



As the urban landscape transforms in disorder, as the city pushes the desire to imitate the aseptic look of new wealth and bloated values so it can compete, in appearance, with other touristic oriented spots; walking remains a liberating activity from this extenuating, non stop, mutations: the grid of the city stays put while the structures around decay or renew.

Street level is a transit bubble, in spite of the overwhelming presence of newer and bigger cars, of electric scooters, delivery motorcycles that often invade already narrow pavements, and limited pedestrian areas, and of more hostile architectures loosely scattered, the city still offers walkable dimensions although some might be more comfortable or more dynamic than other.

If the textures of building walls offer us some sort of psychedelic control over appearances, gutters distributed around the buildings becomes connectors to the atmospheric elements both from the sky and from the chaotic streets. These connectors seem to be on their own: long singular creatures, urban totems of sort that imitate the attachment of a grape, rose, or other surviving vine.

Rooftops are inaccessible realities in most Tbilisian buildings and gutters distributes whichever excess freefalls into and out of them: snow, water, and debris.

While streets offer vulnerable and diverse options to creative, or vandalistic inputs that distort their end function which is carrying a surplus that has not found yet another use and is just wasted, it becomes another obstacle to the pedestrian.

Exposed to both the sky and the street gutters are just, perhaps, another distorted symbolic line of our expectations, sentiments, ambitions, ideas, that cannot find other means of expression to the symptoms that fast and unregulated urban evolution provoke.

















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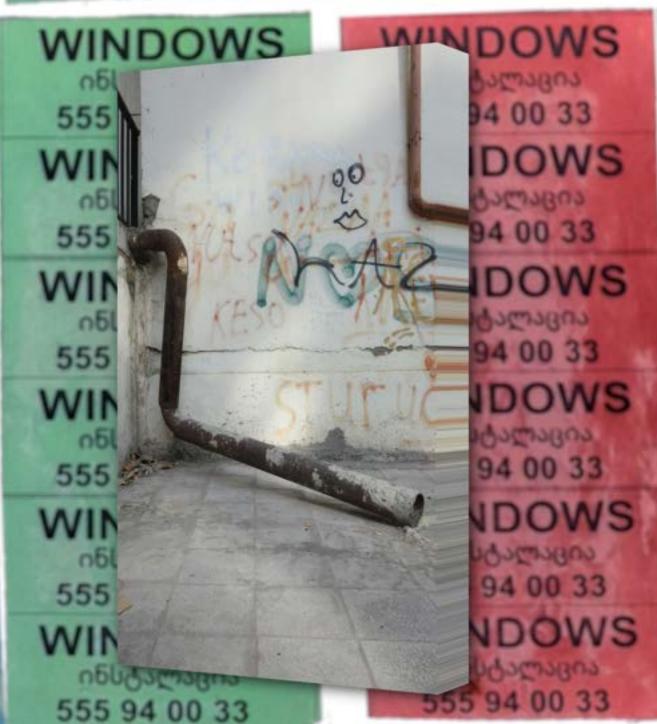
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