

A friend introduces you to the city 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. The place sounds

"A friend introduces you to the City, to a specific place that he recalled during a bar talk.

No memory of how the connection was drawn, probably it was just part of a broader discussion.

The friend takes you there."

LAGUNA VERE

"It was supposed to be a swimming pool, but at the main entrance -I guess- they are selling flowers and plants + tiers and tanks here and there."

It was supposed to be a swimming pool but at the main entrance (I guess) they are selling flowers and plants + wheels and tanks here and there.

_1976, Tbilisi, Georgia.



საქართველოს
წარმართვის
სამსახური

_Before 2014, Tbilisi, Georgia.



November, 2021, Tbilisi, Georgia.



it was a political **symbol**, it kept
being, just different time, different
politics

...
but this is **not the point**

HOW IS LAGUNA VERE?

WHO IS IN LAGUNA VERE?

WHICH BODIES?

DOING WHAT?

*How could the bodily experience, as a
tool of perception and method of
analysis, problematize the condition of
an abandoned space, and anticipate a
possible future?*

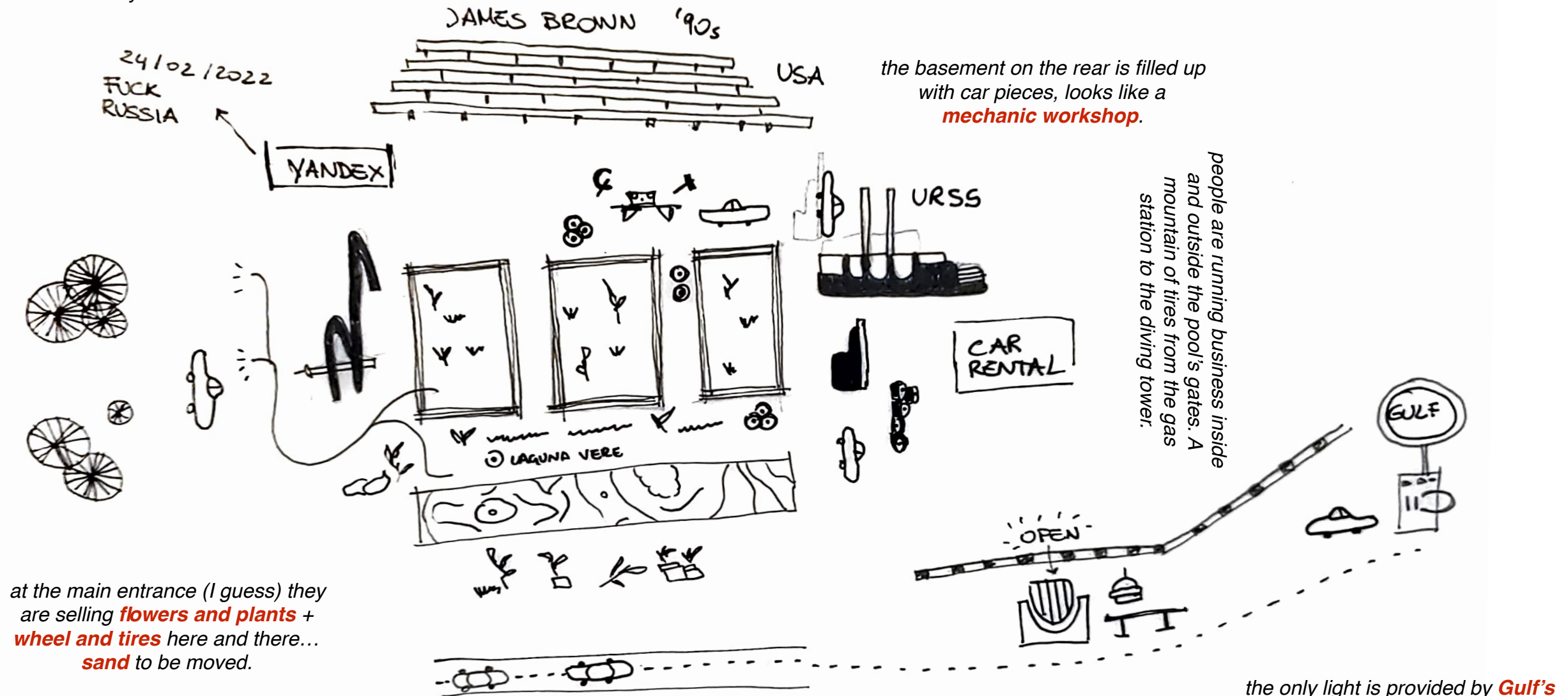
Laguna Vere in fragments

we are standing on the **tribunes**...2
pools appear, the **diving tower** on
the left, people talking under the
tribune.

James Brown played the piano down
there, it's on You Tube.

a new **Yandex banner** narrows the
way.

car and scooter workshops also
on the other side.



the basement on the rear is filled up
with car pieces, looks like a
mechanic workshop.

people are running business inside
and outside the pool's gates. A
mountain of tires from the gas
station to the diving tower.

at the main entrance (I guess) they
are selling **flowers and plants** +
wheel and tires here and there...
sand to be moved.

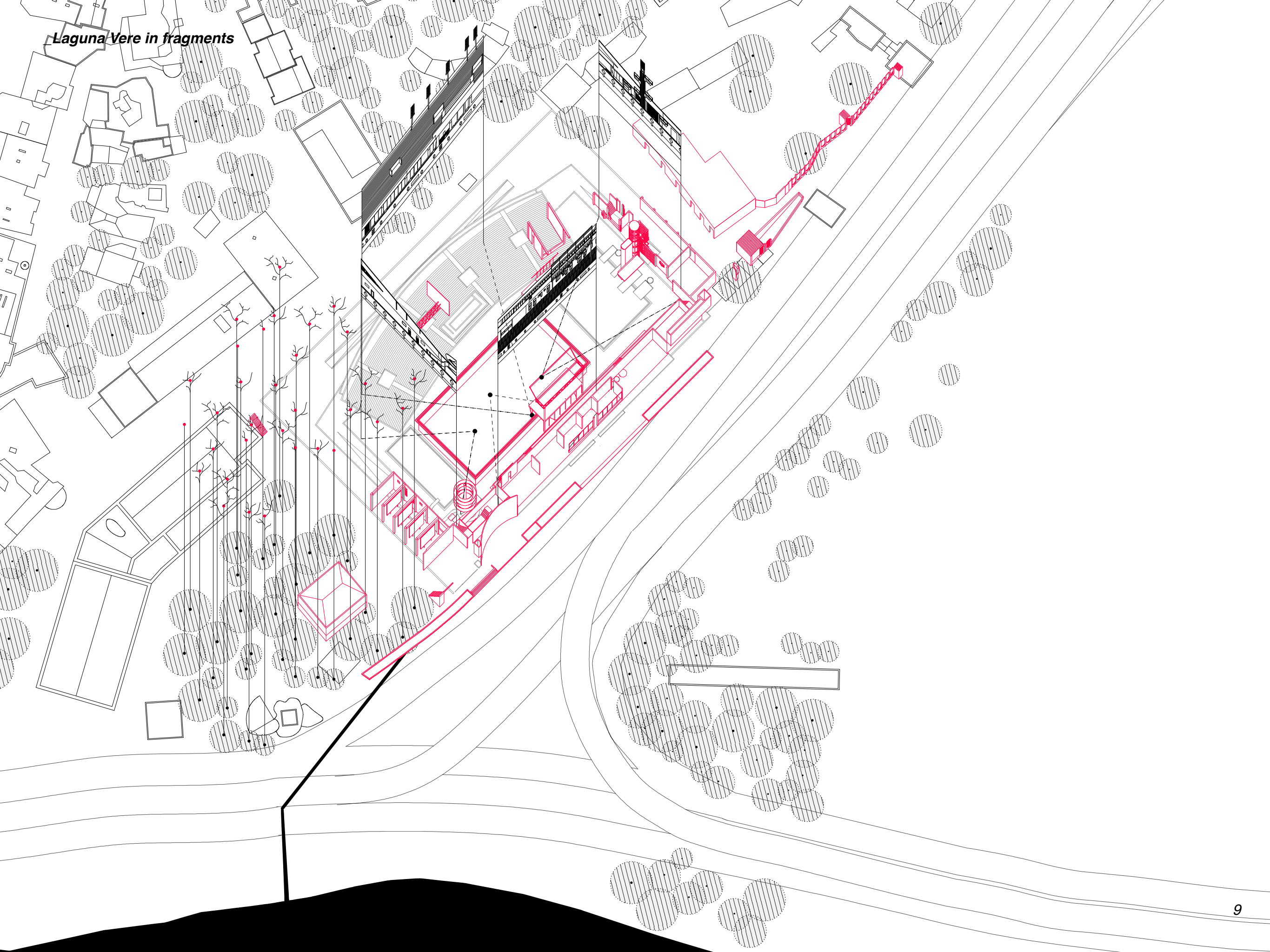
the crossing is dangerous, clearly
the wrong way.

the only light is provided by **Gulf's**
gas station. Behind it, a **mosaic**.





Laguna Vere in fragments



it was a political **symbol**, it kept
being, just different time, different
politics

...
but this is **not the point**

HOW IS LAGUNA VERE?

WHO IS IN LAGUNA VERE?

WHICH BODIES?

DOING WHAT?

- *Laguna Vere is a **body** composed of **multiple organs**.*

*How could the bodily experience, as a
tool of perception and method of
analysis, problematize the condition of
an abandoned space, and anticipate a
possible future?*

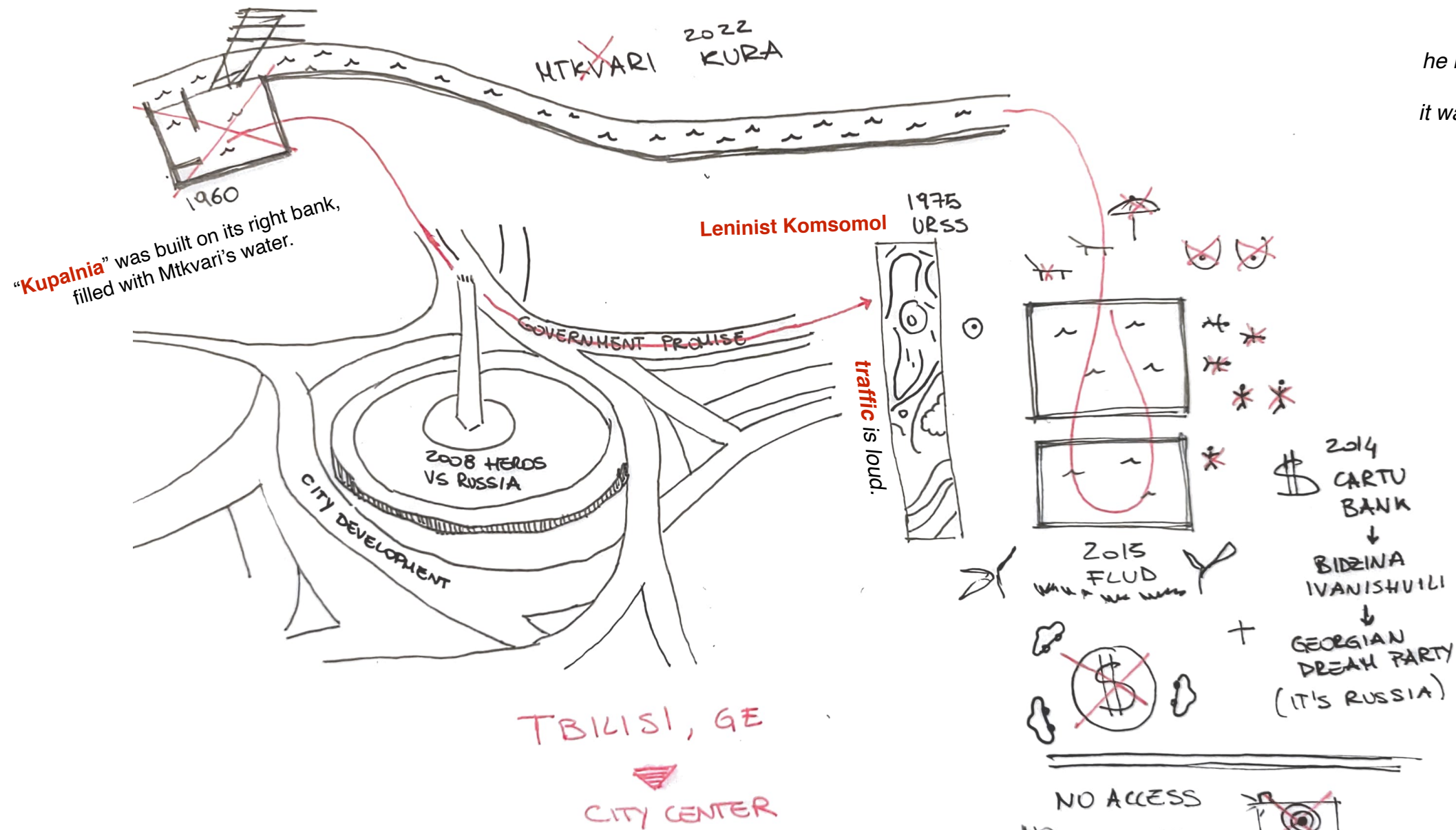
WHERE IS LAGUNA VERE ?

WHEN

- *Laguna Vere is also an **organ** of bigger bodies.*

*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.*

Laguna Vere as a fragment in time and space



you walk from the **center**,
through **Hero Square**.

...
Google has no more clue how to
approach.

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

he described the place as **public**,
open, **green**, **crowded**, in the city
center

...
he learnt how to **swim**, how to **hang**
out, **build networks**
it was a **cinema**, **theatre**, displace of
bikinis and naked bodies

...
a **traffic jam** of water polo,
swimming and synchronized
swimming.

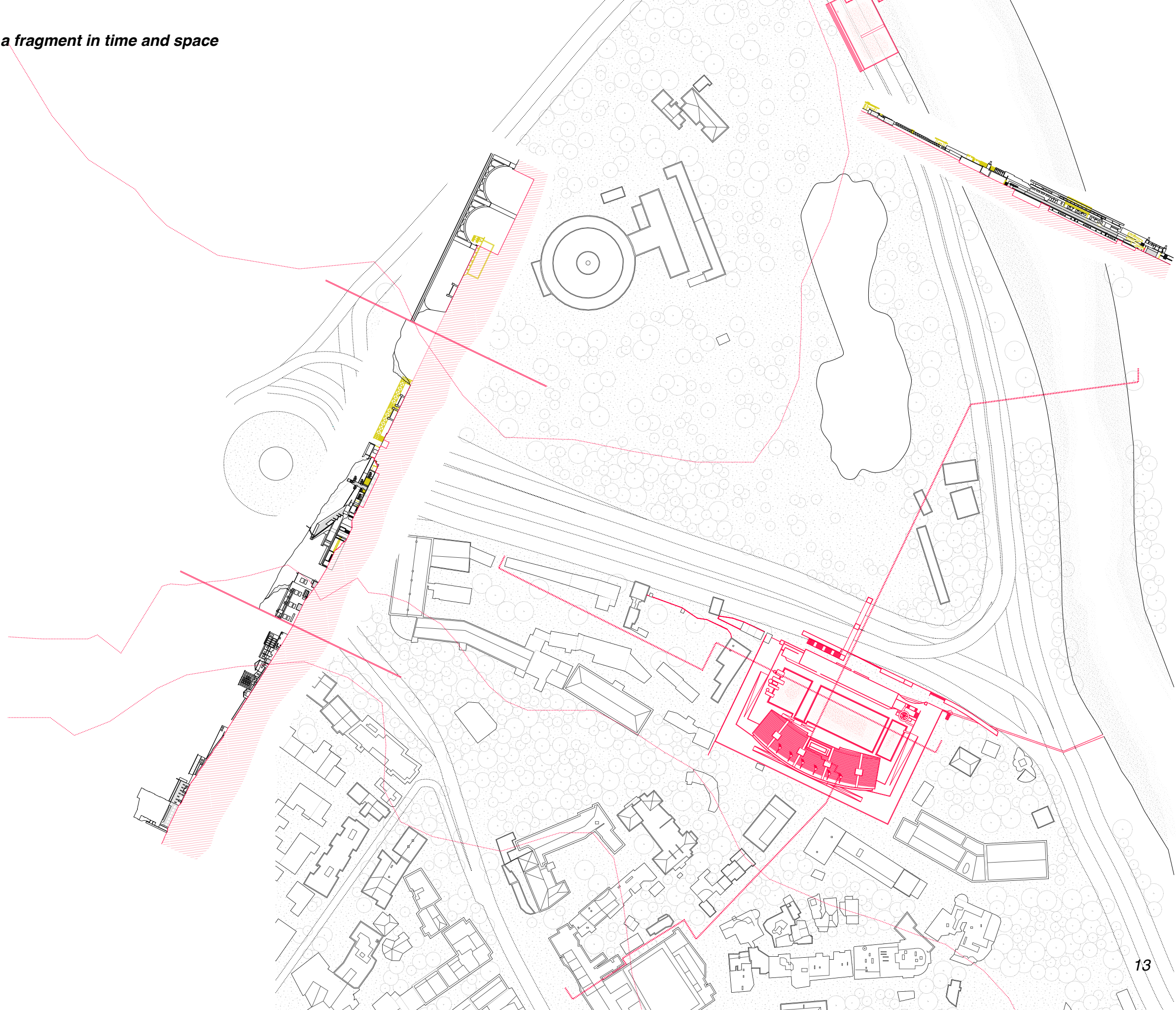
Then **Bidzina** Fucked it up.

an old man approaches, he is "the
manager", he is asking us to **leave**,
stop taking photos.

...
the pool is **private property**.

...
the man forces our direction back,
he mentions **Cartu Bank** for the first
time.

...
Cartu Bank denied permission.
"they don't want to show".



how could the bodily experience, as a tool of perception and method of analysis, problematize the condition of an abandoned space, and anticipate a possible future?

- Since 2014 **exterior bodies** are not allowed to become organs of Laguna Vere.
- Since 2014 Laguna Vere has **no relation** with other organs of the bigger body.

how could this space be re-connected and how could collective benefit be produced starting from its process of rehabilitation?



*how could this space be re-connected
and how could collective benefit be
produced starting from its process of
rehabilitation?*

HOW TO ENTER ?

HOW TO OPEN ?

- Since 2014 **exterior bodies** are not allowed to become organs of Laguna Vere.
- Since 2014 Laguna Vere has **no relation** with other organs of the bigger body.

HOW TO CONTINUE ?

WHAT TO ERASE ?

WHAT TO REMEMBER ?

WHAT TO CRYSTALLIZE ?

FOR HOW LONG ?

WHICH BODIES TO BE ADDED ?

WHICH BODIES TO BE SUBTRACTED ?

WHERE: as it appears it's flowers
and tires **all around**, no people tho,
just some people.
INSIDE-OUTSIDE

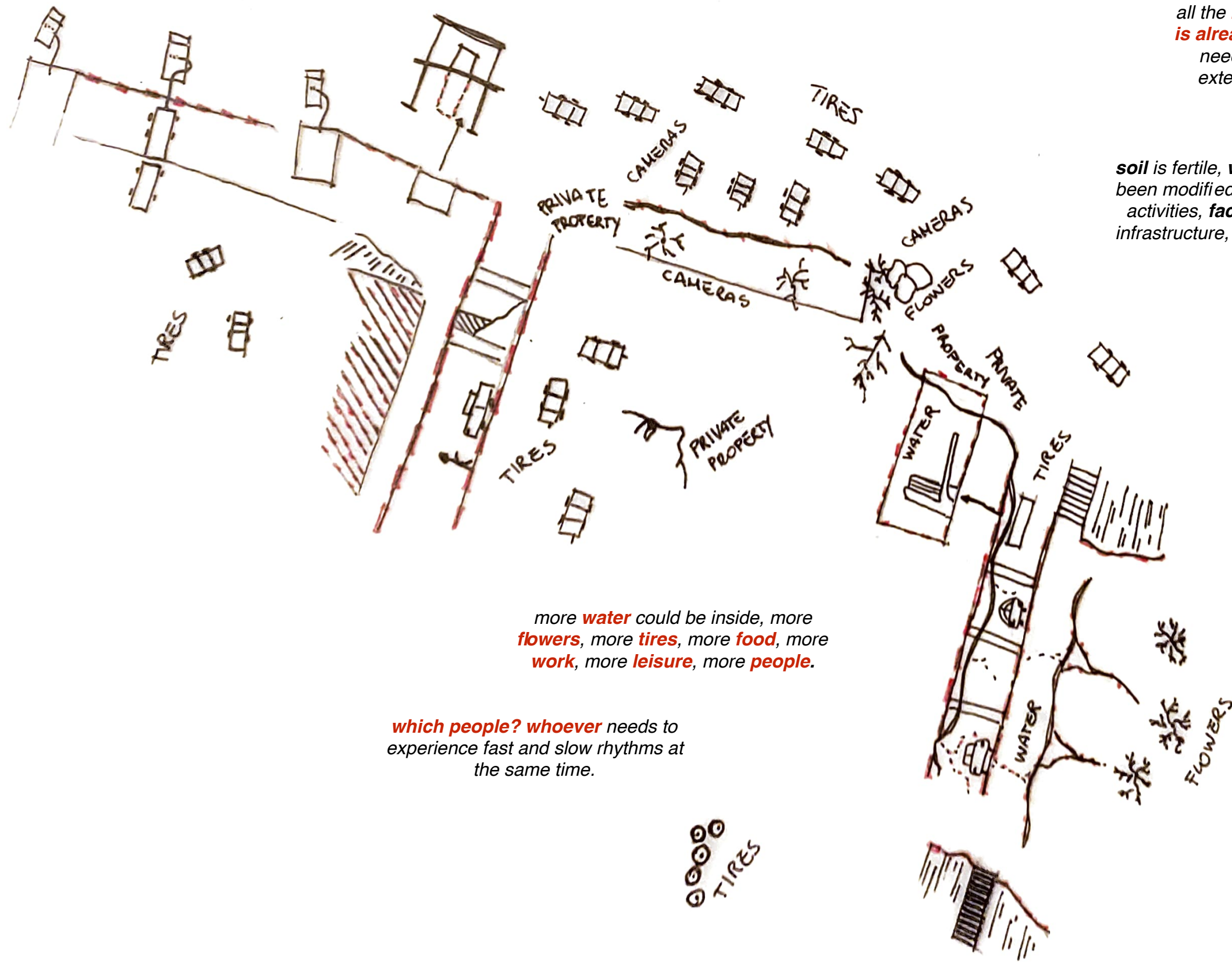
WHO: as it appears it's flowers and
tires all around, no people tho, **just**
some people.
ME-OTHER
PRIVATE-PUBLIC

WHEN: as it appears it's **flowers**
and tires all around, no people tho,
just some people.
PAST-PRESENT

- acting on the membrane (~~INSIDE-OUTSIDE~~)
- considering past-present-future as a whole (~~PAST-PRESENT~~)
- through collective engagement (~~PRIVATE-PUBLIC~~)

POSSIBILITIES OF ACTION

BY WHOM: **whoever** needs to
experience fast and slow rhythms at
the same time. whoever is eager to
respond to a shared problem and
engage in practice.

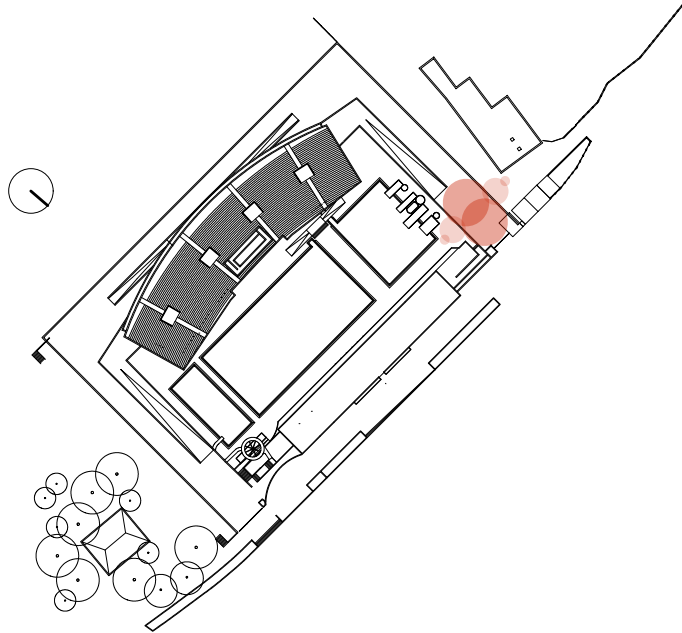


It's been a while it is **static**, all the **movement** it needs **is already there** tho, it just needs opening to the exterior in order to be mobilized.

soil is fertile, **water** is there, spaces have been modified to accomodate **workshop** activities, **facilities** to support roadway infrastructure, **the city is around but not inside.**

more **water** could be inside, more **flowers**, more **tires**, more **food**, more **work**, more **leisure**, more **people**.

which people? whoever needs to experience fast and slow rhythms at the same time.



We turn the cameras towards the diving tower, people are working there, I had barely noticed them; their screaming was too constant.

