BOOK OF MEMORY

Laguna Vere, July 2021-March 2022

REHABILITATION *IN/OF* LAGUNA VERE
Tbilisi, Georgia

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TABLE OF CONTENTS

PREMISE

The following text should be treated as a retrospective of my graduation process as well as a document of continuous progress.

It strives to be both a report and a reflection on the interplay between a recent ongoing personal experience, the accidents and encounters that it entailed, and underlying theoretical concerns.

This report is based on the premise that practice informs theory and vice versa; that there is no "self", despite the report being centered on a personal experience. The ego is to be regarded as a component of the ecology that produces it, to the point where there is no longer any ego, but it does reflect a collective story.
It is based on the premise that, although being centered on the present moment, there is no present, and that every reported aspect is the result of past accidents and encounters, an assemblage that contains the projection of a future in itself.

"The self does not exist, so abandon your fantasies of ego; the word is in a constant state of flux, so abandon your anxieties about permanence; it is not possible to satisfy the soul, so abandon ideas of radically transforming the world, and focus instead on attitudes of repair and care" (Self, 2022).

I have been in Tbilisi for the past few months.
I have been wandering around until I am confident that I know where I am. I have been listening to a language I could not comprehend before, but now I can guess. I have been introduced to different ways: anecdotes, rhythms, smells, tastes, practices, and tools. I challenged my body with physical labor, and I accumulated information and memories. I erased memories and experienced a different sense of time and space. I have been talking with people, and it appears that I'm not the only one who feels this way; perception is shared. The day following a binge, after hearing the news, I would re-engage my body with activity, movement again, work again, speak again, wander again, memory again, sober again, maybe even soberer.

In the last months, I focused my attention on a case of architectural abandonment in the context of Tbilisi; Laguna Vere, a late Soviet aquatic complex that is today privatized and in disrepair.

In a moment of personal research and reflection on the tendency of conceiving reality through totalities and opposing concepts such as "inside-outside, me-other, subject-object, matter-form, local-global, east-west, state-market, private-public," I happened to enter the building and experience its current condition firsthand. Those concepts can be thought of as reductionist mechanisms that form ideologies and mold people's perceptions of reality through static images, preventing external encounters and unexpected events from leading to diversity and evolution.

In such terms, the situation in Laguna Vere could be analyzed and problematized. Laguna Vere has been framed as a symbol of the Soviet era, of International competitiveness. Laguna Vere was also a vibrant public space in the city center. It was open, green, and crowded. One could learn how to swim, how to hang out, and build networks there. It was a displace of bikinis and bare bodies, a cinema, a theatre. A swimming pool was previously located somewhere else, it had a different shape. Previously, it was the river.

Its status has deteriorated over time to one of physical abandonment and mental forgetfulness, which has been exacerbated by the city's most recent privatization processes.
Within its transformation dynamics and life cycle, the architectural object currently appears static, inaccessible, impermeable to external influences, and devoid of any link with the (public) context.

Nonetheless, no single moment in Laguna Vere's evolution should be regarded as prominent, rather, it should be considered as a continual flux, an assemblage of singularities resulting in multiplicity.
All of the above-mentioned moments in time and space may be found as traces in Laguna Vere's current state, and as a result, the current state also bears suggestions about the future, about what it could be but is not (yet).

So, where do you search for traces and how do you keep tracing?
How could bodily experience, as a tool for perception and analysis, be used to problematize the state of an abandoned space and foresee a possible future?

In the reports that follow, I will attempt to address these issues using a method that is based on the concepts of memory and movement.

I

INTRODUCTION

Stating that reality is complex is customary today, accurate indeed, quite an urgent topic, quite the sole option we accept to deal with the world we have found ourselves in, overwhelmed by it.

However, simply stating that reality is complex makes it simple, over-simplified. Complexity is that overwhelming term that makes you either linger in inertia or obsess on awareness, information, understanding, and action.

One may embrace the voice that keeps you stuck in your bedsheets, sleeping, wondering what the point of even waking up is, or one could embrace the voice that suggests there is more to unfold, pinning one more point on the whiteboard, drawing endless connections. In either case, apathy or paranoia sounds insane.

It is indeed sick to reduce this current dilemma to such opposition, just as it is sick to address any other problem by embracing one side or the other.

I suggest combining inertia and action, (thought and movement, theory and practice) to the point where one becomes a part of the other; acting while being static, reflecting through motion.

That is what I would refer to as the act of wandering around with mind and body together. Certainly, what I'm describing is not a linear process; it aspires to avoid structural categories, nominal identities, and totalities, and embraces the notion that everything, in reality, is the result of complex ecological processes; assemblages crazy to unfold, to find a beginning or an end, but always open to evolution through the possibility of external encounters and accidents, ultimately producing variation and invention, projecting every actual condition into a virtual future.

In recent months, I focused my attention on what I would consider a 'complex' case of architectural abandonment in Tbilisi's 'complex' context: Laguna Vere, a late Soviet aquatic complex currently in a state of neglect.

My task was made 'easier' by a friend, a guide. This acquaintance added depth to my task, and he informed my understanding. My friend is a collectiove of voices who, via discussions and encounters, would provide me with bits of knowledge about the case, including details about its history and current state, leading me to speculate about its future.

"Experience through your own body but also through someone else's. They can tell you about it to the point that you know how it feels. They can tell you how it was to the point that you understand why it is as it is, and have an opinion on how it could be in a future time that still has to come for both of you. Everything,

development, is already there, just needs to be awakened, moved, habilitated, re-habilitated. Welcome someone that tells you about it and you will know. Do it and you will manage; not to repeat though, but to add a difference that will produce a difference." (Personal notes, Tbilisi, 2022)

The site I have been interested in is indeed a complex case.

Its current state is overwhelming, both in the instance of inertly accepting its current status and 'identity,' and in the case of digging deeper and deeper to understand how such a state was produced. In any case, it looks that you can not do much about it unless you detach it from grounded reality and maybe produce a 'nice' utopia.

What I am suggesting is different, I believe. It entails a 'bodily' engagement with the architectural space in order to challenge the sublime state that arises from a state of violence, impotency, and passivity. Having no pre-determined plan other than entering, wandering around, and feeling something, exiting, stopping, talking, and re-entering, looking for nothing specific while looking at everything. Never truly knowing what one is doing, simply doing something through bodily movement; producing an experience.

Moreover, it is precisely the aesthetic dimension of an abandoned and ruined building that stems from the human being proper aesthetic thinking, understanding aesthetic as something that pertains to qualities of experience, a sensorial experience to be directly felt, and actively engaged. The ruin calls for possibilities of action. The body is called to activity, the "pleasure of action" (Simondon, 2012), the practice, just as it is when it engages a technical tool that opens up the possibility of modulating an envisioned object. It happened to the pre-historic man in the cave, it happens to the artisan with technic tools and matter, to the artist with its medium and media, and (most evidently) to the athlete who performs in the space.

Using my body as a "center of action" (Meillassoux, 2007), the following text attempts to report and express my perception of the ruin and its surroundings. According to Meillassoux (2007, 72), matter can be thought of as an aggregate of images, whereas perception of matter is made up of these same images in relation to one specific image, my body.

