

# BOOK OF MOVEMENT



REHABILITATION *IN/OF*  
LAGUNA VERE  
Tbilisi, Georgia

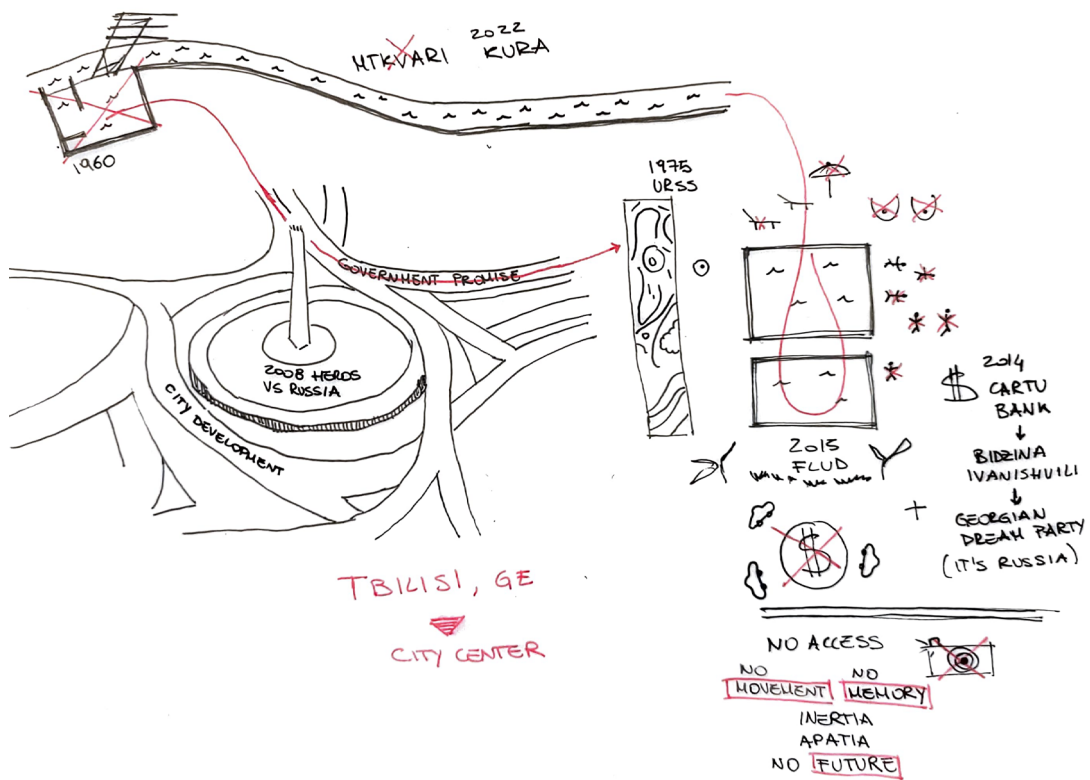
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# MOVEMENT

