International Conference

Life Beyond Tourism - countries, history, cultural tourism Tbilisi 2010

Regional Festival

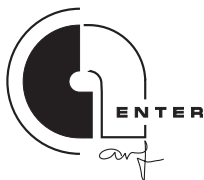The meeting point for students, graduates, professionals and companies

Tbilisi International Regional Festival 2010
International Conference

"Life Beyond Tourism-countries, history, cultural tourism"
Virtual Thesis expo & Awards

20-23 April, 2010 Tbilisi, Georgia
In the frames of Romualdo Del Bianco Foundation activities

Tbilisi State Academy of Arts

studio
XXIinternational architecture,design and art

ENTER
art

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Dear Friends,

I have great pleasure to remind my first private visit to Florence, prior which I already knew about various activities leaded and promoted by the Romualdo Del Bianco Foundation from the Rector of the Tbilisi State Academy of Arts, professor Soso Koiava. I also knew the foundation's intention to establish cultural relations with the Georgian higher universities. And so, I've explored the foundation's web-page and started an on-line communication. A great interest was attracted by a slogan "Art in your heart, a tribute to Florence" and the foundation's motto "For peace in the world, among young people of different Countries, through culture. Meeting, getting acquainted, understand each other to develop friendship among people". It gave birth to the academy's involvement into the international activities like students workshops, scientific conferences, festivals, exhibitions, various cultural events.

I've become acquainted with Mr. Paolo Del Bianco and his family, with Mr. Simone Giometti. The personal mutual sympathy, and especially, Mr. Paolo's Personality has defined a new way of acting jointly "without competition, respecting individual identities, discovering the past together, working to build a shared future". The Tbilisi State Academy of Arts and the Media Arts Faculty expressed their will to contribute in the cross-cultural dialogue between the Georgian and Italian ancient cultures, and thus, the intention was announced at the International Experts Round Table, my first meeting point for planning further activities, I attended in Florence. At that moment, I do knew for myself – I wish to become the foundation member and an expert with the goal of jointly providing an opportunity to the Georgian students and professors for presentation and interpretation of the Georgian cultural tangible and intangible heritage for the purpose of communication and respect to other nations. I've achieved to a strong decision to become involved and to involve academic audience in the foundation's innovative attitude towards cross-cultural dialogue while applying the tourism development tools. Fortunately, the decision appeared to be extremely lucky and fruitful. At present, the Tbilisi State Academy of Arts and the Media Arts Faculty can't imagine the time without collaboration with the Romulado Del Bianco Foundation, especially after launching the Life Beyond Tourism Non Profit Portal-Heritage Community, having a motto: "From Florence, we are helping to trigger young people's emotions urging them to come up with thoughts and proposals of use to international community".

What are the outcomes of the collaboration? It is the cultural platform for the young professionals and students, for displaying their creative abilities and improving professional skills, sharing experience, becoming closer and drawing inspiration from the Italian great culture, for promoting themselves to the high experts in various fields, establishing the net of successful professional contacts with institutional representatives and the universities world-wide.

All the above said is unimaginable if not taking into account the Personality of Mr. Paolo Del Bianco. I don't know even a person who, after knowing Him, not to honour and respect greatly this very charismatic Personality. Mr. Paolo is the Face of Florence, just as Dear,   as the names, representing the ancient Florentine art and heritage, and in my opinion, these are not the overstated words. I think and would like to assure others, that the foundation's honourable idea – To be the Host for the cross-cultural dialog has the roots of the "Georgian hospitality concept" if considering the hospitality of Mr. Paolo and his   family.

I suppose, that's the unique feature , that imparts all activities, so named-projects of Del Bianco Foundation, giving them such an attractive and alluring appearance. This feature , indeed. is of great value, as for supporting acting in the contemporary space, especially for young professionals, professors, university activities. Working to build a shared future is the major motto of the foundation's projects. Florence world festival- "degree and profession" and Tbilisi Regional Festival. I am glad to extend hospitality to the regional festival "degree and profession" – virtual expo and international Conference "life beyond tourism " in Tbilisi , on 20-23 apirl,2010. The festival embraces all art fields, presented in the Tbilisi State Academy of Arts: Media art – video art and animation, photography, visual and digital art; Architecture-interior, civil architecture, urban planning; Cultural heritage, art history and theory; Fine art painting, graphics, plastics; Design fashion, jewelry, textile, artistic ceramic and glass.

Welcome to Tbilisi! wish you successful interpersonal and intercultural collaboration!

Thank You.
Dr. Prof. Nana Iashvili
Expert of the Romualdo Del Bianco Foundation,
Dean of the Faculty of Media Art, Tbilisi State Academy of Arts

SESSION 1

Vakhtang Licheli, Georgia
I. Javakhishvili Tbilisi State University / Professor

Archaeological sites and Tourism in Samtskhe – Conception and Reality

Dependence on archaeological sites and, generally, on cultural heritage has, in my opinion, been established by some points which I published six years ago and which might be the major basis of a national conception of the protection of cultural heritage.

1. Consider the country's cultural heritage as part of an economic phenomenon.
2. Determine the main priorities for the protection of fixed sites.
3. Consider cultural sites as cultural capital.
4. Intensive integration into the international system. This will guarantee the rise of the defence of culture at high level.
5. Popularize cultural heritage not only in foreign countries and Tbilisi, but also in regional centres of Georgia with the purpose of giving information to the local inhabitants.
6. Interrelations with neighbouring countries. In this case I mean the care of Georgian cultural sites located in foreign countries.

I have investigated almost the whole of Georgia from an archaeological and tourism point of view. Only a part of the whole project is represented here: a consideration of the archaeological sites of South Georgia, the ancient name of which is Samtskhe, as touristic resources. Because of Georgia's small territory, archaeological and cultural heritage sites are close to each other. So research into Samtskhe archaeological sites means research into those of Javakheti and Achara as well. To attract tourists to theseplaces I have worked out two points:

1. To have tourists join in as volunteers, which means working and living in archaeological expedition conditions.
2. Tourist-visitors, who need comfortable conditions near tourist sites.

Samtskhe archaeology and tourism.

The region now known as Meskheti (South Georgia) was called Samtskhe throughout most of its history. At one point Samtskhe included a portion of present-day Turkey and Armenia. In the ninth and tenth centuries this southern region of Georgia was the most highly developed, both culturally and economically.

From this area the move toward Georgian unification was furthered when David III supported the
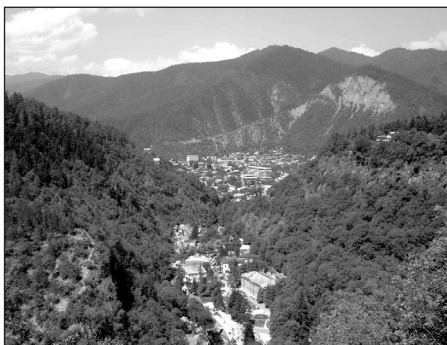
young Bagrat III. He became king of Eastern Georgia in 975 and of Western Georgia in 978. The name of a united Georgia, Sakartvelo, dates from this period. This region of Georgia was frequently a battlefield, especially as a result of the periodic invasions of the Seljuk Turks from the East in the 1060s. This territory became the centre of Georgian culture and power at the beginning of the twelfth century. This was the time of the Georgian renaissance when, under the rule of David the Builder, the Turks were driven out of Georgia and

the kingdom of Georgia extended into parts of present-day Turkey and Armenia as far as the Araks river.

Georgia's beloved Queen Tamara (who reigned 1184-1212) consolidated the gains of David the Builder. She chose South Georgia to establish Vardzia, the most important monastery and at the time the primary centre of culture in all Georgia.

Georgian power proved no match for the Mongols who invaded in the thirteenth century, fragmenting the three kingdoms of Georgia into semi-independent principalities. In 1266 the Mongol khan officially granted part of Meskheti special protection and the region prospered, attracting peasants from the other regions of Georgia.

In the fourteenth century, George V reunited this region to the Georgian kingdom, but with the invasions of Tamerlane at the end of the fourteenth century, the country once more began to fragment into separate duchies and kingdoms. With the Ottoman empire as its neighbour, this southernmost province of Georgia became a Christian outpost whose independence was constantly threatened by the Turks, who tried to seize territory. Vast numbers of Georgians migrated away from the area, while others converted and intermarried with the ever-growing number of Turks who came to settle there.

After the Russo-Turkish war of 1828-29, Meskheti was occupied by the Russian empire. Many Georgian Moslems were exiled to Turkey and their land was given to Armenians from Turkey, who had helped the Russians during the war. Now this territory – the border of which, without special permissions of the KGB, was closed in Soviet time even to Georgians – belongs to Georgia.

On the territory of Samtskhe are preserved the remains of hundreds of churches and castles of different periods, from the seventeenth century BC to the eighteenth century AD. Most of these are part of the national treasure of Georgia.

Samtskhe has real potential to realize different types of touristic interests, because of:

1. differing geographical conditions;

2. unique architectural and archaeological sites, part of which have already achieved international recognition.

For the management of tourist routes, I think Borjomi might be considered the centre of Samtskhe.

Borjomi, a very famous resort not only for Samtskhe and Georgia but for all the South Caucasus, with a rich and diverse nature, has remained until this day a main place of rest and recreation.

Borjomi mineral water, the potential production of which is four million bottles per year, is exported to different countries of Europe and America. The Borjomi-Kharagauli National Park was created in 1995 with the support of the World Wide Fund for nature (WWF) and the German Government, and was officially inaugurated in 2001. To implement this park the territory established in the nineteenth century for the first national park in the Caucasus was used. ('So two weeks of my being in Borjomi have passed and I have to admit that this is one of the nicest places that I have ever seen. All is so lovely here that
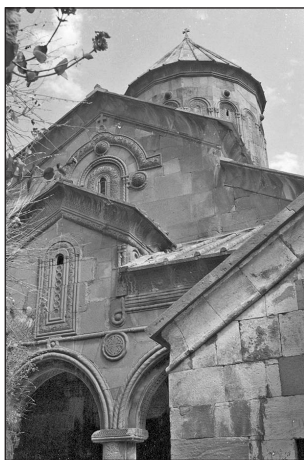
I have fallen deeply in love with Borjomi.... you know, it happens, really and truly, that I shed tears of admiration on, seeing all the beauties which you run into at every step. Besides these amenities, Borjomi holds one more attractive power. Here are mineral waters, wonderful for their composition. One of those sources is very close to the water of Vichy that once offered me great benefit...' Pyotr Tchaikovsky, Russian composer, 1877). The park area is 863,300 hectares. It has five entrances, one of which is at Atskuri, where a cultural project will be developed. In 1862, the brother of the ruling Russian Emperor, Mikhail Romanov, was appointed Viceroy of the Russian Empire in Transcaucasia. He was greatly impressed by the beauty of Borjomi Gorge and decided to build a summer residence there. In 1871, King Alexander II presented his brother with the whole of the Borjomi Gorge. Soon Mikhail Romanov fenced in a large part of the forest and forbade felling of trees and hunting without permission.

Should the Samtskhe touristic project be realized, we will achieve two aims, scientific and touristic. We can direct Samtskhe cultural heritage in these ways:

1. Cognitive tourism
2. Religious tourism
3. Ecotourism
4. Various kinds of sport tourism.

1. Cognitive tourism

We have to pay more attention to ancient sites because of their number and their high artistic and historical value.

In Brojomi district there are (a two-day trip):

1. Borjomi resort with museum and mineral waters
2. Timotesubani Monastery(12-13C)
3. Daba Church (14C)
4. Mtsavane Monastery (12-13C)
5. Sadgeri Church (14C)

Westerly direction #1 from Borjomi (a one-day trip):

Akhaltsikhe Rabati (11C) and Adigeni area.