Following that, I externalize the selection of images primarily directed by my mind and body in the form of written words (a diary, if you will)

and photographs, resulting in a report of what I sensed and retained during this experience.
This collection of images can ultimately be traced by reporting my movements. Memory is produced through movement; memory of my movements in space, and thus memory of the same space, other bodies in the space, words, noises, ideas, and information.

Then follows the exteriorization of memories in a written and tangible form, with the goal of communicating and transposing my understanding to someone or something other than myself. As a result, a "tertiary memory," or "epiphylogenetic memory," as Stiegler refers to it in *Technics and Time 1* (1994), is created.

"(Epiphylogenetic memory) is the accumulation and retention of historical epigenetic differentiation within the spatio-temporal organization of material environments. Specifically, the formation of organizational technics including writing, art, clothing, tools, and machines, but also architecture and urban planning." (Gorny, Radman, 2022)

My decision to use a diary format reflects my intention to provide a collection of little narratives as a form of knowledge. It opposes a more conventional historiographical "grand narrative" of Laguna Vere and late-Soviet architecture, which risks being associated with polarizing dialectics that limit the perception of such an oversaturated by historic, political, symbolic and propagandistic signification.

Indeed, focusing on encounters and accidents while framing my perception in an anecdotal and fragmented manner embraces a position of acceptance of the case's complexity while challenging the sublime state that results from it. This operation seeks to open the system's thresholds and mobilize new determinations in order to prevent the system's reactive death on a perceptual level as well.

Taking these considerations, I will conduct one final operation in the report: a selection, a reworking of my records' format, and the addition of retrospective commentaries (footnotes) attempting to unravel Spatio-temporal relations.

This will ultimately be a representation of what I understood now about Laguna Vere. An ever-changing partial understanding that, nevertheless, seeks to be dynamic; times and spaces will change, I may change into something other than myself, and my understanding will change with it.
Memory and movement, as previously mentioned, are inextricably linked. They are complementary, they are mind and body together as a unicum.

"I understood time can be heavy and long [...] Time is light and fast when you are not sober, the only way you can recall how long it was is through movement. Where have I been, for how long, then where again. It is maybe the only method to make time sober. [...] Time is light and fast also when you are totally sober. When you are active, with mind and body, engaging in some activity that makes your perception of time altered. [...] It is good to be able to navigate both rythms. It is terrible to get rid of one of them completely. Quick, light time and slow heavy time likewise, it is good to be able to experience both." (Personal notes, Tbilisi, 2022)

For the sake of highlighting and expressing the interrelation between memory and movement, I will force the opposite action: I will separate them. My original report and observations (diary) will be reworked and presented here as a book of memory and a book of movement, the one inherently constitutive of the other, to be read concurrently, without necessarily following a linear path, in accordance with reality's complexity.

BOOK OF MEMORY

I: Intuition

"A friend introduces you to the city [1], to a specific place that he recalled during a bar talk. No memory of how the connection was drawn, not even of what we were talking about. Probably it was just a part of a broader discussion."

...

"Behind it is a mosaic [2]. Looks like the place, not sure tho. It was supposed to be a swimming pool [3]."

I do not recall how we got started on the topic [Laguna Vere], but that is the first memory I have of it. I remember the talk; I was looking for something to do, see, and interact with. By *intuition*, it seemed like it could be an interesting place to go.

[1] Tbilisi, Georgia.

[2] The artist Nikoloz (Koka) Ignatov created the decorative frieze on the main façade. A fine smalt glass technique has been used to produce the mosaic.

[3] The Laguna Vere Aquatic Sports Complex, designed by Shota Kavlashvili, Ramaz Kiknadze, and Guram Abuladze during the 4th workshop of the Tbilkalaproekt (Tbilisi city project) in 1967, opened in 1978. The complex was named after Lenin Komsomol at the time. This was the first international-standard aquatic sports complex in the Caucasus. Training, medical and rehabilitation activities, press conferences, and exhibitions were organized alongside local and international swimming, polo, diving, and synchronized swimming contests.

INTUITION

The experience of action is given a lot of importance in Simondon's philosophy. He draws on Bergson's concept of intuition to develop concepts and find vocabulary to express the beauty of action. Simondon views intuition, together with intentionality (action), observation, imagination, and luck, to be defining characteristics of invention. According to him, there was magic at the beginning, an ideal primitive moment suggesting a state of completion in which humans were connected to the heart of life. Likewise, according to Bergson, intuition is a time when the human being ceases thinking, planning, and controlling. The human being lets himself go and rediscovers an effortless peace (Chabot, Lagarde, 2012).

Unlike Bergson, however, Simondon ties his concept of intuition with intelligence, referring to it not just as a primitive state but also as a quality experienced by the contemporary man of action and exploration (Chabot, 2003).

I frame intuition in the same way in this report of memories. It is the beginning, the meeting of curiosity and will, the precise moment when someone decides to act, engage, move, collect images, and/or reflect. It is not a clear and specific reason why someone decides to act; it is the result of an assemblage of stimuli that must remain, to some degree, undefined, 'magic.' An origin is impossible to pinpoint; at best, a genealogy can be traced.
On the other hand, what I believe can be claimed with certainty is that following one's intuition and, as a result, stimulating the body (and intellect), inevitably leads to some level of development, and ultimately to innovation.

I was not moving at first, but boredom (inertia) had me moving, talking to someone, activating, and going somewhere; I began collecting images, then thinking, then doing, then thinking again. From inertia to action, and then back to inertia. Action and inertia should be viewed as complimentary rather than opposing. One should not seek for a mid-point between them either, but rather for the "meeting of the two dimensions, wherein the existence of each is made possible by the existence of its opposite. "The yin–yang as a fitting symbol" (Chabot, 2003).

"At the main door there's a flower shop, and it's locked. [...] The basement at the rear is filled up with car pieces, it looks like a mechanic workshop but I can't really tell; a dog blocks the way. [...] prevents you to come close to the structure [4]."

at the main entrance (I guess)
they're selling flowers and plants + wheels and tools here and there...

Main door is flower shop and it's locked. We need light, the scooter wander it, or a touch.

We go there. After the private activities' closing time, the complex is not lit. In any case, we decide to take *action* and enter. Our sense of space and orientation were completely reliant on the scooter we had brought in with us as a light source.
Everything outside of its spectrum was impenetrable to the eyes and memory.

[4] "Since 2000 the building has been in private onership. It was definitely closed at the beginning of 2014. The reason for this was the old-time, amortization, and non-profit. [...] In 2015 the National Agency for Cultural Heritage Preservation of Georgia has entered a request for Laguna Vere to grant Cultural Heritage Immovable Monument status. There is no written answer to this card yet." (Palavandishvili, 2017)

"My father said they had no money to heat up the water". (xx, 2021)

When it comes to "activity" I regard my body (and mind as a whole) to be at its center (Meillassoux, 2007, 72).
My body is virtually projected towards it even before I engage in action and movement; it can see the virtual potential that exists in the relationship between myself and external objects (other bodies).

It is precisely the relation between a body and its exterior that answers the due question: what is a body? Or, to put it another way, what is the body as an image?

