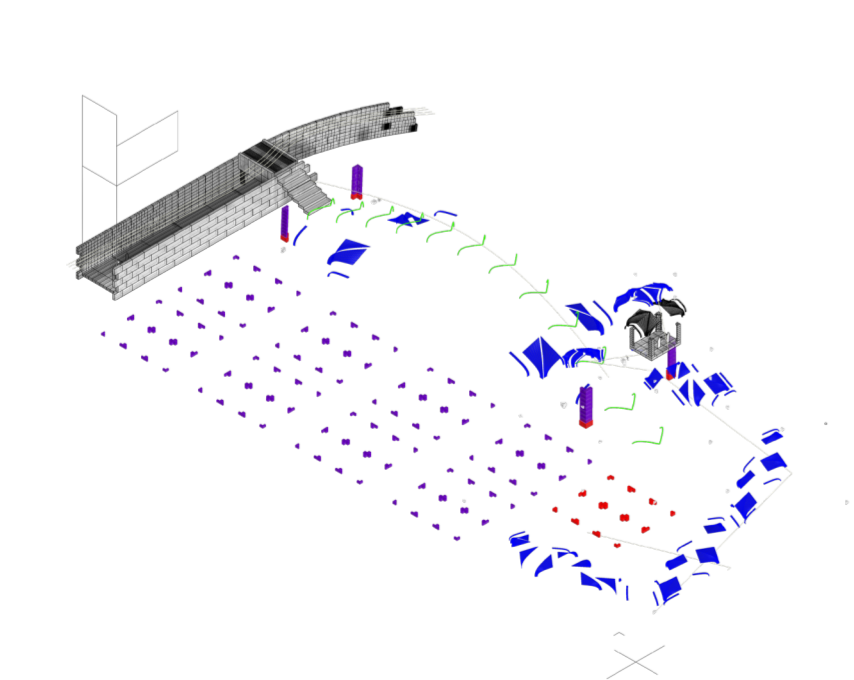


Added annotation

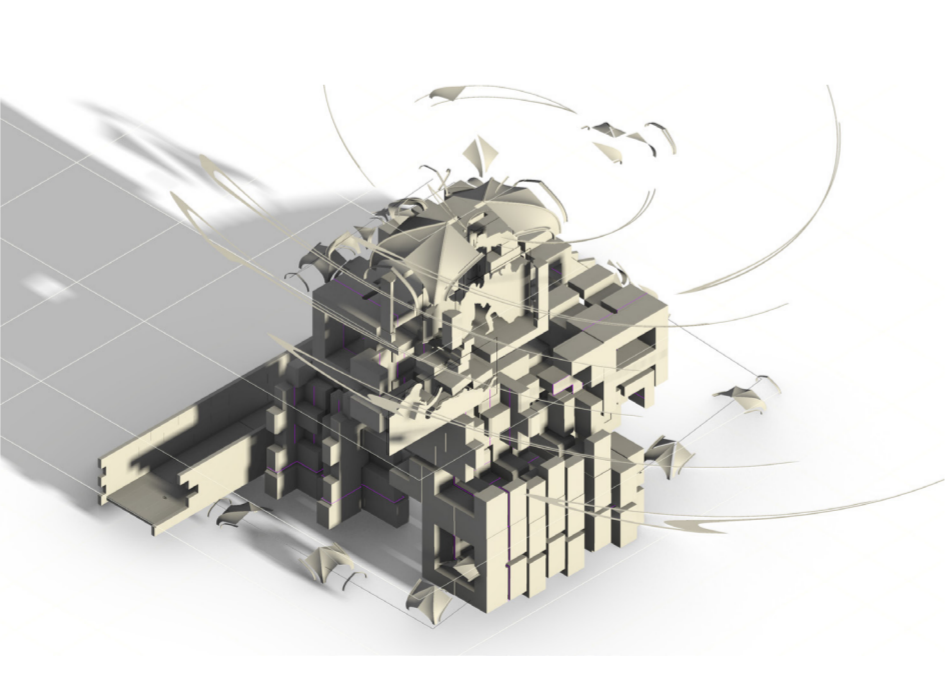


Final version with sun light