1. In the inner castle of Akhaltsikhe or on the territory of Samtskhe-Javakheti Museum are located buildings from various periods and cultures. Here we have the well kept ruins of the Georgian governor Jaqeli's castle, the Russian barracks and the Turkish baths and mosque. All these make the place very attractive and international.
2. Unique archaeological and ethnological material in the collection of Akhaltsikhe Rabat Museums.
3. Zarzma Monastery
4. Okros Tsikhe ('Golden Castle', 15-16C)
5. Chule Monastery
6. Sapara Monastery (10-14C)

The Sapara Monastery ensemble is a masterpiece of Georgian architecture. The first is the Church of the Assumption, built in the tenth century; the second is the Church of St. Saba, built in the thirteenth-fourteenth centuries. The St. Saba Church is cruciform-domed. The church is a splendid building of incomparable beauty. The interior of the church is richly decorated with paintings. Some of the frescos have biblical themes and some are of an informational character, with details about representatives of local ruling families.

Southerly direction (a one-day trip):
1. Khertvisi Castle
2. Tsunda
3. Tmogvi Castle
4. Vanis Kvabebi
5. Vardzia

Vardzia Monastery is a complex of manmade cave dwellings located above the Mtkvari River and extending over 500 metres. The caves have been carved out of soft tufa. Of the original 3,000 caves that existed in the twelfth-thirteenth centuries, only 650 remained after the earthquake of 1283. The depth of the caves ranges from 45 to 60 metres, and all have been hollowed out north to south. There are several churches in this monastery, but most important is the Church of the Assumption with frescoes of Queen Tamar and her father George (1184–86).

A touristic route might be developed from Vardzia and might last one to three days. In this case it would be possible to visit the following places from Vardzia:

1. The unique necropolis of Bertakana where hundreds of Bronze Age graves are located in a volcanic gorge. As an example of an archaeological excavation we have chosen one of the burial mounds, excavation of which will be finished this year. In 1962 in Bertakana several kurgans belonging to third-second millennium BC were excavated. But hundreds of different burial sites (pit burials, cromlechs, barrows, etc.) and cultural layers have not been investigated yet.

2. The unique Cyclopean temples on the Abuli and Shaori summits (approximately 2, 900-3,000 metres above sea level).

The megalithic constructions of southern Georgia have not been archaeologically investigated, but despite this, we can estimate the dates of their construction.

The Shaori megalithic constructions are located on the top of mountains formed entirely of volcanic boulders 3,000 m above sea level. The architectural style and building technique has clear analogues with the burial mounds excavated on the Zurtaketi plateau, which is located not far from Shaori mountain and dates back to the second millennium BC. Its location on the top of a hill, its style of construction, and the small size of the rooms within the fortification wall all show the non-practical character of the whole site. Also, the existence of 'ritual squares' and extra-mural menhirs are indications of the cultic function of sites of this type. A road covered with slabs and going from the south slope of the mountain to the entrance of the sanctuary is additional evidence of the cultic character of site.

Another megalithic construction, Abuli, is located to the south-east of Lake Paravani. This architectural complex was built of basalt stone, without mortar, and is a rather complicated construction. It consists of a central fortified area and surrounding settlements. There are two corridors around the central part. The territory of the central part is occupied by buildings of two or three
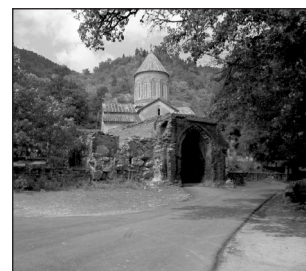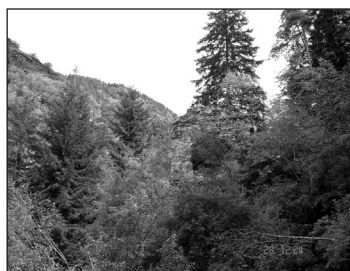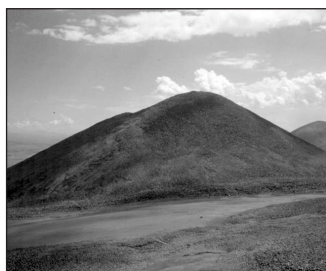
stories. There are small-sized rooms around the fortification wall as in the Shaori sanctuary. The preserved fortification wall is 4 metres high and 3 metres wide. On the map of Castorius (fourth century AD) the town of 'Apulum' is shown on the road from the capital of Armenia, Artashat, to the Roman castellum of Sebastopolis, which has to be the modern megalithic construction of Abuli.

Another type of archaeological site in Javakheti are burial mounds dating to the third-second millennium BC. This is a reconstruction of such a burial mound. Such graves are 100 metres in diameter and they are approximately 20 metres in height.

The inner space, the area of which is almost 60 square metres, is cut into the soil to a depth of 4-6 metres and usually has a rather complicated stone or wooden construction. Some such kurgans contain various archaeological materials, including unique examples of goldsmith's work from the 21C to the 18C BC.

2. Religious tourism

A special route for 'religion tourism' will be established in Atskuri. Atskuri is famous for its cathedral and castle as this is only place where the Apostle Andrew visited with an icon of the Virgin Mary for the protection of Georgia. Archaeological excavations have revealed architectural monuments of St. Andrew's time as well as numerous archaeological finds indicating the intercultural relations of Samtskhe in the second and first millennia BC. In addition, a special guided tour will be organized along the route which was used by Apostle to reach Atskuri from Western Georgia. Atskuri, the capital of Meskheti, was one of the developed parts of Georgia in the past, and has been inhabited since the seventeenth century BC. Economic and cultural life has experienced ups and down in their development. All this is reflected in the wealth of archaeological material. It is enough to mention that, in spite of the few archaeological excavations, artefacts attest the relations between ancient Georgia and the outside world (ceramics, bronze, silver, and gold). These items were brought from distant regions, such as mainland Greece, Achaemenid Iran, the kingdom of Pontos, etc. Some of these items have been exhibited in Germany (Bochum, Wiesbaden). Should the excavations be renewed, new interesting artefacts will be discovered, which will promote tourism in this region.

Excavations in Atsquri will be carried out in three locations:

a) The central part of the modern village, where a residential house dated to the fifth century BC has already been discovered. Excavation of this section will take about ten-twelve years. It is expected that architectural buildings and items dated to the first millennium BC will be found.

b) Small scale works will continue on the territory of the Christian Cathedral (on the right side of the river). Here the remains of ninth-eleventh century monumental decorated gates have been discovered.

c) It is important to start excavations on the territory of the fortress as, according to the
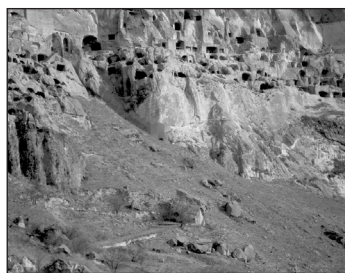
historical chronicles, the Apostle Andrew rested the icon of Virgin Mary here. According to remnants found in the walls of the fortress there was an acropolis here in the first century. For visitors, this will be one of the attractive works not only from the historical perspective, but also in view of its natural surroundings. (It will be necessary to take safety measures there, that is. setting up special railings and stairs.)

The following are located near Atskuri:

a) Tsrioki Fortress is located near Atskuri. It is likely that the fortress belongs to the early feudal period (seventh-tenth centuries). It has later been repaired several times. This fortification controlled the gorge routes from Western Georgia.

b) The two Tiseli Churches are located seven kilometres from Atskuri village. The first is located at the end of the village. It was cruciform-domed, but now is very much damaged. It dates from the thirteenth-fourteenth centuries. The second church is in the centre of a small monastery and at a distance of two kilometres from the first. It has natural fortifications, as it is located in the middle of a forest. This single-nave, extended basilica also belongs to the thirteenth-fourteenth centuries. It was here that the 'Tiselis Svinaksari' – a collection of interesting chronicles discovered in France – was created in this period. Some wall painting fragments have survived in this church.

c) Bieti Church is situated deep in the Tsinubani gorge. It dates from the fourteenth century and is cruciform-domed. Now it is very badly damaged. The naves are very interesting in their construction; of these only the northern part is preserved. It is separated from the central nave by columns and arches and is very narrow. There is an inscription on the inside of the altar architrave. The southern nave has completely collapsed and it is impossible to reach the deacon's room. The eastern side of the façade is more or less preserved, with a richly ornamented entrance. Above the door there is a relief cross. Bieti Church is a remarkable architectural monument of the fourteenth century.

3. Sport tourism

The Mtkvari river can be used as a rafting resource from Vardzia to Borjomi (this project currently works annually in June), as can Paravani lake, where underwater archaeological investigations have been carried out.

From Samtskhe the tourist route heads west, in the direction of the Black Sea, where several archaeological sites are managed for touristic trips, above all the Roman castellum at Gonio, where a well-fortified settlement and a large amount of archaeological material of from the first and second centuries, including golden artefacts, have been found. From here another tourist route starts which includes various archaeological sites in Western Georgia.

Josef Bardanashvili, Georgia
Tbilisi State Conservatoire / Professor

"Thematic festivals and tourism" – The best way of economic advantage and introduction of cultural traditions

Introduction

Georgia has very good conditions for the improvement of the tourism infrastructure. The country has very rich cultural traditions as well. With the correct policy, Georgia has the ability to have a particular place on the world's cultural tourism map, among such countries as Italy, Austria, France, Finland, and others. Georgia has celebrities in all spheres of art: painting, music, ballet, movie, and theatre, who are of world standing. This is the potential I see and, based on these celebrities, as a first step we must give priority to thematic festivals.

Successful attempts have been made in the past, like the J. Kakhidze Fall Symphonic Music Festival, the Telavi Festival under the auspices of Eliso Virsaladze, the Borjomi Festival and currently the Batumi Chamber Festival under Liana Isakadze, the Gori Chorus Music Festival, the International Theatre Festival, Folk Music Days, the Tbilisi International Piano Festival, and others.

The above events have done great services to Georgia, placing it on the world map as a country with a remarkable culture, though as attractions they have not benefited from tourism. Their values were known within narrow bounds and were non-commercial, but today we have different circumstances.

Cultural tourism today

Today there are many amateur artists in world who are ready to spend money to attend cultural events far away form their homes and who want to get to know new countries, peoples, arts and traditions. This must be used as a great commercial potential for Georgia.

A correct state policy concept will allow these people to become audience members / tourists for Georgia and assist in the country's economic success and in putting it on the world's cultural tourism map.

Utopian or realistic?

I do not consider this as utopian, as nowadays we have many examples, e.g. in Israel there is the three-day festival under Valeri Giergievi in the resort town of Eilat. The number of participants is three hundred and the daily audience is three thousand, both local and international.

Eilat Jazz Festival
-   Jerusalem Art Festival (duration one month, comprises all genres of art)
-   Rubinstein International Piano Festival
-   Keshet Eilon Violin and Tel Hai piano masterclasses
-   Tel Aviv Ballet Festival, Karmiel International Dance Festival
-   Jerusalem and Haifa Movie and Children's Theatre Festival
-   Bat-Yam International Street Theatre Festival
-   The reality of today's world cultural life is to transform resort towns into tourism centres by inviting musicians from different countries, e.g. Finland, Greece, Croatia
-   Local authorities are ready to invest to establish such festivals.

Where are Georgia's elements of success?