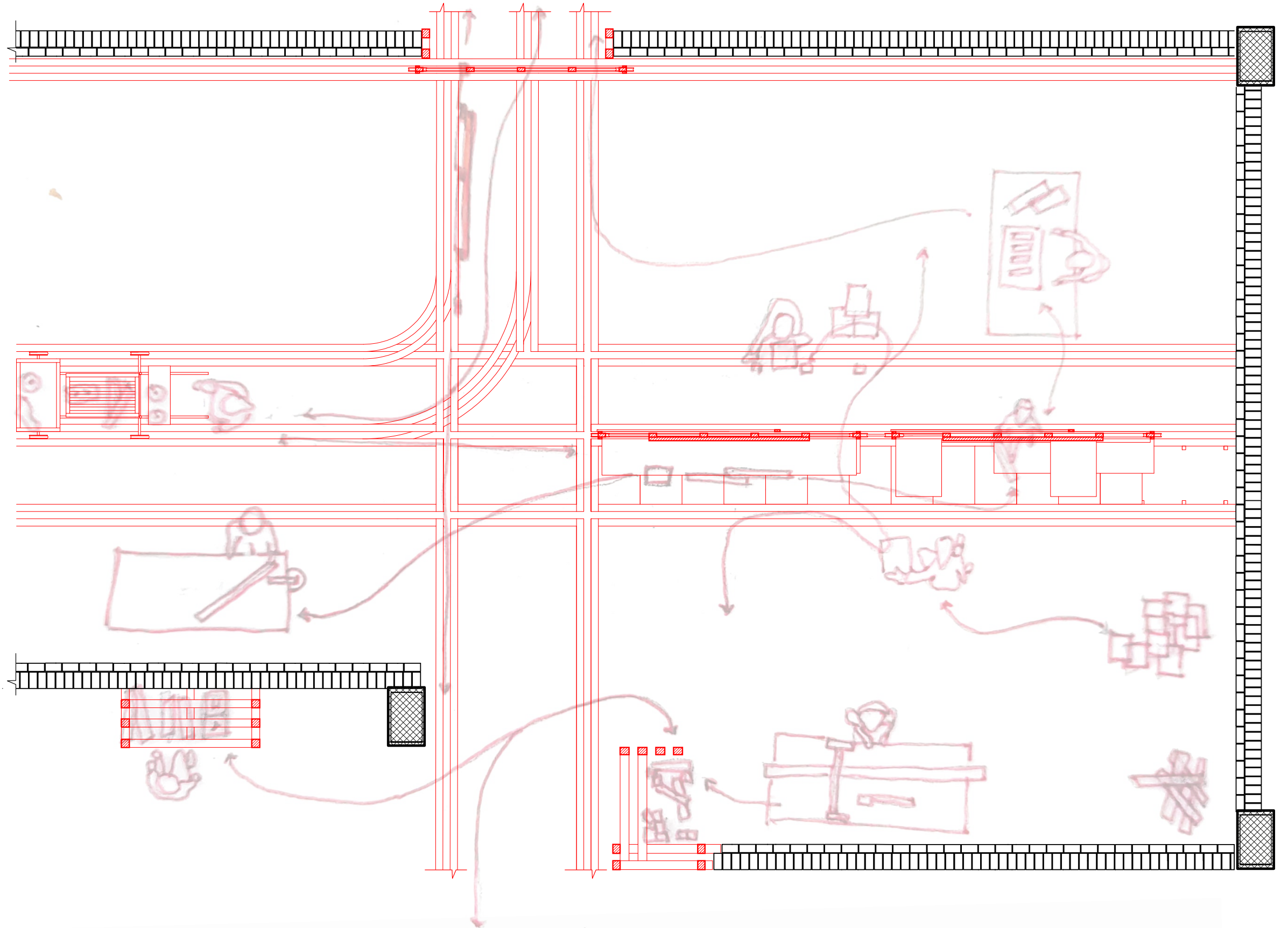
*It's a garage, a mechanic **workshop**, or something car-related. I'm looking at the extreme right, where the right gate leads to the Gulf station.*

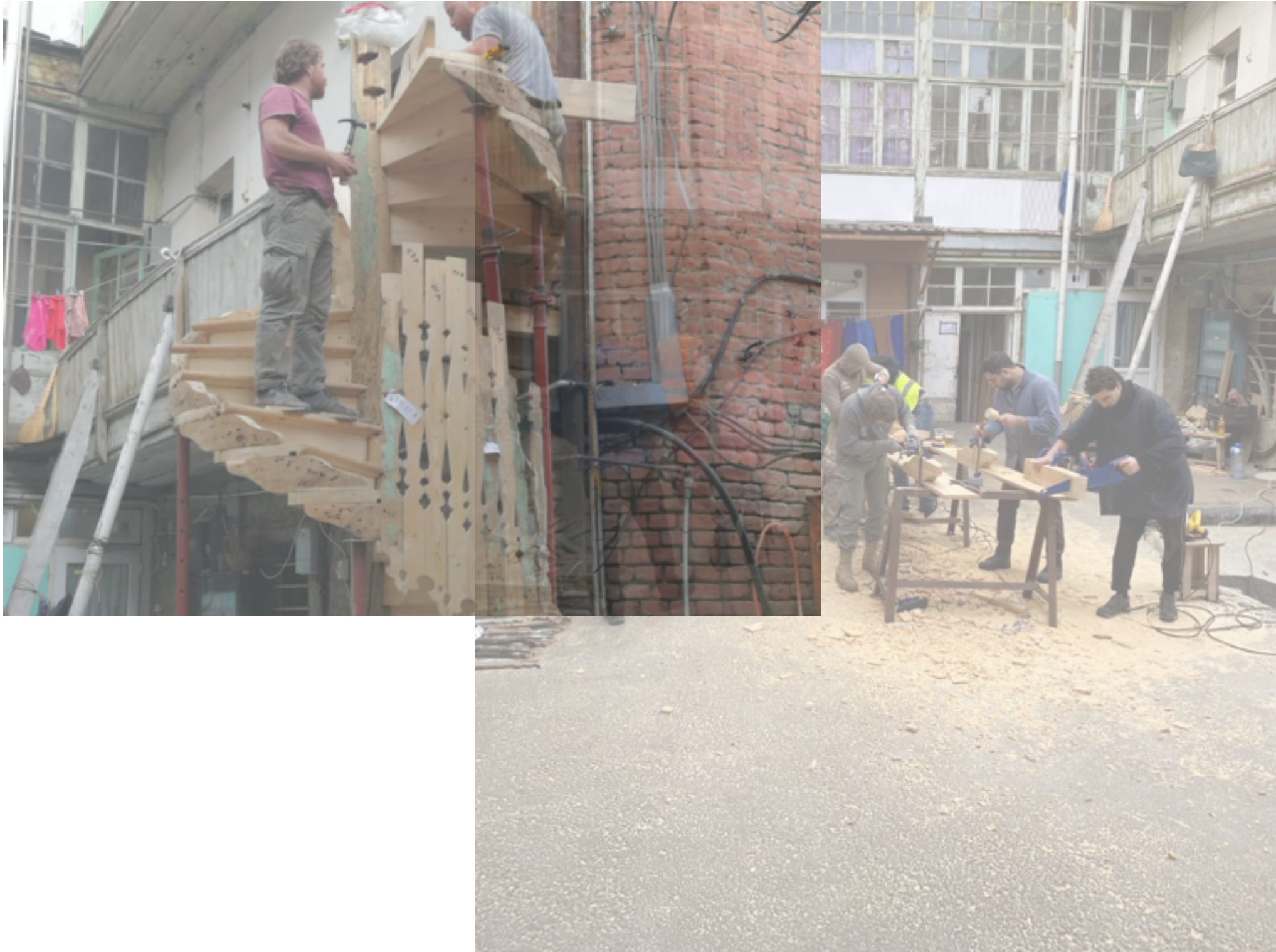
*The workers start getting pissed, one in particular barks at us from afar...without moving from **underneath the diving tower**.*

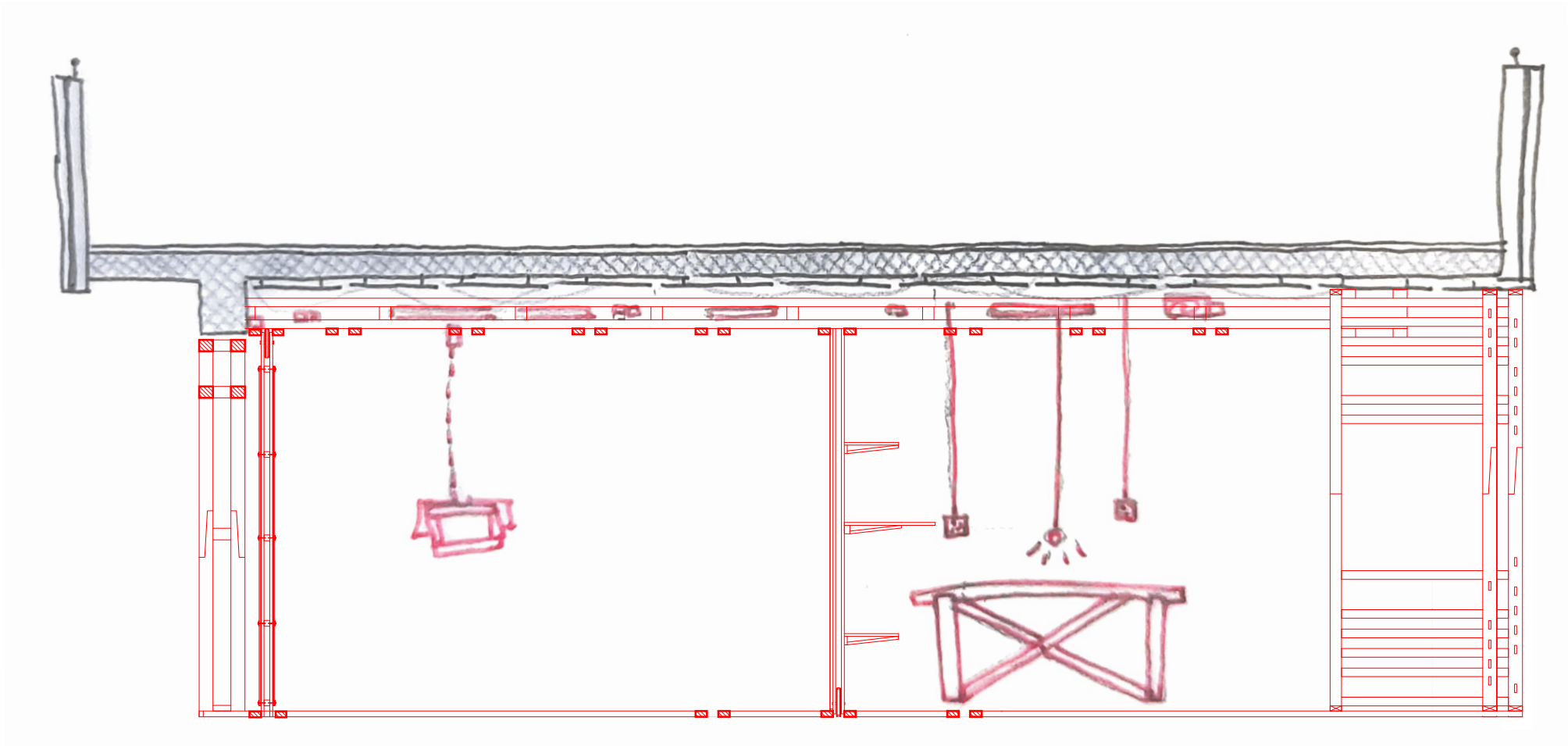
We don't cross his line.



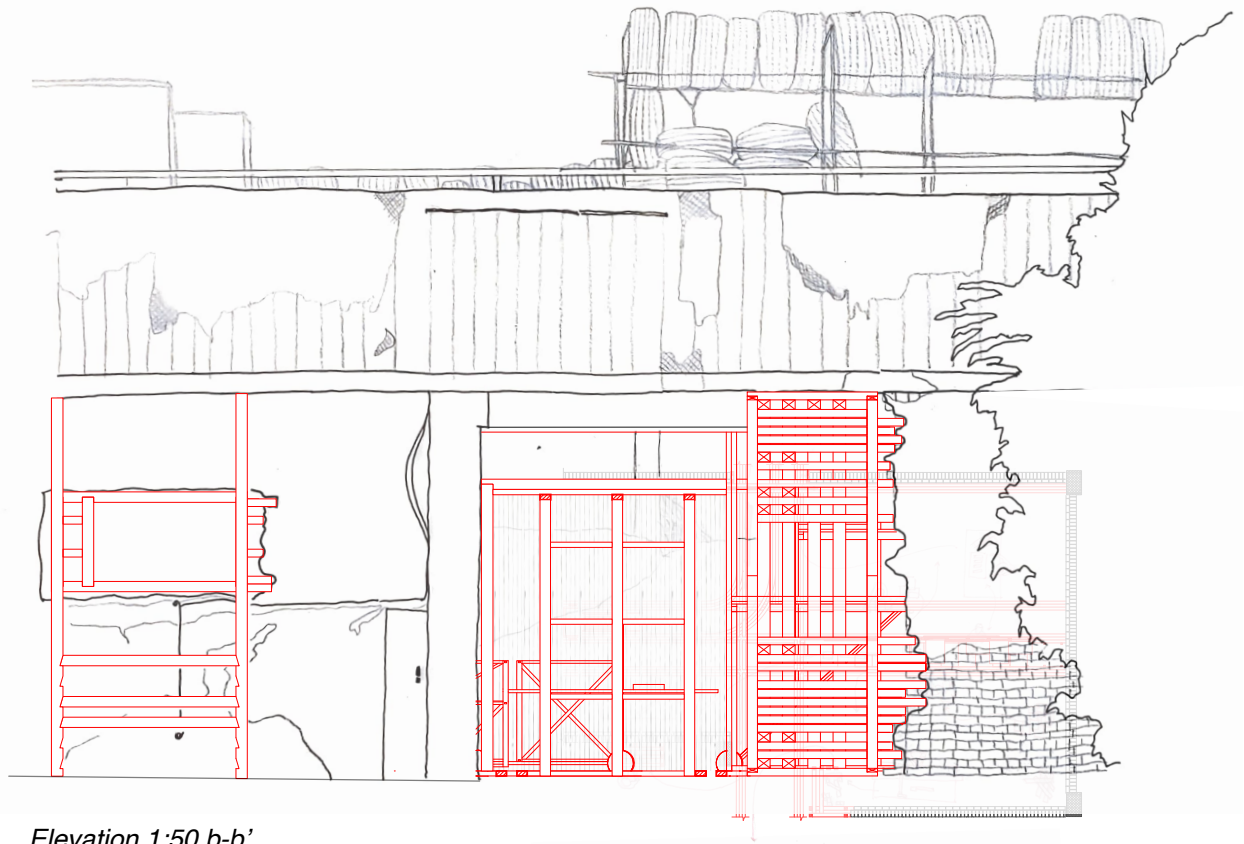




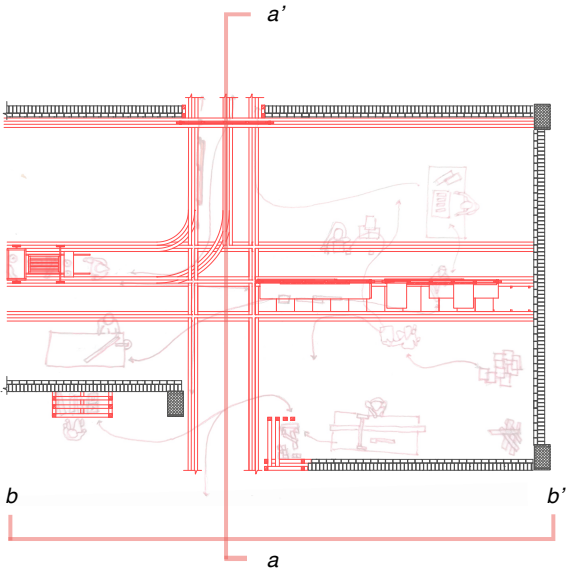




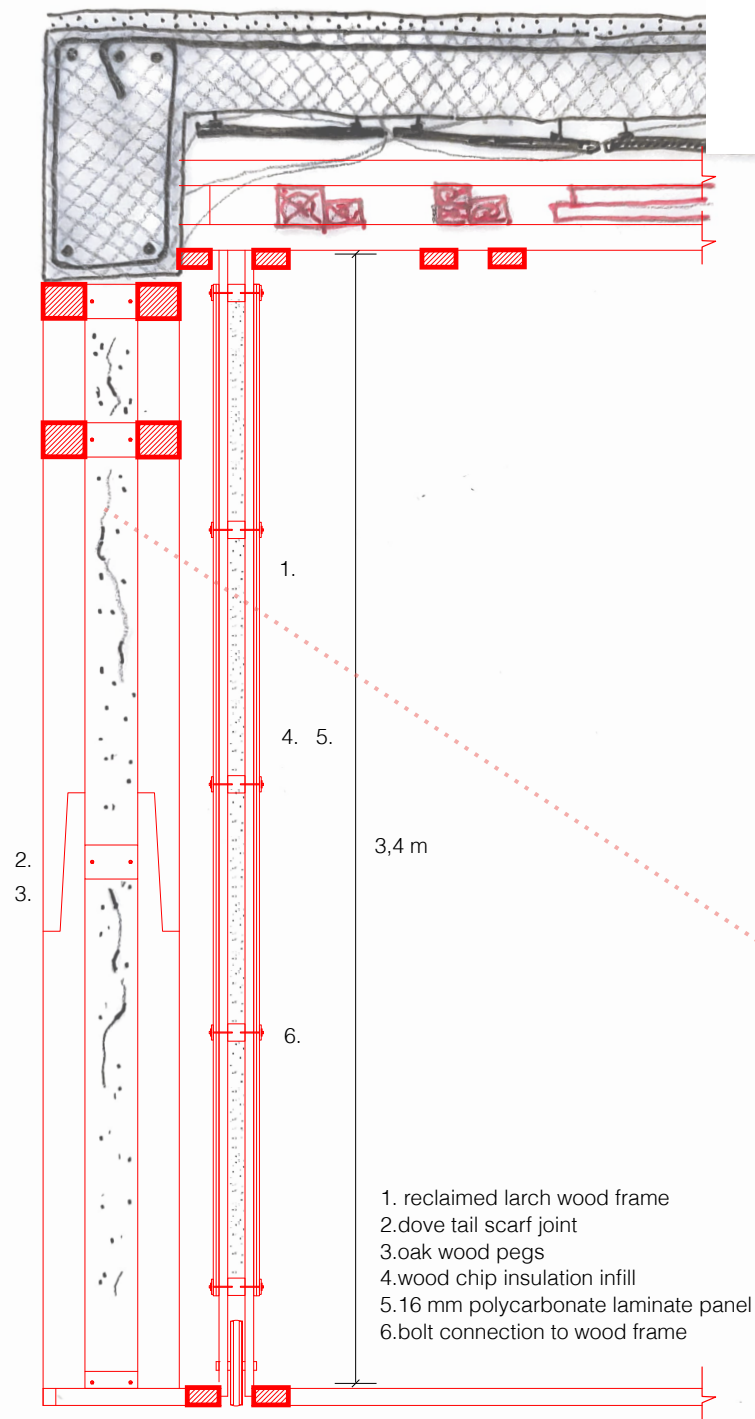
Section 1:50 a-a'



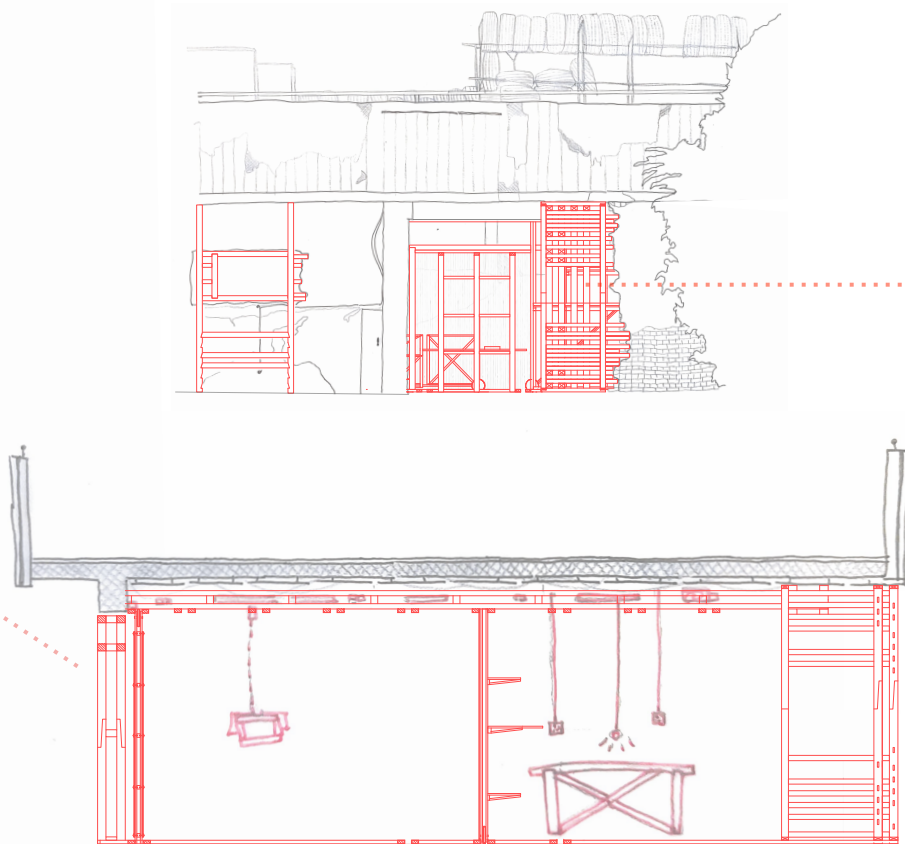
Elevation 1:50 b-b'



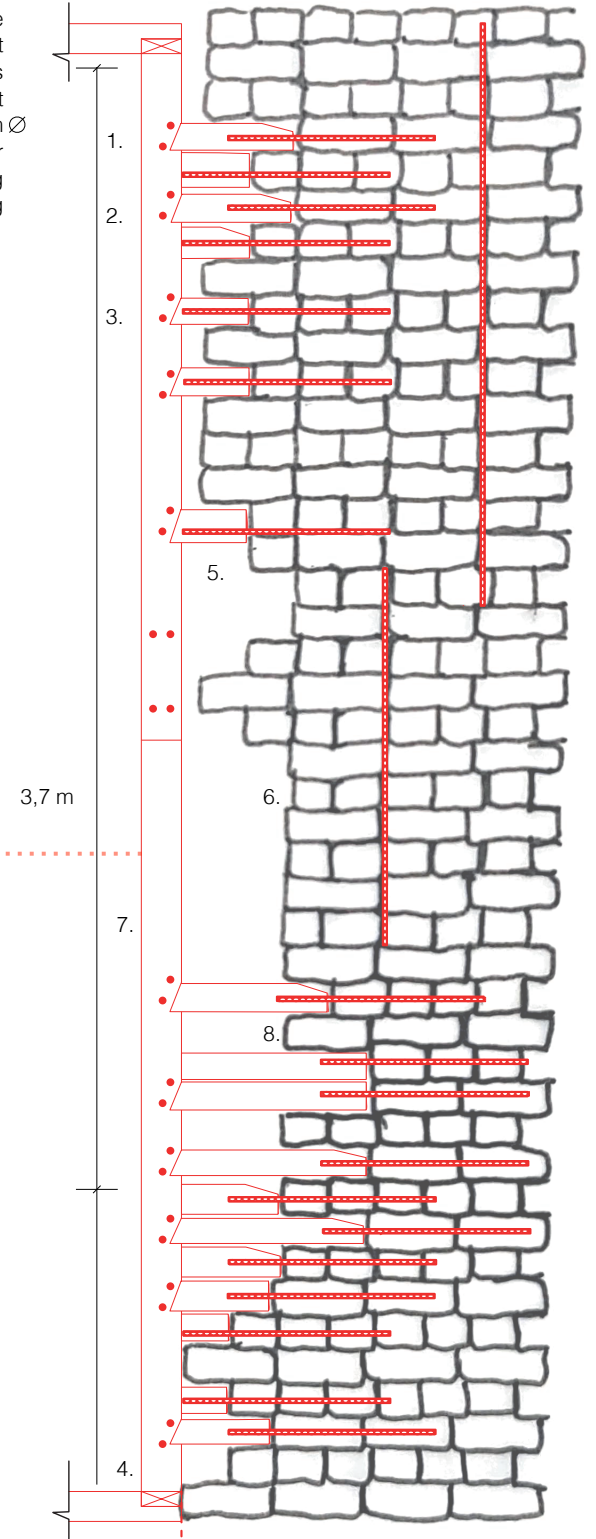
_Fragment I, Workshop, details



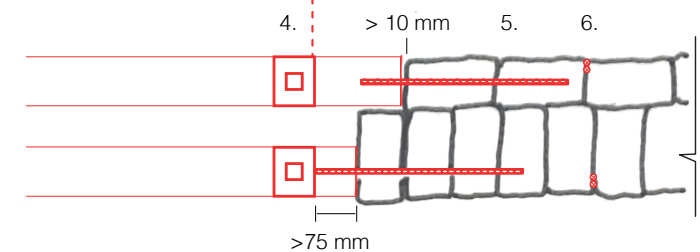
*Wooden portal reinforcement, ceiling reinforcement
Section 1:20*



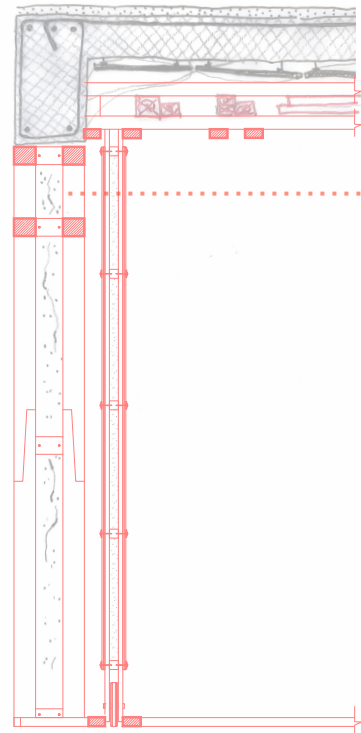
1. reclaimed larch wood frame
2. wedged half dove-tail joint
3. oak wood pegs
4. mortise and tendon joint
5. galvanized steel wall tie, 8mm Ø
6. helical reinforcing bar
7. linseed oil finishing
8. beeswax end grains' finishing



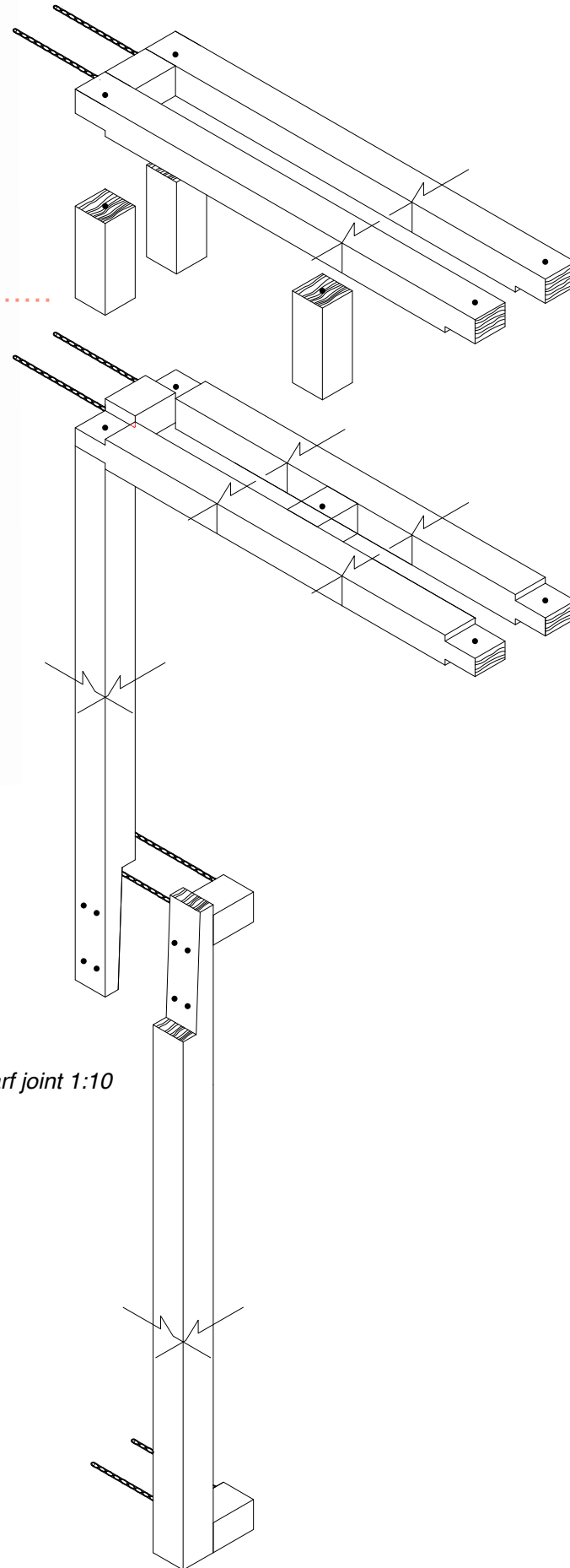
*Wood-brick attachment, brick wall reinforcement
Section 1:20*