I am in a dark space with an external source of light, and that source of light enables my vision to adjust and my perspective of the space to change as well. The scooter serves as a quasi-organ; an "extension of existence" occurs as a result of the relationship between my biological body and the external item (Merleau-Ponty, 2018).

"This process can otherwise be described as a habit, expressing the power of our body of dilating our being-in-the-world and changing our existence by appropriating instruments" (Dalmasso, 2019).

The technical tool is integrated as a result of this relationship. The notion of body image is defined in this way: the image we have of our body is not strictly delimited by its biological composition; it transcends these limitations and can be thought of as "res extensa," meaning extended in its milieu. "Thanks to its virtual power, the body can both integrate objects in its own spatiality and extend itself through artifacts" (Dalmasso, 2019).

Having defined the body-image in such a way clarifies how a body could potentially open up to exterior integrations and be merged into anything external. Transformation and evolution would be enhanced perpetually as a result.
Following this conception of body-image, one could conclude that there is no such a thing as 'my body'. What we call 'our body' is both an assemblage of incorporated prostheses and a prosthesis in its own right, incorporated in other bodies.

The prosthetic body could be ultimately defined as "the locus of negotiation of boundaries" (Tajiri, 2004).

"2 pools appear, the diving tower on the left, people talking under the tribune, they enlighten the pool with cars' flashlights. We don't go there."

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...

"the structure is not so rotten, it's bad [5] but details are still visible [6] and make you think the whole is not so bad."

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"The pool is like a living organism. It is aging. So we have to heal it before it can be treated for rot. That's one side. It is fully in line with the current level of development of water sports." (Vladimer Goiashvili, 2011)

I am physically entering for the first time. The pool's distinctive architectural *elements* are difficult to distinguish due to the low visibility. The concrete building's detailing, the lighting towers, the diving platforms, and the metallic water slide were all visible in the daytime photographs I checked out during the day before. This made it easier to seek for them and get a glimpse of them.

[5] Mtkvari River flooding caused damage on the complex in June 2015. It had been covered with mud and trash and had never been cleaned.

[6] The swimming pool received the Council of Ministers of the USSR Prize in 1982. Furthermore, the Union of Inspections gave it a first-class rating for the quality of its construction work.
"planning from Moscow..." (xx, 2021)

ORGANS

Laguna Vere appears to me as an assemblage of fragments in time and space. I never get a complete image of it. I realize that the place's fragmented character is indeed the source of my fragmented perception. I can only enter at night, with limited vision, for a limited period of time, and there is limited recording of its current state; its scale and overall architectural composition ultimately lead to a fragmented reading of the space.

Laguna Vere is thus to be understood as a body comprising various organs, each of which unfolds and manifests as smaller bodies composed of organs in their own right; living and non-living bodies (mine as well). As one considers a broader spectrum,Laguna Vere also appears to be the organ of larger bodies.

I detect the pre-existence (and/or potentiality) of relations between the pieces when I add fragments to my understanding of the complex and search for relations between its parts.

This leads to the problematization of Laguna Vere's critical current state: despite appearing to be connected amongst them, the organs/parts that make up the system are not currently in relation with the outside; the way they operate in this regard intensifies detachment rather than connection.
Laguna Vere, along with every component that makes it up, should be regarded as a closed, reactive system.
Each of these systems is, in fact, undergoing a progressive closure to external relations, conserving itself in its being while leaving no room for evolution. External bodies/organs, in other words, are not allowed to add up to the assemblage. An active system, on the other hand, would allow for opening towards exterior relations, as evidenced by the fact that something occurs, or is permitted to occur.

As a consequence, a "body without organs" [7] is required; not unifying or totalizing the parts, but expressing the full potential of the parts and the constituted body (Deleuze, 1990), a potential that is embodied in relationships, in a "increased openness" (Meillasoux, 2007), as the primary condition for continuously mobilizing an evolution and preventing the systems' reactive death. No substance (system/body, organ) can exist in isolation from other substances and their milieu. "To exist is to be connected. The relation is becoming in action" (Chabot, 2003).

[7] See Deleuze, Gilles, Mark Lester, Charles J. Stivale, and Constantin V. Boundas. 1990. *The logic of sense.* New York: Columbia University Press.
Here, the definition of "body without orgnas" is reffered as a body in which none of the individual parts are productive in and of themselves. A collective production is achieved by the complete body, and in fact, by a complex of bodies in connection to each other and their environments, rather than by a single body.

"From up there, with the scooter's light down, we have an understanding of it."

...

"Traffic is again louder from above, I see the roadway and Hero Square, no clue what's behind us; I know it's Vera Park, Vera district somewhere."

The limited visibility makes it difficult to orientate; understand *where and when* [8], understand the general composition [9].

[8] "Laguna Vere" aquatic complex is located on the right bank of the Mtkvari River, on the edge of Vera Park, on the former Physical Culture Park's territory. On Mtkvari's right bank was the 'Physical Culture Park.' It was an area where people may engage in athletic activities. Swimming in "Kupalnia," a fifty-meter-long pool established during the Soviet Union time, was one of them. It was Tbilisi's first swimming pool, designed in accordance with current pool standards and playing an important role in the development of water sports.
Because the pool was filled with Mtkvari's unheated water, training time was limited. "Kupalnia" was intended for both athletes and guests. During the 1960s, "Kupalnia" was sacrificed to the city's development. A motorway was planned to be built along the river's bank, occupying the pool's area; "Kupalnia" was demolished soon after. The event sparked widespread worry among the community. The city's swimming pool was a favorite hangout for locals and visitors alike; it was open to

all amateur swimmers, not just athletes. The government promised the residents that a new contemporary pool would be constructed nearby as a result of the demolition (some 300-400 meters away). This is how the concept of "Laguna Vere" was first introduced.

[9] Laguna Vere's territory extends up to 12,000 square meters. It counts one indoor and three outdoor pools with a diving tower composed of multiple platforms. The complex was lit by the 6 lighting towers. In total, the complex could accommodate up to 5500 spectators.

TIME AND SPACE

Laguna Vere should be viewed as a multiplicity/assemblage that produces larger assemblages. Its composite nature is informed physically and chronologically, by "fragments." Recognizing that multiplicity is the condition of existence - from the microscopic level to the most complex and layered assemblages - indicates that nothing in reality is linear, but rather the consequence of complex ecological processes. This is also valid in terms of time; linearity of history and story telling can be broken down into fragments. Time, like space, can be thought of as multi-centered, composed of "micro-histories" (Ginzburg, 1983) [10] that are connected by associations rather than hierarchies.

However, the structure's current 'ruined' state, as well as its ecology, provide all of the traces needed to comprehend how it was and, more importantly, why it is what it is today.

As stated in the introduction, the aim of the research is not to provide a straightforward answer to these questions; however, a dynamic understanding of Laguna Vere's genealogy and evolution until the (ever)present moment can be achieved by considering space and time as neither two distinct entities nor strictly following a cause-effect ratio.
Space and time must coexist in one's memory at the same time, as a continuum that permeates one another.

Understanding should be founded on "a pastiche of all times, a kind of Uchronia" [11] rather than a portrayal of a specific historical moment (not even the present moment by itself) (Dixon, 2005). Understanding should be inter-scalar and ecological, not limited to a constrained fraction of the system's physical space.