Today Georgia has a better starting position, as the country has rich cultural traditions and currently the following events are taking place:

-   The J. Kakhidze Fall Symphonic Music Festival under Vakhtang Kakhidze and with the participation of the world's leading soloists

-   The Christmas Festival under Manana Doijashvli, the International Piano Competition and Conservatoire masterclasses

-   The Batumi Chamber Music Festival under Liana Isakadze

-   The 'Modern Music Evenings' under Temur Bakuradze (this event has become international)

-   The Tbilisi International Theatre Festival

-   The Tbilisi Jazz Festival;

Imagine what additional success could be brought to Georgia by such events as:

Pirosmani International Exhibitions and a scientific conference for primitive artists (Museum of Georgia)

Telavi Music Festival under Eliso Virsaladze

International master classes for opera singers under Paata Burchuladze or Nodar Andguladze

'Borjomi' Folk music Festival

Renewed Gori International Chorus Music Festival and masterclasses in chorus conducting

International Theatre Festival and masterclasses under Robert Sturua

Parajanov Alternative Movie Festival

Chabukiani (or Gogi Aleksidze) Ballet Days under Nino Ananiashvili

International Festival of Orthodox Chorus Music with the support of the Georgian Patriarchy

International Street Theatre Festival of Signagi (on the basis of Gela Kandelaki's 'Shadow' and Beso Kupreishvili's 'Fingers' Theatres)

Sacro-Art Music Festival under Gia Kancheli (his creativity has many admirers around the world. Music weeks are performed in famous music centres by famous performers)

International Master classes in theatre painting under Gogi Meskhishvili (a prominent Georgian Theatre artist) and other important cultural events.

This is a short list of Georgian artists famous around the world. Of course all successful artists cannot head festivals, but their participation is the basis of future success. Beyond artists there is a group of fans who will be interested in visiting their country, acquiring their culture and nature and, once again, getting aesthetic pleasure in meeting with high art.

What should be done?

Certainly, the events mentioned above cannot be arranged annually, but must get a traditional form, which will add to their status. Accordingly, how often the festivals are held, data and financial sources (local, state, commercial or other) must be funded by ministries, interested persons or other groups. Georgia has experience of similar projects and it would be desirable to include the above events in the priority part of the state development plan.

Should all of the above be supported by state structures, Georgia will undoubtedly get a distinguished place on world map.

Many prominent Georgian artists have already brought international fame to Georgia and now they want to contribute to economic success as well.

This is the great potential of our small country.

Lydia Matthews, USA
Parson's The New School for Design / Dean of Academic Programs,
Professor of Visual Culture

How Do You Build Design Curricula for the 21ˢᵗ Century?

Educators today must ask the question: what is design doing at this particular moment in history? In a fast paced, consumer-oriented globalized world like ours, the role of design, and the definition of what design is, is once again changing. It is also a very interesting time to investigate how this changing definition of design might more fruitfully enhance the values we place on sustaining local cultural heritage.

Design now includes both the production of material things as well as immaterial systems and processes. Instead of being primarily defined in terms of well made, functional objects in the world, design is now seen as a potential contributor to improving our relationships with each other, our communities, our cultures and our democracies. Design is no longer considered to be an isolated activity within one profession or something that is primarily the exclusive territory of "experts in the field." It is no longer limited to creating beautiful and practical objects, images or technological devices that we can buy or incorporate into our lifestyles. Rather, the broader contribution of designers to many fields of practice and to society at large is being actively explored, and larger collaborations are now sought out where designers have a seat at the table alongside city planners, scientists, health care professionals, environmentalists, entrepreneurs and many more types of individuals and groups. Businesses are eagerly employing designers not just to create the "look" of their products, but also to help them reshape entire production processes and their company's entrepreneurial structures so that innovation can occur more easily and ethically. Designers are increasingly determining and working towards the greater good for society and government, education and the environment.

Understandably, in response to this broader arena of design activity, the curriculum of the 21ˢᵗ century art and design academy is shifting. The critical research and material processes that go into making a beautiful or elegant object or image is being made more explicit than has historically been the case. In the past, the designed object was *the* focus, and its systemic relationships were typically implicit and often even invisible. You looked at a chair and identified its aesthetic and functional qualities, and only discussed process or materials in terms of how their craftsmanship could be improved. Now the designer's research and decision-making process--the "design thinking" that actually informed the production of that chair—matters much more than in the past. The chair's local and global contexts are now our focus, and we must teach students to think beyond formal aesthetic analysis and material technical skills. What matters more than ever is how this creative design process and its outcomes fit into broader economic, sociological, cultural, environmental systems. Contemporary design thinking is, in fact, a form of *systems* thinking.

More and more people are recognizing that the value of design is rooted in the intellectual dimensions that go into the act and process of making things. Design thinking is now being made more apparent and communicable, both in the professional studio and in the academy. One can no longer ignore the contexts that design exists within and ultimately ends up producing. From the

Light showers very likely in the area of Sait Louis **FORECAST!**	Up to 35mm of rain likely to occur in this region, with 90% probability for a dura-tion of 24 hours. **FORECAST!**
Accumulated rainfall expected to reach 40% above normal. The likelihood of severe flooding is 30%. **FORECAST!**	Your cousin from Dakar calls and said that they just watched the meteo bulletin on TV and found out that your area is going to expe-rience heavy rain in a few hours. **FORECAST!**

clothing we wear, to how we design our cities, the way we make particular choices about how we make things—every single decision we make will have social and environmental consequences.

Increasingly, students are being asked not only to consider how to design something that is functional and beautiful, but also being challenged to ask "what are the ethical dimensions of your creative practice? What are its political realities?" From the sourcing of materials to the technology and labor required in production process to an object's lifespan to the way it ultimately transitions into trash—all of these have social and ecological implications that must be critically considered by the designer. Relevant questions include: where do the materials come from? Under what factory conditions are they produced and at what environmental impact? Who benefits and who suffers from the production of your design, and whose lives will actually be effected by it? Do you know their history and cultural belief systems? In what ways does this design support a local environment or community? What will the object's lifespan be? Can you design it to last longer or to decay in a manner that leaves a smaller carbon footprint? Is this design really needed in the world--or might an existing system (or set of materials) be embraced or redesigned to accomplish the same purpose? This kind of "cradle to cradle" thinking is essential to teach, as well as the fact that things—as well as people—have ethics!

With these questions in view, design cannot exist in a professional or academic vacuum. Our educational processes must serve students by providing them with the "real-world" experiences and multi-disciplinary tools needed to make these kinds of complex ethical decisions. It's not that we're in the business of telling the students how to think or what the "right" decisions are—but rather holding them accountable for telling us how and why they've made the decisions they have.

One of the main reasons the design field has expanded its scope is because of what many urban theorists now call "wicked problems": these are catastrophic problems that are too multi-dimensional and transitory to master or ultimately resolve through any one discipline alone. Their nature and scale change too quickly, and they are profoundly complex: they require teams of people working from multiple perspectives to mediate and improve their conditions. Examples of "wicked problems" include global warming, the AIDS crisis, the global economic collapse, our global addiction to petrol and other non-renewable resources, etc.

A kind of team-oriented, trans-disciplinary awareness is crucial in enabling us to deal with such confounding realities within our contemporary daily lives. This ability to work with different groups of people must be enabled through more radical pedagogical approaches within our educational systems. It is no longer enough to learn one trade alone—even if that is a student's focus through their major, they must learn how to "translate" those specific problem-solving/material skills into other kinds of situations and projects. They must also learn how to work collaboratively with creative practitioners from a range of disciplines, and to work respectfully and actually "co-design" with ordinary citizens. After all, it is "the public" who must ultimately "co-own" the designer's works that become part of their daily environment.

More and more, designers are focusing on the stuff and infrastructures of everyday life and working with non-specialists to envision multiple arenas within our world. Thus, they have to be able to engage the publics who use their goods and services. It is no longer enough to design "for" or "about" a type of individual, a specific community or some market—it is necessary to design "with" them. This shift from design "for" a client to design "with" a specific audience or community is a very important distinction to learn. It means developing tools through which to engage local people in designing in the face of collective challenges. This requires ethnographic skills in order to learn the people's needs, frustrations, unique talents and skill-sets, historical insights, and to tap their rich internal community-based networks. While students still learn their craft and field's practices within studio environments, it is optimal for them to also learn how to apply their knowledge in "real world" situations. This pedagogical shift results in developing project-based, hands-on learning *through* design, where all participants (the designer and the community members) are learning from and teaching one another.

In this light, design itself can been used within radical pedagogy: the instructor is present to facilitate and act as yet another unique participant, not an exclusive authority figure. At Parsons The New School for Design, we often recommend that these kinds of project-based courses be co-taught by instructors from different disciplines. This helps to emphasize the need for multiple forms of knowledge and cultural perspectives to come together when solving a real challenge; it also necessitates engaging in a collaborative process when encountering and negotiating difficult situations in our built, social, or natural environment. Co-teaching allows faculty to learn from one another, and values the cultural insights and specific technological skills that students and local community members bring to any project. In the face of a wicked problem, sometimes a 7 year old girl or an elder in a community might have a more fresh and ingenious idea than an "expert" in a particular field—the trick is to genuinely honor and build upon her design insight.

To take on these kinds of challenges, it is no coincidence that two new fields of design have emerged: "service design" and "transdisciplinary design." These kinds of designers are increasingly envisioning and developing new approaches to shaping businesses, social services, urban policies, and even emergent social forms of engagement. At Parsons, for example, our students and faculty form partnerships with organizations that allow them to explore how to design an entire system that taps into the expertise of diverse academic disciplines and life experiences

when facing a local challenge. Along the way, they find themselves inventing new research and production methods, new tools, and new ways of conceiving design practice.

To illustrate these ideas and our pedagogical philosophy, I would like to offer you two examples of hands-on, transdisciplinary, collaborative projects that our Parsons students and faculty have recently engaged with external partners. The first is "Petlab's Early Warning/Early Action: Climate Change in Senegal"(2009) and the second case study is "Empowerhouse: Solar Decathlon" (2010-12). The following synopses were prepared by two graduate students, Tamara Chabayeb Makarem and Orlando Velez, both of whom researched and wrote about these projects as part of their own pedagogical training in new forms of design thinking.

CASE STUDY N1: Petlab:

"Early Warning/Early Action, Climate Change in Senegal"
(Prepared by Tamara Chabayeb Makarem, First year MFA Design and Technology student)

I. INTRODUCTION/SUMMARY

"Early Warning/ Early Action" is a card game that was designed by a group of graduate students volunteers and Professor Colleen Macklin, an Associate Professor in the Department of Department of Communication Design and Technology, who is also the Director of PETLab, a public-interest game design and research laboratory for interactive media. PETlab focuses on developing new games, simulations, and play experiences that encourage experimental learning and investigation into social and global issues.

The goal of the card game was to facilitate conversation and community decision-making about how to prepare for catastrophic conditions brought on by climate change, as well as to help bridge the communication gap between climate scientists, policy makers, and Red Cross staff members. The game introduced the basics of probability in weather forecast, and how the odds of flooding and other natural disasters increase with climate change. This link explains the rules of the game in detail:

http://petlab.parsons.edu/redcross/2009/12/a-simple-card-game-illustrating-probability-climate-change/

Pablo Suarez, the associate director of programs at the Red Crescent Climate Center, initiated the project. The Climate Center collaborates with different universities in the US and the UK, including The New School, through their "Young Scholars for Humanitarian Work Program". Dr. Suarez proposed the initial idea for PETlab to Professor Macklin . PETlab had two weeks to create the game, which generated over 300 new ideas for humanitarian action around flood preparedness. The game was part of a workshop that took place in St Louis, Senegal, one of the African cities the most threatened by climate change. The main goal of the project was to first educate the community of St Louis about disaster preparedness and then collaborate with them and climate scientists to brainstorm new ways to help these villagers become more aware and more prepared.

II. STAKEHOLDERS

A) The Participants and their goals

The main partners involved in the project were:

PETlab (Colleen Macklin and graduate students from Parsons)

The Red Crescent Climate Center

The Senegal Red Cross

Climate scientists

The community members of Doune Baba Dieye

Doune Baba Dieye is a village on a small island on the Senegal River Delta in between land and ocean, shielded only by a long narrow strip of land known as the Langue de Barbarie. The 750 inhabitants of the island live mostly on fishing and market gardening. Until recent years, it was the main provider of market produce for the entire St-Louis region, and its inhabitants enjoyed a relatively prosperous life – with revenues approximating 60,000CFA/year – living off a river replete with fish and farming. Today, Doune Baba is a village on the verge of extinction due to permanent flooding, year-round tides and river floods that combine to make the village nearly uninhabitable.