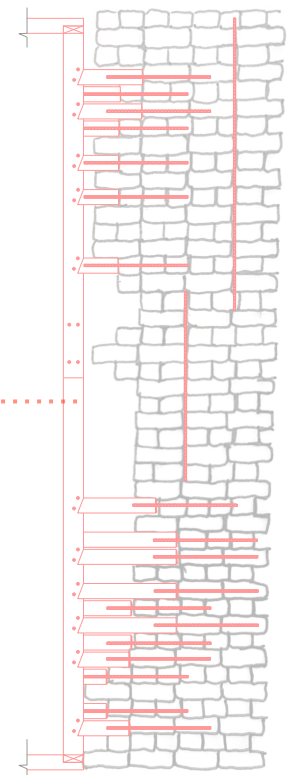
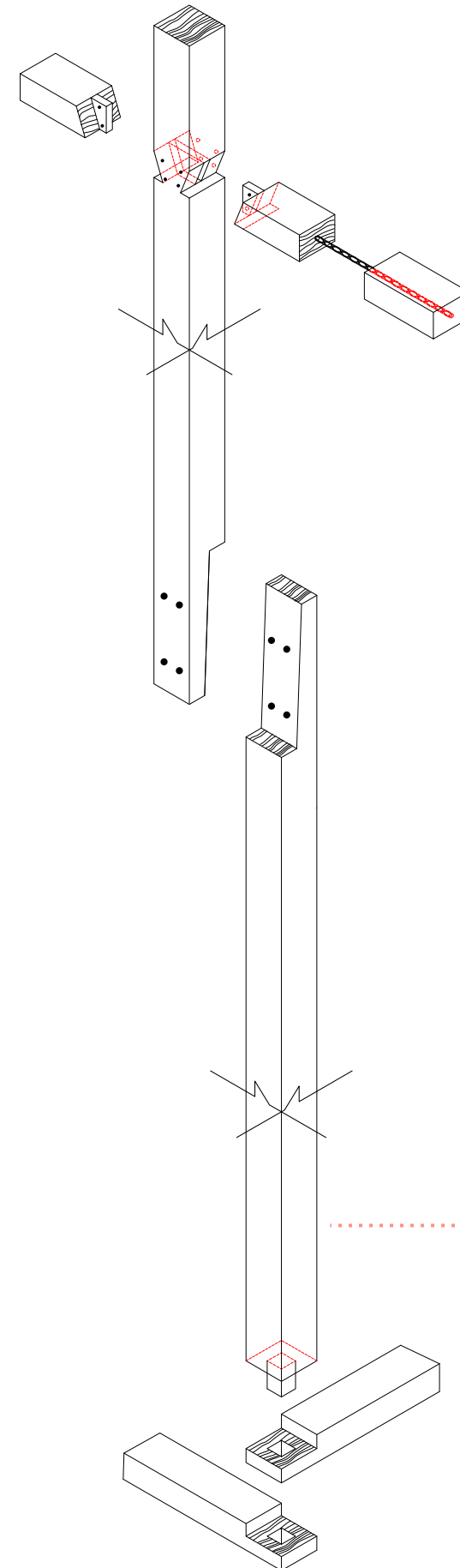


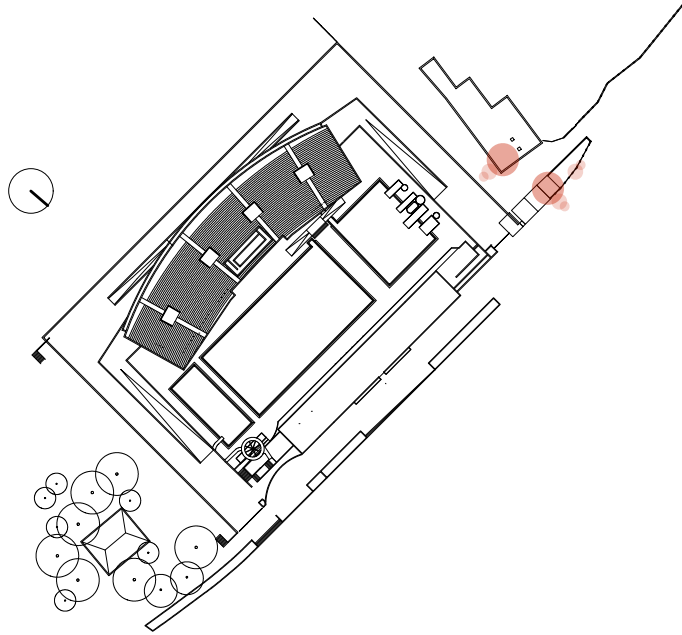


Scarf joint 1:10



Half dove-tail joint 1:10





The only light on the other side is provided by the Gulf's station.

...

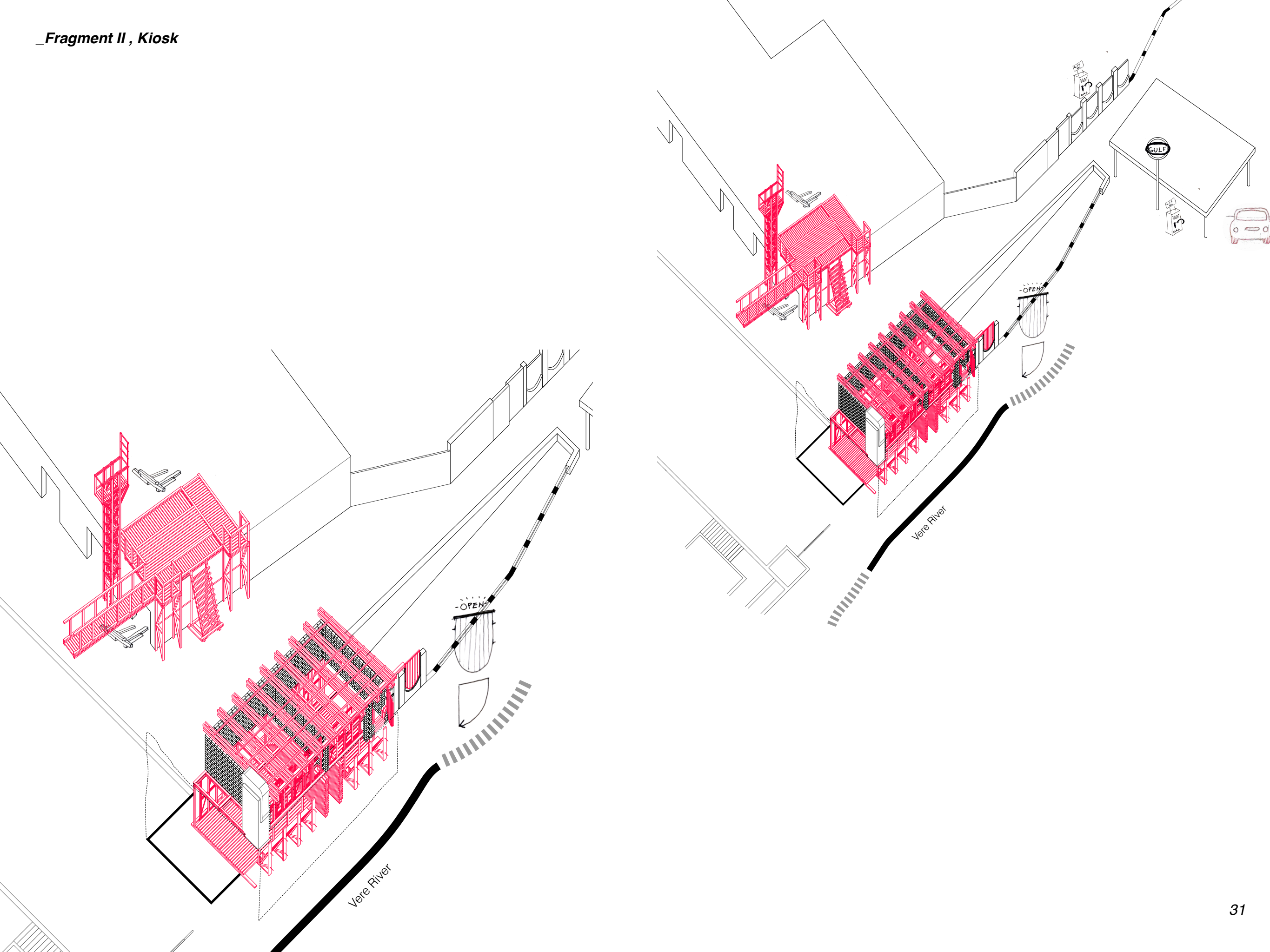
*Before leaving we want to talk; next to the gas station there's a **kiosk** for coffee and khachapuri, it's the **only, closer option**. We sit and talk, I notice at our left a brick industrial building*

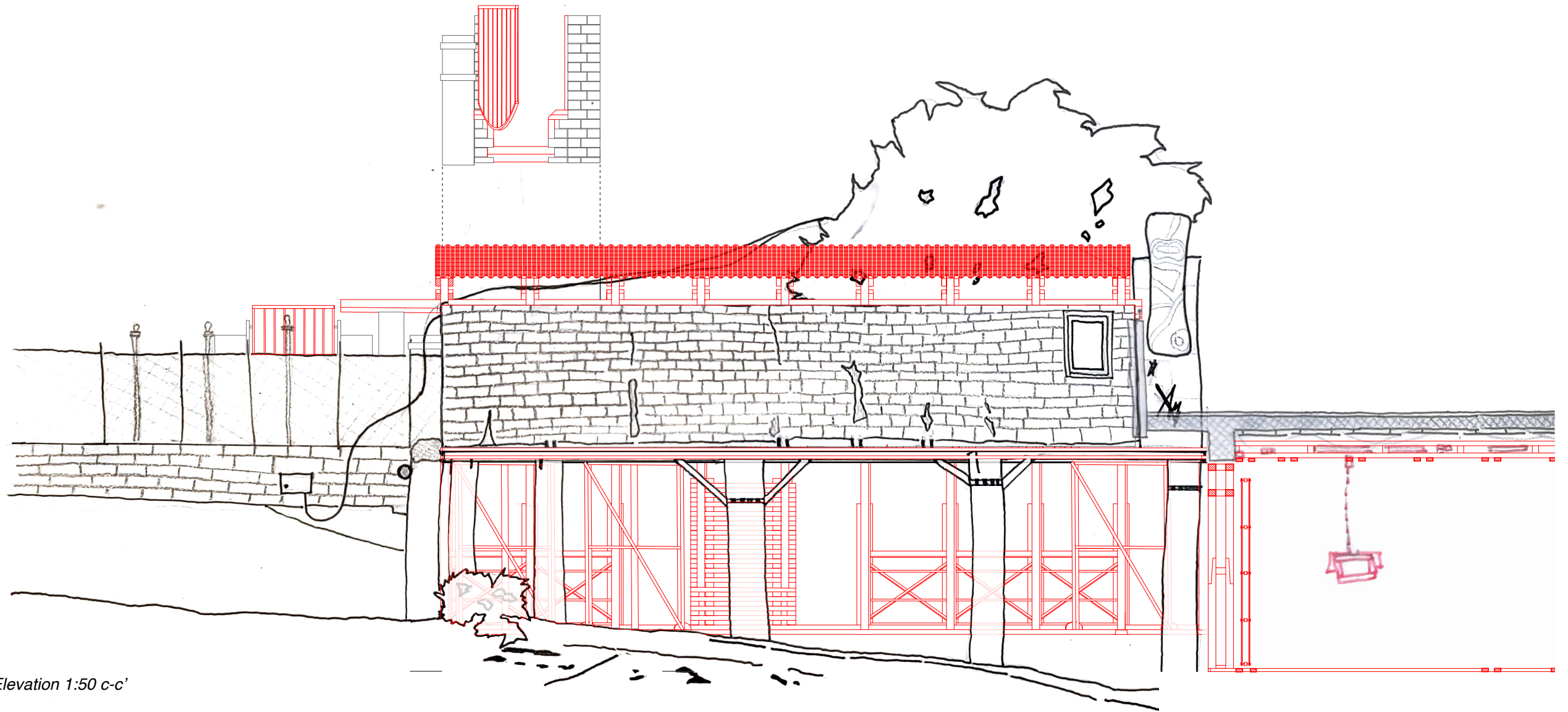
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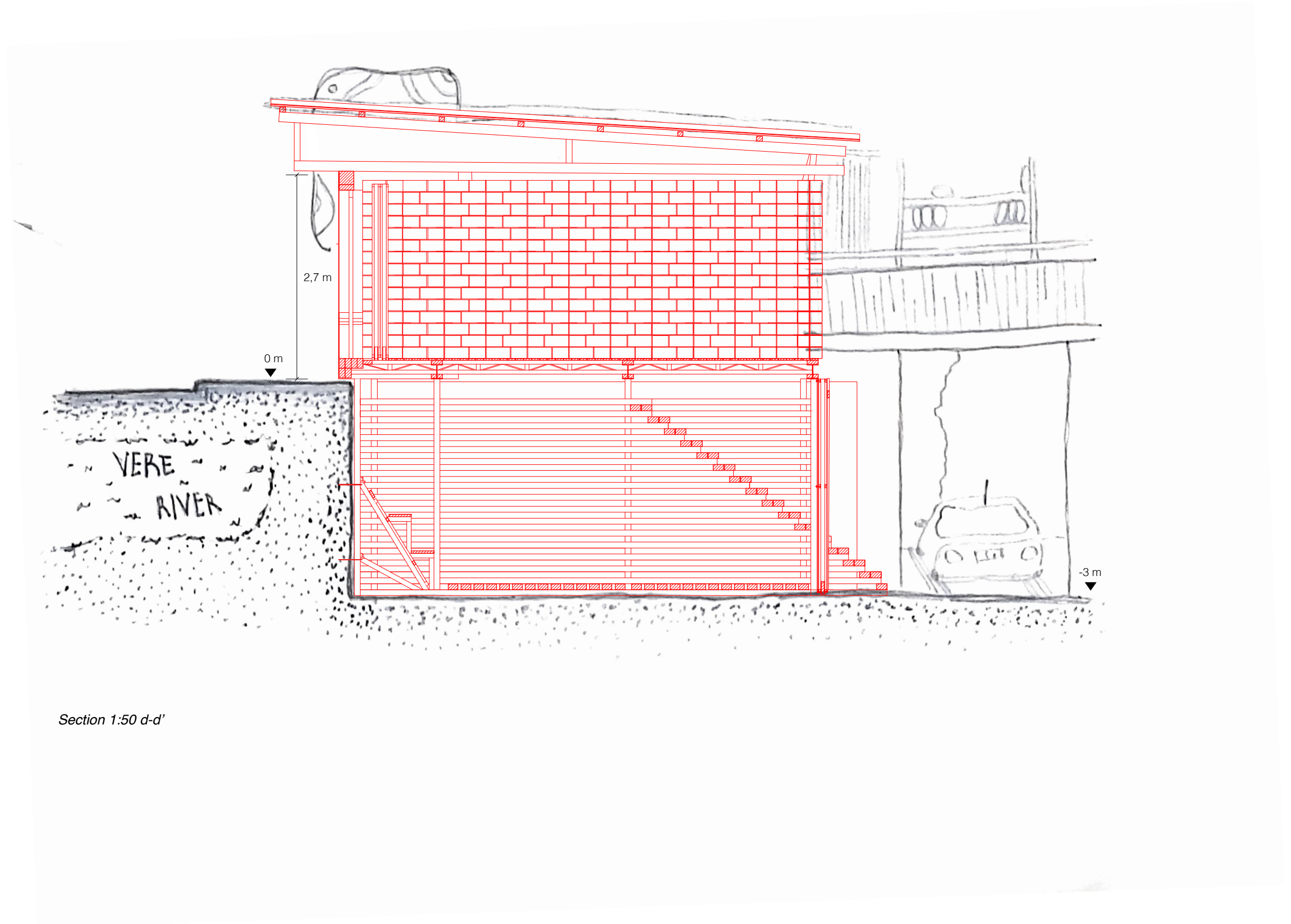
We leave the kiosk and move toward the building. There's a ramp leading down from the street to the building's ground level.

*The whole yard is filled with mechanic and wood workshops, machines, and **people working, dealing, and eating**.*





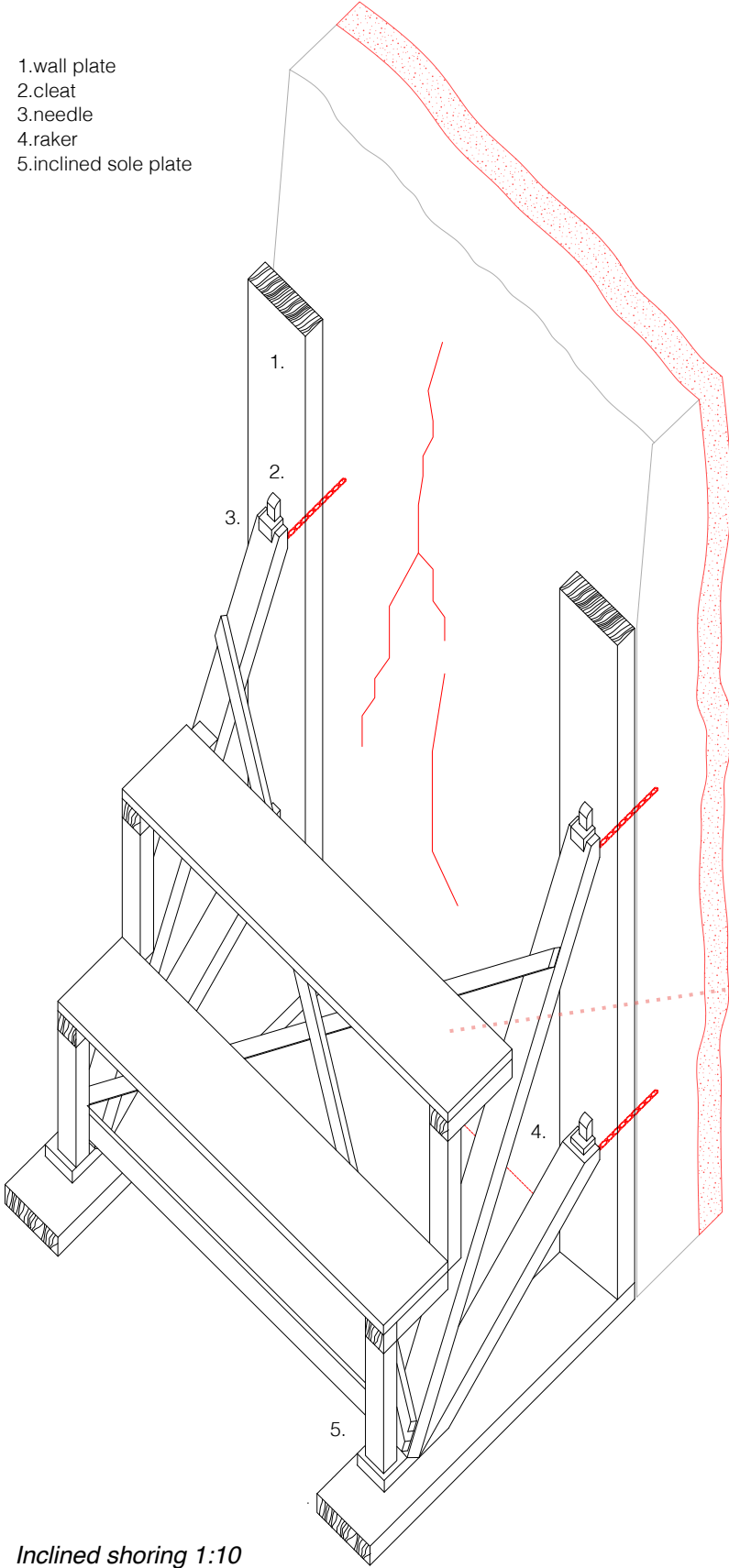




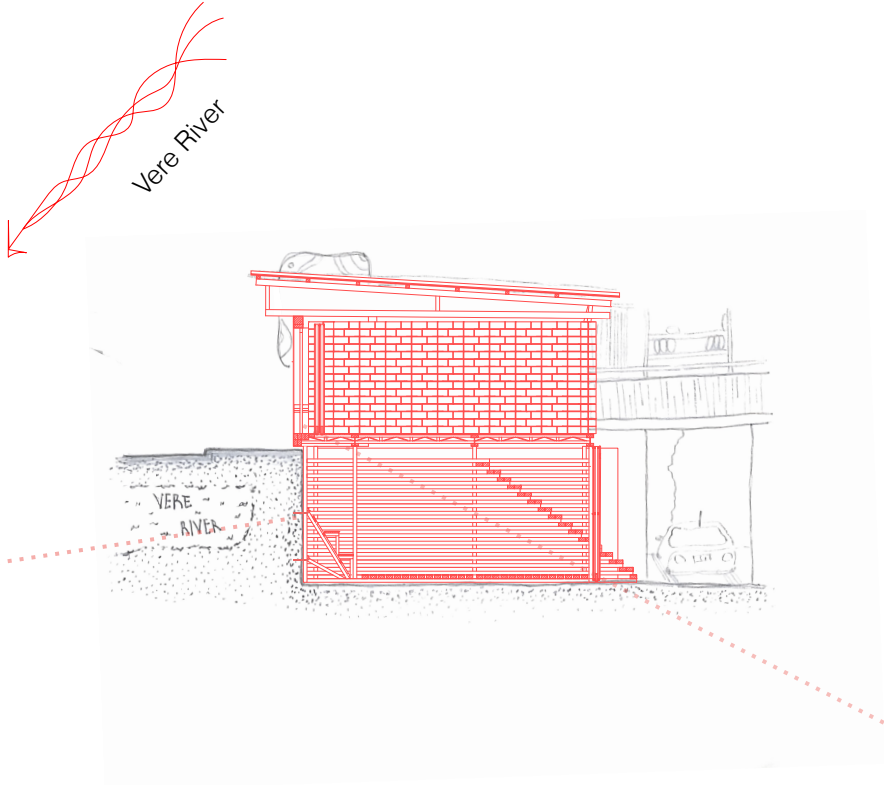


_Fragment II , Kiosk, details

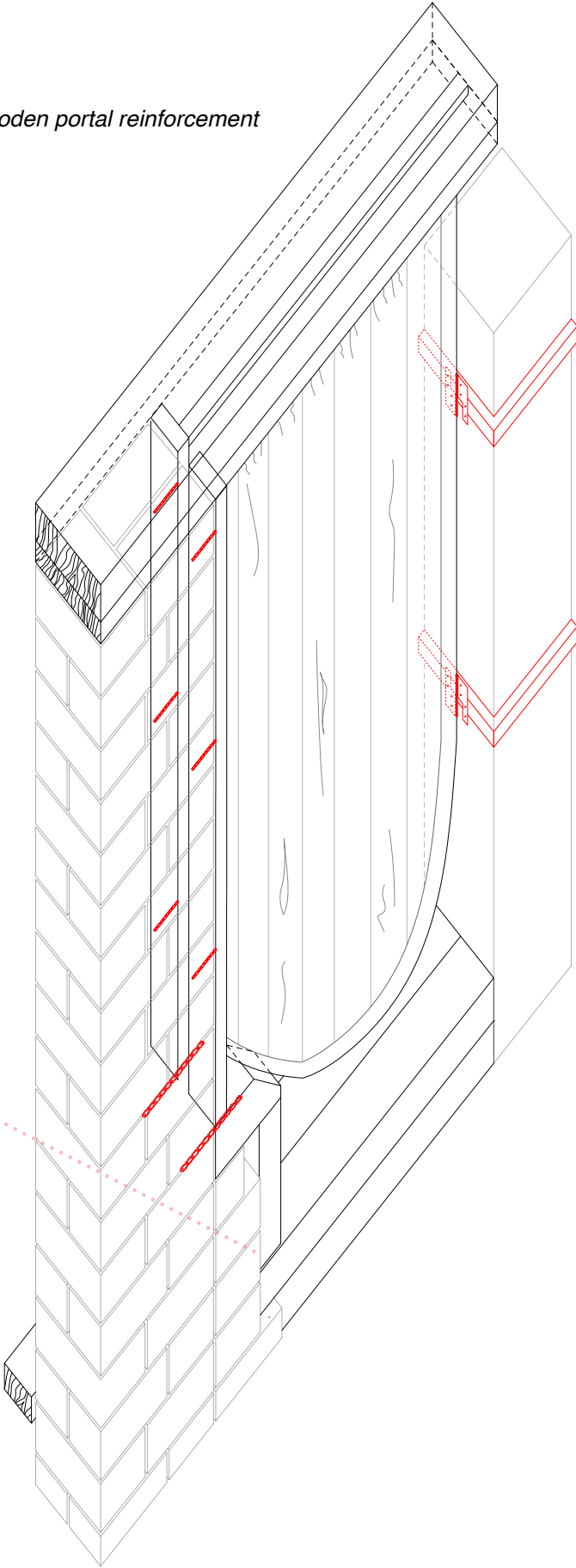
- 1.wall plate
- 2.cleat
- 3.needle
- 4.raker
- 5.inclined sole plate

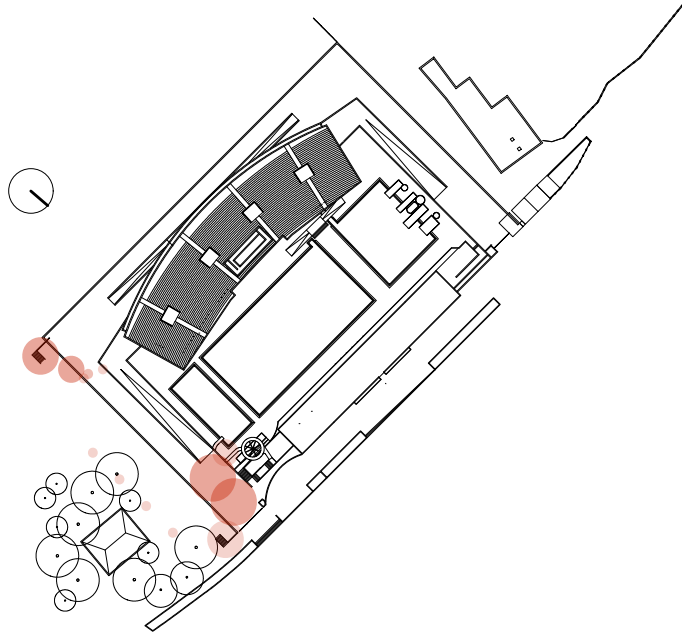


Inclined shoring 1:10



Wooden portal reinforcement





*Two women standing at the left gate, moving bags of fertilizer for the **flower shop**...we can't overcome their line. They redirect us through a way outside the complex.*

*I realize I just walked the same way; the taxi dropped me there. A **car wash** and scooters also on that side*