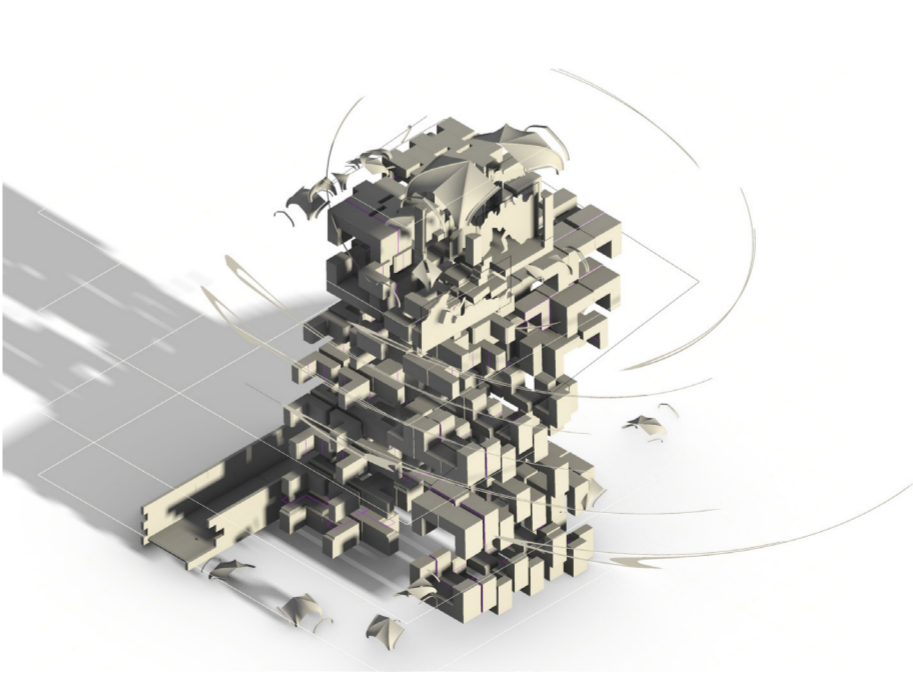
ISOMETRIC FRAME - WORK IN PROGRESS



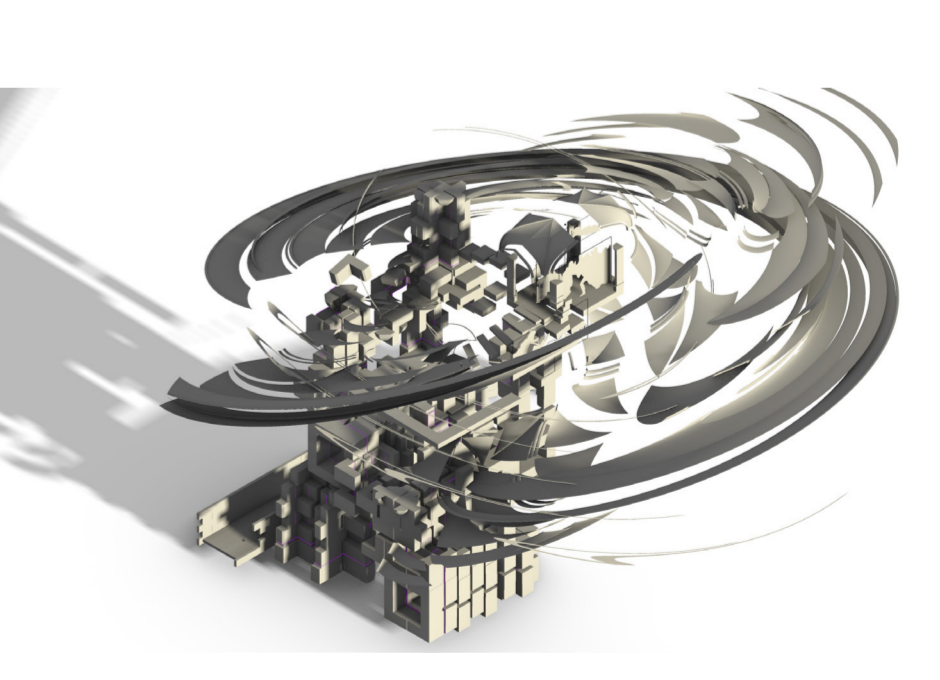
Poorly use materials to communitie frame