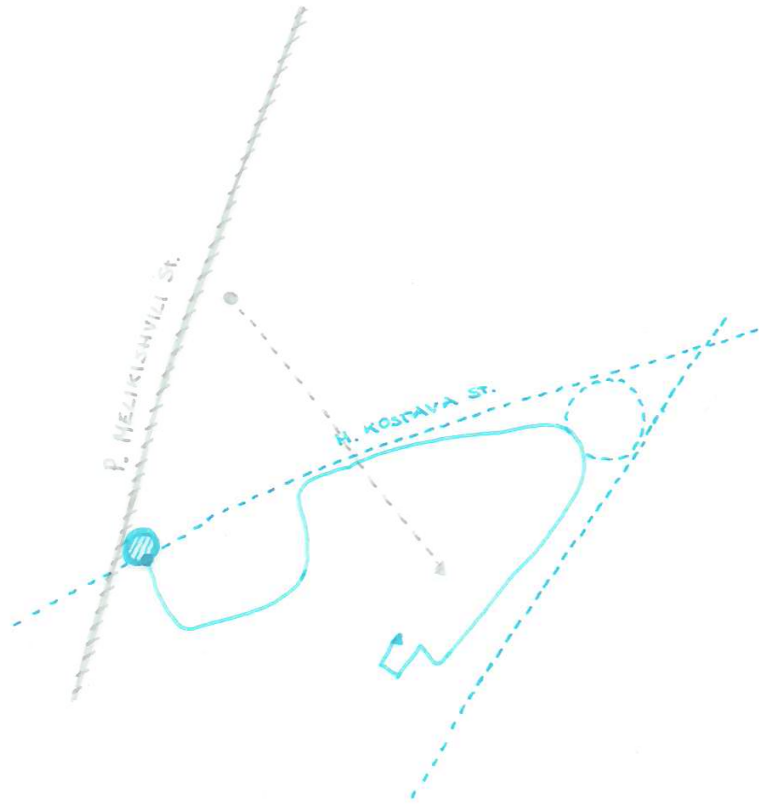






I still have only a vague understanding of the city's structure. I'm aware that S. Rustaveli Ave. defines the main central axes, and that a river separates 'this side' from 'the other'. I walked along the axes to get to the bar, where Rustaveli becomes M.Kostava St., which then becomes P. Melikishvili St. My friend pointed northward, towards the

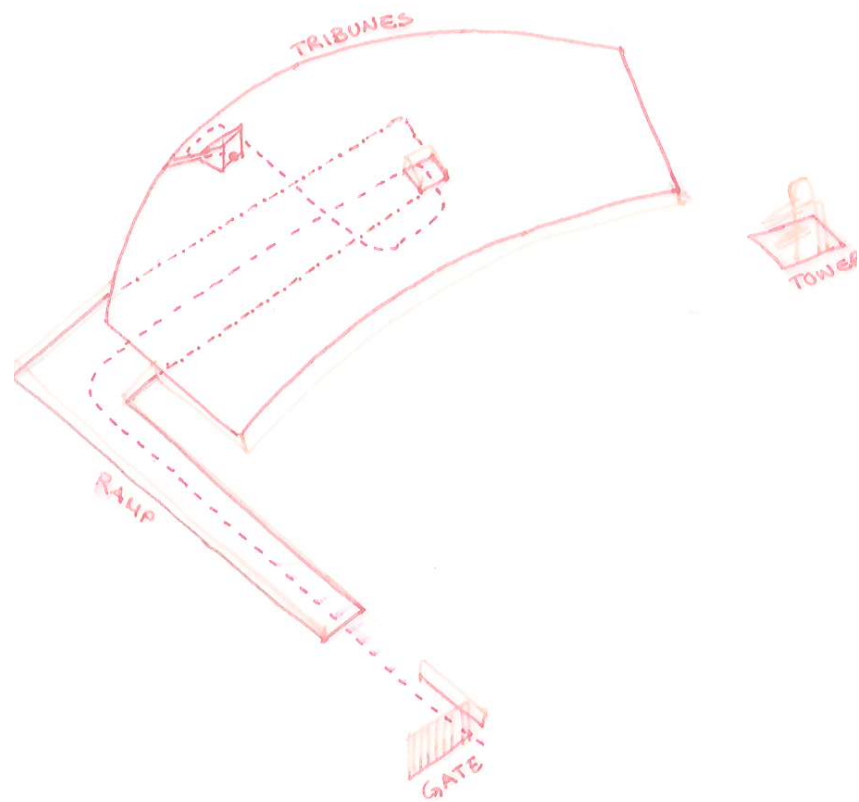
river, towards a greener mass within cement blocks, from the bar's rooftop; Laguna Vere is located somewhere in that direction. What I recall most clearly is the route that runs adjacent to the Hero Square driveway.



The infrastructure system is difficult to navigate, as it is extremely congested, noisy, and dark; it is not pleasant to walk through. Cars going by and gas stations scattered along the route are the only sources of light. There is one serving the traffic immediately in front of Laguna Vere's entrance. To reduce the busy traffic, a series of

overpasses and a highway connecting Heroes Square (constructed with a monument to honor the memory of soldiers who died fighting against the Soviet Army and in operations in Abkhazia, 2018) and Tamarashvili Street were planned at the beginning of 2009. As a result, numerous concrete bridges have been erected.