The main and most valuable goal, which all the partners shared, was to prevent people from dying by preparing them to proactively address climate instability, so that they could develop an action plan for when the conditions of emergency flooding appeared. There was a lot of collaboration between the partners, however, each one of them had a specific role to play:

B) Their Roles

Climate scientists provided all the technical information that the team needed to know and that PETlab translated in the game they created.

Pablo Suarez from the Red Cross Climate Center gave PETlab all the background information that the designers needed to know about the communities they are working with (see project design brief below.) He had worked on other similar projects.

The graduate students with Professor Macklin made all the design decisions in the project. They were able to create eight games. The students tested all the games in New York. They then chose one, which was also tested several times and was then taken to the workshop at St Louis.

The Senegal Red Cross joined the project later and mainly participated in organizing the workshops and the conference. The Red Cross usually deals with the disaster after it has happened. This time they wanted to work on a project that addresses disaster preparedness. Instead of responding to the needs of villagers once a disasters has struck, the Red Cross wanted to empower small communities with new ideas to help them identify and prevent damage and loss. That was the most valuable thing to them in the project, preparing the community to climate instability and dealing with the problems before they happen.

The community members played and tested the game. They also participated in the discussions and debate to come up with ideas for flood preparedness. This link presents a video that was taken in St Louis while the game was being tested:

http://petlab.parsons.edu/newWeb/index.php?content=none&project=redcross

III. THE PROJECT

A) Design decisions

Because of the low-tech context within which the game was going to be introduced, the designers knew that a digital video game was not appropriate, so they took a more analogue approach. The game used a standard deck of cards to illustrate the effects of climate change on flooding. It used pure illustrations to make the language of the game accessible to the community of St Louis. The card game is a copy of the card game "Apples To Apples" which requires the players, each turn, to match things to a description selected by a referee. The game was chosen because it allows for subjective decision making to emerge, and doesn't require much in terms of boards, pieces, or other materials.

B) The workshop

The game was played in St. Louis Senegal by Red Cross staff, volunteers, Climate Scientists and villagers. In the game a plausible forecast is drawn. Actions are played from premade cards, or from action cards created by the players. Players created over 300 action cards generating new ideas for disaster preparedness.

Participants then brought the game to the Island community of Douane Baba Dieye where people suffer and die due to entirely predictable storms. Community members voted on the actions they thought were best for them in the event of a flood. The project helped people imagine little things they can do to prepare themselves for floods. For instance, they should store food somewhere safe and accessible and they should raise duck instead of chicken because ducks can float.

IV- PEDAGOGICAL STRATEGIES/STRUCTURES

The project was extra-curricular, comprised of a group of volunteer students who were very interested in the subject of climate change. They decided to create a collaborative studio where they could work on the project.

Students' ethnographic research about the community in Senegal was mostly done by asking Pablo Suarez questions, checking the weblinks that he sent them, and by doing additional online research about the demographics and culture of Senegal. The students and faculty educated one another about their research through a class blog: http://petlab.parsons.edu/redcross/2009/11/red-cross/

The main things students kept in mind while thinking about the project were:

1) French is dominant European language in St Louis, Senegal

2) There is a lot of illiteracy

3) Farmers there are not familiar with some topics such as insurance, etc.
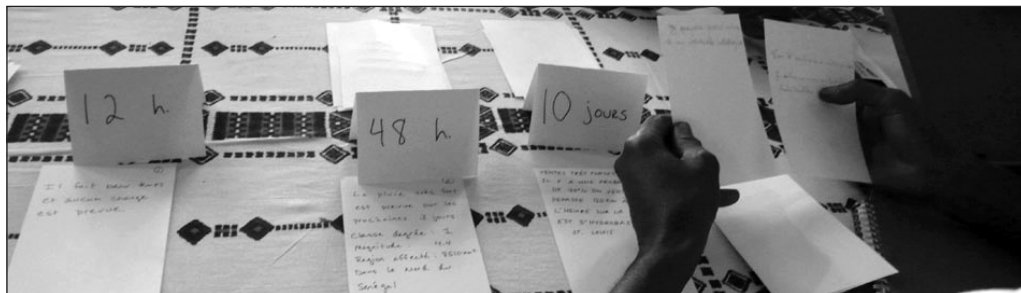
To research the actual game, students were broken into smaller groups and each group came up with a game prototype in whatever manner they saw fit. They came back together as a group, play tested all of the prototypes and then voted on which ones were best. They kept developing them using this iterative process.

V- ECONOMIC INFRASTRUCTURE

The project did not have any funding or sponsors. There was no specific budget and none of the collaborators were paid to participate in the project. They all took the initiative to participate and volunteered in the project. Due to lack of funding, the graduate students did not participate in the actual workshop in Senegal, but worked on the design of the game and tested it in New York. Professor Colleen Macklin had to pay the majority of her own travel expenses to Africa, although the Communication Design and Technology Program at Parsons provided some travel funding. However, after doing the project, the partners were able to raise $10,000 from the Red Cross to fund the development of the project and distribute the game. In fact, the success of the game encouraged the Red Cross to try the game out to see how they could adapt it in other countries like Malaysia, Kuala Lumpur, Ethiopia, and Morocco. This links to a video done by Pablo Suarez two months after the workshop in Senegal, in which he gives an outline of some of the climate crisis problems that design and design thinking might help solve and calls for students at Parsons who would be interested in helping in future projects: http://vimeo.com/7476892

CASE STUDY N2: EMPOWERHOUSE:
SOLAR DECATHLON (2009-2012)
(`Prepared by Orlando Velez, Second year MS Urban Policy student)

I- INTRODUCTION/SUMMARY

EMPOWERHOUSE is a community-based approach to building affordable, net-zero housing that addresses all aspects of domestic life. In 2002, the U.S. Department of Energy (DOE), developed an educational decathlon, in which university teams from around the world compete to design and build the most attractive and energy efficient solar-powered house. This competition is called The Solar Decathlon. In 2009, The New School, including Parsons The New School for Design and Milano The New School for Urban Policy Analysis and Management, joined with Stevens Institute of Technology to create team EMPOWERHOUSE COLLABORATIVE for the 2011 Decathlon, which was accepted to participate alongside 19 other teams from across the country and a few from overseas. The project's website can be found here: http://parsit.parsons.edu/

II- STAKEHOLDERS

A) The Participants and their goals

EMPOWERHOUSE COLLABORATIVE is student-led and designed with two contexts in mind. One is the DOE decathlon where the final house will be on display at the National Mall in Washington D.C. for the Decathlon and judged by an international jury. The second context takes the design into a real life situation and out of the academic institutional world. The project will expand to a low-income, largely African American community, Deanwood Ward 7 (http://parsit. parsons.edu/the-community/), and attempts to work with local members on how to live a more energy efficient lifestyle. In order to accomplish this, EMPOWERHOUSE teamed with Habitat for Humanity D.C., (http://www.dchabitat.org: a volunteer organization that literally builds homes for specific families), the D.C. Department of Housing and Community Development (http://www.dhcd.dc.gov/dhcd/site/default.asp?dhcdNav=: a local governmental organization), local non-profit organizations in Deanwood, as well as local citizen leaders of the greater Deanwood community. Of all the teams on the Decathlon, EMPOWERHOUSE will be unique where the competing house will be lived in once the competition is over. The implication, of course, is that we are not designing a generic energy-efficient house for an academic competition, but rather working with local community members to design a home that they will want to live in, in order to strengthen and sustain their neighborhood and its unique cultural character.

III- THE PROJECT

EMPOWERHOUSE is constructed of prefabricated, well-insulated panels that maximize the efficiency of the envelope. Solar orientation and strategically placed windows keep the house sun-filled, and a small, integrated photovoltaic-green roof system produces energy for heating and cooling the house. The mechanical system features very efficient recovery ventilation and a heat pump water heater. Rainwater filters through gardens that irrigate vegetable planters.

The house design consists of two modules that will unite to form a functioning solar duplex. Each module will be sustainable on its own, but will achieve peak energy efficiency once they are joined. Module One will be constructed in DC's Ward 7 community, and Module Two will be constructed on our university campus and shipped to be displayed on the National Mall. When the competition is over, we will move Module Two to Ward 7 and connect it to Module One, resulting in a two-family home occupied by Habitat for Humanity residents. The site for the duplex was chosen in collaboration with the local community, and local families applied to participate. The houses will incorporate "Passive House principles" (http://www.passivehouse. us/passiveHouse/PHIUSHome.html) —an international building standard that requires 90% less energy for heating and cooling compared to ordinary houses. (The total amount of energy needed to power the house will be less than a conventional hairdryer.)

In addition, the design team is considering the full range of activities in which inhabitants engage: from the clothes they wear to the way they interact with the technology of their new home to the way they grow and prepare their family's food. Module One will be constructed by Habitat for Humanity and student volunteers, along with local residents of the neighborhood who are interested in learning carpentry and construction skills. Perhaps most exciting of all, Habitat for Humanity D.C. intends to apply lessons learned from this project to developing its future housing models, so that this design can be replicated on other empty lots within the

Deanwood neighborhood. Because Habitat for Humanity is a national and international non-profit organization, this project may potentially spark a broader trend for developing energy-efficient low cost housing world-wide.

The mission statement of the project states: *"Empowerhouse is a community-based approach to building affordable, solar-powered housing that addresses all aspects of domestic life. To accomplish this mission, we have assembled a multi-disciplinary team that is establishing strategic community partnerships, and developing technological innovations that will serve as a catalyst for developing affordable and energy-efficient housing on a larger scale. Additionally, we are examining the policy implications of this effort in order to recommend viable solutions to lawmakers and to advocate for change."*

IV- PEDAGOGICAL STRATEGIES/STRUCTURES

Key faculty leading the team are: Professor Laura Briggs, who leads the faculty and coordinates the multiple parts of the project (she is the Chair for Sustainable Architecture at Parsons and is lead on the Parsons' side of EMPOWERHOUSE); Professor John Clinton (who teaches Environmental Policy and Sustainability Management at Milano); Professor Peter Russell (who teaches at the Schaefer School of Engineering and Science at Stevens Institute of Technology.)

Within each of these disciplines, there are multiple courses all working on different strategies for EMPOWERHOUSE. Though some may not be directly involved with the production of the project, all are learning *through* the project. The dozens of courses across the schools involved include: Urban Sustainable Communities at Parsons and Milano, Architecture and Social Practices, Architecture and Energy, Design Studio, and Finance Lab.

Our multi-disciplinary team represents undergraduate and graduate students in the fields of architecture, engineering, lighting design, product design, fashion design, communication design, urban studies, public policy, finance and non-profit management. Architecture, engineering, lighting design, product design, and finance students work together with Habitat for Humanity's project managers, and local licensed architects and engineers to build the houses. Urban studies, public policy, and non-profit management students work with local D.C. politicians and community leaders on developing new recommendations for sustainable urban living policies. They have designed community workshops that will empower local citizens in green living and practices, since the houses are designed with vegetable gardens. Growing food, preparing home-cooked meals all become part of the design thinking that informs the project, enabling local community members to envision ways to sustain their own cultural heritage. Fashion and communication design students' work with locals to develop sustainable fashion for EMPOWERHOUSE's inhabitants, and produce graphic representation to advertise the collaborative project.