Columns were group together and scaled up

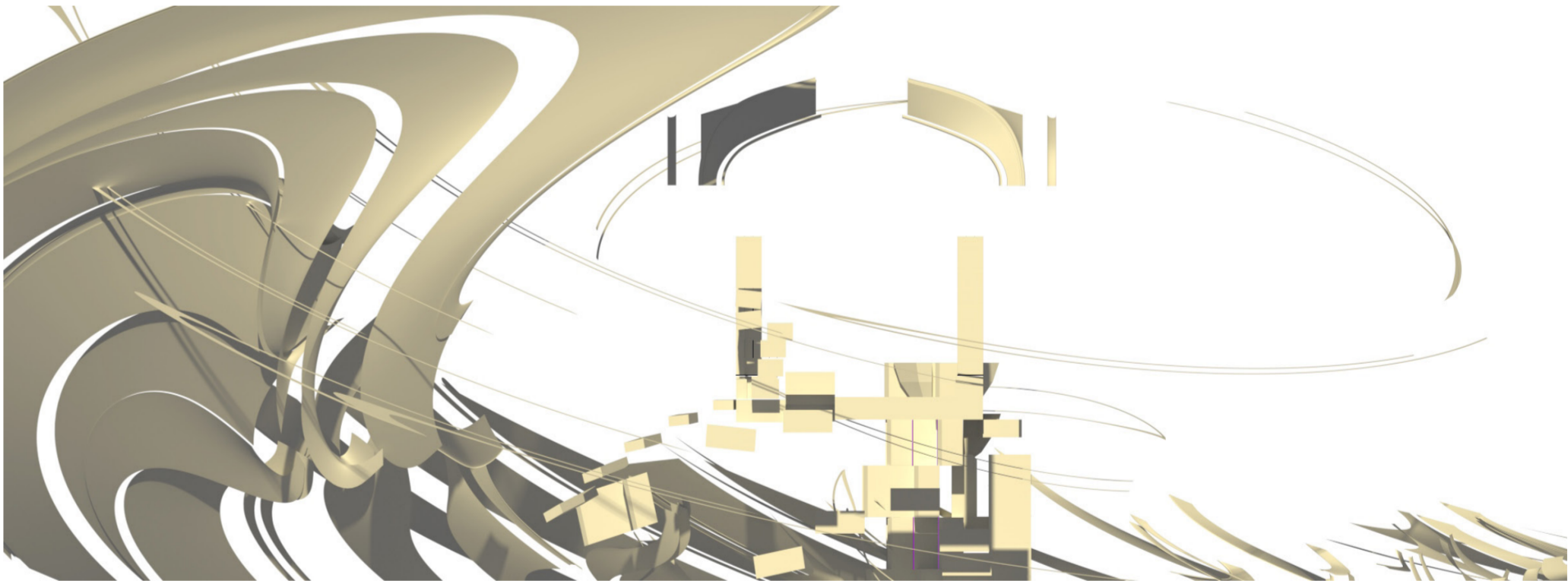