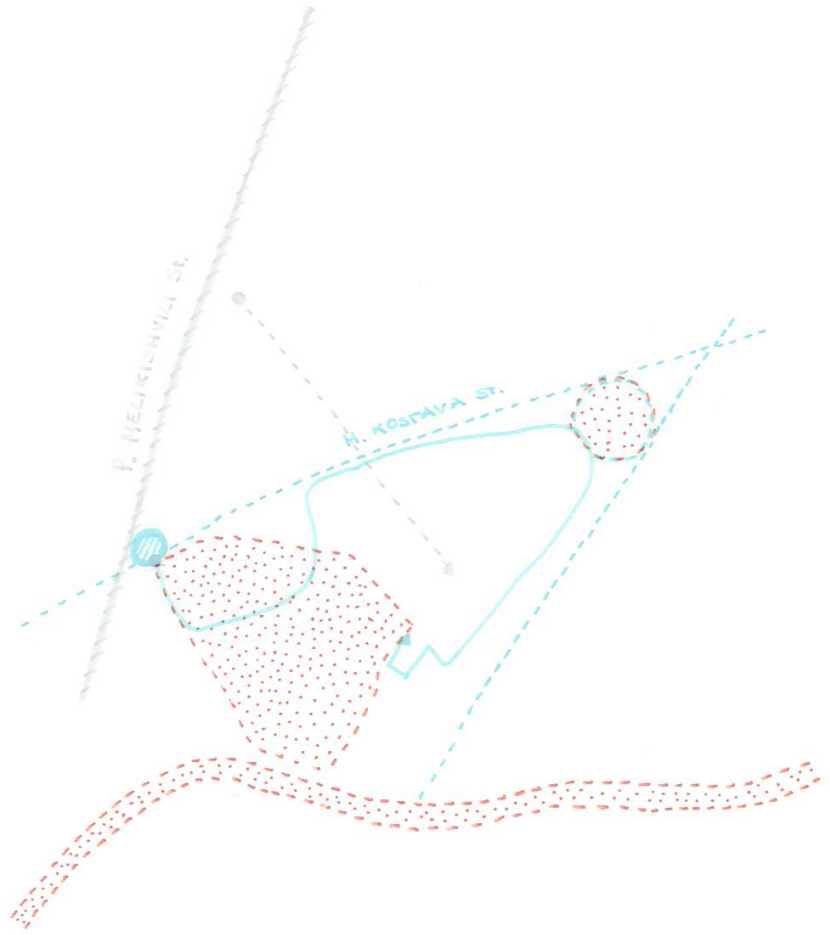




It is late in the evening, we enter and move slowly, almost blindly. Nonetheless, the absence of visibility guiding movement and circulation is compensated for by clarity in the building's planning.

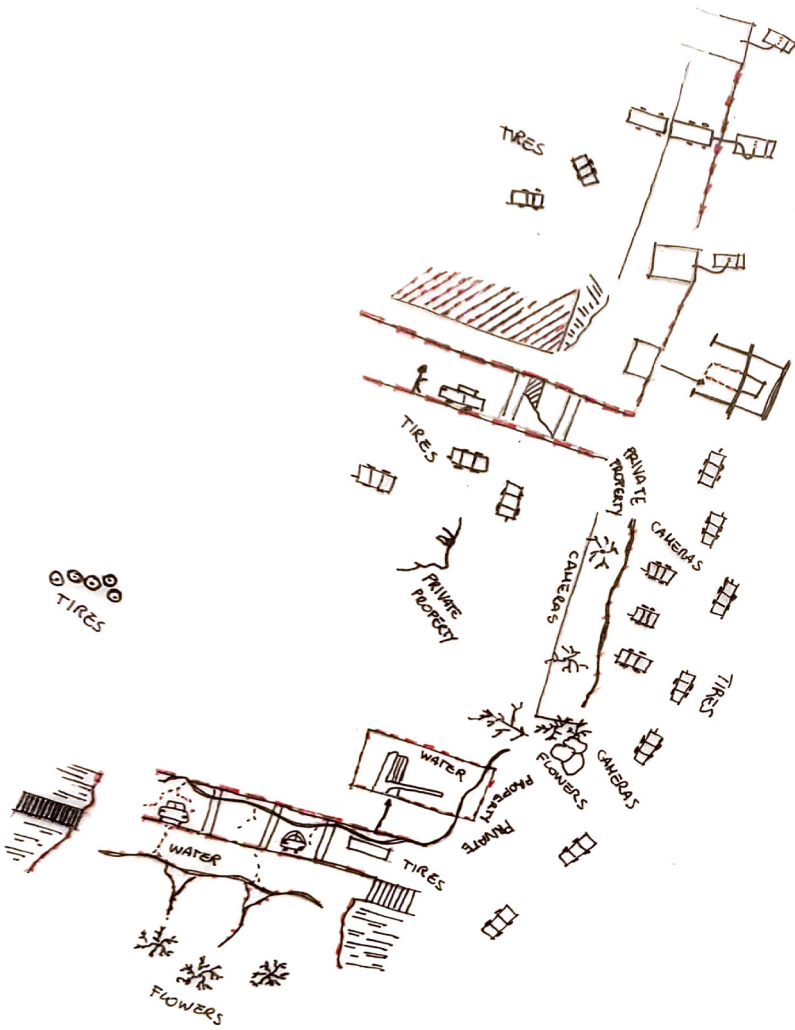
The ambiguity produced by the vehicles' flashlights parked at the pool level, on the other hand, prohibits us from approaching

