

A space within a space

The imposing and refined spaces of the *Palazzo Reale* with their extraordinary dimensions and decorative richness constitute a suggestive frame for an exhibition and at the same time, a void that necessarily requires to be interpreted, organized, equipped.

For the exhibition "Gabriele Basilico, my cities", the very theme of the city and the research work that Gabriele has carried out on it with passion and determination throughout his professional life have suggested and guided from the beginning the choices.

The route is imagined as a path made of streets, with main axes and turns, courtyards and squares, stage, corners.

It is the imprint of an urban fabric superimposed on the regularity of the rooms that leads the visitor.

The wings of this ephemeral city design are an essential, modular "stage machine", industrial, a real exhibition system in total contrast with the majesty and refinement of the details of the container envelope and that defines with clarity the design of an artificial space, a space within a space, without comparison.

These are the key points around which, together with the curators Giovanna Calvenzi and Filippo Maggia, came to be and form the project of a space where the many, many, cities of Basilico were to be discovered along a path of tortuous images, amazing and above all free, wireless, without plans.

The project of an exhibition architecture is resolved in *Sala di Lucernario* and *Cariatidi* in *Palazzo Reale* in the comparison between the micro-scale of the setting and the monumental space of the surrounding, in the contrast between the temporary gesture and the permanence of history.

In its realization, the exhibition installation produced with Unifor consists of a supporting structure with exposed metal trapezoidal frames, painted and assembled with a double series of modular panels in poplar plywood left unfinished.

The colour of the frames is the "Minium Red", chosen by the Tomo Tomo studio, which characterizes the graphics of the entire exhibition and the book referring to industrial images.

The panels facing along the path axes are positioned vertically, those in the courtyards create a slightly oblique surface, emphasizing a situation of an "exterior" and an "interior".

The photographs are placed on a continuous shelf to give the exposure an almost domestic randomness and temporariness.

Additionally, the lighting project, which was developed with Mario Nanni and Viabizzuno, was influenced by the city that was traversed by aerial cables, as seen in Gabriele's images, which create light canvases punctuated by the brightness of the lighting fixtures directed on the streets and facades.

The perimeter walls, architectural and sculptural, remain barely perceptible, in penumbra in their role of historical boundaries and letting attention be drawn to the new architecture and works.