Dixon (2005,120) reports Freud's words in *Civilization and Discontent*: "Rome would be a city in which nothing once constructed had perished, and all the earliest stages of development had survived alongside the latest".
If artifacts were to be treated like memories, everything ever made could be brought back to life.

Breaking the division of time and space is indeed a challenge to nominal identities that undermine reality's complexity. A reality that must be framed as a rhizome, not a tree; as a non-linear network connecting "any point with any other point," with no apparent order or coherency (Deleuze, Guattari, 1987). In a mesh-like network, space, time, theory, practice, arts, sciences, social dynamics, power structures, etc. are all interrelated in a mesh-like network. This is the mode of knowledge I adopted to deal with Laguna Vere's case; it is a form of knowledge that lets us to grasp realities as multiplicities and, therefore, deal with complexity.

[10] "Microstoria" is a term referring to a historiographical research approach developed in Italy during the seventies having Carlo Ginzburg as one of its most prominent exponents. This historiographical approach represents a paradigmatic shift. The narratives show a programmatic partiality and fragmentation of the historian's point of view that focuses on micro-analysis and on the the individual (how he acts in the world) rather than on a sintetic approach based on dual oppositions and radicated ideologies.
"The individual" as a concept, is to be regarded as an emergency, an event, but also as a network of relationships representing, in a transaction logic, a broader system of beliefs, a group identity, an ecology.

[11] See Renouvier, Charles, and Hubert Grenier. 1988. *Uchronie: [(l'utopie dans l'histoire)]*. [Paris]: Fayard.
Here Renouvier coins the neologism "Uchronia" (deriving from "utopia"), referring to a hypothetical time period. In this text though, I use the term not to refer to a hypothetical time period, but rather to describe how previous, present, and future times all inform one another to the point that they should be considered a unicum.

"The *ruin* for me is intriguing; I'm a foreigner, I experienced it as it stands now. The ruin is intriguing also for my friend, he grew up there, [...] as it evolved in the years."

"The space is different, very vital not just a charming ruin. People are running businesses inside and outside the pool's gates."

"We organize a site visit to take photographs."

To photograph reality means to produce an image of it as it appears in that moment and, together, to produce an effect on some other, future, potential reality. Although framing is regarded as the capture of a static moment, the act of photographing enhances movement and evolution; it shows how the thing is and, therefore, the projection of how it could be.

RUINS

Laguna Vere is a living monument, not only because of its architectural significance, but also because of its richness in historical layers and traces of successive uses and appropriations.

The complex might also be considered a modern 'ruin'. If we assume that history (past time) is a form of presence, ruins could be regarded as the materialization of the encounter between presence and disappearance rather than as nostalgic and commemorative things. The present moment and a virtual past would thus inform one another towards a future projection.

In other words, ruins are viewed as structures that "evoke and summon the past to an encounter with contemporary reality -a type of co-appearence that opens the possibility to virtually witnessing the past" (Gafijczuk, 2013) and, I might add, the future.

Furthermore, it is to be reminded that precisely the aesthetic dimension of an abandoned and ruined building stems from the human being a proper aesthetic thinking where "aesthetic" has to be understood as something that "pertains to qualities of experience" (Massumi, 2017), a sensorial experience to be directly felt and actively engaged.

The ruin calls for possibilities of action; it happened to the pre-historic man entering the cave, inhabiting it and expressing itself with paintings on the walls. The cave has a past, a layering, it is irregular and dark: the cave ultimately enabled the primitive man to see whatever he wanted to see, stimulating imagination and invention [12].

The ruin acts as the cave; it is a place that opens up possibilities. The body, just like it engages a technical tool that opens up the possibility to modulate an envisioned object, finds itself called to action, the "pleasure of action" (Simondon, 2012), the practice.
It happens to the artisan with technic tools and matter, to the artist with its medium and media, and (most evidently) to the athlete that performs in the space.

[12] Simondon Du Désert. Vimeo , 2022. https://vimeo.com/156520798\\

"It's summer [...] Protests are going on [13], Nationalists wearing black as their religious leaders erecting the cross of St. Nino in front of the Parliament, Georgia is also proud of having the strongest man in the World [14]."

...

"Somehow politics, sports, the place I am, the place I come from and other minor details relate and make me think".

Friends who live there no longer like it; if a protest occurs, Rustaveli Av. is blocked, and everything becomes too noisy.

"the flag which was torn down will remain down until ambassadors come here and apologize for supporting pederasty" (Zurab Makharadze, 2021)

The cross is still there, well bolted, well centered in front of the Parliament.

"Georgians by their heroic action are changing the world balance -touching the scale of our side". (Aleksandr Dugin, Russian traditionalist philosopher, 2021)

The demonstrators demanded that Georgian Prime Minister Irakli Garibashvili (Georgian Dream Party [15]) and Minister of Internal Affairs to resign immediately.

To symbolize the bloodshed, opposition members gathered behind the Georgian Dream offices, tossing eggs at the building exterior and spray painting red marks on it.

I recall hearing people shouting right in front of the Parliament on Rustaveli Ave.I was standing on the balcony of an apartment in Mtatsminda, and I didn't go any further. I recall what I heard, and how the loudness changed as the headlines changed:

1. Leaders of the counter-demonstration started giving speeches there.
2. Counter-protesters tore down the EU Flag, then erected the cross of St. Nino in front of the parliament instead; a sign of the Christian Moral being the designated Country's primary set of values.
3. The Prime Minister of Georgia, repeatedly urged the LGBT rights activists to abstain from holding the March for Dignity.
4. That achieved, the fight broke out between the counter-protesters and media representatives.
5. As a result, TV Pirveli cameraman Lekso Lashkarava was heavily beaten and found dead at his home a few days later.

Different theories have surfaced as to what caused the journalist's death. According to the Ministry of Internal Affairs, Lekso Lashkarava died of a heroin overdose. Other sources claim that the report cannot be accepted because the government is attempting to shift blame away from the parties responsible for the violence against journalists on July the 5th.

US Ambassador Kelly Degnan was under accusation of being responsible for the death of Lashkarava as an agitator and supporter of the Pride's parade with the intention and result destabilization of the Georgian society.

[13] July 5th and 6th, 2021. The attempt to hold the March of Dignity as the Pride Week's closing event prompted chaotic counter-protests, which were backed by the Georgian Orthodox Church and conservative political personalities.

[14] August 4th, 2021. With a total lift of 488 kg, Georgian strongman Lasha Talakhadze broke his own world record to retain his championship in the men's heaviest weight division at the Tokyo Olympics.

[15] Bidzina Ivanishvili, a millionaire businessman and politician, founded the party. Previously, the party was accused of being corrupt, pro-Russian, and beholden to Russian interests (particularly in the framework of 2019 Georgian Protests).

TOTALITIES AND IDEOLOGY

In a moment of personal research and reflection on the habit of conceptualizing reality through totalities and opposing concepts, I happened to enter this building and witness its current state firsthand. I happened to walk into this building at a time when the local and global political situation could have been problematized precisely in such terms.