further, driving us up to the lighting towers. This allows us to acquire some perspective and gain a better knowledge of the wider context.

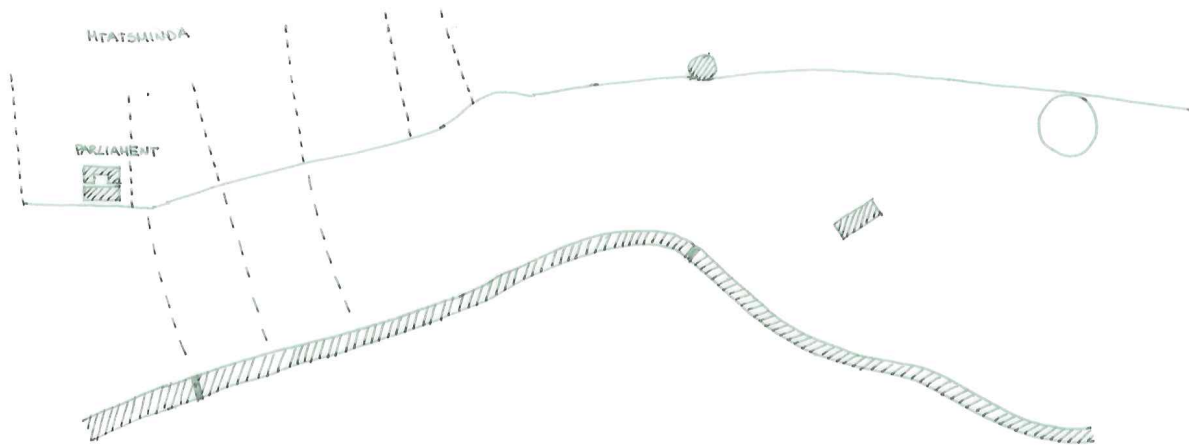


I can see where we are from up on the tribunes. The traffic in front of us is loud, and I can perceive the river and Vera Park behind us. 'This side' of the city is now behind us. 'The other' side is right in front of us.







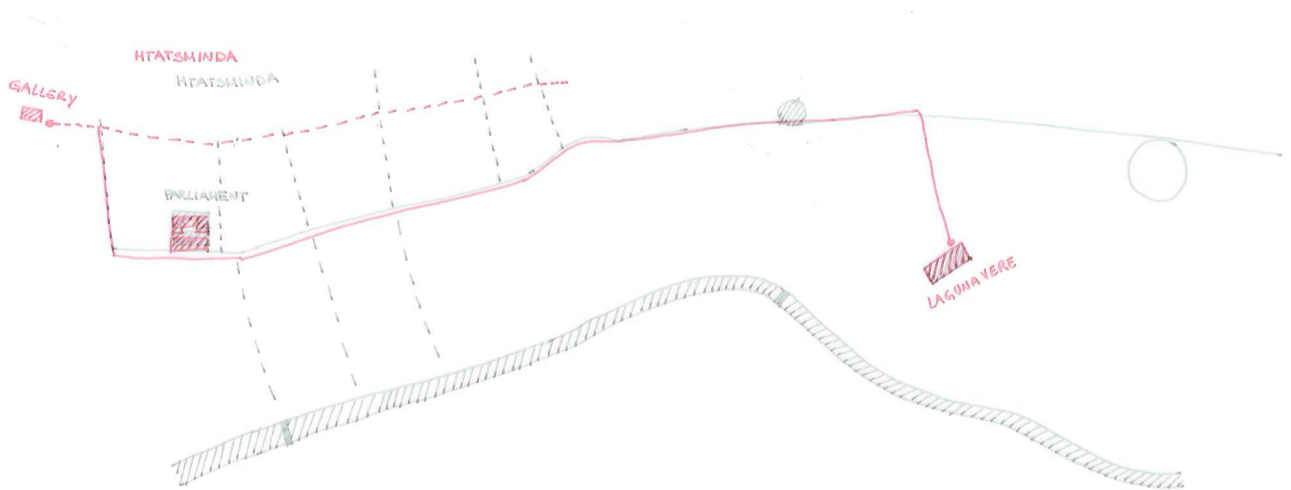


I go home and I think about it.  
In contrast to the dynamic movement throughout the city and the sports complex comes the first experience of inertia, reflection, and passive absorption of external stimuli.