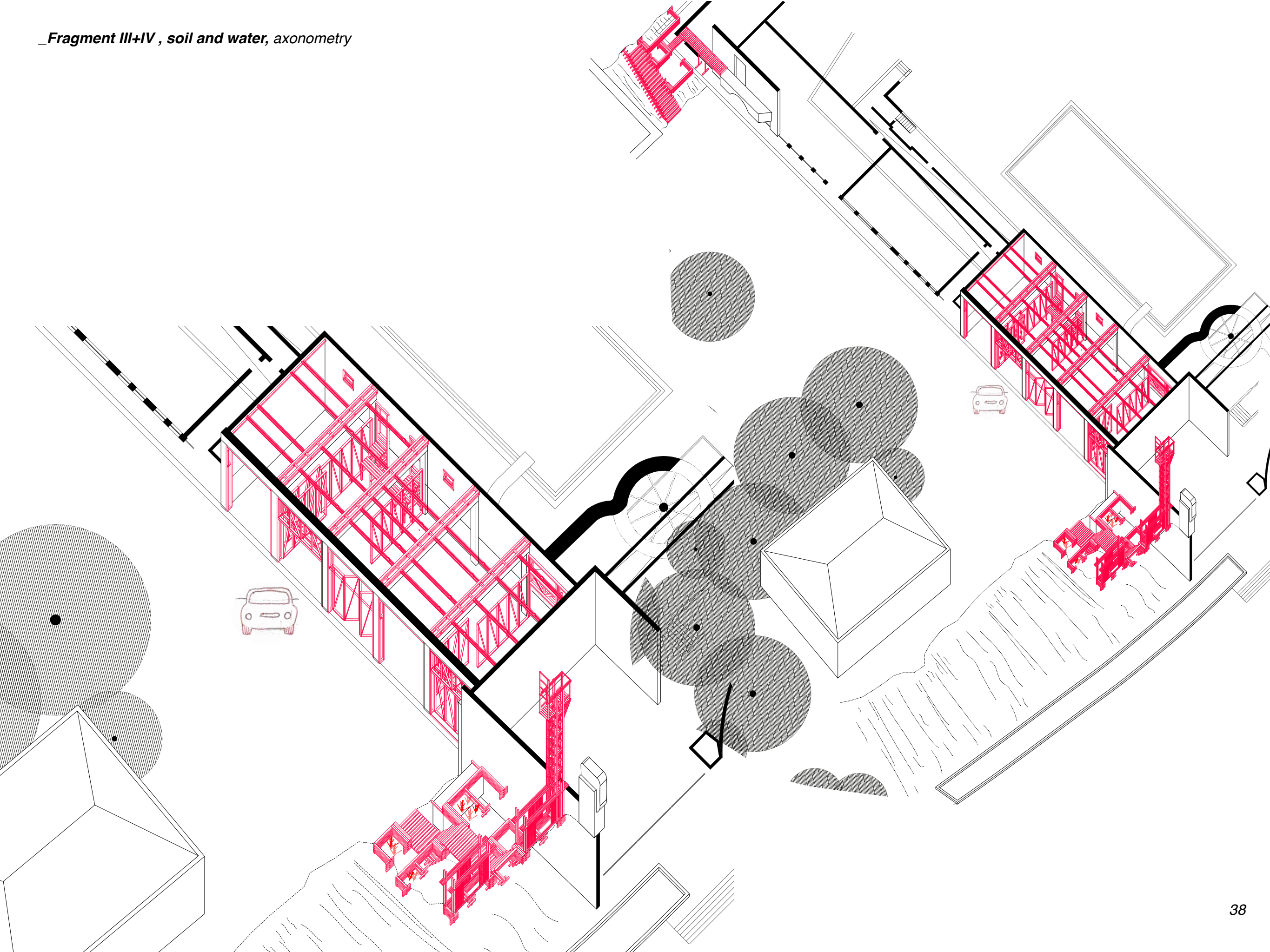
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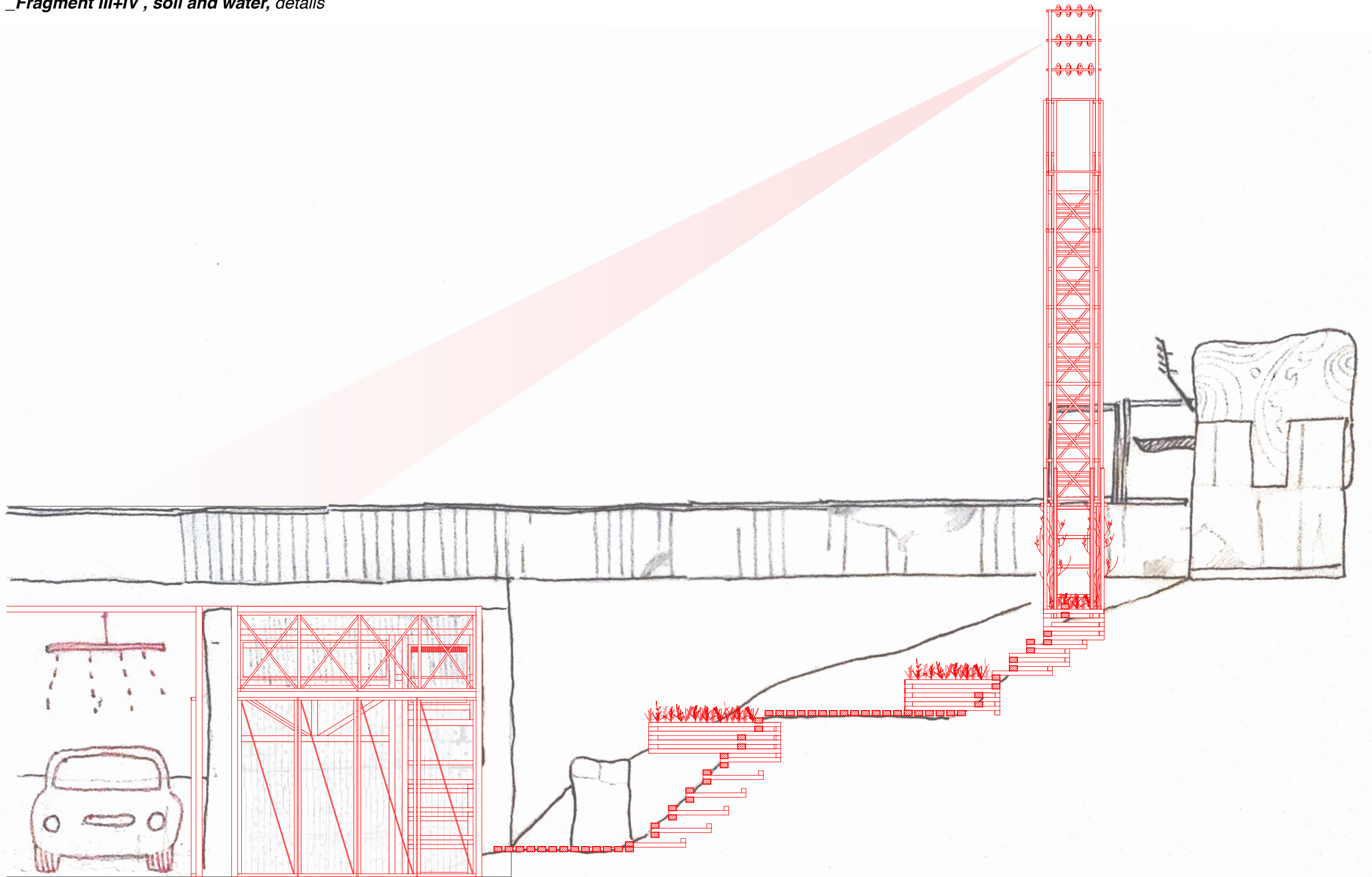
*He described it as public, open, **green**. He said that **waters** were merging with the river's ones somehow*

...

*The front, exterior mosaic it's abstract...an abstract indication of space and function. **Soil, sun and water**. Broad as a beach.*

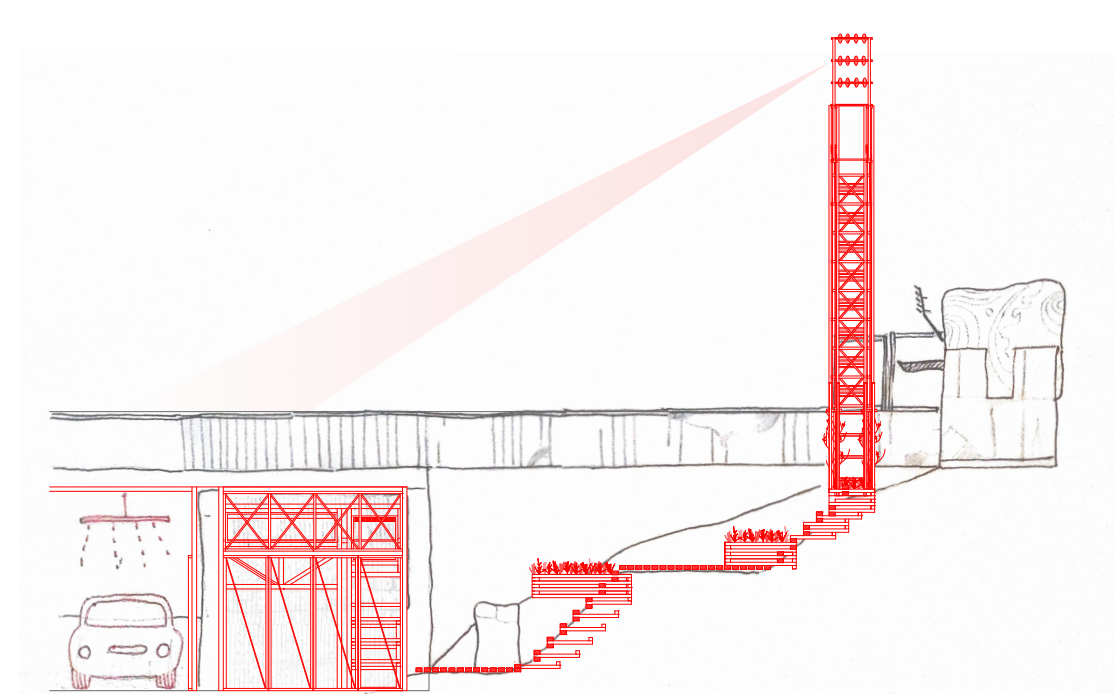
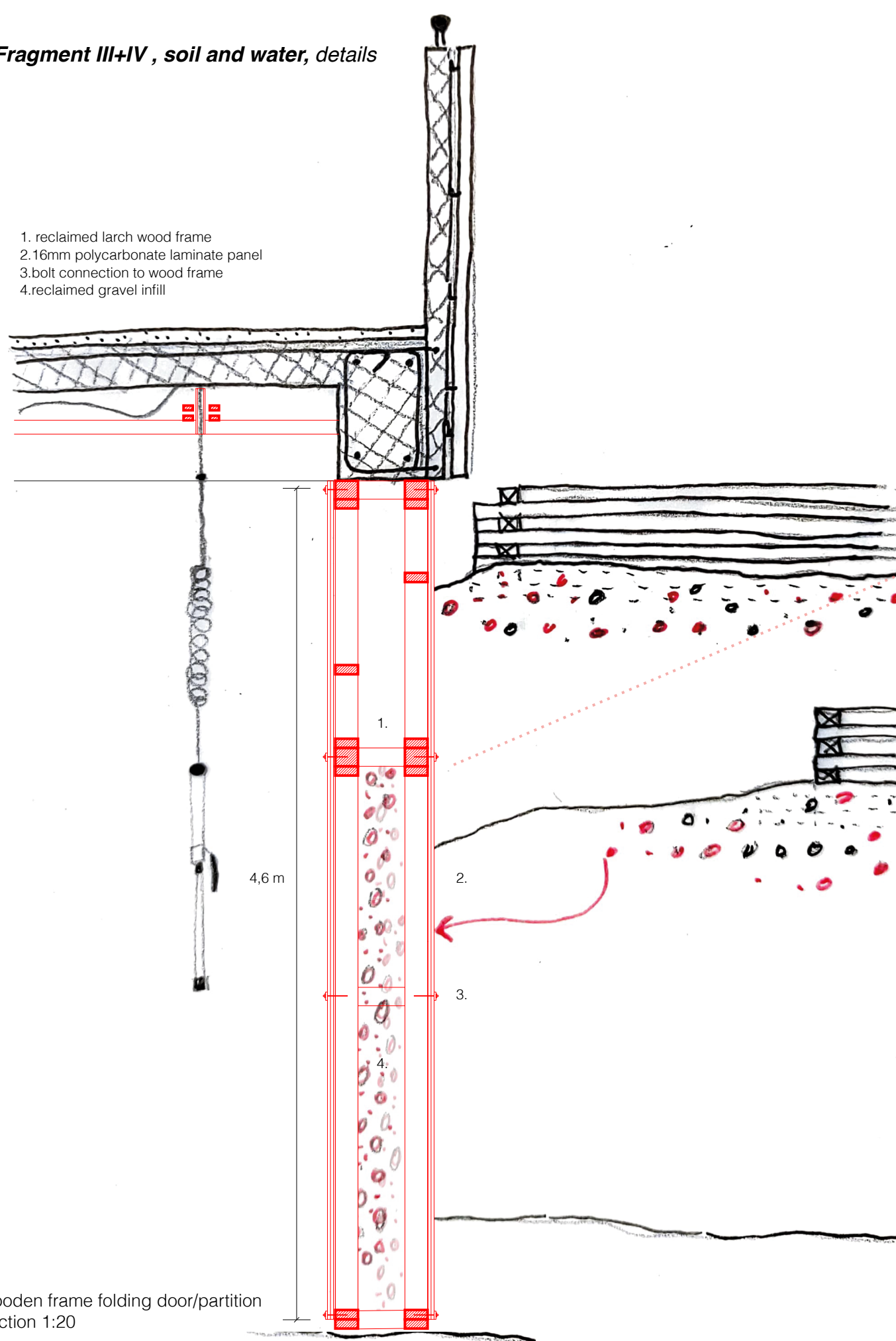






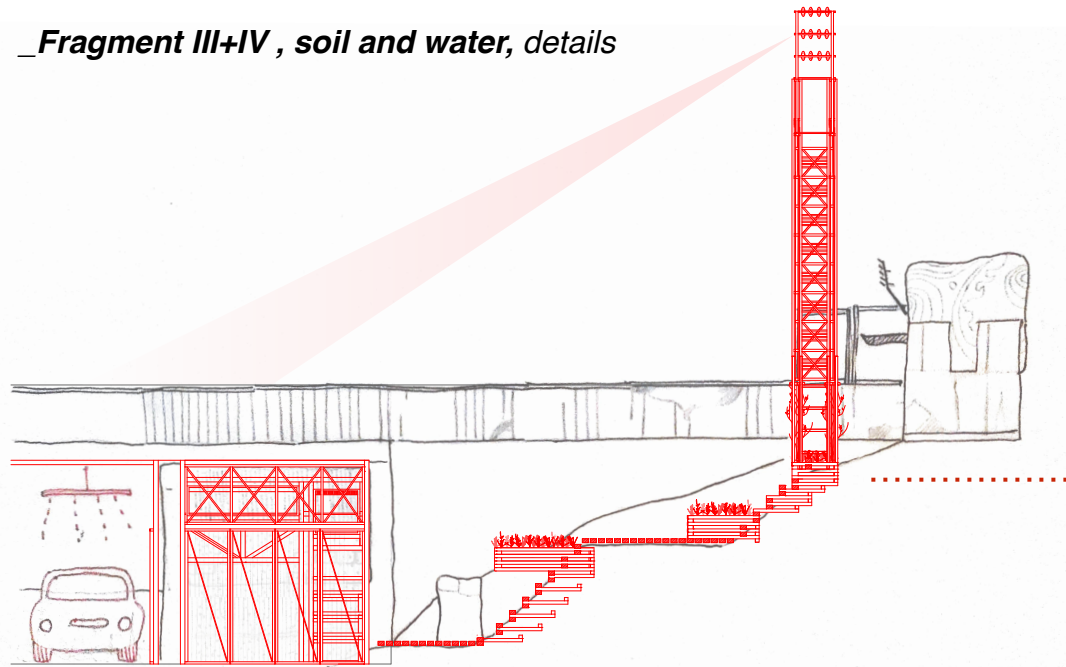
_Fragment III+IV , soil and water, details

1. reclaimed larch wood frame
2. 16mm polycarbonate laminate panel
3. bolt connection to wood frame
4. reclaimed gravel infill

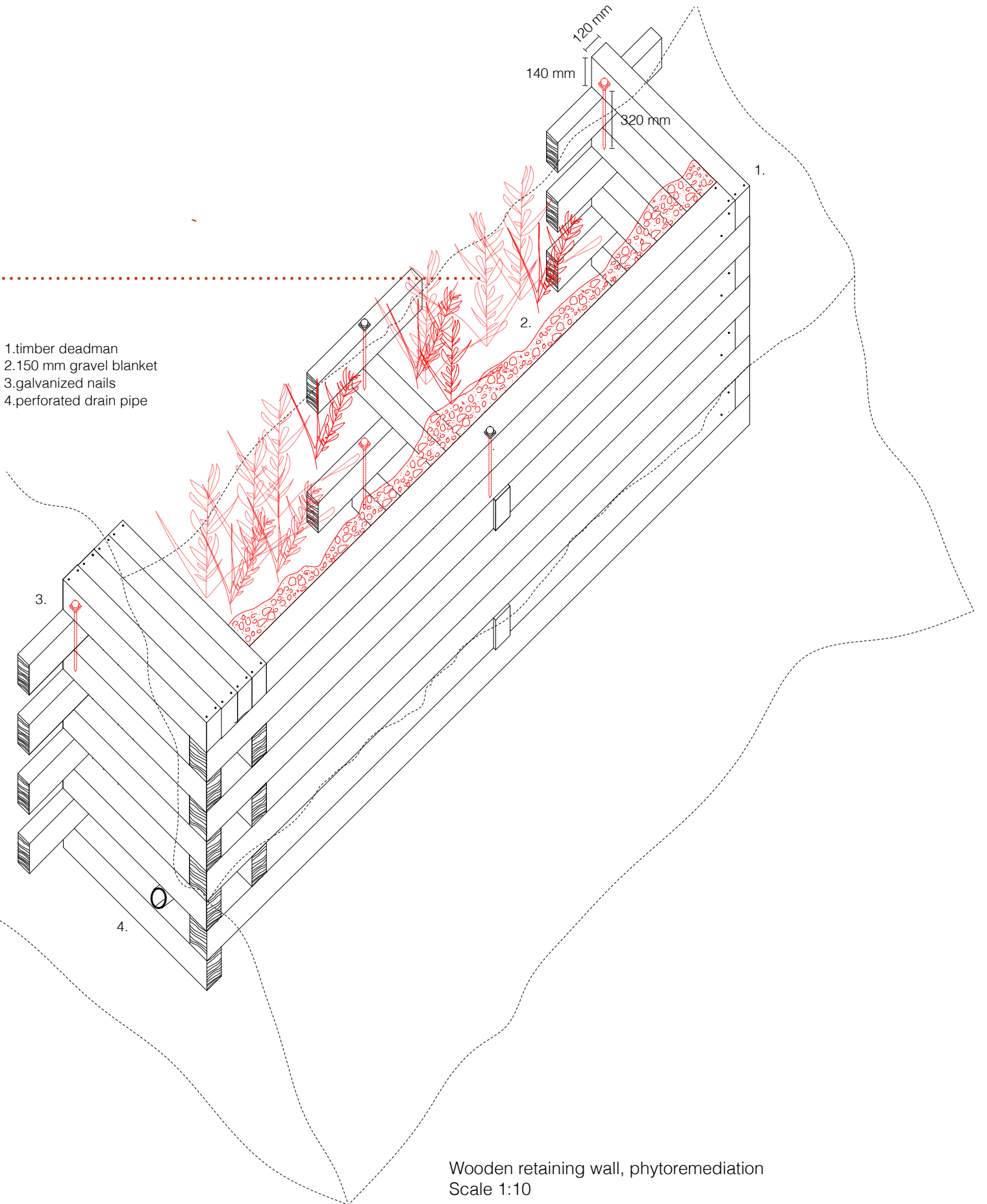




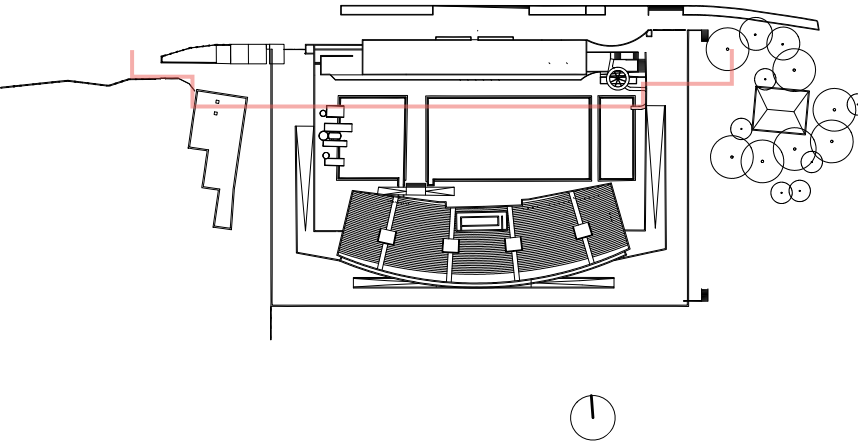
_Fragment III+IV , soil and water, details



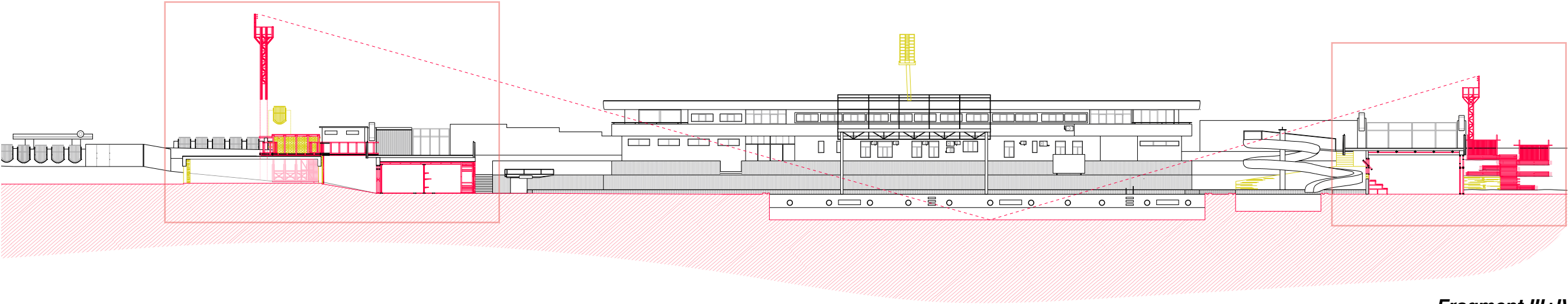
- 1.timber deadman
- 2.150 mm gravel blanket
- 3.galvanized nails
- 4.perforated drain pipe



Wooden retaining wall, phytoremediation
Scale 1:10

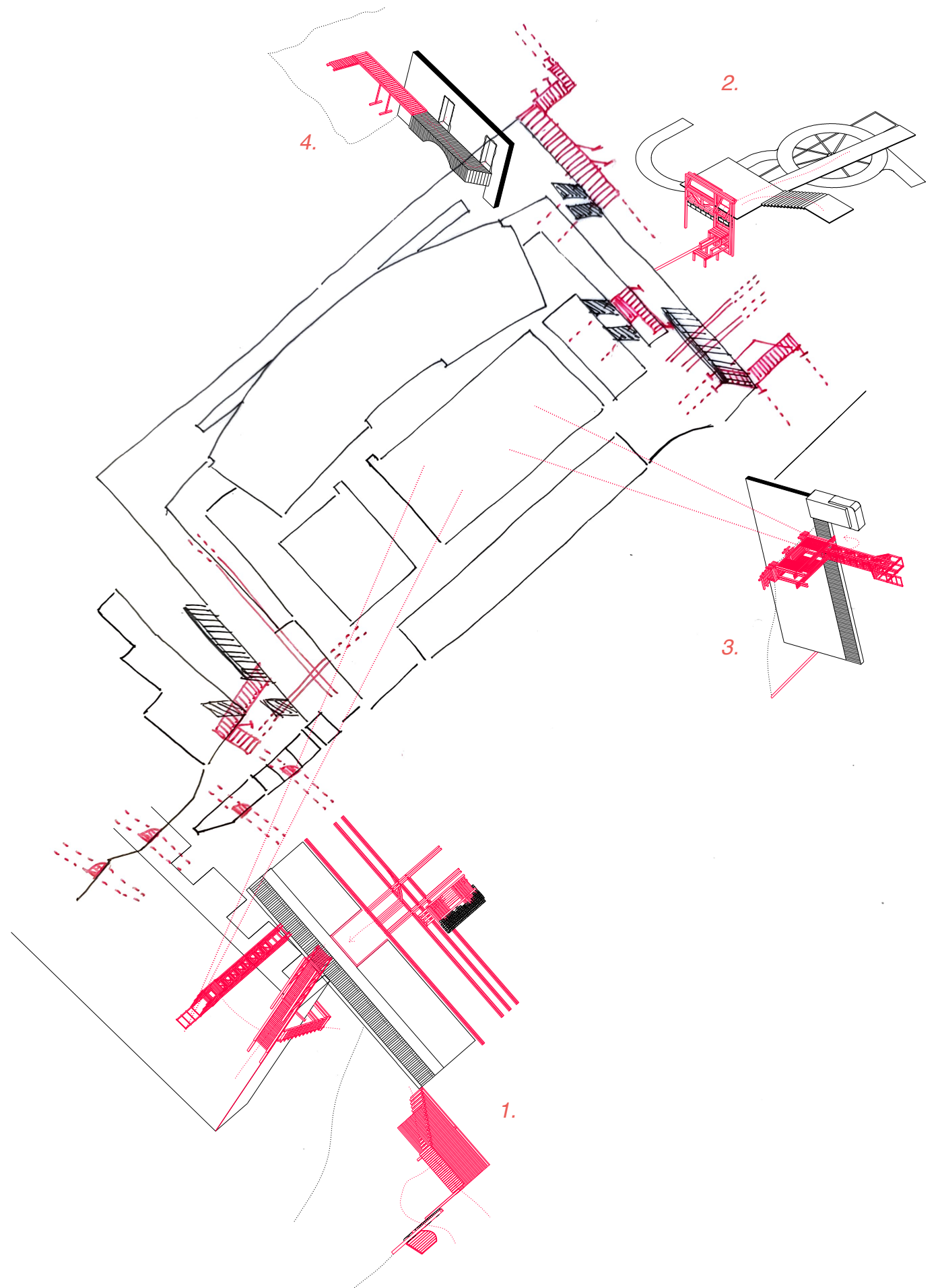
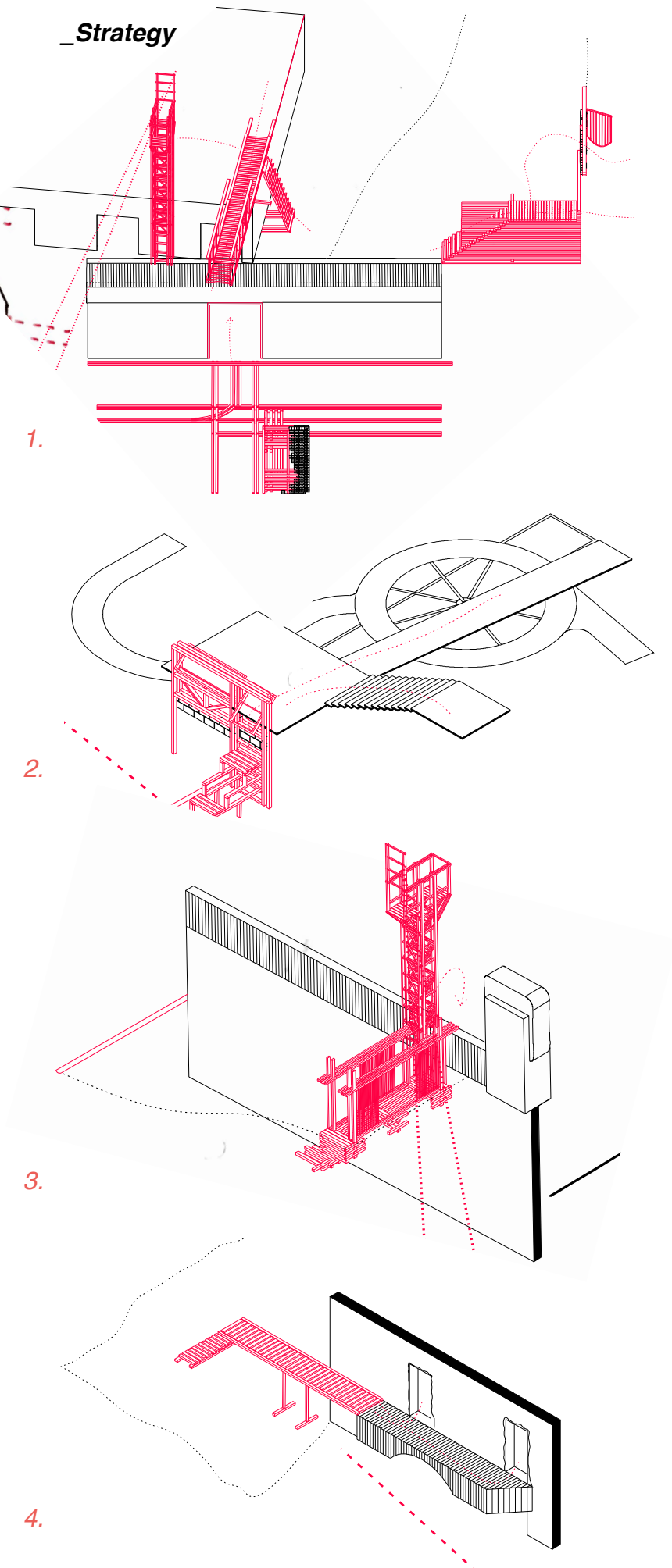