For such a diverse team, students coordinate themselves in teams. They are: **Team Wrapper**
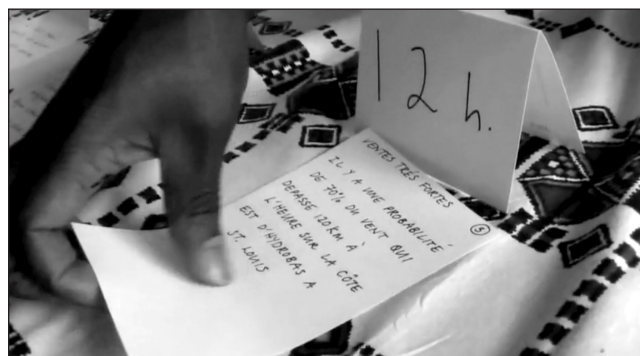
– dealing with the façade and exterior of the two houses; **Team Earth** – responsible for grounding the structures on the temporary sites and its final site in D.C.; **Team Flow** – designed to solve ventilation systems and plumbing issues of both houses; Team Media – works on communication strategies; **Team Power** – working on the green roof and electrical systems for both houses; **Team Windows** – working on the façade with team wrapper; **Team Space** – works on interior design strategies; and **Team Urban Communities** – whose responsibility is to communicate with local D.C. government and community leaders on the progress of the project. Each Thursday, leaders from each of the teams congregate to discuss the happenings of the design and project.

V- ECONOMIC INFRASTRUCTURE

EMPOWERHOUSE is financed through various means. As part of the Solar Decathlon, the DOE awards $100,000 to each team base on the team's deliverable status. According to the contract each team signs with the DOE, each team must submit proper deliverables first in order for the grand funds to be released. Deliverables include the drawing set for construction of the Decathlon house, in our case Module Two, a video production describing the project, a scale model, a building information model containing various structural building information and other working drawings.

The budget for EMPOWERHOUSE consists of materials for the construction for two houses, student stipends for specialty work and summer build sessions, pay for expert consultants, transportation to and from our nation's capital through-out the project, materials for printing and advertising the project, and exhibit materials. The project has a team of students whose sole responsibility is to coordinate and organize sponsorship for each of these necessities. Students work with faculty and the University's Development Office to procure sponsorship. To-date, students were able to connect with manufacturers for materials ranging from windows, doors, insulation, and labor costs--to be all or partially donated to the team. And the Universities were able to connect with non-profit and business foundations willing to sponsor several thousand dollars to the team.

Construction on both houses was completed and ready for its owners by December 2011. The project will end in Spring 2012, with courses designed to wrap up the project and write a report assessing the process, its efficacy and the student's work.   Many of the friendships and creative relationships that have formed through these intensive collaborations, however, will continue into the future.

*   *   *

Through these examples of design-led external partnerships, it becomes clear that contemporary pedagogy is not just about training people how to excel in the design trades. It is also about providing experiences that enable emerging designers to realize that they have agency in helping to change the world, even in the face of "wicked problems." Such classes and

projects take students and faculty beyond the confines of the Academy—spatially and conceptually. These projects both challenge and enable participants to recognize how much can be learned by collaborating and co-designing with people whose professional practices, life experiences, and local cultures are different than their own. Everyone involved in these projects becomes both a student and a teacher. Moreover, this form of pedagogy reveals the importance of intangible values, creative processes and iterative design practices.

This brings us back to the central theme of this conference and competition: getting "beyond tourism" so that the value of cultural heritage can be recognized and celebrated by young designers in innovative ways. Certain forms of cultural heritage are tangible: they include built and natural monuments, unique things and places that can be easily identified, highlighted and preserved. But other forms of cultural heritage are not limited to material expressions; instead, they point to the process through which the transfer of knowledge, beliefs, skills, and ways of life are passed from one generation--or one culture--to the next. It is these forms of trans-disciplinary, trans-generational and trans-cultural knowledge exchange that inspired UNESCO to establish their "Convention for the Safeguarding of Intangible Cultural Heritage" in 2003. This "living heritage" provides each bearer of such expressions a sense of identity and continuity, insofar as he or she takes ownership of them and constantly recreates them. In UNESCO's website (http://www.unesco.org/culture/ich/index.php?lg=en&pg=00002) , they assert the following:

*"Fragile, intangible cultural heritage is an important factor in maintaining cultural diversity in the face of growing globalization. An understanding of the intangible cultural heritage of different communities helps with intercultural dialogue, and encourages mutual respect for other ways of life. The importance of intangible cultural heritage is not the cultural manifestation itself but rather the wealth of knowledge and skills that is transmitted through it from one generation to the next. The social and economic value of this transmission of knowledge is relevant for minority groups and for mainstream social groups within a State, and is as important for developing States as for developed ones. Intangible cultural heritage is: **traditional, contemporary and living at the same time**: . . .(it) does not only represent inherited traditions from the past but also contemporary rural and urban practices in which diverse cultural groups take part."*

Our challenge as educators is to develop curricular and extra-curricular experiences that allow people to deeply understand their rich capacity as designers of their own culture, recognizing that it is those skills that will provide them with the "know-how" to adapt to the conditions of our time and overcome its most profound challenges.

SESSION 2

George Yashvili, Georgia

Tbilisi State Academy of Arts / Full Professor, the Faculty of Design

Terra Sigillata - Antique Technology and it's Applying in Contemporary Georgian Ceramic

Initially the term Terra Sigillata was used to describe technology used in ancient Rome for coating ceramic surfaces. A smooth, shiny surface of different shades of red is typical of this technology. It has other synonyms that are frequently used, such as Glossed Roman Pottery, Samain Ware, Arretine Ware. All of these mean different types of pottery made by this technology in ancient Roman period.

Recently the term Terra Sigillata (sometimes "Terra Sig") has acquired a wider meaning among ceramists and is used, without being completely justified, to describe technology that was invented long before it was used by the ancient Romans and was used on ancient Middle Eastern and Mediterranean pottery as well as modern techniques of its utilization. This is due to the uncommon history of its appearance, analysis, study and use.

The history of the utilization of a special slip for a ceramic crock to get a smooth, glossy surface without glazing or laborious manual polishing goes back to the Minoan Culture period in Crete.

Later this technology was improved and developed by the Etruscans for making refined ceramic pottery with black glossy coating, called Etruscan Bucchero.

This technology achieved the highest degree of sophistication in Ancient Greece. "Black-figure" and "red-figure" decorated Greek ceramics represent the demonstration of the height of craftsmanship in terms of figurative means as well as of a refined, constant technology that was perfected over the ages.

The experience of the Etruscans and Greeks was successfully carried on in Ancient Rome,

although this technology was used differently. It was not used for painting crocks but was used as a coating for relief decorated pottery.

There was a difference in the conditions of firing too: in Rome it was an ordinary process, just oxidizing firing, whereas in Greece, a three-stage firing was used to obtain a black and red color, of one and the same surface, which required an accurate rate of fire control and was related with variable use of ordinary and reduction medium in the kiln.

Having gone through generations of potters and having reached its perfection, the present technology was lost in Europe in the first centuries of our era. Many scientists, technologists and potters at different times tried to reveal the secret of this magic technology, but it remained undiscovered.

Only approximately 1,400 years later, in the middle of the twentieth century, did it become possible to understand the main points of the Terra Sigillata preparation technique. The German chemist Theodore Schumann, who was tasked to create a low budget and firm surface for sanitary pipes, was studying Ancient Rome pottery. He found out that the material that was used for making the "mysterious" Terra Sigillata was nothing but potter's clay, specifically one of its components. He also managed to develop the principal technique for obtaining a Terra Sigillata solution. In the United States, Gisela Richter, an employee of the New York Metropolitan Museum and a curator of Greek art, has determined that the technique of Greek vase decoration paint sometimes referred by art historians as "Greek varnish" or "Black glaze", was based on the same ordinary pottery clay.

Shortly afterwards, scientists confirmed the identity of Roman Terra Sigillata technique with Ancient Greek black and red figure pottery.

Nowadays while implementing and realizing modern concepts and ideas in the ancient art of ceramics, ceramic artists have become interested in the potential figurative and decorative abilities of this old technique. This is encouraged by the fact that the process of Terra Sigillata

preparation in ancient times was long and laborious, however today the process has become much quicker and easier thanks to modern technology.

Certain ceramic artists such as Duncan Ross from Great Britain and Vince Pitelka in United States and others, have turned Terra Sigillata into the dominant technique of their creative work and have achieved very interesting and, in some cases, outstanding results. Their experience, their creative approach to this ancient topic, and reports regarding the work performed by them have in many respects guided the process of our work.

In addition to the pure professional interest that we had, our interest in Terra Sigillata is also stipulated by quite practical reasons. Clays utilized in classical Terra Sigillata are of low-temperature, high plasticity, containing iron oxide (Fe_2O_3). Regions of the Caucasus, particularly Georgia, are rich in deposits of such clays.

Pottery and ceramics – traditionally developed fields in our country – have gone through difficult times in the last two decades. In addition to other objective reasons, the focus of heavy industry on the import of raw materials – mostly white high temperature clays that were used by big soviet-style factories built in our country – played a significant role. After the collapse of the unitary state of the Soviet Union, the utilization of imported raw materials from neighboring post-soviet countries became unprofitable. Factories were closed. The industry collapsed. We see a way out from the existing situation in going back to wide utilization and further analysis of possibilities based on new technologies of local clays. Testing of Terra Sigillata technology using local clays represents only a small part of possible activities in this direction.

Given the fact that the present conference covers a wide range of topics, we would rather not trouble you with a detailed description of the tested technique, and leave this to the experts and professionals. However, as these people may be present here, I will try to briefly draw your attention to some key phases of the work performed by us.

Before we started testing Terra Sigillata technology using local clay, we first had to find out

if any research had already been conducted in this direction. We did not find any and, therefore, we have had to rely on foreign authors' experiences.

As has already been mentioned, Terra Sigillata represents a lasting, shining coating of a ceramic crock, visually very much similar to glaze.

These characteristics are due to the finest light particles of flat, cylindrical shape contained in the clay. These strongly reflect light and create a solid pattern.

The aim is to separate out these microscopic particles into aqueous suspension, representing a very refined slip. It is believed that this process occurred by means of continuous rainout in specially arranged clay riverbeds and natural collection in special basins. It is supposed that ancient craftsmen also used natural phytogenous deflocculants, like alkali and ashes of other plants, tannin, and even urea.

Once the solution is ready it is left in peace, and the force of gravity separates isolated particles creating layers in suspension. The top layer consisting of the finest particles represents Terra Sigillata.

Based on the specialized literature, having studied theoretical side of Terra Sigillata technology we had to select the clay. There are many deposits of red potter's clay in Georgia. These are very similar in composition. For systematic research of the technology and to obtain practical experience, at this stage it was reasonable to start with one of these that would embody the main characteristics of all local clays.

Clay from Ksany and Norio regions were considered for selection

due to their traditionally wide practical use. Finally, clay from Ksany was selected as the one that was more suitable in its qualities and mainly due to its widest practical use. The main components of Ksany clay are: SiO 43-50%, Al_2O_3 13-15%, Fe_2O_3 5-6.5 %, CaO 12.5-13,5%, MgO 1.8-2.5%, SO_3 0.5% (taking into consideration humidity and loss on ignition).

The second objective in the process of preparation of practical experiments was the selection of deflocculant. There are a wide range of deflocculants that meet our objectives. These are sodium metaphosphate, sodium carbonate, sodium silicate, and "Darvan" (sodium methacrylate).

During laboratory testing we have tested sodium silicate separately and in combination with sodium carbonate as 50-50%. All options gave positive outcomes. We have not tested "Darvan" due to its temporary unavailability during the testing period.

It should be mentioned that industrial products containing the required components (sodium silicate Na_2SiO_3 or soda ash Na_2CO_3) also were used as deflocculants, but with low success. The utilization of industrial "liquid glass" based on sodium that is widely produced by different local and regional manufacturers did not give satisfactory outcomes and in four cases out of six, the solution did not work at all. Most probably this was because of extraneous admixtures contained in the products.