Even unconsciously, this process of connecting seemingly unconnected information and experiences is not opposed

to, but rather complementary to, physical movement.

Boredom, impotency, and passivity are condition from which action stems, be it static or dynamic.



Me and my friend meet again and discuss about it.

Every process is comprised of multiple speeds and rhythms; alternating activity and inertia. We want to re-enter, and, as a step ahead, we employ camera lenses to frame what we see, adding layers of perception to the initial 'bodily', semi-blind, and temporary one. We also consider how to communicate the archive of things we see, hear, or touch

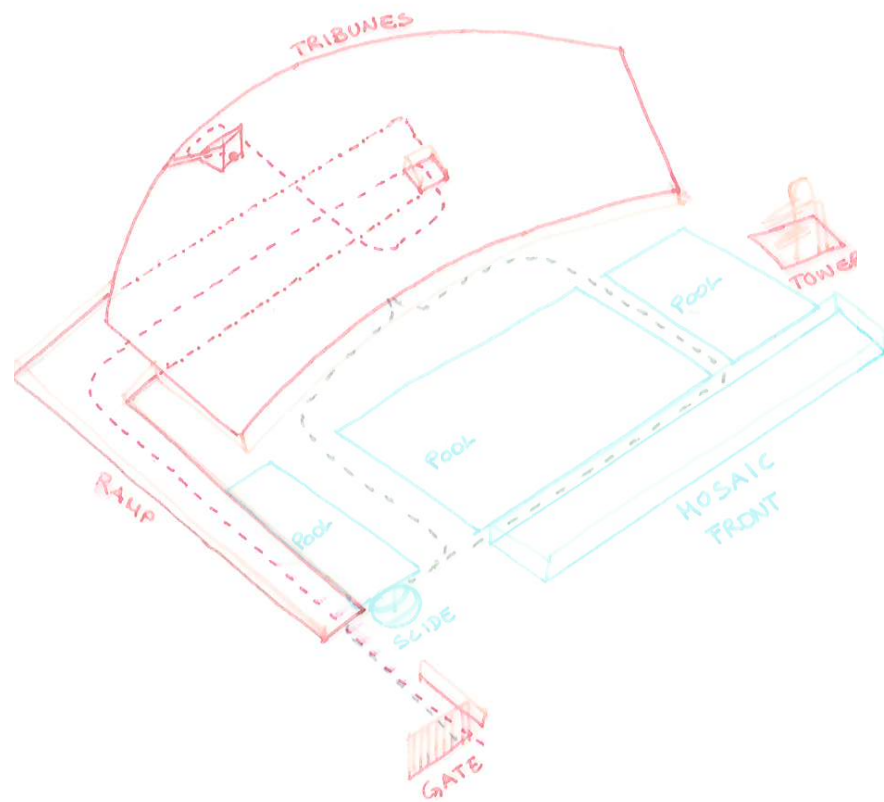
to someone other than ourselves, in order to provoke a response, an interaction, and allow our perspective to change once more. This process will eventually allow Laguna Vere to move outside of Laguna Vere, resulting in encounters and the enhancement of something to occur.



A few weeks have gone since my initial visit to Laguna Vere. I moved to Marjanishvili, an area on the left bank, on 'the other side.' I took a different route to get there, but the intricate infrastructural system that branches off of Hero Square makes it impossible to walk to Laguna Vere also from this side of the city, and it takes longer to drive. Since moving, I