This research started indeed as a critique of the tendency of conceiving reality through totalities, a "rejection of deep structural categories embodied in the dualities" (Sohn, Kousoulas, 2015)

Such nominal identities could be considered as simplistic obscuring techniques devised by whichever agent (including ourselves) stands to benefit from a polarization of dialectics that hinders the emergence of possible relations, opposing, in such a way, a true unfolding of difference and multiplicity. As previously mentioned, recognizing that multiplicity is the condition of life - from the molecular level to the most complex and layered assemblages - is a shift in perspective that embraces the idea that nothing is truly substantial in reality, but rather the product of complex ecological processes, assemblages.To conceive of such a substantial, structured notion of reality is to deny the projection of the real into the virtual, the other, the future, or any other form of becoming.

To put it another way, totalities are a reductionist mechanism that produces ideologies and shapes perceptions of reality through static images that ambient mediocrity, habits of opinion, and cliches. They allow to only envision one possible mode of being with which to side, preventing the possibility of external encounters and unforeseen events producing variation and invention.

This mechanism has recently produced new kinds of ethnocentric authoritarianism, nationalism, identity, populism, mythologies, rituals, and cults that serve to generate systems and social entities that oppose one another and never seek productive integration.
This tendency eventually leads to static conditions, which inhibit dynamism and evolution.
This tendency affects each of the many systems (concentric skins [16]) composing reality and evidence of it can be found in the moulding of our bodies, techniques, arts, and habits, altogether composing a culture.

As I will suggest later taking a closer look at some of the dualities that make Laguna Vere's condition problematic: it is possible to get beyond this reductive view of opposition through integration or, as Colebrook describes it (2015): "radical opposition can be combined with deep ontological continuity: at every point two sides but one surface".

[16] Restany, Pierre, and Friedensreich *Hundertwasser. 1998. Hundertwasser: the painter-king with the 5 skins : the power of art.* Köln: Taschen.
The book is divided in five chapters, namely:
The first skin: The epidermis
The second skin: The clothes
The third skin: Man's house
The fourth skin: The social environment and the identity
The fi fth skin: The global environment - ecology and mankind

"An old man approaches [...] My friend translates: he is the 'manager', the guardian or something like that, he's asking to stop. Some Swiss people came some months ago, and took pics, he allowed it and got in trouble. We don't know with whom, we don't know for what."

...

"The pool is a *private property* [17]."

My body stores everything, resulting in a sensory archive. As business activities take place on a daily basis in Laguna Vere, the area is being spatially transformed in response to immediate needs, and material evidences of it are continually changing and evolving. My body is the archive; it captures moments in the same way that a camera does. Nonetheless, it contains additional levels of perception; it is the repository of my life's experiences over time. As a result, I am able to mentally (and physically) reconstruct the space.

[17] It is still unclear how these businesses are linked to the pool, most likely portions of the space are being rented by the private owner to other private activities.

18

Laguna Vere was previously open to the public. Laguna Vere has been turned into private property.

The city is currently being affected by privatization processes in conformity with worldwide neoliberal policies of appropriation and (resulting) closure of public areas. The same dynamics of monopolization driven by private interests may be found all over the city's territory. Such inclinations endanger both actual diversity and complexity, as well as the virtual possibility of variation; the potential for something to be created, for something to happen, something interesting.

The current argument could revolve around the binary opposition of private and public. However, restricting Laguna Vere's critical situation (which can be seen as a synecdoche for the city) to such a problematization would be insufficient, because reducing our understanding to dichotomies is insufficient in general.

Reflecting on the site's future demonstrates how confining a critique of the current state to the public/private debate is paralyzing: either it appears you can not actually do anything about it (apathy towards the case and the discourse in general is thus produced), or it detaches the case from grounded reality, resulting in a "nice", but sterile utopia.

To step out of this exhausted opposition "it is sensible to consider a more nuanced understanding of the public and the private, an understanding that offers a plural account of their numerous 'in-betweens' as differentiations of degree rather than of kind" (Sohn, Kousoulas, 2015).

The concept of 'commons' is proposed as a theoretical remedy to this spatial and urban issue. Neither private nor public in opposition, but there is a third category arising from a disparity which Simondon calls a "problematic disparation" (Simondon, 1995) [18]. To frame the issue in terms of disparation is resolutive in the sense that disparation is regarded as "problematic" and, therefore, "creative". It is indeed problematic since the response is primarily triggered by an actual disparity: the difference between "the one" and "the other". Nonetheless, the response to this difference is not limited to one side or the other, but rather provides a chance for the formation of a new

dimension; it is creative because it functions through affirmation, not negation.

Commoning is the public's response to a shared problem, and it is accomplished in practice.
It takes the form of action, which is formalized in nonhierarchical practices that propagate horizontally, constantly re-evaluating short-term (spatial) configurations and long-term (urban) ambitions (Sohn, Kousoulas, 2015).
Human and non-human agency are empowered by direct action, and I believe that both apathy and paralysis are overcome.

[18] Simondon, Gilbert. 1995. *L'individu et sa genèse physico-biologique.* Grenoble: J. Millon. There Simondon writes:
"There is disparation when two twin sets that cannot be entirely superimposed, such as the left retinal image and the right retinal image, are grasped together as a system, allowing for the formation of a single set of a higher degree which integrates their elements thanks to a new dimension."

a new Yandex banner

"A new Yandex banner [...] The banner frames another passage tho, a small concrete staircase, eaten up by vegetation and flowers' shop stuff. The steps lead to a shiny steel water slide."

...

The banner.
frames another passage tho; a small
concrete staircase, eaten up by vegetation
and flowers shop's stuff.

The steps lead to a shiny steel water-slid

"We turn the cameras towards the diving tower, people are working there, I had barely noticed them, their screaming was too constant. It's a garage, a mechanic workshop, or something car-related."

people are working there, I had
barely noticed them; their screaming
was too constant. It's a garage, a
mechanic workshop or something car
related.

"[...] looking at dogs who inhabit the pools.
I had barely noticed them, their barking was too constant."

When compared to what was previously experienced at night, experiencing a place in the daylight produced more vivid and vivid recollections. Because movement is more precise, one's recall of their movements is more precise. There are more details noticed since more senses are involved. *Other* visible *bodies* are moving and interacting in the space, causing sounds and odors to be produced.

INSIDE/OUTSIDE

By this point, I had visited the complex both at night and during the day, and my perception of the fragments that make up the whole had changed, as had my impression of the entire complex. I recognize that asking where Laguna Vere is, where and when it begins and ends seeking its delimitations in time and space is the wrong set of inquiries. By this point in the system's evolution, the boundaries originally defined on paper by the architects have gone through stages of alteration, shrinking and expanding. I comprehend how the fluidity of its edges has been enhanced until recently, as evidenced by the material traces of the adaptation process left behind.

Comparing drawings from various design stages reveals how Laguna Vere's originally designed membrane (its thresholds) has always been evolving, permeable to many ideas on paper, and then, once actualized, permeable to various human and non-human agents. People were approaching and entering it from the city center, occupying the space as one of the city's public spaces (which indeed was). It was then formally closed to the public, but the river flooded it, bringing water, silt, and grass back in. Then a portion of it was turned into a flower shop. I'm not sure which came first, water or flowers, but that is beside the point: flowers grow both within and outside the pools, and sediments rest both inside and outside in the vases, as well as in the Mtkvari river. The vases used to be buoys that were used to teach children how to swim.