The weight ratio of deflocculant to the amount of used clay and water represents the most important phase of creating Terra Sigillata. Using commonly accepted data relating to this issue we had to work intensively in order to obtain optimal results with the selected Ksany clay.

It is better to correlate the ratio with the amount of dry clay, however it is possible to proceed from the total amount of the prepared solution – clay + water – like some authors do. In the correlation used by us in the solution of Ksany clay, the amount of deflocculants varies between 0.6-1.1% of the weight of dry clay. An average showing can be considered as optimal.

The dusty dry clay is added to a measured amount of water into a transparent container. Clay and water are mixed for 15-20 minutes once a day for four days. The best proportion for solution is: 1 part of clay to 2-3 parts of water.

The other method we also experimented with is a slip prepared in a ball mill beforehand instead of a mixed solution (the proportion of clay and water for making the slip is identical.)

The deflocculant is diluted in warm water and is added to the solution or slip. The solution is well mixed again and is left to rest for 24 hours. Even the slightest movement may harm the process of sedimentation.

As a result, two layers (in the case of using a slip prepared in ball mill) and three (in the case where dry clay is used) generate in solution.

Without moving and disturbing the solution, the top layer should be siphoned off to another container. A transparent container makes control of this process much easier; it is easy to determine when the required layer flows out so as to stop siphoning in time. Particles from the adjacent lower layer should not get into the Terra Sigillata.
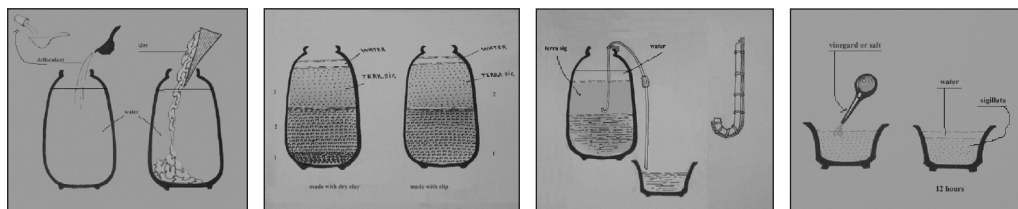
We have used simple siphoning devices. My students have upgraded these by fastening a rigid J-shaped wire fitting plastic pipe inside the container. The lower part of the curve is located near the border of the layers and, while preparing a large amount of solution, this guarantees stable siphoning without the risk of blending the composition of the layers.

Sometimes excess water settles in the top layer, by sight it is clear water but very often it may contain the lightest particles of Terra Sigillata and, if the water is removed, we can lose these. We have made such mistakes several times. Therefore it is better to remove it with the next layer which represents Terra Sigillata after adding some vinegar or salt which in 12 hours separates the water, or just remove the excess water by means of drying.

The derived solution is extremely liquid. It needs to be dried out to obtain the required solidity suitable for a coating process. All means are suitable for drying out; we have used plastic or enameled metal broad vats and the summer sun in the studio yard, and in winter we have used a kiln at room temperature.

It is important that the solution does not get dusty and that there is no direct influence of open flame heat on the surface of the metal container being used. We have dried out a part of Terra Sigillata completely, as it is easier to store, and only needs to be diluted before use.

A surface that is coated with Terra Sigillata represents green ware, dry or in the condition of hard leather; in our opinion, the latter represents the optimal condition. We tried applying Terra Sigillata to single-burnt bisque (such a possibility is described in the literature), but without success, in many cases rejection of the applied layer from the surface occurs during firing. It is possible that we have not yet determined the firing temperature of the bisque, which represents a separate part of future experiments.

There are different techniques of applying Terra Sigillata. We have applied a dipping technique, and coating with soft brush or sprayer. Each technique has its advantages and disadvantages. The main thing is to maintain an equal number of layers and to pay attention to their junctions, especially at volumetric forms, to avoid grayness. It is also important to beware of leaks. The next layer is applied when the previous one has not dried completely, and in this case their coupling is strong. Usually we use solution of a consistency giving good results, of 3-4 layers. In order to maintain a permanent solidity standard, it is convenient to use a hydrometer.

Sometimes we combine coating techniques; the first layer is applied with a brush and subsequent ones with a sprayer. A sprayer is also suitable for   a fine detailed surface where a brush might blur details of delicate relief. Light polishing intensifies Terra Sigillata surface glitter. Any soft fabric can be used for this purpose. This effect can be obtained by simple stroking. This should be managed at the stage when the surface is semi-wet. A dry surface does not give way to polishing.

Ordinary firing of Terra Sigillata based on Ksany clay is very simple (however, interesting results are achieved as a result of wood firing, salt and soda firing, but this is a subject for separate discussion). Initially, firing starts in bisque firing mode, with a slow schedule of temperature increase up to 400OC. At this stage firing continues as a process of complete secondary firing, typical of Ksany and other clays from Georgia. The maximum firing temperature of this clay is 1,000OC, the optimal being 980OC. Terra Sigillata reveals its best qualities at the lowest firing mode of the clay it is made of; the closer to the maximum the temperature is, the less the shine and the darker the color.

 By modifying temperature modes we have obtained different shades and tones of red clay to the maximum level available.

In this regard Ksany clay has revealed wide possibilities on a high-quality surface. We have created a visual palette range of color tones that we are presenting to you.

The abilities of Terra Sigillata prepared with Ksany clay are increased in many respects when using colorants in the form of oxides. Their use creates a range of colors from bright red and grayish brown to deep black. (One remark in this regard: colorants can be added only
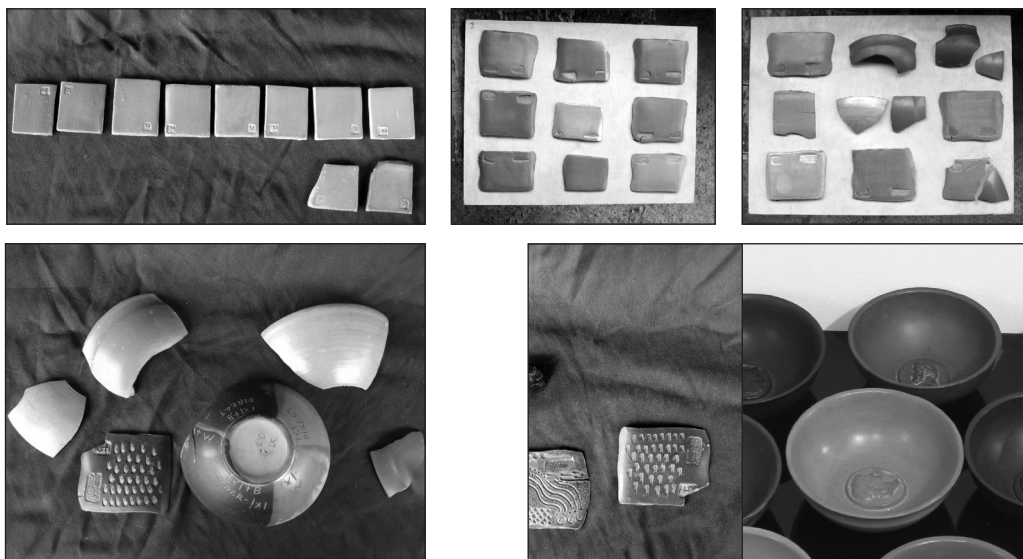
to the prepared Terra Sigillata and never during the process of solution preparation, as particles of oxides and pigments are heavier and will accumulate at the bottom during sedimentation and get lost in the rejected part of the solution).

Tone and color vary depending on the combination of solution concentration, the amount of oxides/colorants and mode of firing.

In this regard the clay tested by us provides unlimited scope for further experimenting, making the present material very promising.

Having started work related to the use of Terra Sigillata, to be honest, I was doubtful whether the selected local material, as well as other related clays from Georgia that are widespread in our country, might have appeared to be of narrow potential for creating high quality Terra Sigillata, due to their natural qualities. They might have lacked the versatility and refinement which we observe in the works of the ancient Mediterranean craftsmen. The complete lack of precedent of similar research with local clays was also concerning.

To everyone's satisfaction our work had a positive outcome. The accessibility of the required material and its prevalence make it tempting both for artists and entrepreneurs occupied in this business.

Terra Sigillata technology prepared with local Georgian clay has also been used in my ceramic works. The work process has convinced me even more that this artistic material provides ample opportunities, is absolutely versatile and possesses contemporary figurative resources as well as aesthetical influence.

During the latest exhibition of ceramic artists at the "Telescope" Gallery, my experimental works were presented in small plastic arts and sculptures that were prepared using local Terra Sigillata technology that we would like to present for your attention here.

At the same time, we have prepared functional tableware of a decorative nature suitable for serial mass production with the assistance of Academy of Art personnel, samples of which are also presented here.

We were once again convinced of the importance of this technology for local production while working on a British Council and Georgian Art and Culture Center project where, based on a study of regional museum artifacts of the Caucasus, I have developed a design collection that has been produced by local producers.

Scientific commercial approbation showed that there is a sharp demand for the collection and souvenir for patterns prepared with Terra Sigillata technology, both in the local and tourist

markets. It was obvious that it is absolutely realistic that the present technology based on local Georgian clay successfully fills its own niche in business accompanying "cultural tourism". We would like to present for your attention some created patterns representing them.

The results obtained from our activities motivate us and our colleagues to perform more in-depth research of this technology, and to conduct methodological experiments with other clays that are widespread in Georgia.

At this stage we can make the following conclusions:

1. Theoretical information collected and analyzed at the Department of Ceramics of the State Academy of Art on the methodology of Terra Sigillata preparation has made it possible to correctly apply the present methodology to local clay in practice.

2. Ksany clay, like all red clays, is adaptable to Terra Sigillata technology and at the same time carries the best qualities features and has great potential for creating a high quality end product and, in terms of quality, is one of the best natural raw materials for this technology.

3. Ksany deposit clay suits, and can be successfully used in, mass production of ceramics and can have a competitive cost price.

4. Using Ksany clay, Terra Sigillata solitude can be produced for industrial purposes by local enterprises.

5. The Terra Sigillata methodology tested by us can be successfully mastered and used by individual ceramic artists for creative purposes. The scope of utilization of Terra Sigillata based on local clay is not limited to ceramics in its ordinary meaning, it is extremely practical in sculpture, architecture and interior design.

The main point of this short article is not only our willingness to share our so far small experience and to make the methodology of the presented technology generally accessible in our country, but also to call those experts, technologists and ceramic artists working on, or having

an interest in this topic, and possibly having more experience than we do, to follow up and share their knowledge and practice. From our side we would be happy to have such a dialogue and information sharing.

We will post more detailed information that did not fit in present article at the website of Academy of Arts as well as to try to add new results from our research.

I would like to take this opportunity and thank everyone who assisted me in this work: colleagues from the Department, students, especially MFA students, who by a decision of Academic Board are now studying the methodology of Terra Sigillata technology developed by our department and are full of enthusiasm and are contributing to the research process of this graceful, ancient and promising technology.

Thank you for your attention.

Irine Abesadze, Meri Matsaberidze, Georgia
Museum of Theater, Music, Cinema and Choreography

Ideal, Ethnotype or Stereotype of a Georgian Woman?
(At the example of unpublished pictorial works of Georgian artists of the beginning of the 20th century)

It is a well-known fact that the traditional image of a woman occupies a distinguished place in Georgian consciousness. As the researcher Rezo Siradze stated, 'The cultural-historic image of Saint Nino should be considered as one of the significant paradigms of Georgian artistic thinking. It attaches aestheticism to history. The image of Nino is aesthetic by its historic content. Nino is a character in an important cultural-historic "plot". A historic event is transformed into an image-idea. Therefore its historic idea can be recognized by aesthetic means. Thus we arrive at the history of aestheticism which requires the deciphering of the symbolic meaning of events' (R. Siradze, Saint Nino and 'Mother-God', 'Mnatobi'magazine, 1958, # 2).