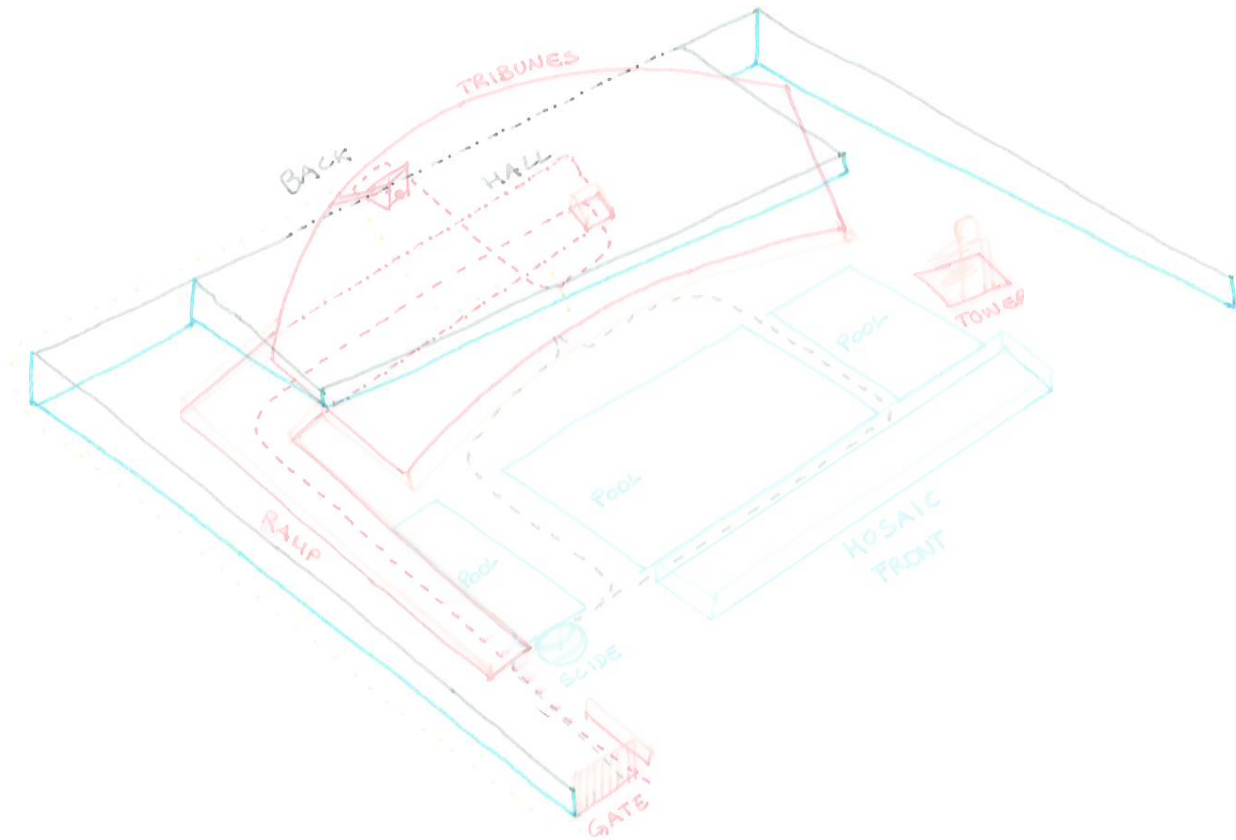
have reshaped my image of the city center; 'the other side' is no longer something apart from it, but rather a continuation. The fact that the River is never reachable, neither from one side nor the other, adds to the perceived distance. There is always an element of separation, as water is far distant from you it generates opposition.





Daylight means better visibility and, as a result, more precise movement. On the other hand, it causes you to be more cautious while moving; you are also more visible. Any exterior body that enters the environment causes a reaction. In our case, our freedom of movement is constrained, to the point where we are refused entry.