Fragment I+2



Fragment III+IV

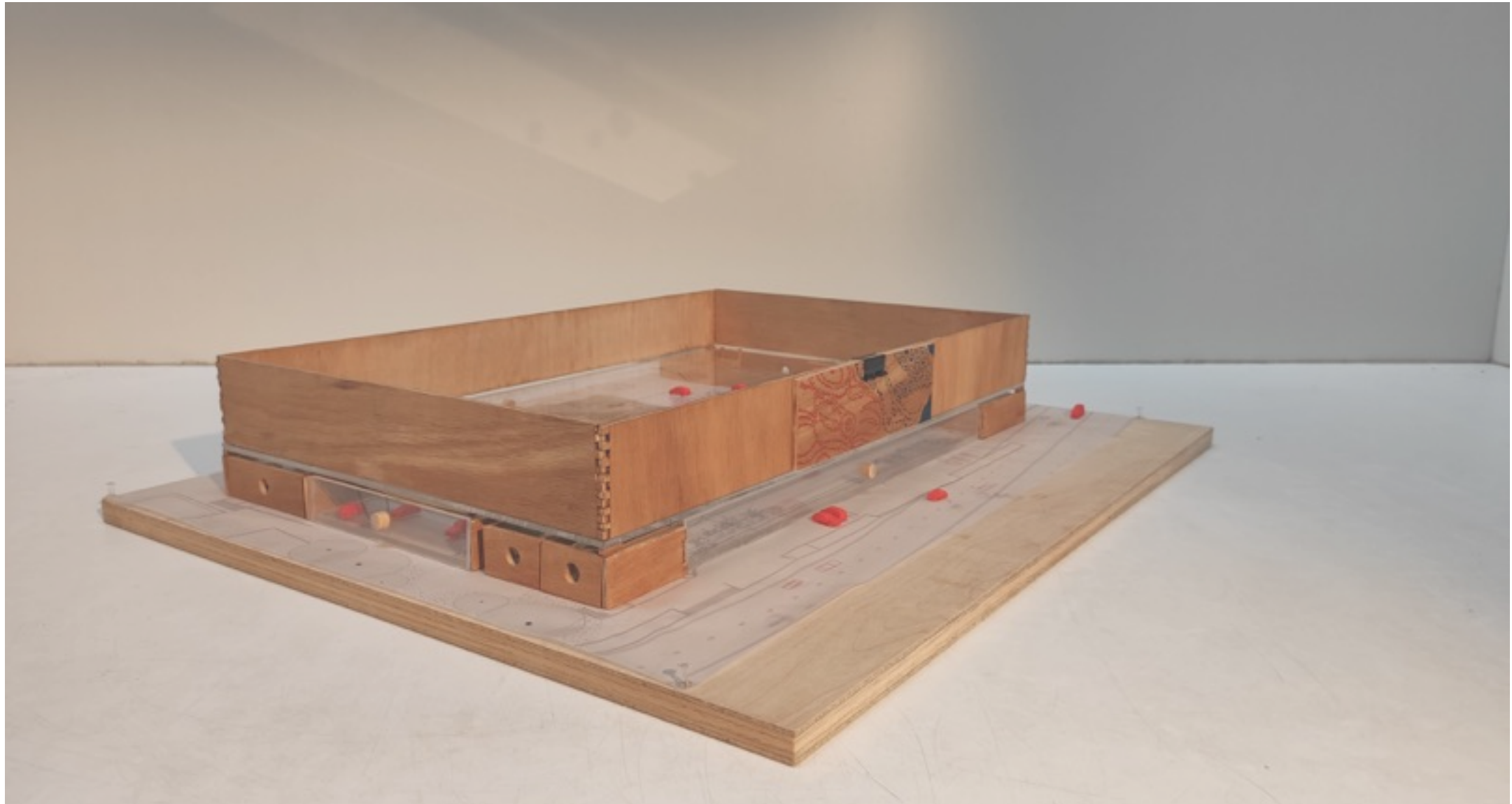
_Strategy



_Model, Body and Organs



Model, Body and Organs



_Model, Body and Organs





Model, Body and Organs

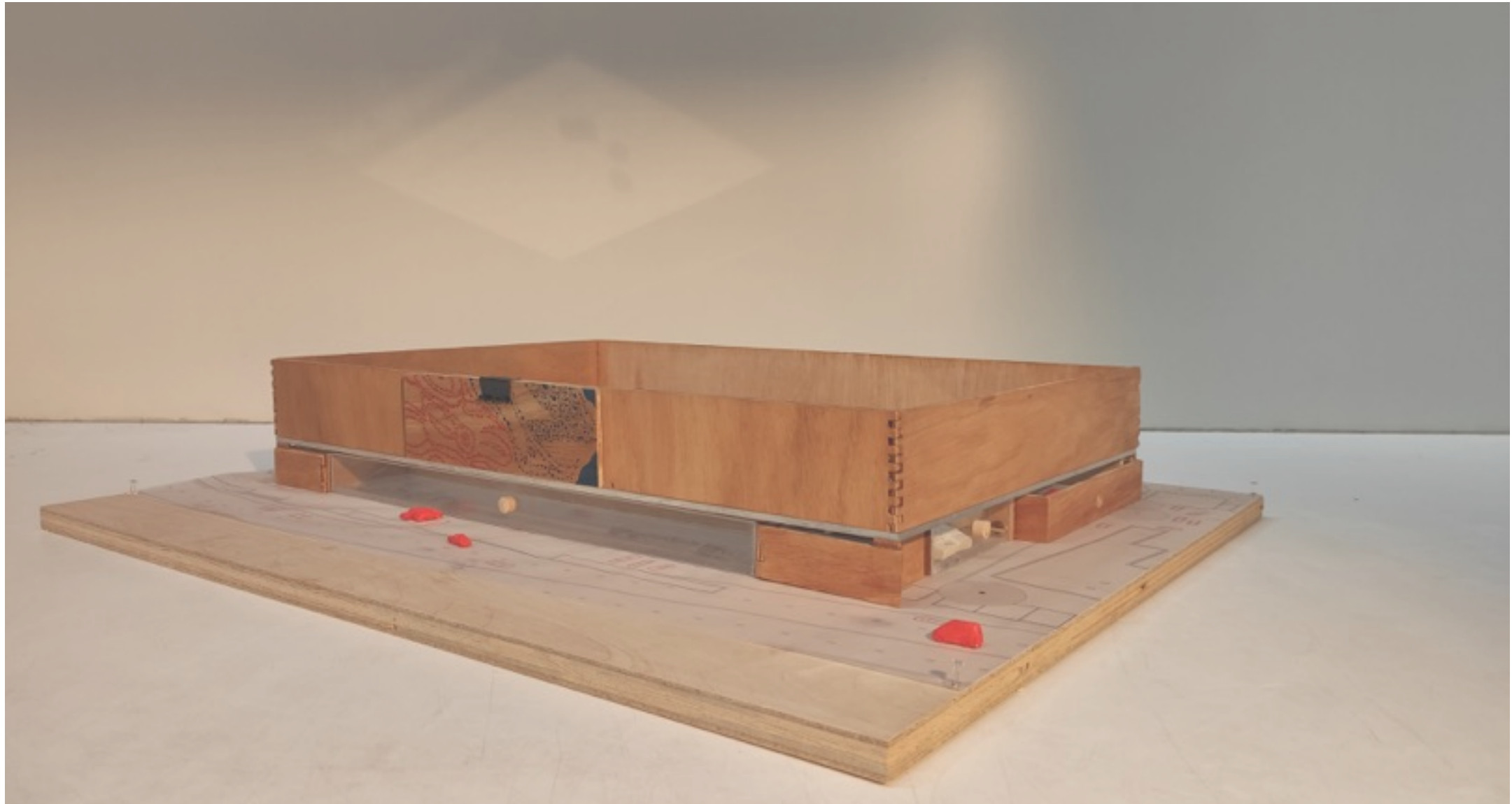


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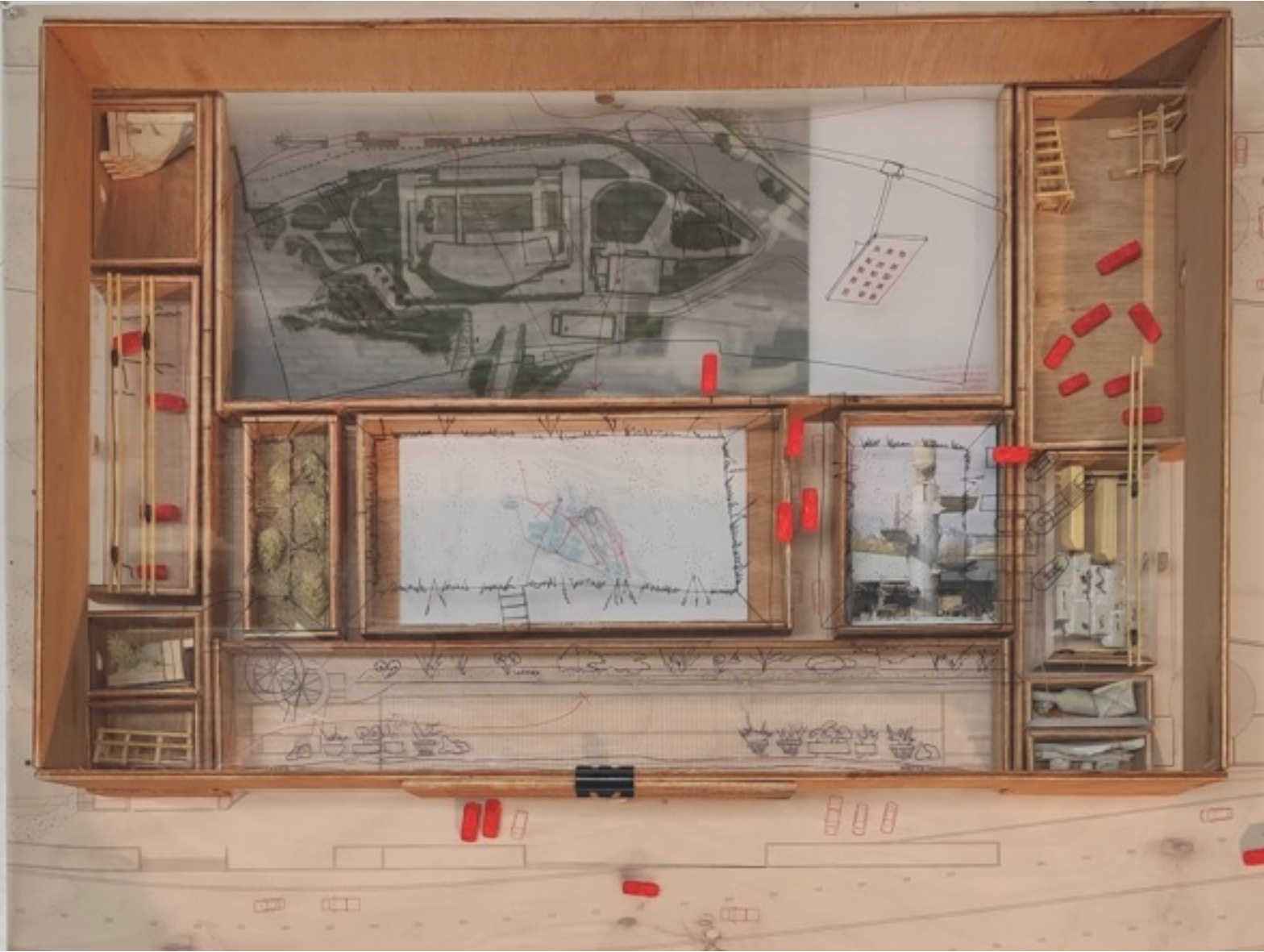
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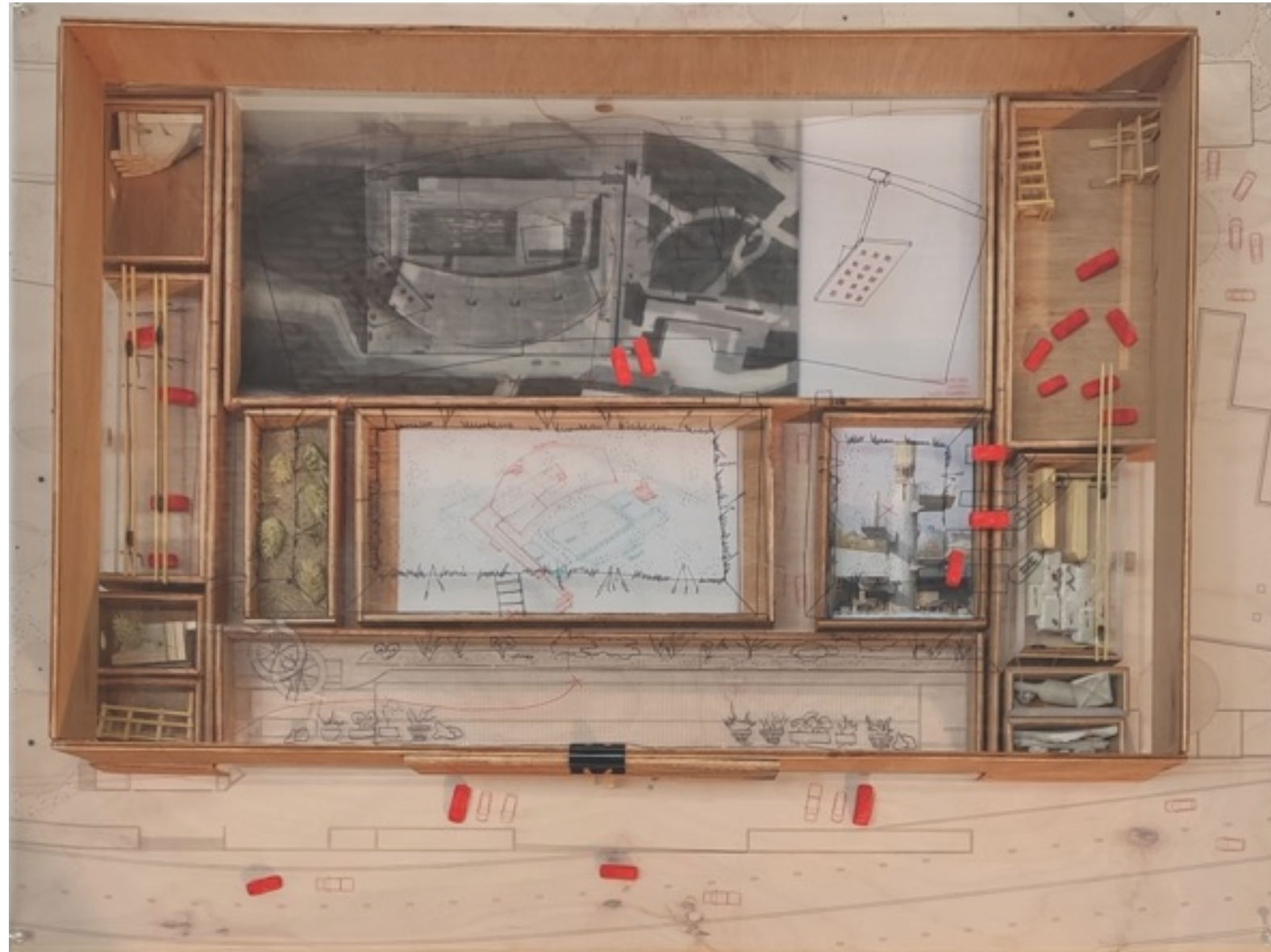


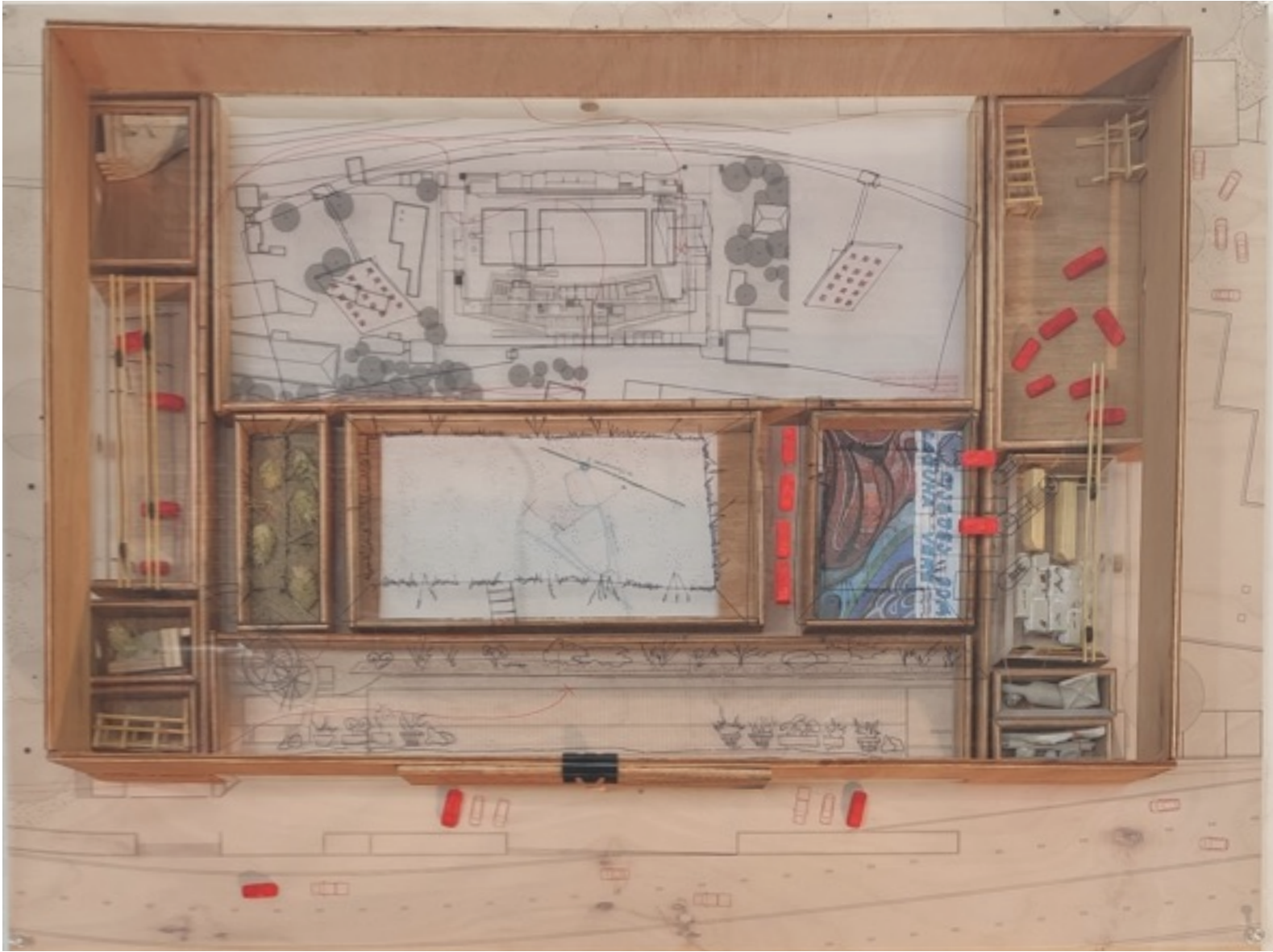
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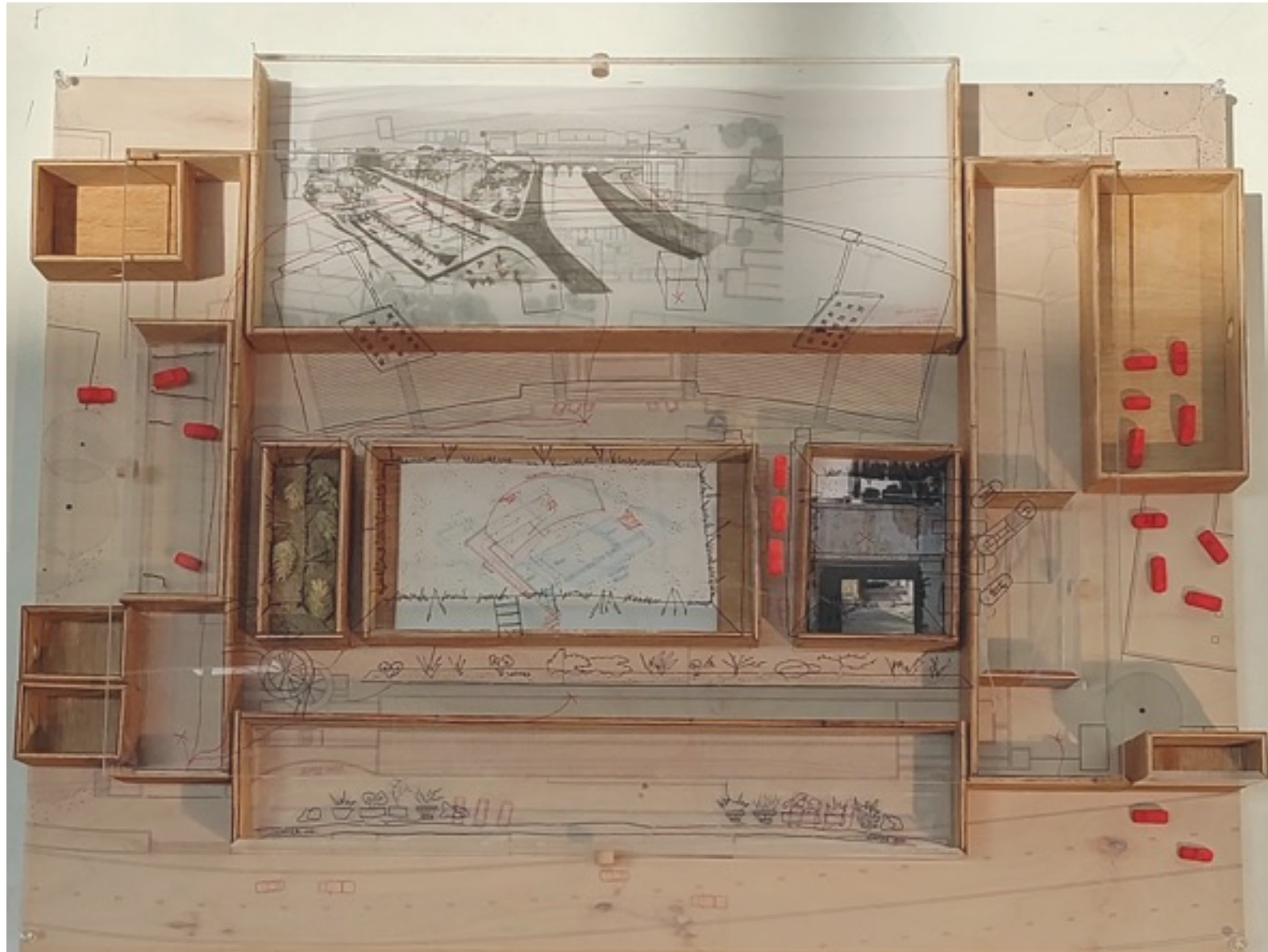