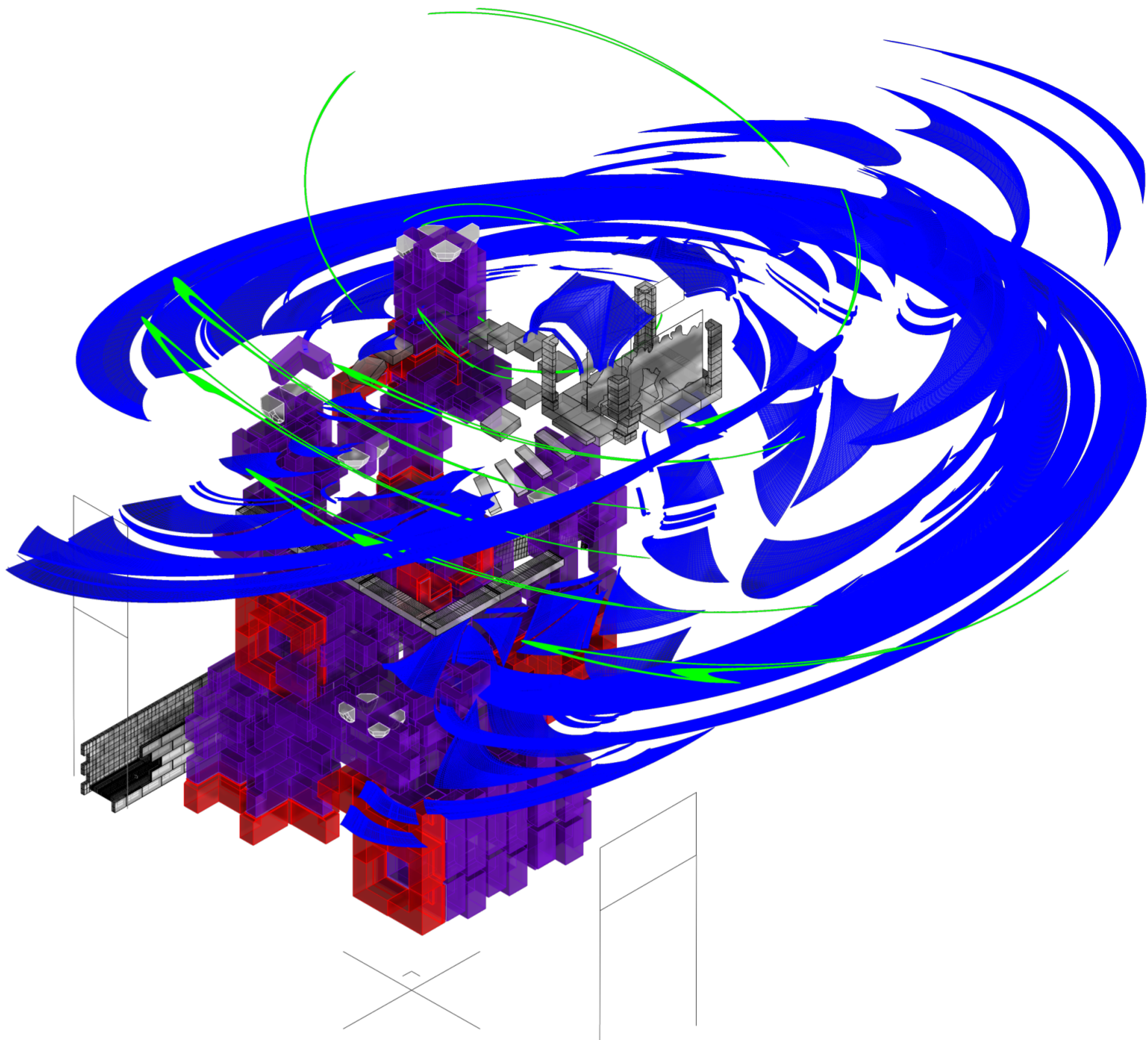