Then it evolved into a car workshop, with workers tearing down walls to form new connections with the immediate surrounding activities (car rentals, welding and wood workshops, a car wash, gas stations, the highway, etc...), or perhaps it was the flood that evolved the system open. Cars are now passing through, with the diving tower serving as a makeshift garage roof. All of this is to be seen as coexisting in the same space at the same time, to the point where distinguishing between inside and outside, as well as past and present, is no longer relevant.

I see various bodies moving around and connecting in the area, but mine is not allowed. At some point, the membrane ceased to be permeable.

As previously said, perception of matter is made up of a constant flux of images in relation to a specific one: my body, the centerpiece of the action, which intercepts fluxes and performs a rarefaction on those images (a selection, in other words). (Meillassoux, 2007)

Theoretically framing in this way allows us to see bodies -and thus systems- as having membranes that are more or less permeable to the multitude of fluxes surrounding them. The more a membrane is open to the outside, the more a fluid and active becoming can be achieved; the membrane becomes so permeable to relations between the inside and the outside that it eventually dissipates (to the point where there is no longer a distinction between inside and outside), and something new emerges as a result of this permeation. On the contrary, the more a membrane becomes reactive and rigid in response to external fluxes, rejecting relationality, the more it will close up in on itself, eventually annihilating, leaving nothing behind. In both circumstances, what was previously a thing would cease to exist, but in the first, evolution would occur, whereas, in the latter, an unproductive death by exhaustion.

Laguna Vere is a body, composed of bodies, and it is also a component of a larger body; what is familiar (the inside) is relational; there is an ecology produced by its parts and therefore Laguna Vere is not yet annihilated. However, since its privatization, any unfamiliar body (from outside) is not allowed, and cameras capturing images of the inside and bringing them outside are not permitted, the only allowed cameras are those preventing anything or anyone to enter (scatter all over the complex's membrane). There is no relationality with the city, with a larger milieu; the unexpected encounter is not welcomed, and thus an unforeseen, more productive evolution is not enabled.

intuition

material for an exhibition then...

"Out of intuition [19], it may work conceptually to collect material for an exhibition then."

...

To collect

The gallery is in the city-center

"The gallery is in the city center [19], they asked for an installation as support for graphic and *photographic material*. My friend suggests a pool on which 4 sides to hang the 4 sides of the complex photographed from the center of one of the actual pools [20]."

4 sides of the complex photographed from the center of one of the actual pools.

[19] See Chabot, Pascal, Graeme Kirkpatrick, and Aliza Krefetz. 2013. *The philosophy of Simondon: between technology and individuation.* London: Bloomsbury Academic. Here intuition is considered as a characteristic feature of invention together with intentionality (action/manipulation), perception, imagination, and luck.

[20] The gallery is in P. Ingorokva St., a couple of streets behind the Parliament building, climbing up to Mtatsminda District.

As previously noted, I was not welcome at Laguna Vere, and whenever I did manage to gain access, I had limited time or visibility to physically experience the space. During the time spent on site, me and my friend made considerable use of the photographic media to frame perceptions of the place in its current state. We challenged it by introducing our bodies (external bodies performing external habits) and reporting the environment's response. However, photography should not be seen solely as a tool for carrying out the process; in fact, the practical application of such a medium can help to clarify and expand on many of the previously discussed theoretical notions.

Photography is an art, a "capture of forces" (Deleuze, 2017); it is a technical object, a body performing a selection; it is a prosthetic body for the biological body, an object between translation (reproduction) and invention;

The camera can be thought of as a technical object, but when examined in relation to the human body (as linked to the notions of action and movement) and mind (as linked to the notions of stasis and memory), it can be seen as an extension of physical ability in space as well as enabling to outwit time. As a prosthesis, photography permits the human body to transcend beyond its biological constraints, enhancing the power of vision. Framing it as a prosthetic body allows us to assert not only that, but also that the biological body impacts and enhances the camera's capabilities by moving it. The biological body and technical tool are completely integrated, resulting in what we previously referred to as "res extensa." Similarly, photography can be said to boost memory power; the medium, as an external body, makes a selection from the multitude of images we are surrounded by, a selection that complements the one made primarily by our bodies. It allows some "memories to be implanted in the individual while others are stored in banks." (Lury, 1998)

Again, we must keep in mind that we are dealing with a co-molding; we may argue that photographic images inform our memories to some extent, but our perception of photographic images is inextricably related to previously collected layers of perception and consciousness. Photographic images allowed me to mentally reconstruct portions of Laguna Vere in time and place, but I would not have been able to do so if I had not already accumulated images, either stored directly or indirectly, with which to correlate photography.

Moreover, photography is an artistic medium that captures forces. If we accept this definition, the camera is considered a body once again (a site of rarefaction: it performs a selection). As a body capable of performing relationality (with other human and non-human bodies), photography is capable of innovation as a product of these interactions, therefore identifying photography as a mere instrument of reproduction and translation is inadequate.

It is not by chance that Simondon (1995) referred to vision in order to exemplify his concept of disparation. Starting with the problematic condition of bi-dimensional disparation (consisting of each retina being covered by a bi-dimensional image, but the two images do not coincide due to the difference in parallaxes, as anyone can see by closing one eye and then the other) the human brain integrates the two images and in an act of integration gives rise to a third, new dimension, namely, tridimensionality. The same problematic condition of bi-dimensionality has been addressed with the practice of stereo photography [21] consisting in capturing and displaying two slightly offset photographs to create three-dimensional images.

Furthermore, it is incorrect to say that photography is merely a reproduction because it not only deals with presence but also with disappearance; "a photograph catches the moment of the here and now that, once taken, no longer corresponds to any existing reality" (Derrida, 2010). The term 'presence' and 'disappearance' refers to the present and the past, but because photography is also linked to invention, it unavoidably refers to the future as well; whatever is not yet here. In relation to the human being in its environment, the camera generates virtual projections; it does not simply portray what is already present or was once present in the object world, but rather constructs its own reality.

[21] Investigating this technology I happened to be introduced to the work of David Kakabadze. The Georgian painter-scientist, was the first to come up with the concept of stereo cinema without the use of special glasses. The images shot independently for each eye fall on a screen whose surface is reflective in Kakabadze's design. The light beam aimed at the right eye must be directed to the right eye's optical axis upon reflection, and the light beam aimed at the left eye must be directed to the left eye's optical axis. Both eyes execute a sequential selection of the respective images and construct the volume in this way. The stereoscopic effect was created as a result of this.

MEMORIES

(handwritten text)

"James Brown played the piano down there back in the days, it's on YouTube. That much I was told by our lawyer [...] he gave a lot of information about the place [22]."

"I remember he described the place as public, open, green, crowded, at the edge of the city center. He said that waters were merging with the river's ones somehow. He learned how to swim there [...] he learned how to hang out there, to build networks."

"Then Bidzina fucked it up he said."