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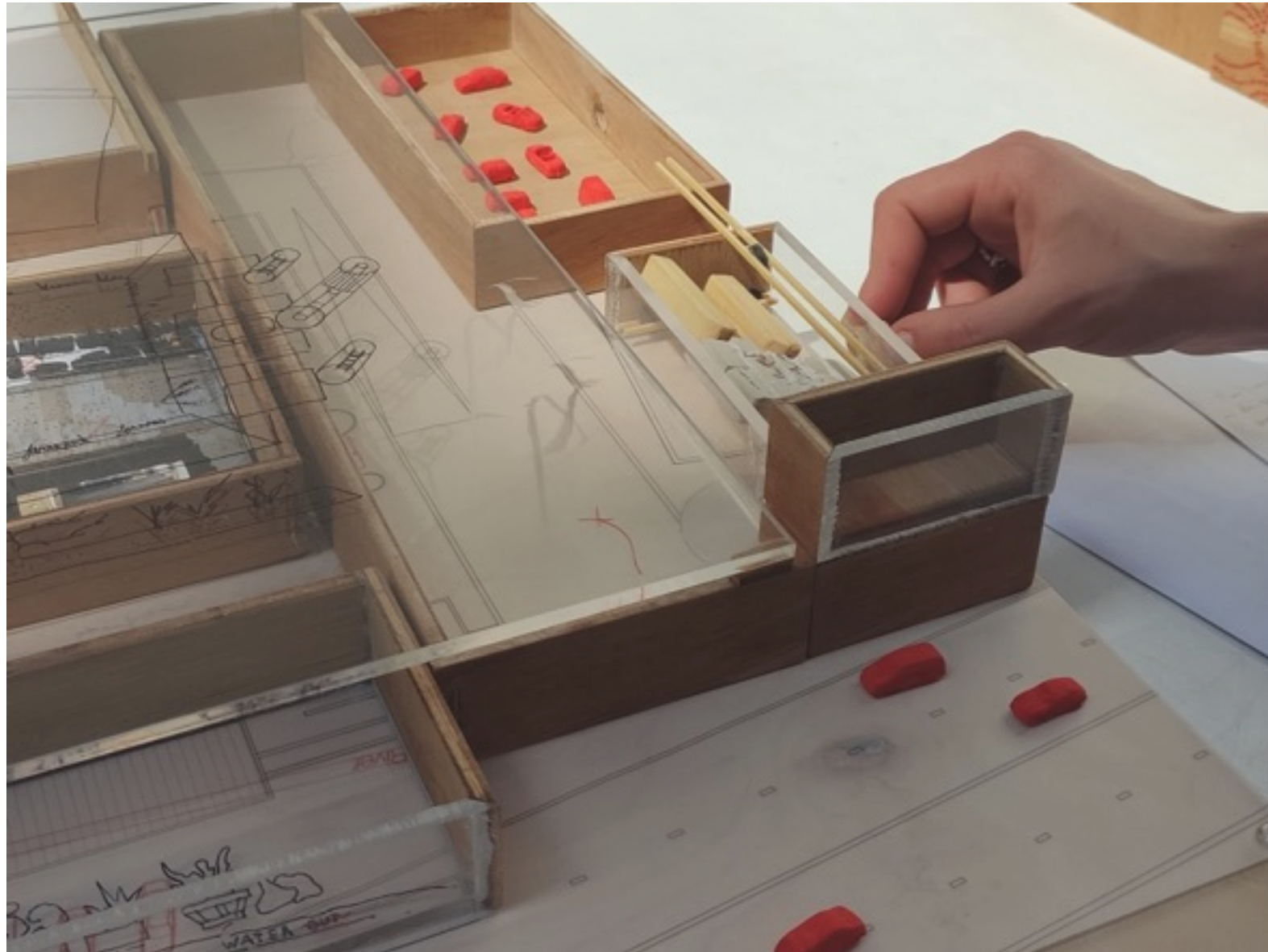


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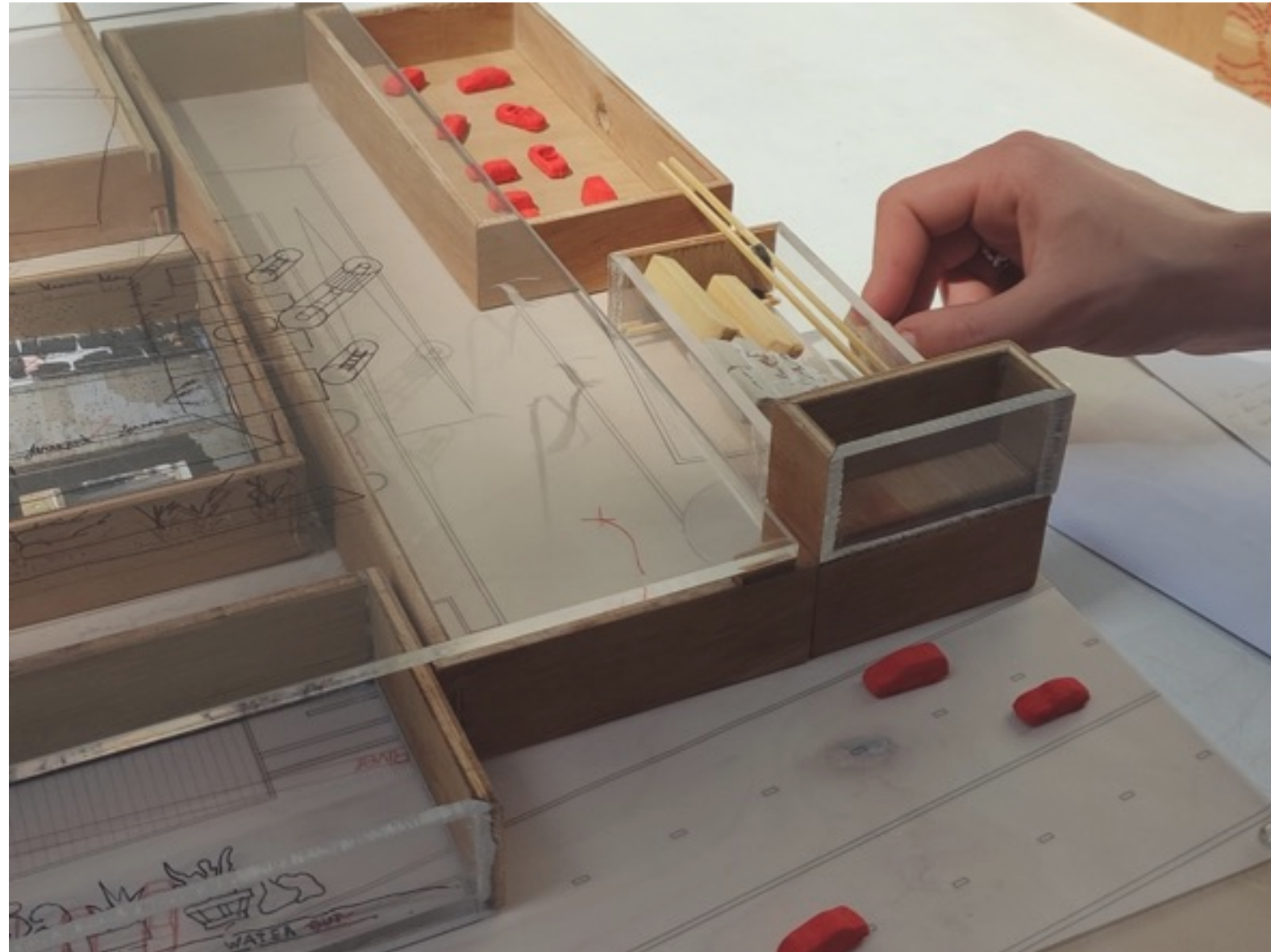
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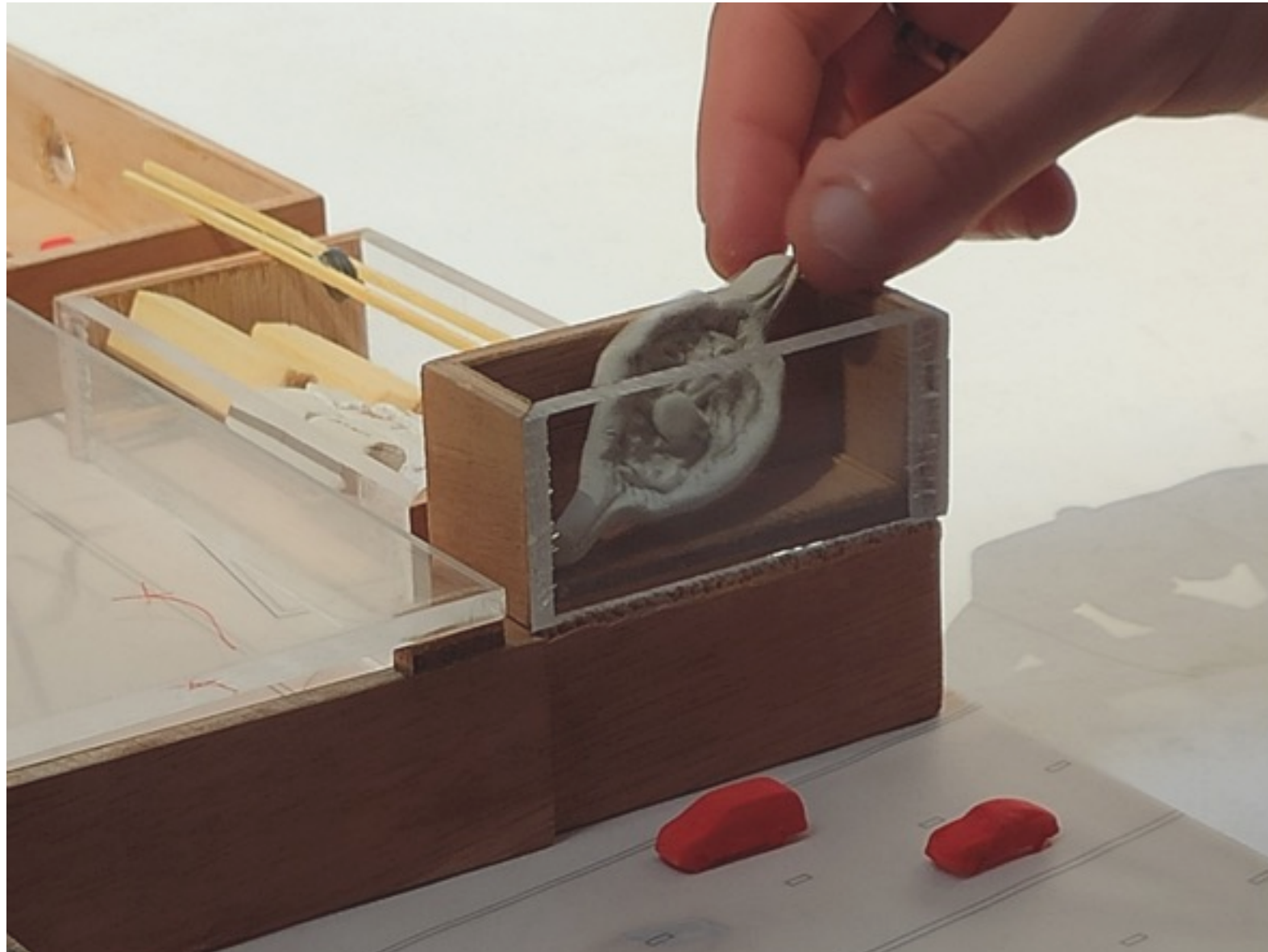




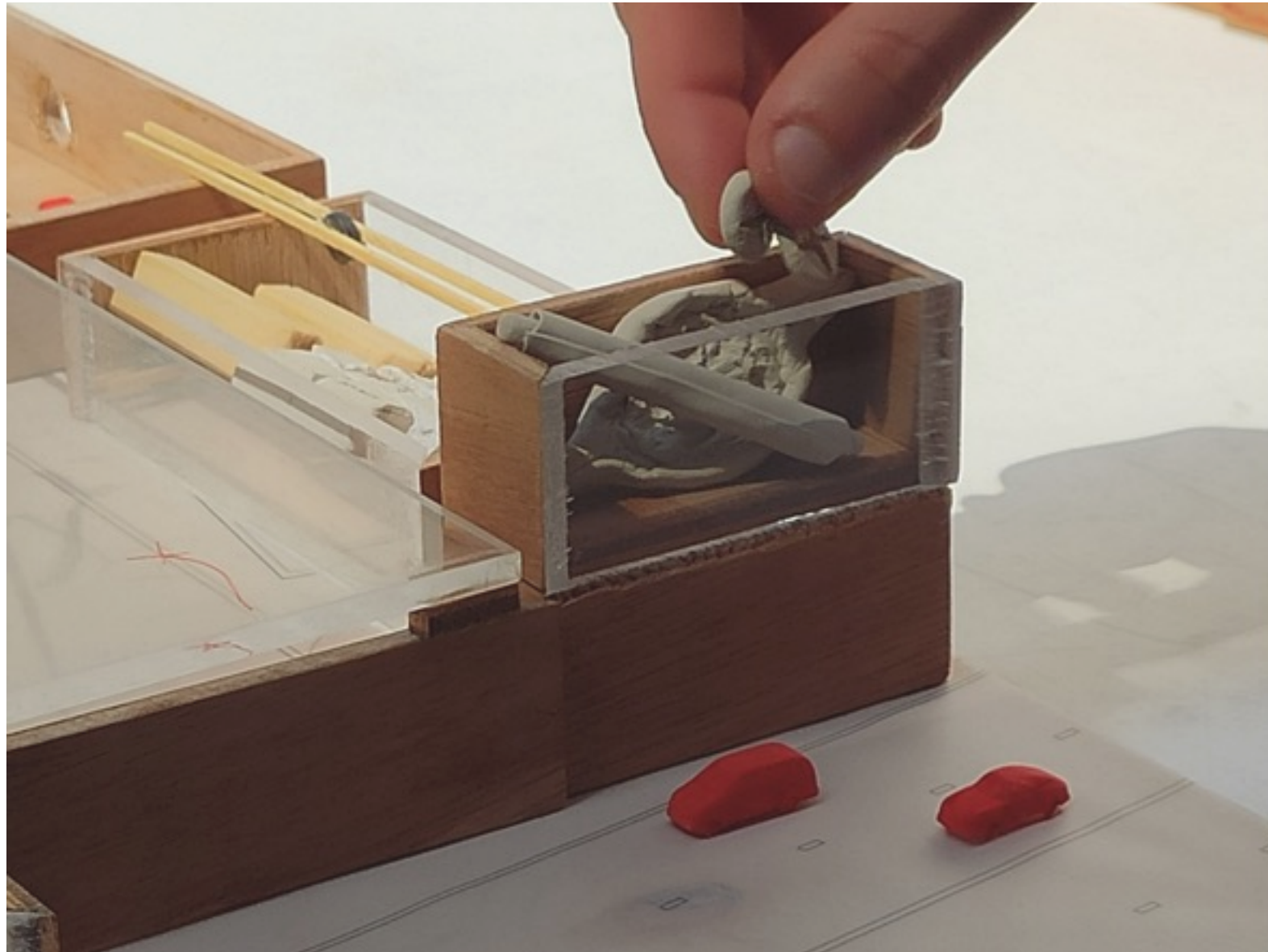
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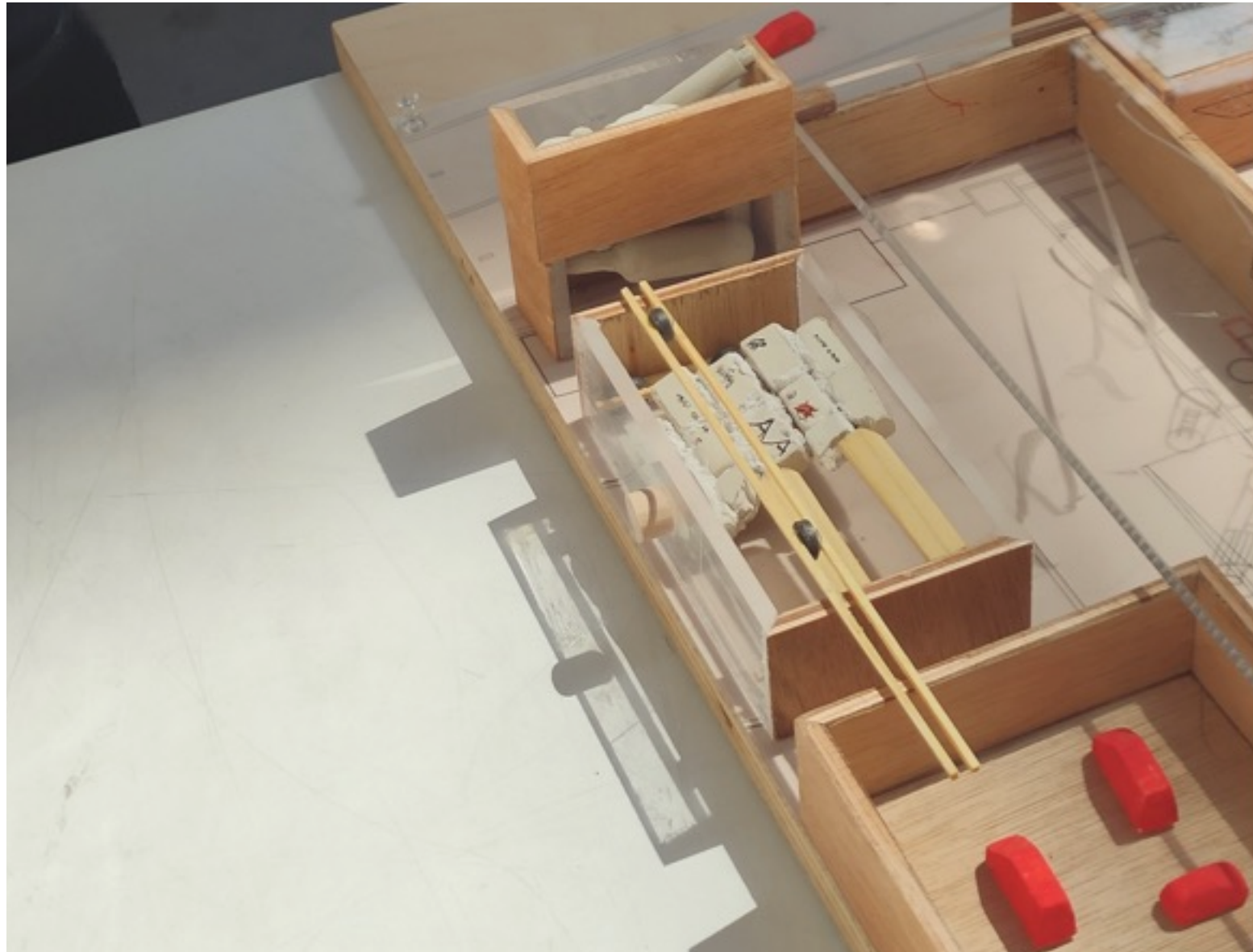