Version four



Final version with the vults as the tornado.

DETAIL MANIPULATION



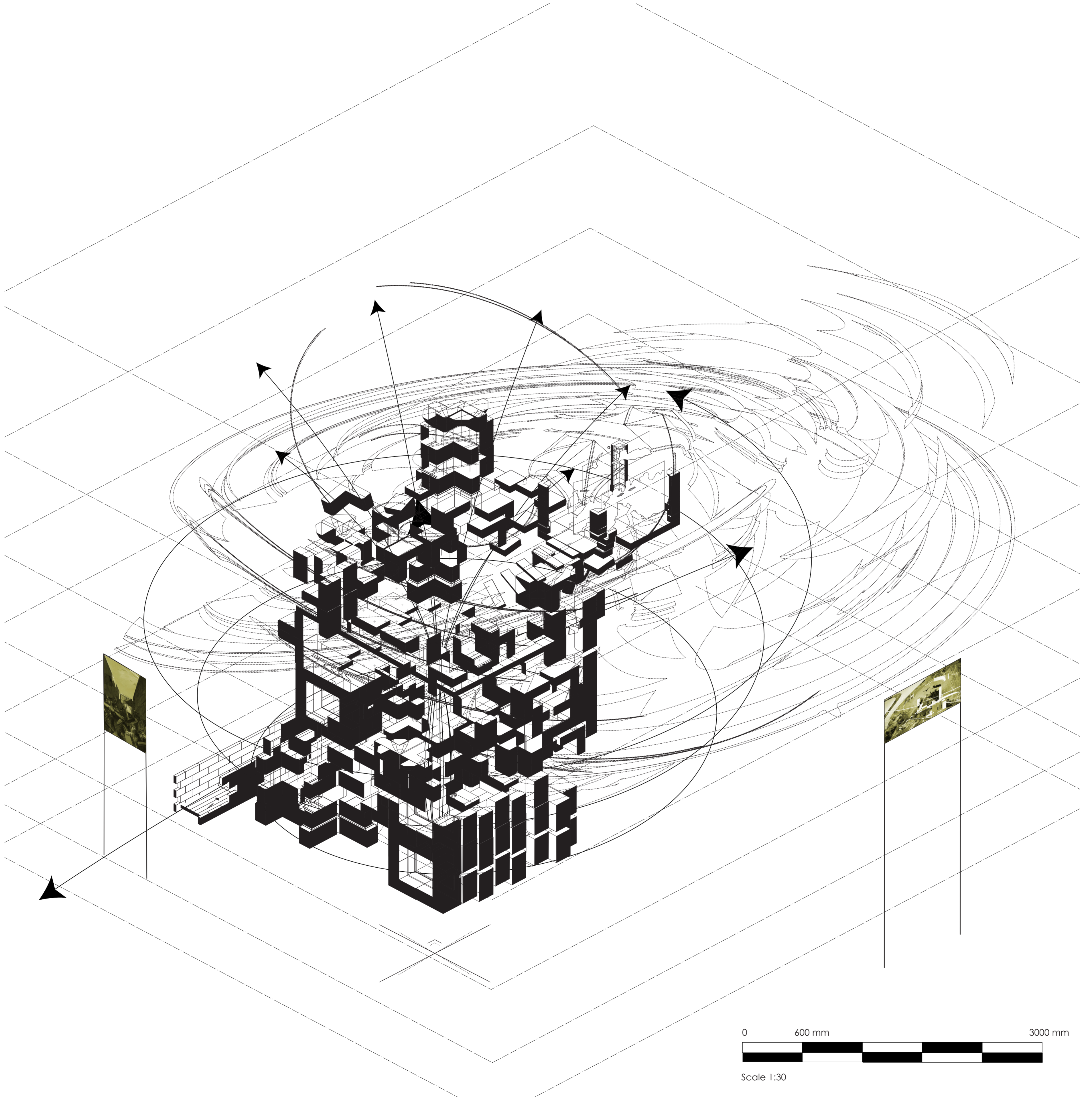
"Marozia consists of two cities, the rat's and the swallow's; both change with time, but their relationship does not change; the second is the one about to free itself from the first."

The swallow represents a life of grace and freedom, while the rat represents life in a confined and cramped environment. The struggle for a better life is exemplified by their relationship.

- Confined Space, yet Free and Graceful
- Renaissance Art Style
- Extend upward
- Both in the past and present, the rat and the swallow depend on belief-driven systems, yet their positive perspective profoundly influences their hierarchical nature.
- Optimistic atmosphere - Their relationship represents the struggle for a better life.
- Time travel upwards.
- In perspective one, the man is holding a cross can be seen in the second perspective, he appears as an elderly man dressed in white standing in front of the king.

- 1 Confined space of bricks made of columns
- 2 Time transition upwards
- 3 Two distinct tornados represent the relationship between the swallow and the rat

ISOMETRIC NOTATION FIELD





PERSPECTIVE FRAME 1

*Marozia consists of two cities,
the rat's and the swallow's;
both change with time,
but their relationship does not
change;*