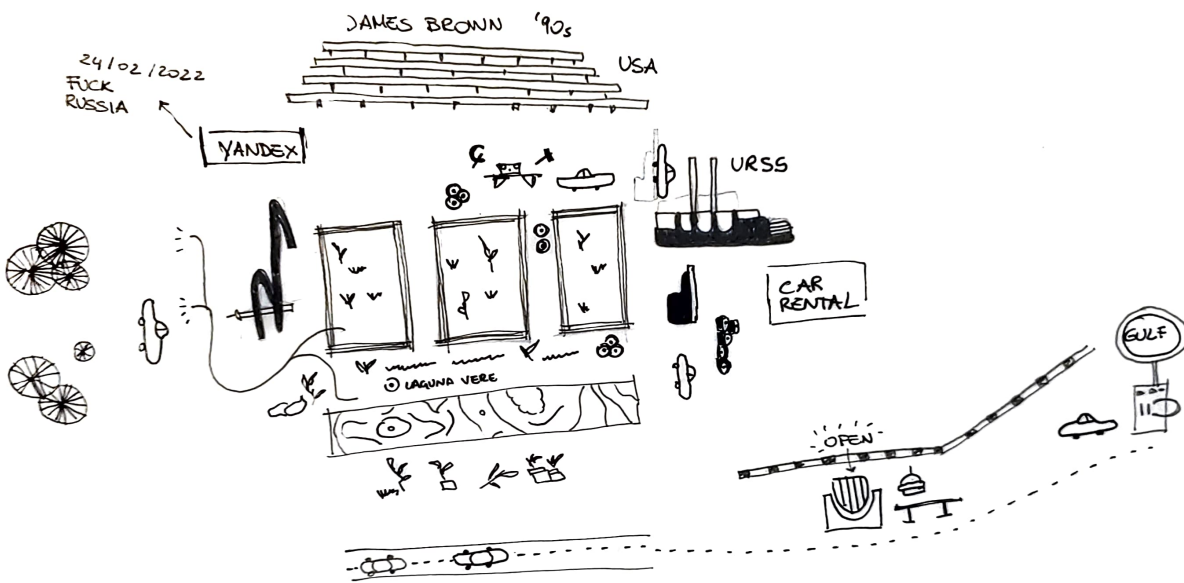
Acts of negotiation are developed as a result. We manage to enter following a secondary route.



My understanding of the complex's scale and organization alters. What I have always thought of as the entrance (on the side of the decorated facade) is not the one that was intended to be the primary one. It is regarded as such as a result of recent changes to the infrastructural layout. Some early design documentation also demonstrates the significance of the complex's 'rear' side, which is more carefully inserted into the

Vera district's steep character, more related to Vera Park's slope than to the Riverbank, more associated to the 'city center' thereof. Furthermore, the visual connection has been lost as a result of the later densification of residential blocks on the hillside, which have acted as curtains, altering and confusing my perception and sense of orientation on an urban scale.







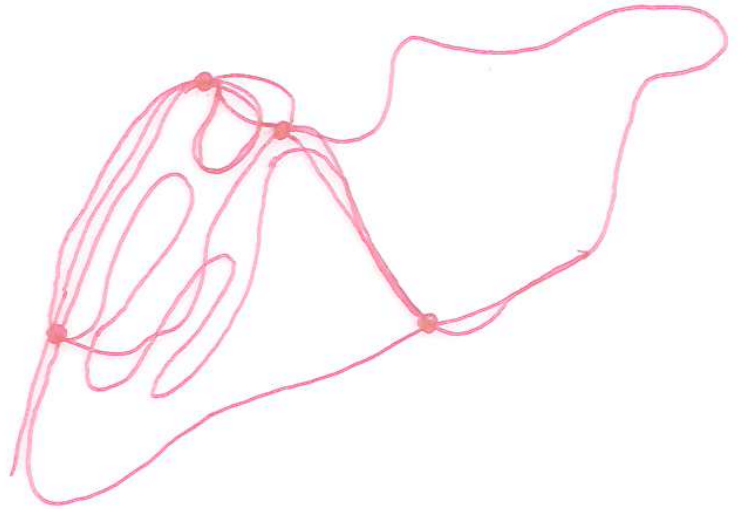


We are inside.

After being pushed from one end of the complex (inside, on the lowest level) to the other (outside, on the highest level), I was finally able to get a sense of its overall architectural composition. Entering the building's internal areas reveals even more of the complex's planning and materiality's

complexity and refinement.

In contrast to the outside areas, where durable elements such as concrete, steel, and tiles are primarily used, the interior spaces meant for representational purposes feature the usage of richer aesthetic materials such as marbles and wood. The outer walls are made of Bolnisi tuff.



There are openings on both the eastern (going to car washes) and western sides (leading to the former silk factory around whose area a number of mechanic workshops are arranged). Spaces are linked, boundaries are blurred, and activities are related. The complex's boundaries are now blurred to me; Laguna Vere is a spatially

open system, regardless of its political inaccessibility, and the complex's surroundings may be read as a fluid continuation of it. People realized that and turned the entire area into a unicum.



My tracing continues as the area evolves continuously, and the movement I recall in my mind is not directly tied to my body's movement in the actual space, but also includes mental (corporeal, therefore) movements set at previous times, performed by other bodies, and based on indirect experiences.