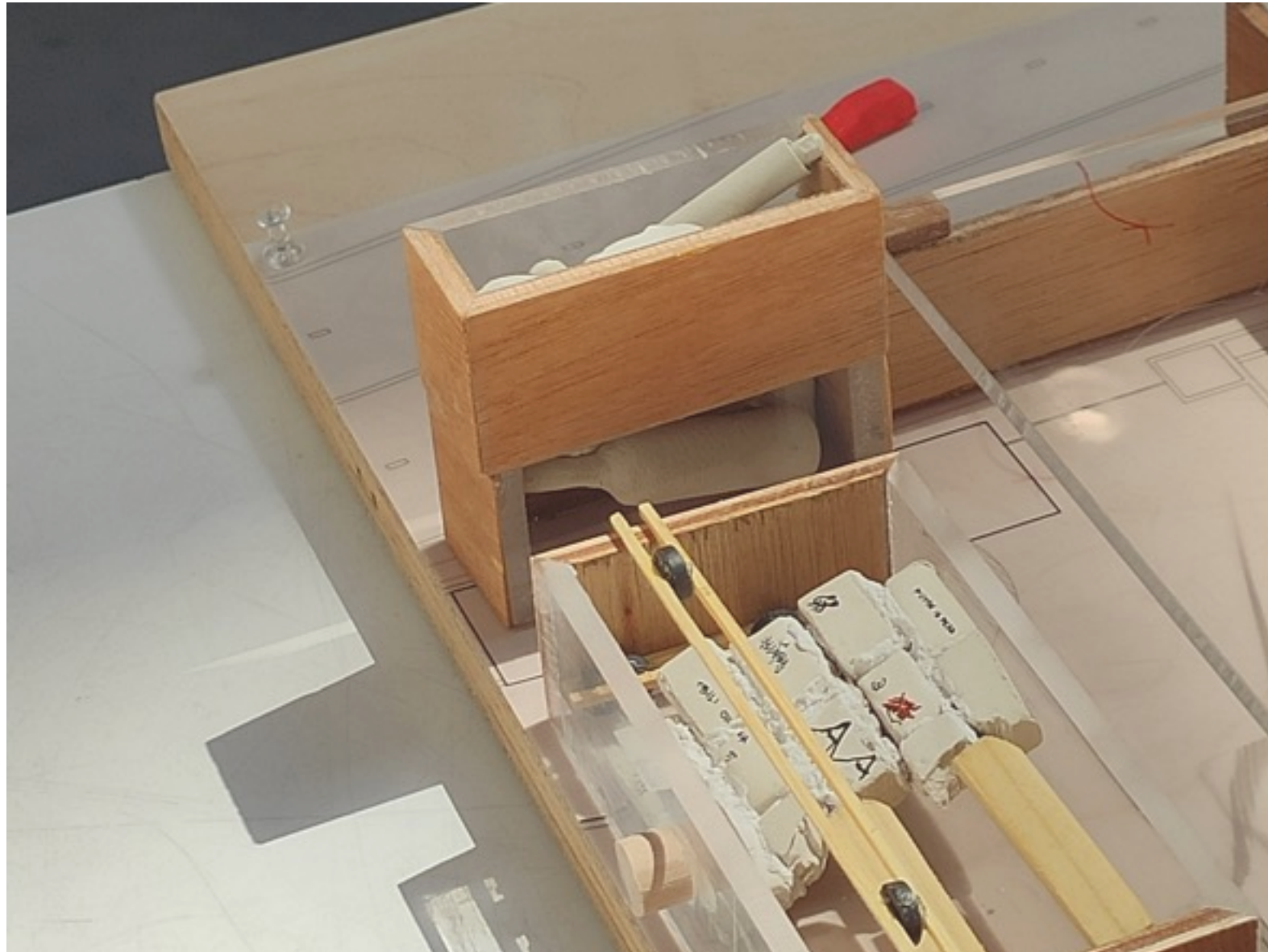




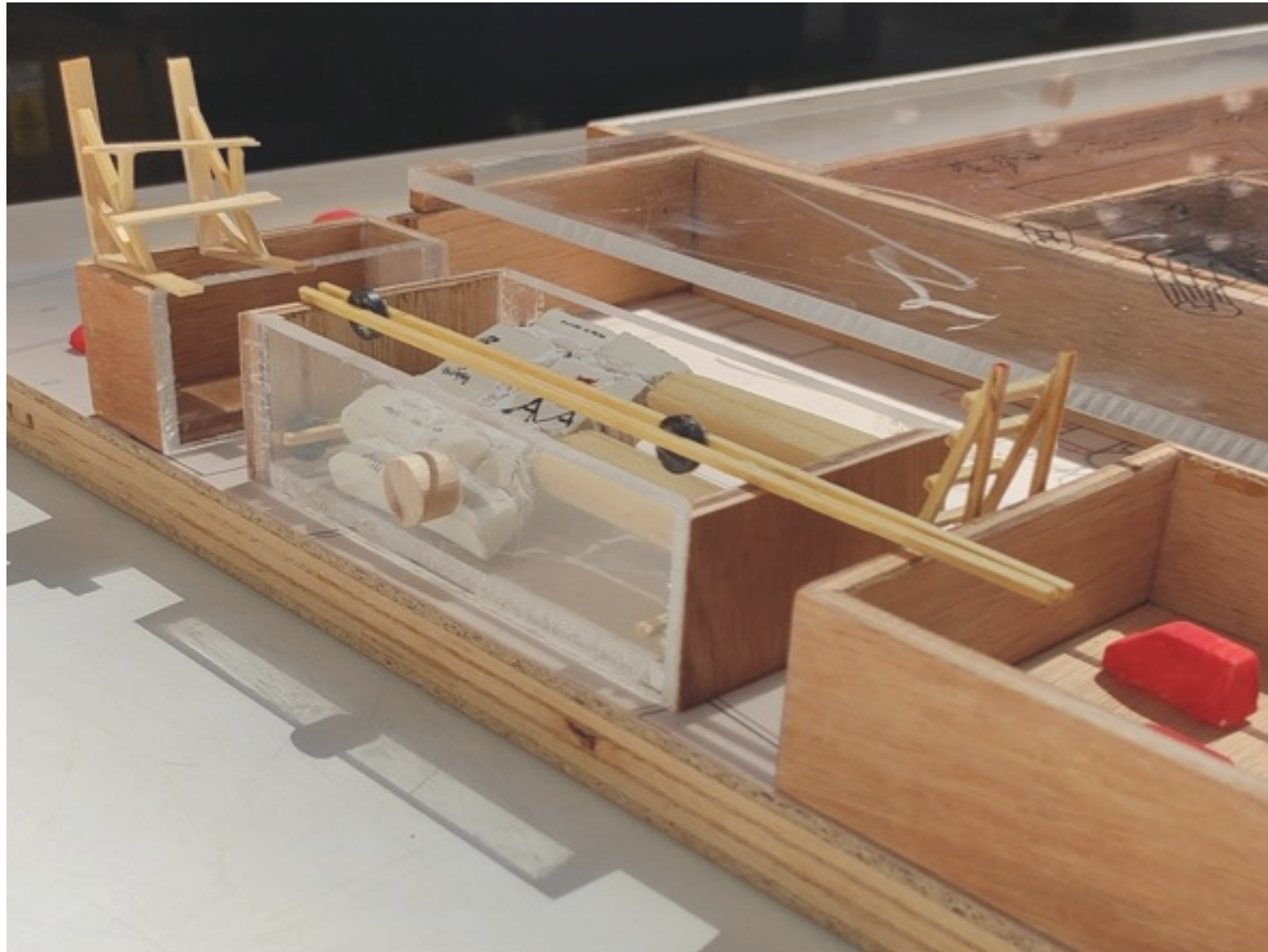


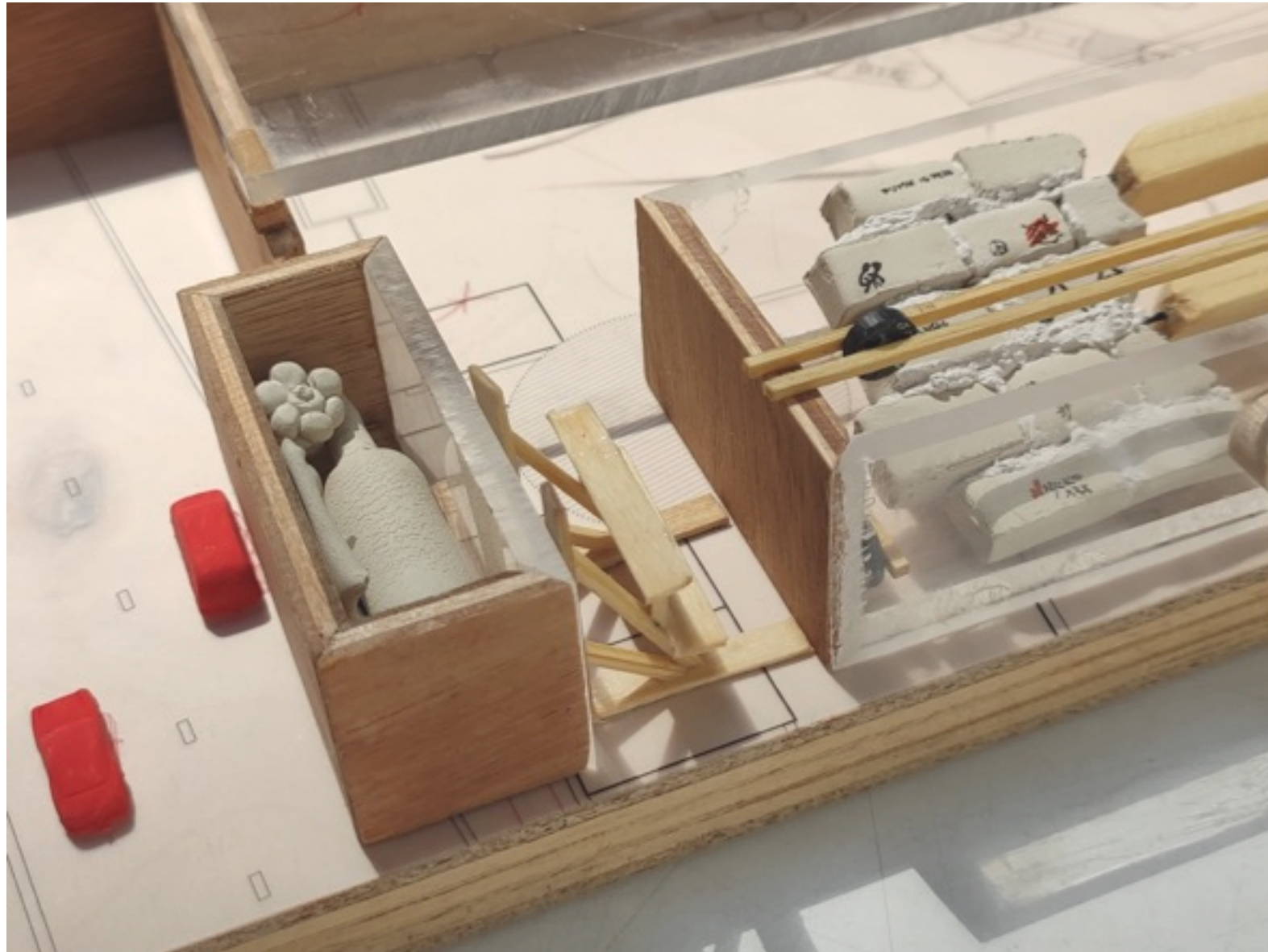
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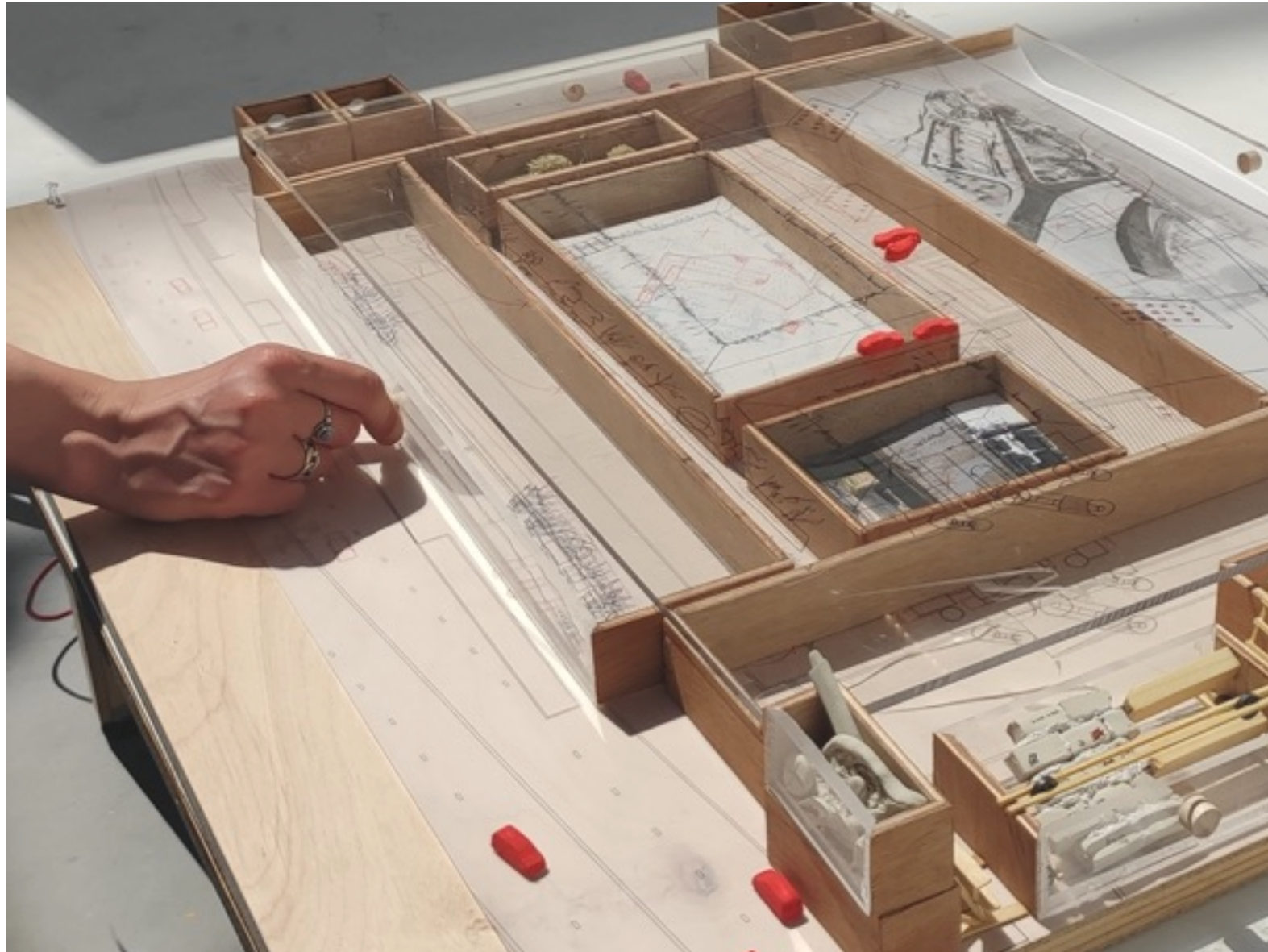


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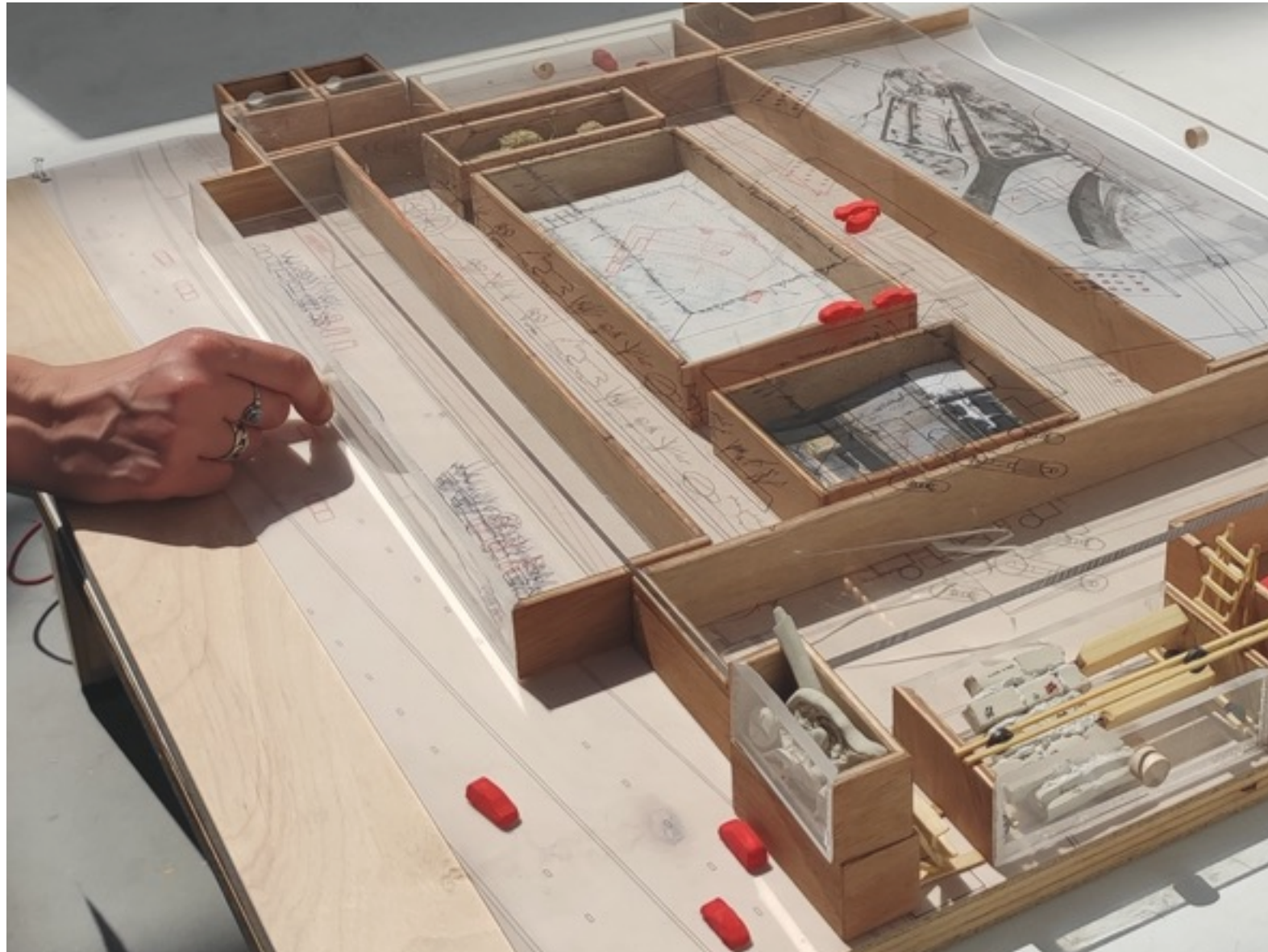




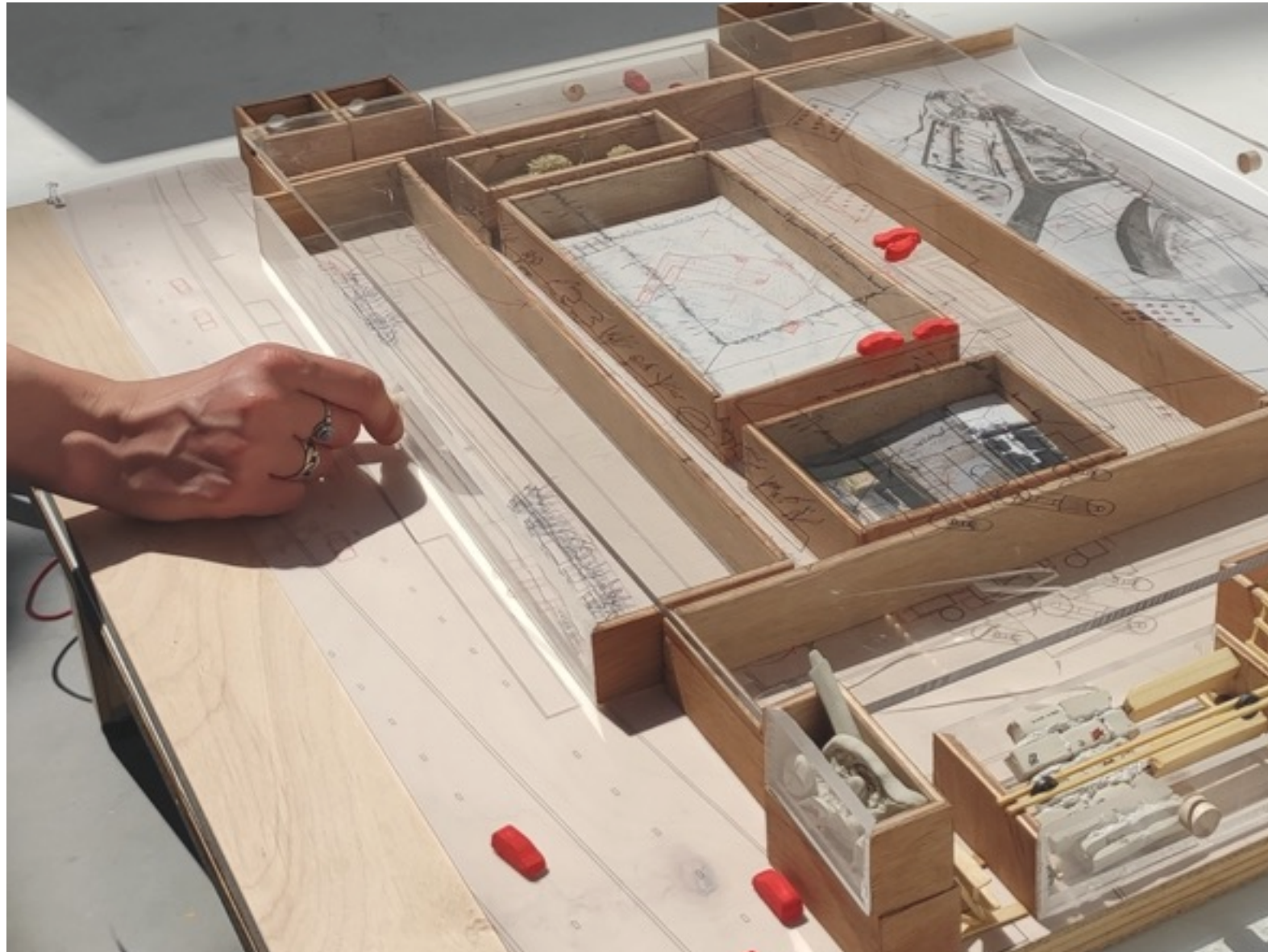
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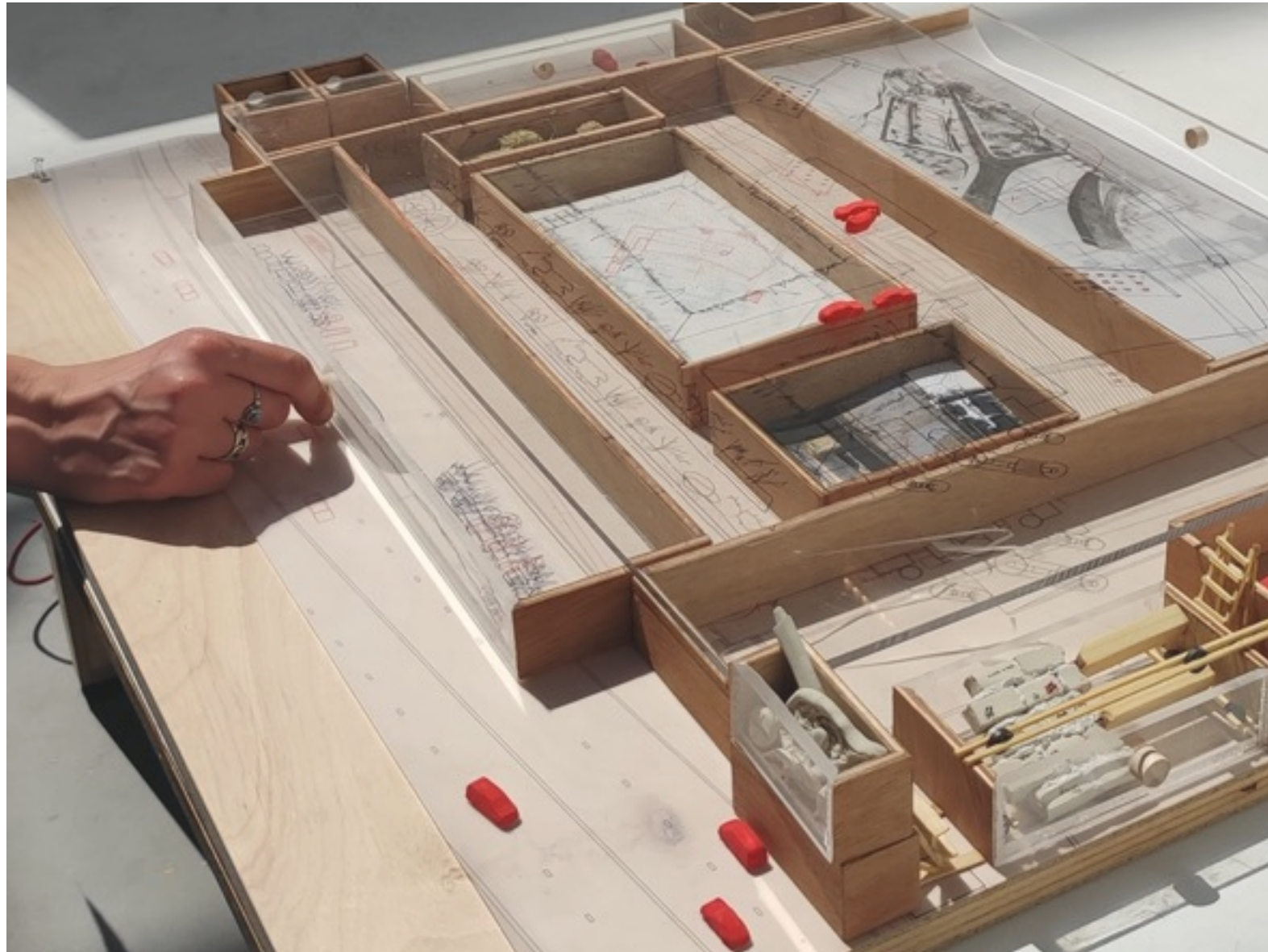
_Model, Body and Organs



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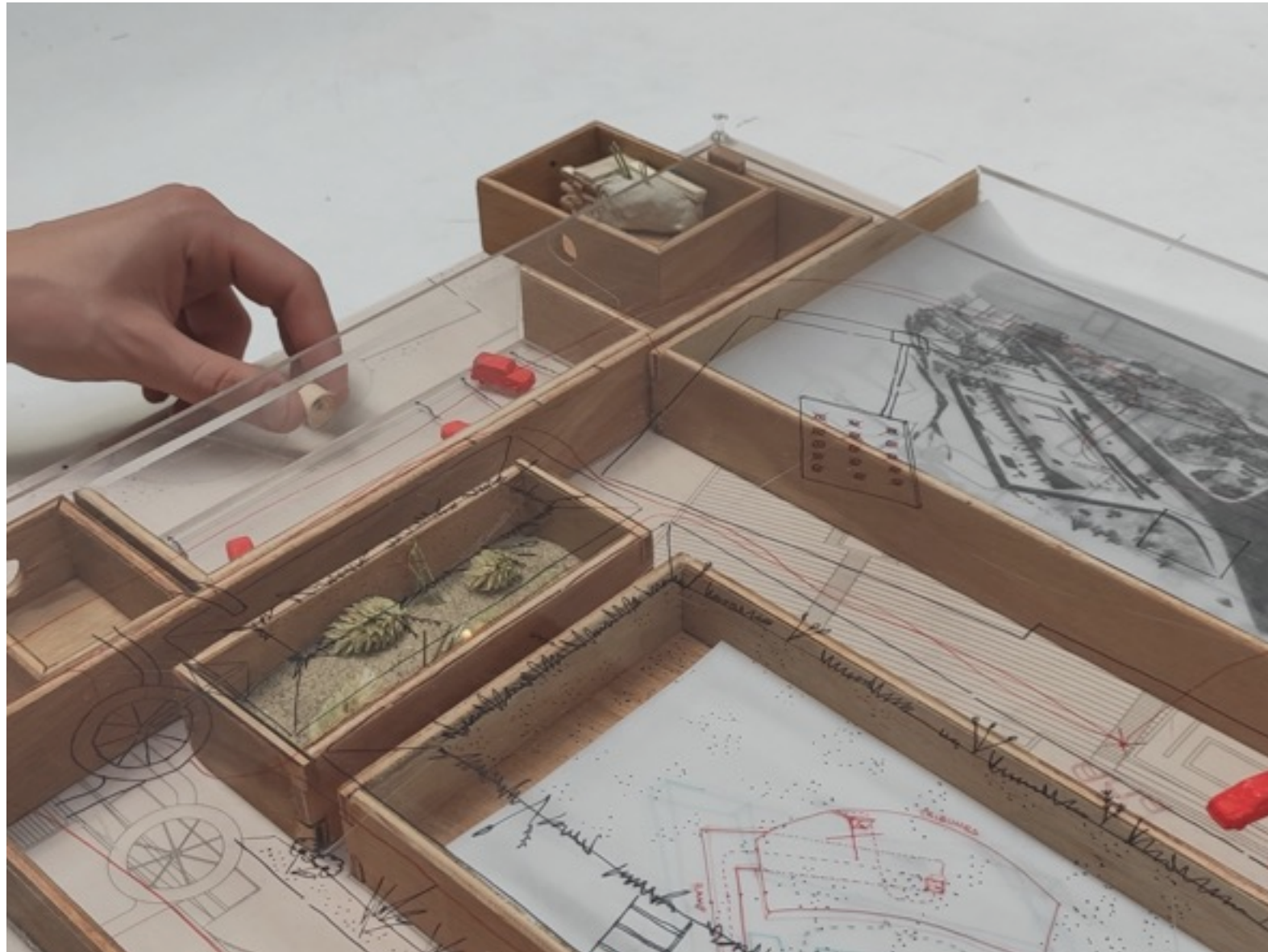
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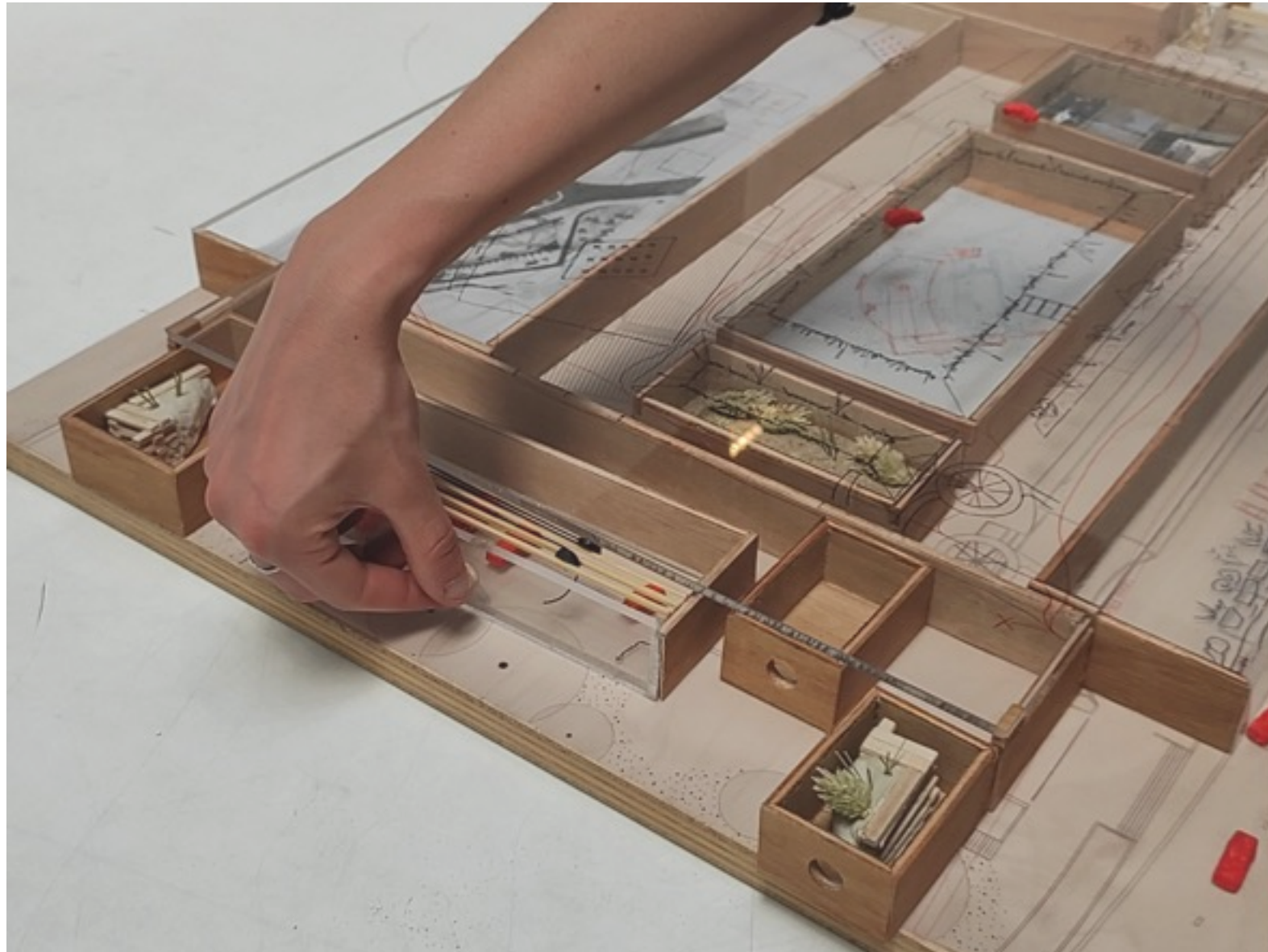


_Model, Body and Organs



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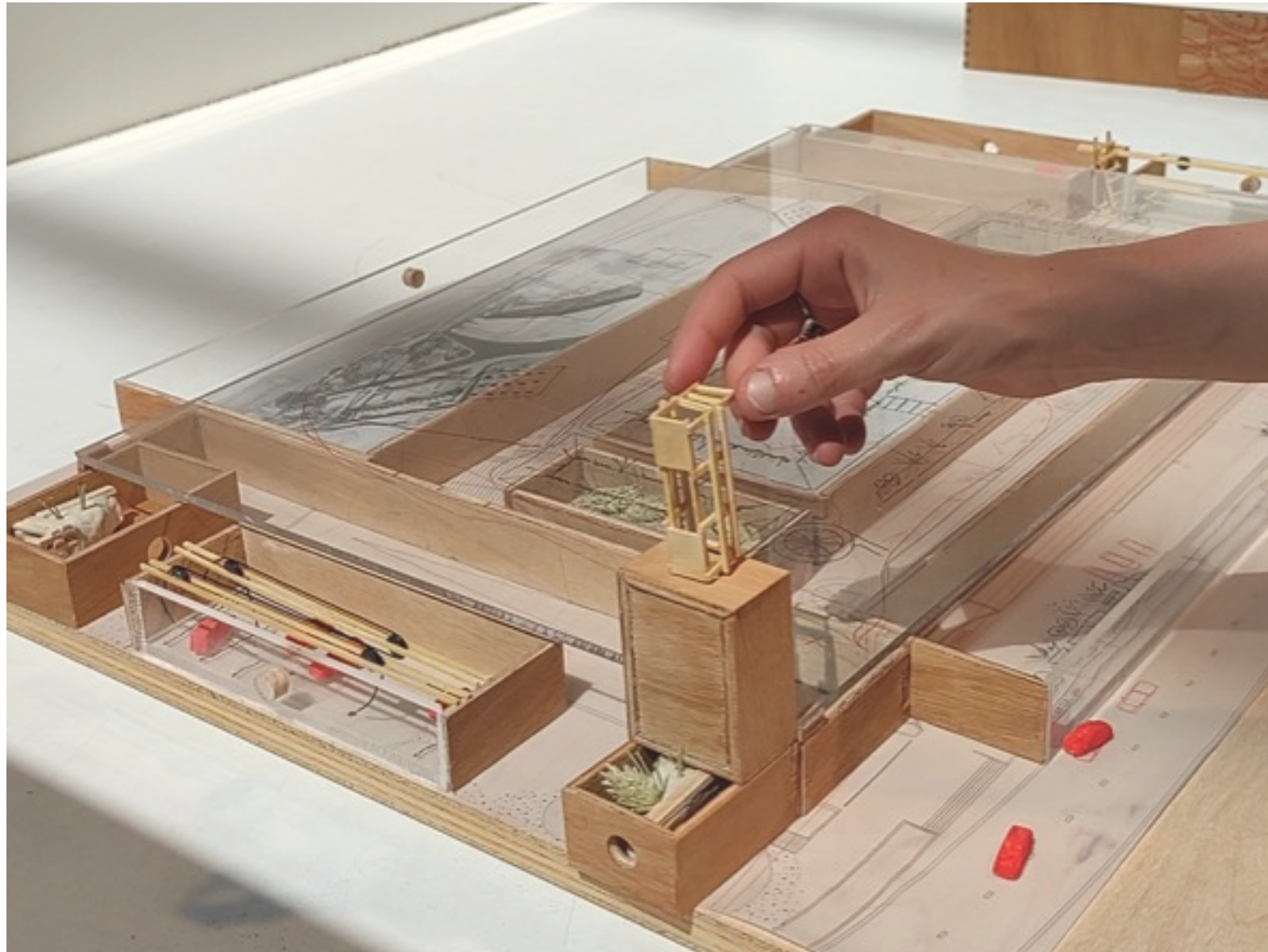