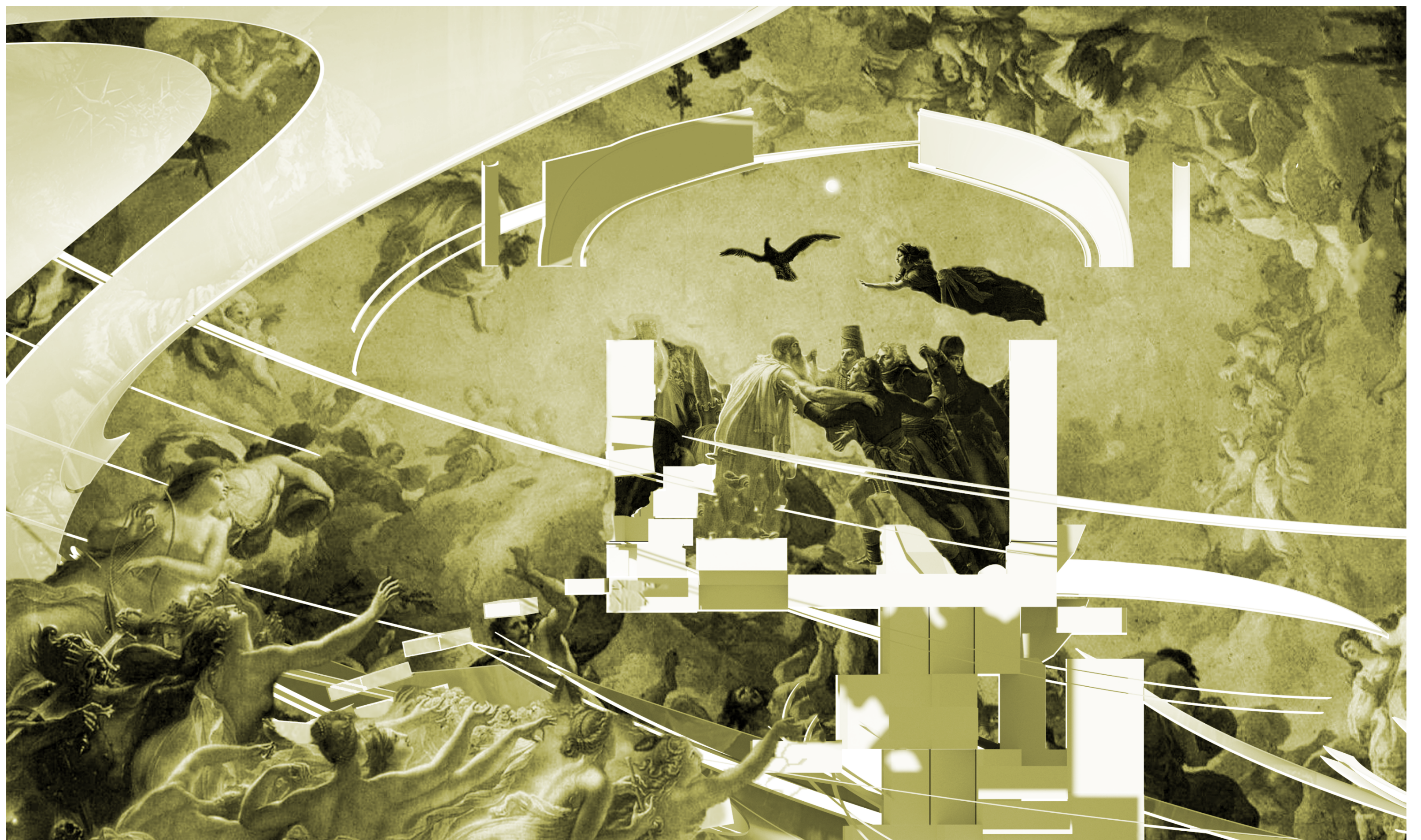
The city of "Marozia is comprised of two cities, the rat's and the swallow's; their relationship remains constant, despite the fact that both undergo transformations over time; the latter is on the brink of breaking free from the former." The swallow represents a life of grace and freedom, while the rat represents life in a confined and cramped environment. The struggle for a better life is exemplified by their relationship.

P1 (The Carrying of the Cross) is the city that was divided into the hierarchies of the rich and the poor. however, are subject to change over time, their relationship remains constant. The primary character in P1 would be the man who appears to be Jesus, as well as the soiler who stands besides him. The atmosphere appears to be immoral, yet it is optimistic about the dawn of a new era (Jesus Christ).

P2 (Ossian Receiving the Ghosts of French Heroes, 1802) represents the start of a new era, with the French Revolution firmly established on the right and a godly figure in front of him. The man in the background is wearing a crown, indicating the emperor of the time. Golden tornadoes provide a vivid representation of historical references. The passage of time within a historical context.

PERSPECTIVE FRAME 2

*The second is the one about
to free itself from the first*





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