B. Ivanishvili is related to many business activities, including Cartu Bank, although "many of these companies are owned and registered offshore, it is impossible to identify their owners, but their links with Ivanishvili are identified by different sources [24]."

My image of the place and memory of it is not only informed by direct perception, but also by built-up images evoked by archival visual material, and reported details of other people's lived experiences. Direct 'bodily' memory and exterior memory images are interwoven to the point of becoming one, informing a unique, total image [23].

"I have never checked Abuladze family archive."
(Local researcher, 2021)

[22] It is to be taken into consideration sources' and archival material's limited availability. Remains of original material are to be found in the family's archives and information is to be obtained via direct sources in a nearly anecdotal way. Nevertheless, there is a growing effort towards the collection of architectural documents of historic relevance. Some photos from the '80s are saved in The National Archives of Georgia, most of them are to be probably found in family archives, sometimes to be randomly found shared on social media platforms, sometimes "lost while moving out of the apartment".
(Eka, former diving athlete, 2021)

[23] To address this topic in depth I recall Bergson's distinction (Chapter 2, Matter and Memory) between two types of memory; a distinction between the habit memory inherent to the motor mechanisms of bodies, and the memory-images of properly mental memory. Furthermore, already in Chapter 1, he makes a further dual distinction within the type of memory put into play by the mind itself. These two memories might be called recall-memory and contraction-memory.
The former consists in "every memory-image capable of interpreting

our current perception intertwining so closely with it that we can no longer discern what is perception and what memory. [...]
The second type of memory which impregnates our perception is not that which impregnates the present with our memory of the past, but that which constitutes that present itself. For however brief a perception might be, it always occupies a certain duration and thus necessitates an effort of memory which prolongs a plurality of moments one into the other." (Q. Meillassoux_Subtraction and Contraction)

"memory in these two forms constitutes the principal share of individual consciousness in perception, the subjective side of the knowledge of things" (H.Bergson, Maitm andMemmy, trans. N.M. Paul and W. S.Palmer (NY: Zone, 1991, 34)

[24] Data provided by Transparency Agency Georgia
https://www.transparency.ge/en/blog/ivanishvilis-companies-for-ge-government-officials

"We go back again"

...

"They redirect us to the office through a way outside the complex, a rear entrance."

...

We go back again

redirect us to the office through a Hey way outside the complex, a rear entrance.

It looks like a theatre, or cinema hall, more than a swimming pool.

"The space overlooks a basement floor,
as a sort of mezzanine at the street level.
Approaching the balustrade of the mezzanine
we face a mural painting [25]."

The space overlooks a basement floor, as a sort of mezzanine at the street level. Approaching the balustrade of the mezzanine we face a mural painting

"Looks like a theatre or cinema hall, more than a swimming pool. No one cares about us, we don't make out presence more visible, we just pass by."

[25] Interior mural painting by Koka Ignatov depicting austere and athletic bodies moving in the water. Differently from the exterior mosaic's abstract character, the painting is more figurative and the human figures displayed are closer to the Soviet period's most common iconographic themes.

"My friend agrees with the hypothesis that abstraction on the exterior could be due to the will to resemble Western canons. It was meant to be an internationally competitive sports complex in the Caucasus after all [26]. Allow also some degree of idiosyncrasy from the author and the Georgian context [27], who knows."

My friend. agrees on the. hypothesis that obstruction. on the exterior. could be due to. the will .to reseamble. western canous .

Allow

idiancuasy. from. the. author. and. the Georgia

...

"We leave following the sunlight entering on the right. It illuminates a staircase, a corridor in front of us, the pools on our right, we are out."
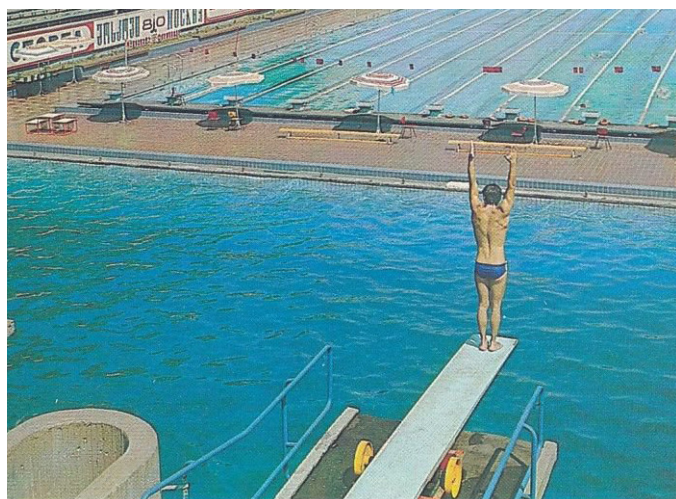
[26] Nevertheless, some details about both the complex's design choices and the program still suggest very local and Georgian traits, like the mosaic. Other than the main hypothesis that its abstract character could be due to an attempt to be 'internationally competitive', abstract motives are a widespread artistic trait of the Soviet period Tbilisi's mosaics. An element that could have contributed to the development of this specificity, is the city's remoteness from the capital of the USSR, the decision-making center. However, it is more reasonable to think that this idiosyncratic phenomenon is "the expression of blurred ideology that encompassed the later years of stagnation [...] the style of Tbilisi mosaics confirms a pseudo-obedience of the ideology and derogation from the rules" towards the decline of the Soviet Union (Lapiashvili, Palavandishvili, 2012).
Another fundamental local characteristic was the initiative developed by the Georgian swimmer Henry Kuprashvili to set up the first experimental group in the study of Colchian swimming in the pool. As he reported: "It was a distinguished center of rest and relations for the people of Tbilisi. In this sense, "Laguna Vere" is a cultural monument. [...] it was a center for the revival of national swimming styles. Unique swimming styles were restored and popularized." (Swimming pools of Tbilisi)

[27] The complex was intended to be planned to be competitive with the western canons. Evidence of it is to be found in the design and artistic choices (the abstract character of the mosaic), technologies (in accordance with international standards and advancements, see the diving tower provided of an elevator), and program (other than aiming to host international sports competitions, the complex was also welcoming events of international resonance such as concerts). It is reasonable to believe that also the Prize conferred by the Council of Ministers of the USSR was strategic to the achievement of this aim.

"The man forces our direction back to the water slide while taliking, he mentions Cartu Bank for the first time."

The man forces our direction back to the water slide while talking, he mentions Cautu banks for the first time.

...

"On the slide [we] have a top overview of the space and surrounding avoiding visibility."

on the slide, have a top overview of the space and surrounding avoiding visibility.

...

"I have to go to the city center [...] on our left a brick industrial building [...] I ask about it. My friend says it's a former silk industry, he would hang out there during war years. He wants to show me the place, in the past years he had envisioned a future also for such a structure; he could see it as a refuge for junkies and homeless people, and art."

I have to go to the City Center

He wants to show me the place, in past years he had envisioned a future also for such a structure; he could see it as a refuge for junkies and homeless people and art.

"Inside with the friends, outside was war, 90'S war, art, drugs."

Inside with the friends, outside was the war.

"He tries to remember the way to access it."

...

*he tries to remember the way to access it.*

"Also here cars, wheels and scooters. The whole yard in front of the building is filled with mechanic workshops, machines and people working and dealing."

