

SCALE WALKS THROUGH THE PORTICO ACTS

By Vera Bühlmann and Andrea Collinari, January 2026

SCALE moves through the Acts by leaning. Every passage becomes an occasion to notice changing relations, to test weight without fixing it, and to discover orientation through movement rather than certainty. Following her path, the Portico reveals itself as a practice of attentiveness, where balance is never achieved once and for all, but continually renewed through the delicate art of leaning again.

Each walk follows a single figure as it passes through the Acts, revealing how the same architectonic world appears from a distinct temperament of relation. Rather than explaining the Portico, these itineraries trace changing orientations, allowing the constellation to reorganize itself with every passage. Together, the walks compose a mobile atlas of perspectives, where no figure occupies the centre, yet each discloses a different continuity running through the whole.

Prelude — The Vessel That Is Not Filled

Here, holding occurs without accumulation, and boundaries remain open enough for relation to persist.

ACT I — Before Arrival: The Time It Takes to Become Young

Here, time works without arriving, and orientation emerges through inclination rather than position.

ACT II — What Helps Without Completing

Here, assistance sustains exposure, and bodies remain capable by not being finished.

ACT III — Passing Without Entering

Here, relation persists by passage alone, and nothing comes to rest as interior or exterior.

ACT IV — Lines Drawn So That Thought May Follow

Here, form guides without compelling, and lines remain available without claiming authority.

ACT V — The Measure That Instructs Without Speaking

Here, endurance instructs silently, and form remains exposed to noise without hardening.

ACT VI — Lines That Cross Without Meeting

Here, orientations intersect without convergence, and placeness appears as tension without synthesis.

Coda — Placeness Remains

Here, nothing is concluded, and orientation continues without ground.

Scale

Scale Walks

Prelude

Here, she senses balance before weights appear.

ACT I

Here, she oscillates among durations without agreement.

ACT II

Here, she redistributes strain without resolving it.

ACT III

Here, she keeps distance legible without measure.

ACT IV

Here, she listens for motif rather than tone.

ACT V

Here, she tempers endurance without symmetry.

ACT VI

Here, she holds tension without convergence.

Coda

Here, she leans again.

Scale as a fourth allegorical figure, distinct from Aurora, the Amphora, and Parerga, but able to walk among them. She will oscillate: sometimes a balance with a lever, sometimes an orientation

through cycles and motifs without tonality, sometimes a face that dimensions briefly show before slipping out of coherence. She will never fully settle into one mode. Her consistency will be manner, not unity.

Lets see how she walks through the Acts.

Scale (Who Never Stands Still, Even When Balanced)

Scale is often mistaken for Measure. She dislikes this. Measure remains. Scale moves. She carries a lever—not to decide once and for all, but to feel how things answer one another. When nothing answers, she listens harder. She is the face dimensions wear when they try—imperfectly—to consist.

Prelude

Scale Appears as Balance

Scale arrives with two pans and no weights. People immediately want to put something on them. She gently removes their hands.

“Balance,” she says, “is not what stops motion. It’s what keeps motion legible.” She rests the lever across the Amphora’s rim for a moment.

The Amphora allows this—but only briefly. Scale smiles. She never stays long enough to become dependent. She notices Aurora flickering nearby and Parerga adjusting something that does not close. Scale nods. “Good,” she says. “Nothing is equal yet.”

ACT I

Before Arrival — Scale and Time

In time before arrival, Scale cannot count. She tries once. It fails. Instead, she oscillates. She feels durations tipping—climatic, biological, technical, historical—none agreeing, none cancelling the others. Her lever becomes sensitivity itself. She does not unify time. She makes its plurality perceivable. Here she is not balance but orientation: a way of leaning into delay without freezing it. Aurora glows brighter when Scale passes. “You’re not between,” Aurora says. “I know,” Scale replies. “I’m across.”

ACT II

What Helps Without Completing — Scale and the Body

In the body, Scale becomes awkward. Bodies want symmetry. She offers compensation. A shoulder lifts; the hip responds. Fatigue pulls; posture redistributes. Scale is wedded to the lever here—not as tool, but as relation. Every movement implies another. Nothing resolves.

She works closely with Parerga. Parerga softens the strain. Scale keeps the differences audible. Health appears—not as harmony, but as tactile negotiation. Scale whispers: “You are not aligned. You are consisting.”

ACT III

Passing Without Entering — Scale at the Portico

At the portico, Scale has no center to balance around. She becomes spacing. Inside and outside tilt toward one another without touching. Scale maintains the interval—not by measuring it, but by walking it. Conversation drifts. Orientations coexist. Scale does not weigh statements. She weighs their distance. Silence thickens—not empty, but tensile. “This,” Scale says quietly, “is balance without equilibrium.” The portico lets her pass. It does not host her.

ACT IV

Lines Drawn — Scale and Motif

Here Scale abandons symmetry entirely. She listens. Lines appear—not tonal, not hierarchical. Motifs recur without key. Relations return altered, displaced, rotated. Scale orients herself cyclically, not metrically. She recognizes accords without center—motivic correspondences in the atonal plain of aletheia, where nothing is

hidden because nothing is resolved. Truth here does not settle. It circulates. Scale keeps count without numbers. She remembers without collecting. Thought follows because it can recognize itself again—differently.

ACT V

Measure Without Speaking — Scale and Dimension

Near canon and sculpture, Scale grows heavier. Dimensions show their faces to her: length, weight, duration, intensity. They do not align. They argue quietly. Scale does not reconcile them. She teaches them manners. “Do not collapse,” she tells intensity. “Do not dominate,” she tells extension. “Remain answerable,” she tells duration. She is not rule. She is proportion under strain. Noise tests the forms. Scale allows the test—but redistributes its force so endurance remains possible.

ACT VI

Lines That Cross Without Meeting — Scale and Global Placeness

Here Scale becomes most herself—and least stable. Parallels stretch endlessly. Meridians cut decisively. Scale stands at their crossings without claiming them. She does not synthesize continuity and

gravity. She oscillates between them. Orientation emerges not from coherence, but from repeatable imbalance. Dimensions here never fully agree. Yet they find ways of consisting—briefly, locally, revisably. Scale smiles. “This,” she says, “is enough.”

CODA

What Scale Leaves Behind

Scale never concludes. She leaves behind no fixed ratio, no final balance, no universal key. What she leaves is sense—the feeling that differences can answer one another without becoming one. Aurora glows without centering. Parerga helps without fixing. The Amphora holds without enclosing. Scale moves among them, lever always slightly tilted. And because she never stands still, placeness remains navigable, time remains plural, and dimensions—though never coherent—continue to consist.