Mikheil (Gobron) Sabinin gave us an artistic embodiment of Saint Nino as the prime woman in the history of Georgia in his illustrated book 'Paradise of Georgia'.

A slightly different image of Saint Nino is reflected by the Georgian artist Mikheil Bilanishvili who lived in Paris in the 1930s and who graphically simplified the inherited image, attached more conventionality to it, increasing the quality of monumentality in the image, thus making the image of the Saint Mother, the Enlightener of Georgia, unforgettable.

The image of a woman is an eternal, inexhaustible and mysterious theme. Beginning with the so-called 'Palaeolithic Venuses', the culture of humankind has encountered many images of women obtained from artistic imagination and which are deeply embedded in our mind. Stereotypic image-masks and live images of matrons 'enlivened' by the artist's brush are perceived as icons with their strange smile, for some satanic, for others ephemeral. Such a symbolic image of a woman has become a touchstone for artists of all nations and epochs, including Georgians.

There are several images in Georgian visual art of the new period (the nineteenth century and the first quarter of the twentieth century) whose aesthetic value we will attempt to acknowledge in the context of Eastern-Western cultures.

Shalva Kikodze painted his pictorial work 'Georgian Woman' as a result of travelling to Kvetera in 1918, before his departure for France as a scholar-artist under the auspices of the 'Society of Georgian Artists'. This composition reflects a young woman standing on an open wooden balcony and dressed in stylized Georgian attire with a tray and a jug in her hand. The woman is presented in frontal view while in the background a young couple are seen engaged in conversation near the balcony rail. Another young woman painted against the background of the balcony is also dressed in Georgian attire and headwear, though the warm wine-coloured clothing of the central figure is contrasted with the blue dress in cold colours and the white headwear.

This work, now in a private collection (that of the architect Tamaz Natidze), perfectly demonstrates a challenging statement of a young artist in pursuit of a national artistic form. The painting clearly expresses a certain syncretism with the expressive motivation common in traditions of Georgian medieval monumental art, Oriental stylization and West European art. The image of the woman presents the Georgian ethnic type in a stylized manner – large black eyes looking down, arched eyebrows, long and dense eyelashes, slightly coloured cheekbones, a straight

nose and red lips. The artist paints the details of women's stylized attire with great attention: ornamental hems, belts, decorations, and headwear ornaments.

The composition background, a landscape view seen from the arch of the open balcony in the background, is also delicately processed. The array of slim cypresses corresponds to the delicacy and slenderness of female bodies. The wavy mountain contours seem to be repeated in the arched lines. The contour line accurately circumscribes the figures and objects of the composition. The planarity common for the composition is emphasized by two ornamental edgings of the floor. The linear rhythm (parallel verticals of the frame configuration in the form of figures, pillars, cypresses, and horizontals in the form of the ornamental floor edgings, windowsills and trays) seems to be a leitmotif of the composition as a whole, which is communicated by arched lines in the form of balcony arches, windowsills, mountain contours, and the hems of female dresses. All this creates the decorative embroidery of this piece of art. Its decorativeness is intensified by local paints poured into the mould of figures and objects.

It should be mentioned that to intensify its national character, Shalva Kikodze painted the national saint – St. George on a white horse, killing a dragon – on a support pillar of the arch. Interestingly, his semantically important sword is delicately accentuated by the artist by means of cropping.

This work by Shalva Kikodze is entirely different from earlier pieces of art by this artist in its attempt at national self-expression, and its internal completeness and linear solution, so it can be considered as the beginning of a new stage in the creative activity of the artist. It should be mentioned that Shalva Kikodze's work on the decorative design of the play "Adultery" by Alexander Sumbatashvili-Yuzhin in Giorgi Jabadari's studio also belongs to the same period (1918-19). The artist created costumes for the play whose drawings are in the Museum of Art of Georgia. The artist used one of these costumes in his pictorial work "Georgian Woman". The pursuit of national form in Georgian art was reflected in this work.

It should be mentioned that, during his stay in his home country, Shalva Kikodze was under the influence of his friend David Kakabadze, who had been held in good standing among artistic people despite his young age. Therefore there is no doubt that Shalva Kikodze could not have remained indifferent to the creative researches of the young generation of Georgian artists. This was particularly well expressed in the publications of David Kakabadze, mainly in the articles published in the magazine "Shvidi Mnatobi". These articles call for the pursuit of the national soul and national self-expression in art. Such influence explains a certain similarity between the landscape background of the work "Georgian Woman" by Shalva Kikodze and the landscape background depicted by David Kakabadze in "Self-portrait with Pomegranates".

If we take into consideration that Kakabadze had repainted the landscape background of the "Self-portrait with Pomegranates" from an Iranian miniature painting (G. Alibegashvili, D. Kakabadze, Tbilisi, 1958, p.12, in Russian) we can conclude that, like David Kakabadze, Shalva Kikodze had also been oriented towards Oriental art in the early period of his creative activity. Possibly due to such an Oriental hue, the stylization of the image, the pose of the Georgian woman, and the decorative resolution of her attire, Shalva Kikodze's composition "Georgian Woman" becomes somewhat similar to the well-known portrait of Nino, daughter of Tornike, Duke of Ksani, painted by an anonymous master in 1829 and which is now in the State Museum of Art of Georgia. The idyllic composure felt from both pictorial paintings disposes the viewer in a lyrical manner. Though despite a certain similarity, the creative inspiration of both artists

preconditioned by different epochs is totally different. While this idyll is easily achievable for the anonymous painter of the daughter of Tornike, Duke of Ksani (as it somehow corresponds to the surrounding reality), it becomes a dream for Shalva Kikodze who had been working in an epoch of internal contradictions, a desire to revive the forgotten, to express the immediacy and naivety of everyday life.

The pursuit of national self-expression which led to a complex contradictive period of formation of the creative belief of artists starting their creative activities in the 1910s was nourished by the orientation towards the national cultural legacy in the form of national works of medieval Georgian monumental art, architecture, miniature and sculpture.

But the definition of orientation points had not been accurate from the beginning. For example, David Kakabadze, who was an ideological leader of the artists of the new generation of the 1910-1920s, attempts to theoretically and practically realize the principles of medieval Georgian visual art, and to study the problems of the genesis of Georgian ornaments by means of a study of the creative works of Beka and Beshken Opizari. But, at an early stage in the formation of his credo, he mistakenly considered the stylized line common to Oriental – mainly Persian – miniatures, to be an organic component of national artistic form which was spontaneously accepted by his adherents, including Shalva Kikodze and Lado Gudiashvili (he later admitted his mistake). This is why David Kakabadze painted his self-portrait against the background of an Iranian miniature painting, while Shalva Kikodze and Lado Gudiashvili borrowed the arabesque line circumscribing the stylized painting of early compositions.

Lado Gudiashvili achieves a delicacy of line and a decorative embroidery of painting in his early pictorial paintings, and shows us a peculiar plasticity of painting, a flexibility and smooth movement of line which, for its part, creates the ornamental decorativeness of the painting surface and brings the pieces of art closer both to medieval Georgian miniature painting and to Oriental painting, due to their rhythmic arrangement.

Citation of Persian miniature paintings had not been only for "fashion", a result of the acquaintance of Georgian artists with European art "infected" with "Orientalism" at the threshold of the twentieth century. The attempt to theoretically justify the above fact is clearly seen in David Kakabadze's letter "Our road" where the artist wrote: "Georgia occupies a middle place between East and West. This enabled it to create special forms… Graphics hold a brilliant place in the art of our past. We can also see it in our painting and it should have been this way, since our paintings are under the strong influence of Persian art (emphasis added, D. Kakabadze, "Our road", "Shvidi Mnatobi" magazine, 1919, No. 1). It should be mentioned that, later, David Kakabadze placed this statement in doubt since, after making it, he never again cited Iranian miniature painting in his works. Besides, further research by Shalva Kikodze and Lado Gudiashvili was also carried out in a totally different way even though the "ornamental" decorativeness of the painting surface achieved by stylized line genetically merged with their works.

For the culture of such a bipolar country as Georgia, loyalty to both Oriental and Western values was absolutely natural, which was interestingly reflected during artistic interpretation of the image of a Georgian woman in 1910s.

On his return from Moscow, Shalva Kikodze presented in his pictorial sketch a young woman (supposedly, the sister of the artist, the actress Aneta Kikodze) sitting on a balcony and engaged in reading a book. This work had not been known before then because it was painted on the rear of a pictorial portrait of Babo Gamrekeli and was therefore hidden under the

cardboard glued to the subframe . (Because of this it was not included in the book on Shalva Kikodze published by I. Abesadze and K. Bagratishvili , "The Cultural Legacy of Shalva Kikodze", Tbilisi, 2005).

Shalva Kikodze – "Girl reading a book"

This pictorial sketch by Shalva Kikodze, preserved at the Theatre, Music, Cinema and Choreography Museum of Georgia, demonstrates a radically different approach when revealing the image of a young woman than was the case during the artistic resolution of the "Georgian Woman". The echo of Western European impressionist painting that broke through the walls of the Institute of Painting, Architecture and Sculpture in Moscow, Russia, is clearly felt in this work. The interest of the beginner artist in colour-light and planar resolution is striking, and it is well known that this was improved by Shalva Kikodze in the Paris landscapes he painted in France, where his planar researches become more convincing.

Another, recently discovered pictorial piece of art rather important for the history of the Georgian visual art of the new period, which fills the visual gallery of Georgian women, and enriches the collection of the pictorial works of Dmitry Shevardnadze, dates from the 1920s-30s. This work was tracked down by chance by one of the authors of the present article (Meri Matsaberidze) to a private collection (that of Doctor Marina Imnadze) and is rather valuable. Moreover, it is an attempt to fill the scarce visual legacy saved for the renewed performance of Zakaria Paliashvili's "Abesalom and Eteri" by Dmitry Shevardnadze in 1924. The recently discovered sketch design depicts Eteri in Murman's "crystal cage" (Illustration 2).

It is known that in 1924, when Kote Marjanishvili re-staged the revived play of Zakaria Paliashvili's "Abesalom and Eteri", he entrusted Dmitry Shevardnadze with the decorative side of the play. It is important that the Georgian society of that period well remembered the rather rich decorations presented by the experienced theatre artist Alexander Saltzman during the first staging of this immortal opera play (in 1918). In those times, the first scenic implementation of this play was followed by non-uniform reaction of the general public. The artist Saltzman was accused of not knowing Georgian realities. As for the renewed scenography by Dmitry Shevardnadze, he gained recognition from the rather strict reviewers of that period. When looking at the recently uncovered sketch drawing of Shevardnadze, it is impossible not to be charmed by the delicacy of the painting, and the surprising plasticity expressed in the movement of the female figures. The sketch design seems to "sound in unison" with Murman's famous aria due to its harmoniousness. In the centre of the decorative composition created by Dmitry Shevardnadze, Eteri is depicted in Oriental attire. She is sitting in a cage in the Oriental manner, surrounded by her maids. One of these, supposedly her mother-in-law, is brushing her wonderful daughter-in-

law's hair and is holding her long black plait in her hand, which is circumscribed by an arched plastic line. As for the image of the mother-in-law, she is an ethnotype of the Georgian woman. If in our imagination we remove the Georgian belt from her attire we will find a dress of a Western (European) style common for that period. The resolution of the dress, its straight silhouette and the alternation of black and white stripes is somehow contrasted with the Oriental pose and attire of Eteri. Murman's beloved is wearing Oriental pants under her dress, while the attire of the maids resembles the stereotyped artistic images of Georgian women coloured with Oriental tint reviewed in the context of the creative works of Shalva Kikodze. It should also be mentioned that the author of the design took further steps from the point of view of the Oriental stylization of the artistic images of women in contrast to his younger fellow colleagues. Therefore, the artistic resolution of Eteri becomes involuntarily analogous to the portrait images of beautiful Khanumas of the Qajar period.