Also here cars, wheels and scooter. The whole yard in front of the building is filled with mechanic workshops, machines and people working and dealing

...

"I see a man working on a car while sitting on a stool made out of a ladder."

I see a man working on a car while sitting on a stool made out of a ladder.
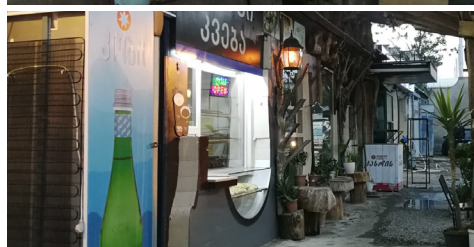
WONDERING

A more ecological understanding of time (and space) is the one that considers duration as the unit of composition of our perception of time.

Therefore, perception of time should not be viewed as a past-present-future relation but rather it should be felt as a whole, with its two ends embedded in it, one rear-looking and one forwardlooking.
Taking this position enables us to regard present as a continous with the future, "just as a location in space (understood as a layout of surfaces) is continuous with the space (the layout of surfaces) that surrounds it" (Turvey, 2015).
This is what leads us to feel that something, an idea is graspable even before having had the opportunity to fully grasp it with experience and senses.

When analysing a condition as the one of Laguna Vere one is inevitabily pushed towards a projection (an anticipation). This dynamic is provoked by the presence of possibilities of action (affordances); actual conditions that lead to virtual thinking about 'what it could be but it is not yet'. This is what photography does: a capture of affordances that before even catching the eye of the camera, caught the biological eye (and mind); photography prolongs the duration of the interval bringing it into subsequent times and also inevitabily including all previous ones. The practice of architecture does it as well: the ruin is ultimately a display of affordances and an archive of previous events providing information about what is yet to come. In other words, I see it as the materialization of duration. Nevertheless, an anticipation is truly acheiveable only if one considers reality as relational; making the boundaries of a system, of a body, fluid and permeable to bigger (or smaller) systems in time and space.

It must be specified that there is not a single future and not even one of two opposed sides to prefer, but rather, precisely because the future is traced in the present (and past) which have a composite nature of assemblages and multiplicities, its anticipatory marking is open to reiteration and mutation (Colebrook, 2015). It is not one we choose, it is already there, in multiple lines of potentiality.

As in the Nietzschean conception of 'eternal return', all the potential futures are already fully real (if virtual) as are all the non-actualized pasts, and yet the actualization of any event transforms the whole, always and eternally. The 'eternal return' is not to be considered as a recurrence of the same, but rather the perpetual recurrency of 'return' itself, bringing some difference and producing some variation each time it returns.

"We rather proceed through Vera Park, climbing up the slope. There's the Chess Palace in there."

...

"I want my friend to tell me about it."

"One last thing my friend wants to show me, it's on the way. The Technical Library. It's another Soviet building, I've passed by nearly every day, but never noticed a staircase. This staircase appears when crossing the entrance of the library, facing the street. The staircase leads down to Laguna Vere."

We rather proceed through Vera Park, climbing up the slope. There's . . the Chess Palace in there.

I want my friend to tell me about it.

One last thing my friend wants to show me ; it's on the way. The Technical Library. it's another Soviet building, I've passed by nearly every day., but never noticed a staircase. This staircase appears when crossing the entrance of the library. facing. the street, the staircase leads down to Laguna Vere.

Memory and movement are all regarded to be part of the same continuum as the body and mind. As previously stated, 'out of boredom', I began moving and therefore forming memories. I began wandering for 'no specific reason,' which should be interpreted as an amalgamation of all the reasons I might have had. I did not have a sense of urgency or a clear direction from point A to point B. I remember the route I took on days one, two, and three, but as memories and layers of understanding superimpose, chronology and spatiality blur within the days and spaces, finally merging to the point where my movement formalizes into a network.

The network does not depict a subject traveling through objects; it does not merely represent my body moving, but rather all the relationships formed while moving; it is a narration of encounters and occurrences resulting in something new. What I'm describing is not a report of emotional connections to places created through the strolling along arbitrary itineraries of an amateur detective and investigator of the city [28], but it rather opposes the idea of individuality that this concept of experience entails.

For the purposes of analyzing a specific case (such as Laguna Vere's) I could frame my recollections to the extent that they are only strictly related to its specific milieu. However, I could not help but be affected (even unconsciusly) and include all other elements and side encounters that informed the whole. The experience did not begin at a certain time and place (July 2021-March 2022 in Laguna Vere, Tbilisi, Georgia), nor was it simply performed by me as a subject, but rather by me as an assemblage interacting with other assemblages.

I believe that understanding movement and activity in this way answers the question of how relationships are formed. It answers the question of how to make relational a space that is closed and reactive to external influences. Just as one must allow oneself to be permeable in order to evolve, we must allow architecture to evolve by opening up transcending unproductive cathegories.
As previously stated, those totalities do indeed emerge from real, recognized, and problematic conditions, but rather than further separation, they require a productive integration. There is no such thing as a past golden age for ruins to return to or a single suitable vision of the future to aim towards, but rather, there is duration and whatever element we may add

or subtract would be a difference producing a difference (new relations and, therefore, an evolution), containing information of what was previously and what could be subsequently.

Finally, I'd like to recall Fernand Deligny's seminal experience tracing maps tracking the free wandering of non-speaking autistic children in the Cévennes mountains. He inhabited ruins with his volunteers, settling in purposefully undeveloped spatial arrangements that allowed for direct engagement and creativity or, as I previously referred to it, 'possibility of action.' During this period, Deligny was constantly tracing the children's wandering lines around the area. "Each of those charts and drawings featured dozens of intersecting lines but no arrows, and hence no direction, no teleology [...] just network," writes Sabel Gavaldon (Jaojoco, et al., 2022).

The network's formalization can be seen in the sort of spatial arrangement he and his community implemented. Deligny even goes so far as to claim that the network and the term "architecture" are incompatible: "This is where architecture disappears, and if the word seems excessive, let us discuss the net of our trajectories" (Deligny, Burk, and Porter, 2015).

[28] See Benjamin, Walter (2006). Jennings, Michael (ed.). *The Writer of Modern Life: Essays on Charles Baudelaire.* The concept of the flâneur is discussed in depth by Walter Banjamin who based his analisys on Baudelaire's poetry.

FINAL NOTES

"This is how Laguna Vere is in the center,
[pushed] at its edge maybe. This is how you can
approach it, enter but not quite reach it.
It was public, it was in teh center, now it's
private, in the traffic , phisically unreacheable
even if one could enter."

This is how Laguna Vere is in the center, at
its edge may be - approoch
This is how you can ~~reach~~ it, enter but not
quite reach it.

It was public, it was in the center, now it's
private, in the traffic, phisicolly
unreacheable even if one could enter.

"The swimming pool is private property.
[...] a friend told me the same happened to him
elsewhere, in another ruin, formaly public tho."

...

"It's not a matter of ownership, not only at least,
You can access, you can't enter. "

The swimming pool is private property.
a friend
told me the same
happened to him elsewhere, another ruin
formally public tho.

....

"It's not a matter of ownership, not
only at least. You can access, you can't enter.

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