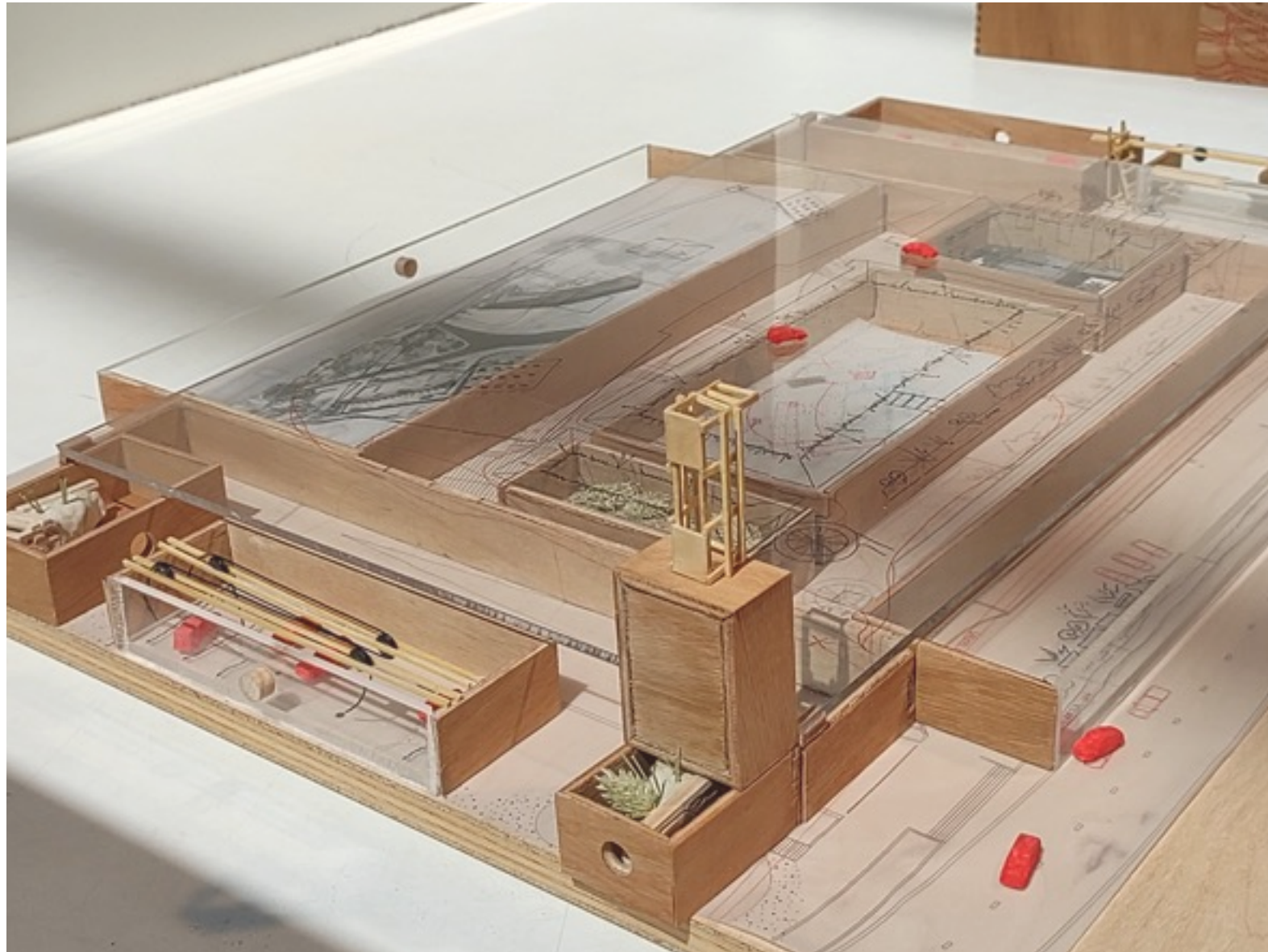




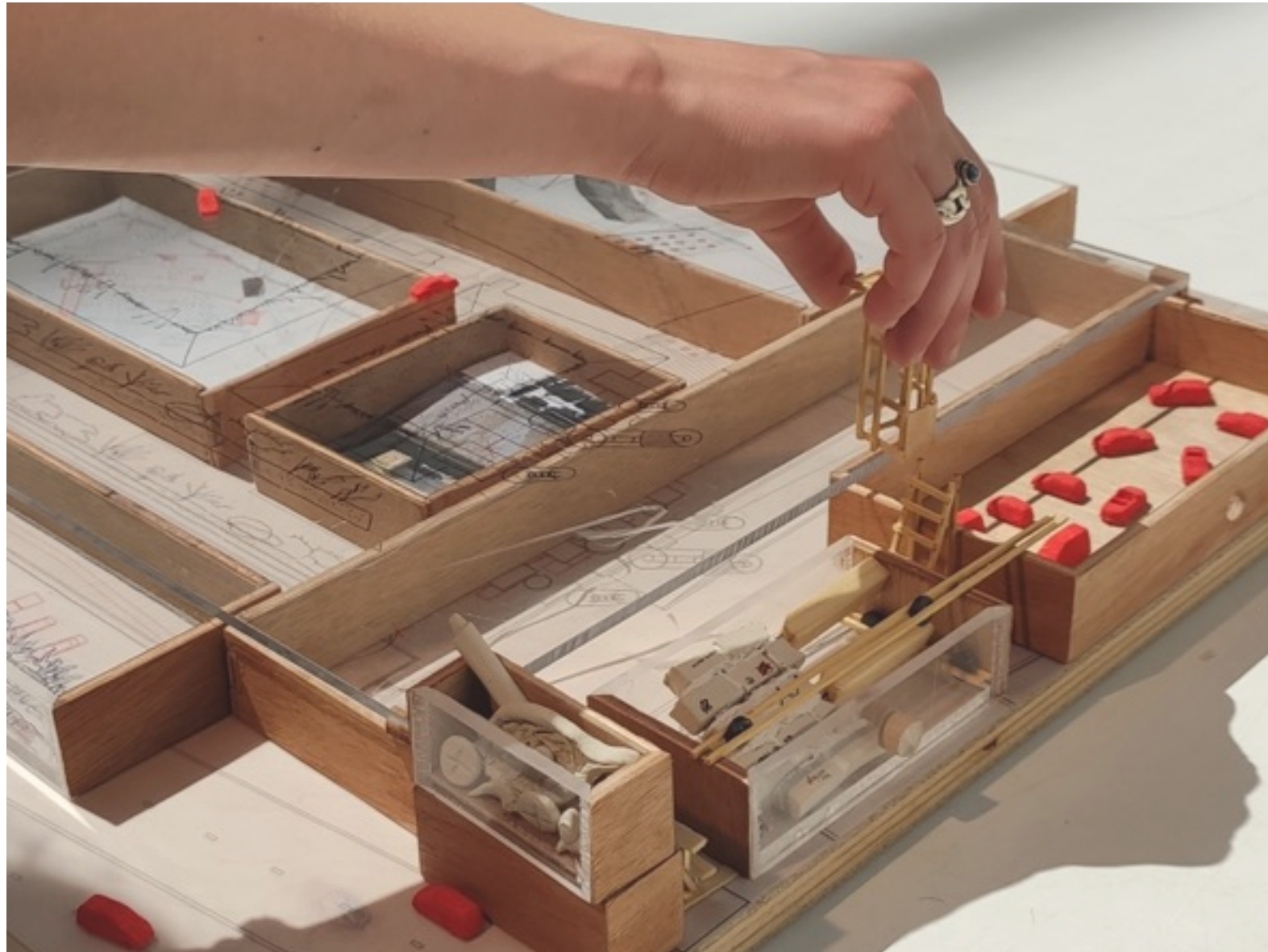
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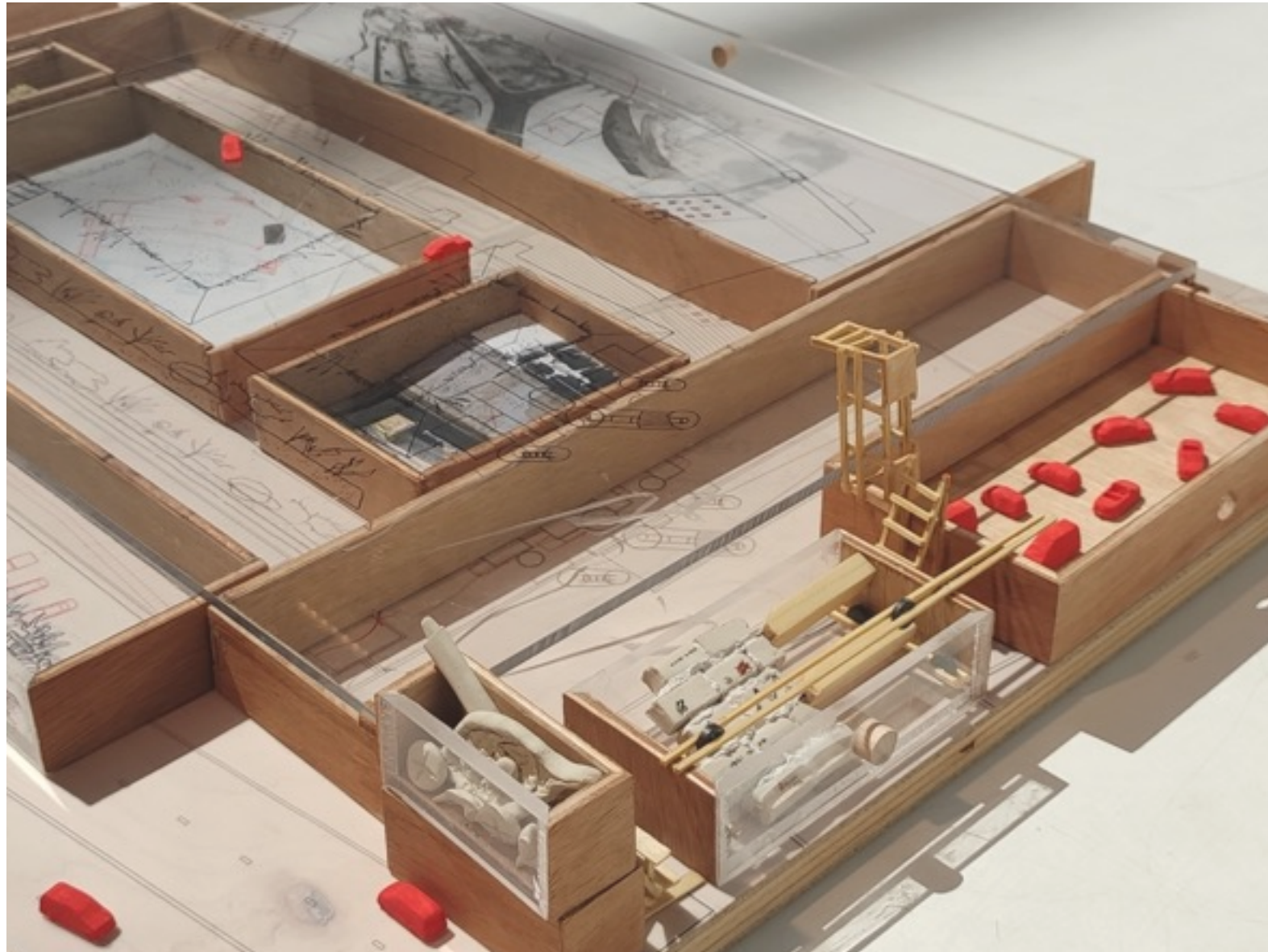




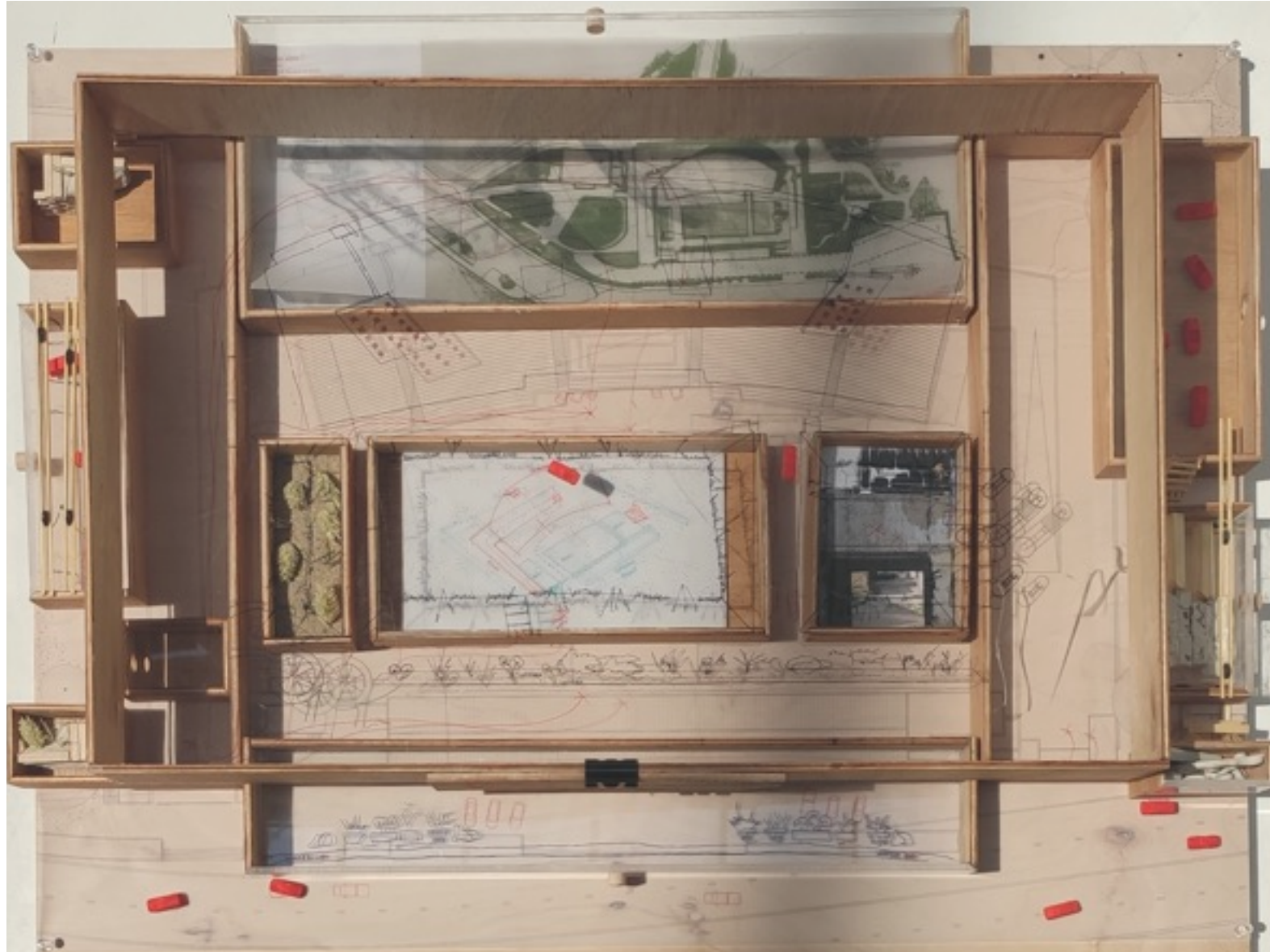
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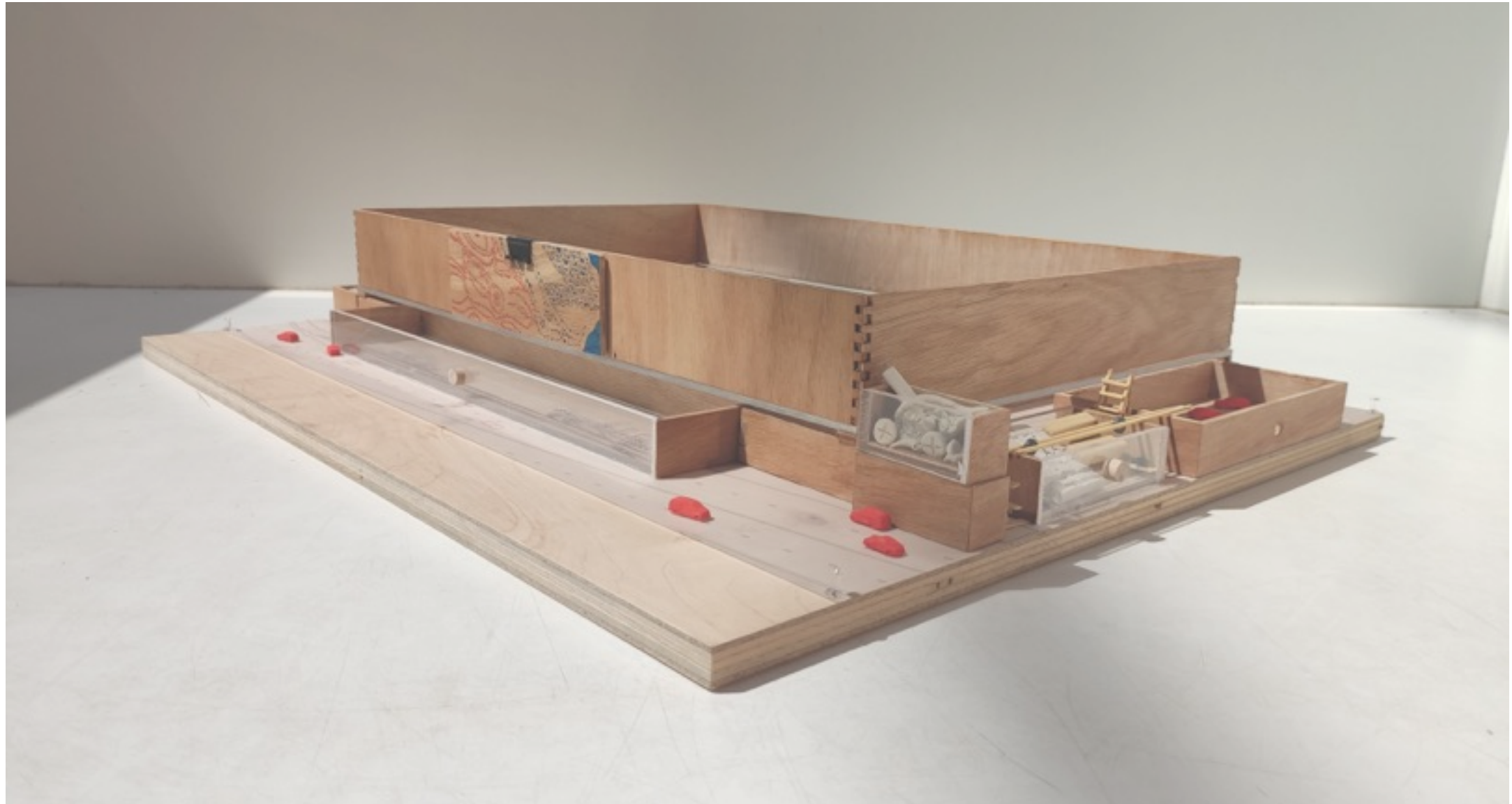
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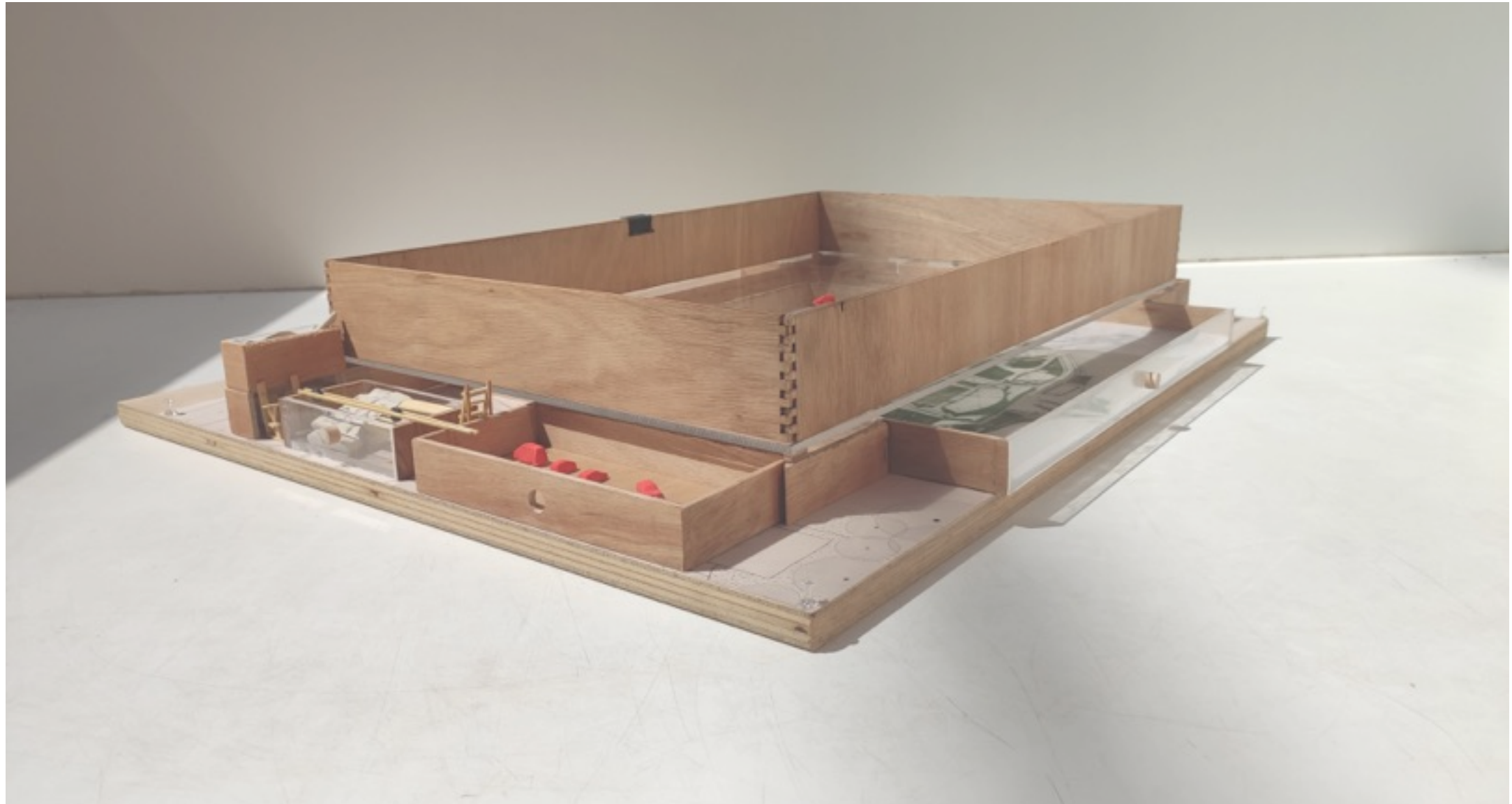


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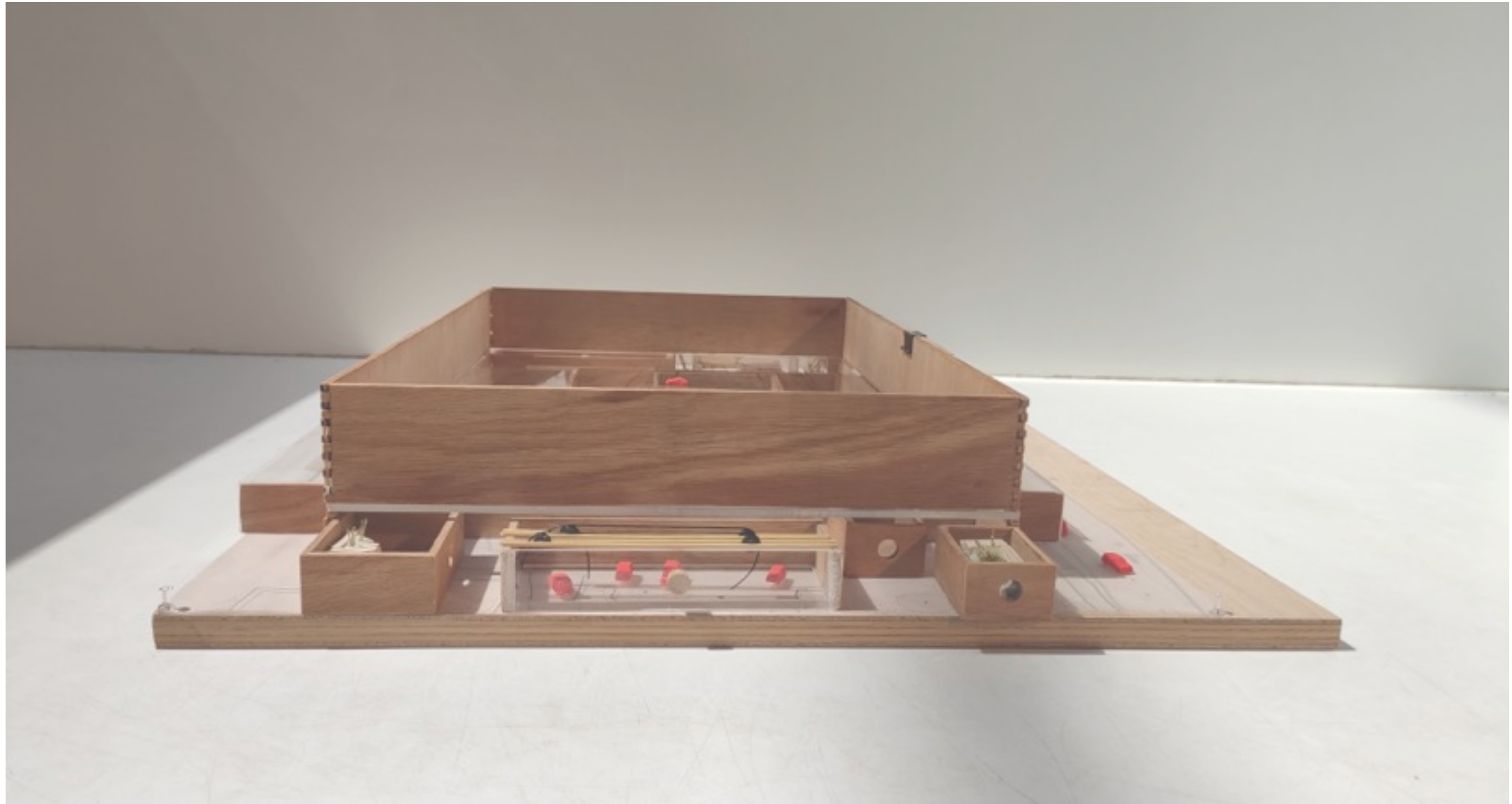
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