Dimitry Shevardnadze
"Abesalom and Eteri".

At first sight, such a resolution of the image of the Georgian woman Eteri performed in a surprisingly delicate and mannered decorativeness should have been strange for Dmitry Shevardnadze with his Munich academic education. Moreover, even though for the 1930s it is a somewhat late echo of a tendency that originated among young Georgian artists, but those who know the creative biography of Dmitry Shevardnadze will agree that his vivid interest in Oriental art, especially the unique museum collection of Iranian art collected under his auspices, did not weaken during his short life.

Therefore, even for Dmitry Shevardnadze, who had returned from Munich to his homeland, despite the general academic and cosmopolitan nature of his creative activities, the painful pursuits of national forms filled with Oriental stylization so much thought over by his young colleagues was not new. It should also be considered that director of the renewed play of Zakaria Paliashvili's immortal opera was Kote Marjanishvili, without whose consent Dmitry Shevardnadze perhaps could not have implemented the artistic idea. In this specific case, it is interesting whether it was requested by the director or the director agreed to the idea offered by the artist. Supposedly, the visions and tastes of both coincided, which can be explained by so-called "Oriental" aspirations of that period in general. In this context, one passage of Akaki Vasadze's memories is noteworthy where the actor condemns the artist and partly the director of the play for excessive Oriental stylization in its decorative setting (A. Vasadze, Memoirs, "Soviet Art", No. 5, 1974). All this certifies that the conception of national form was connected with syncretic imagination of the achievements of Oriental and Western arts, initially (and until the late 1930s) with the prevalence of Oriental forms and, later, of Western forms. In contrast to the opinion of the famous artist, the unified aesthetic orientation of the director-artist duo in the renewed perfor-

mance of Zakaria Paliashvli's "Abesalom and Eteri" was interestingly interpreted by the press in a review by Vladimir Ananov: "…This play is planned in the old fresco style. The epoch is tenth and eleventh centuries, and this plan of Kote Marjanishvili is lightened with the intensity of his temper… The strongest aspect of the play is the artistic and historic correctness of the costumes which, like the decorations, are made by sketch designs of the artist Dmitry Shevardnadze who seems to be perfectly acquainted with the epoch, and the choice of this epoch in this fairy tale provides ample opportunities. The most charming are these centuries when the Georgian people mixed and provided a strong synthesis of Byzantine and Persian influences with their creative works. This attached artistic merit and magnificence to this performance" ("Khelovnebis Drosha" magazine, 1924, No. 1).

The mention of the Oriental-Western creative synthesis in Georgian consciousness by the reviewer is not surprising. This is not just the "vogue of Orientalism" introduced from Europe, but a natural realization of one's belonging to the Eurasian boundary cultural area where eternal themes, like Woman, Virgin Mary, Mother of the Place, Enlightener of Georgia, or simply Lady, are recognized only in bipolar layers.

In this context it is interesting to review some more theatre sketch drawings in the Theatre, Music, Cinema and Choreography Museum of Georgia by the renowned artist Valerian Sidamon-Eristavi. These sketch drawings are also connected with Zakaria Paliashvli's opera play "Abesalom and Eteri".
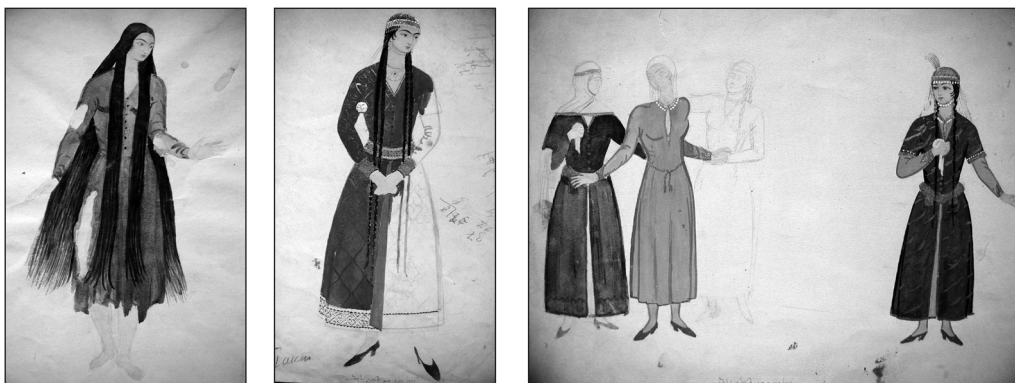
V. Sidamon-Eristavi. "Abesalom and Eteri"

It is a well-known fact that in 1921, when the director Alexander Tsutsunava decided to stage "Abesalom and Eteri" for one day for Red Army men, he chose not Saltzman but the young artist Valerian Sidamon-Eristavi . (It should be mentioned that between 1918-23 Zakaria Paliashvli's immortal opera play became a permanent part of the repertoire of the Tbilisi Opera Theatre with the participation of Tsutsunava and Saltzman). Sidamon-Eristavi undertook the assignment with a great sense of responsibility and created many sketch drawings for the play which was performed only once. Of the sketch drawings of the artist, we draw attention to one composition in the left part of which three female figures are depicted. To be more exact, there are two figures which are visible and the third is only vaguely outlined, which makes the sketch look incomplete (Illustration 5). The connection between the images of these women standing hand in hand is interesting. They seem to be

painted in a dancing pose similar to a painting by Shalva Kikodze which is also in the same museum.

This piece of art by Shalva Kikodze depicting stereotypic images of dancing Georgian women has an interesting history (Illustrations 6 and 7). This work, which in fact represents a copy of one of the frescos painted in Svetitskhoveli by the well-known Russian artist Grigory Gagarin, is connected with mistakes made by three artists, whether voluntarily or involuntarily. This story began thus:

Shalva Kikodze's graphic paintings with the general title "Fragments from Mtskheta Svetitskhoveli Cathedral fresco" were displayed at a grandiose folk exhibition in Tbilisi in 1938 (it appears that this name belonged to the exhibition organizers and not to the artist who had died a long time previously – I. A., M. M.).

*Shalva Kikodze "Georgian women, Fragments from Mtskheta Svetitskhoveli Cathedral fresco"*

These works are now in the Visual Arts collection of the Theatre, Music, Cinema and Choreography Museum of Georgia. In one of these works, Shalva Kikodze produced three Georgian women wearing stylized Georgian attire with broad belts and strange headwear. It should be mentioned that the dresses are shortened uncommonly for Georgian attire so that female shins in high-heel shoes can be clearly seen. The women's long black plaits (curls) on their shoulders are visible beneath their headwear.

The outline of the female figures is voluminous, with roundish conventional forms, and artistically processed images. On the other hand, the plastic movement of three young women connected with their hands is emphasized. The outer lady painted in a dancing pose is holding an object with a strange form (supposedly a musical instrument) in her raised hand. Under this work Zakaria Paliashvili wrote in Russian: "Грузинки, XV. фреска Мцхет" (Georgian women, 15C. Mtskheta fresco). Below this there is an inscription in Georgian: "I dedicate this painting by the artist Shalva Kikodze to the Theatre Museum. Z. Paliashvili". It is noteworthy that these sketches by Shalva Kikodze were first introduced to science by the theatre historian Dmitry Janelidze. In his fundamental research work "History of the Georgian Theatre" (Book 1, Tbilisi, 1983) this scholar wrote:

"These paintings by Shalva Kikodze were later mistakenly considered to be pictures for the text of the song 'Samaia'. As for the image on Svetitskhoveli fresco, it became available to general public by means of a colour picture by the well-known Russian artist Grigory Gagarin based onto a drawing taken from the fresco".

Thus, the drawing taken by Grigory Gagarin from Mtskheta fresco represents a free interpretation of the Svetitskhoveli fresco – "a creation totally different from the style of the original piece of art" as academician Shalva Amiranashvili put it (S. Amiranashvili, History of Georgian Art, Tbilisi, 1961). To the three figures somewhat torn out of the entire fresco composition, Shal-

va Kikodze's similar opinion was added with the assistance of another Russian artist working in Georgia, Yevgeny Pskovitinov, and an exact copy of Gagarin's interpretation. This underpinned a wrong idea about the content of the Svetitskhoveli fresco.
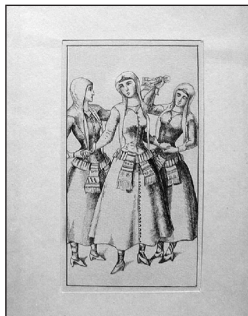
Y. Pskovitinov

This fresco, which was on the brink of destruction due to the ravages of time, has been saved in a most accurate manner by the well-known restorer and art historian, Tatiana Shevya-kova, of the Theatre, Music, Cinema and Choreography Museum of Georgia).

*Mtskheta Svetitskhoveli fresco,
copy by T. Shevyakova*

Judging from Shevyakova's copy of the rather damaged fresco representing this image, the three figures of the dancing women focused on by the above artists represent a fragment of the left part of a multi-figure composition (21 figures) which is not the "Samaia" dance, but a folk festival presented by troupes of musicians and dancers.

The artist Yevgeny Pskovitinov, who painted in Georgia in the early twentieth century, made copies of the Svetitskhoveli fresco (including the fresco mentioned by us) at the request of the Historic Ethnographic Society of Georgia in 1910-13. It was Pskovitinov who wrote a manifesto "Made paintings" together with David Kakabadze and Pavel Philonov in Petersburg in 1914. He also wrote a remarkable article "Caucasus and Artists" ("Transcaucasia" newspaper, No. 170, July 28, 1913) dedicated to the creative works of Niko Pirosmanashvili. We do not know how well Pskovitinov made copies of other frescos, but it is clear that in this specific case he could not evade the great authority of Grigory Gagarin in the Caucasus and directly cited Gagarin's free interpretation. Thus, another mistake was added to the first.

It is interesting what preconditioned the painting of only three dancing women figures in the form torn from its context by these two artists? Maybe it happened because at the threshold of the twentieth century other figures from the fresco were hardly visible due to serious damage and darkening of the Svetitskhoveli frescos (even in Yermakov's photo we cannot see the images of the musicians and dancers – I. A., M. M.). That is why Pskovitinov had to create this "copy", not

from the fresco, but to repaint it from the album of Grigory Gagarin. For the same reason, Shalva Kikodze repeated the mistake of his predecessors. As certified by Dmitry Janelidze, the works of Gagarin, Pskovitinov and Shalva Kikodze enjoyed such a high circulation in the Georgian and Russian periodicals of Tbilisi of that period that a general idea was accepted to paint only three dancers from the fresco instead of images of the 21 figures of dancing women, singers and musicians with instruments in their hand, as depicted in the original painting.

The sketch drawing by Valerian Sidamon-Eristavi in the form of three female figures differs in its final result from the free interpretation of the Svetitskhoveli fresco made by the three artists we have reviewed. It is evident that in his initial attempt of a similar arrangement the artist had chosen to interpret the Svetitskhoveli fresco in a Gagarin-Pskovitinov-Kikodze manner which he himself changed and completed only two figures out of the three dancing women and left only a sketch of the third one.

In the right part of this composition the artist painted Eteri in Georgian dress. In the sketch drawing created for the first act, Valerian Sidamon-Eristavi painted Eteri as a poor orphan girl dressed in torn clothing (Illustration 3). Beautiful Eteri, whose beauty cast a spell on Prince Abesalom, is fully shown with her long thick hair which underlines her slimness. Another sketch drawing where Eteri is presented in royal attire is closest to the portrait of Nino, Duchess of Ksani painted by an anonymous nineteenth century painter with accentuated decorativeness and resolution of figure and facial features (Illustration 4). Similar to this work, Sidamon-Eristavi moderately mixes the signs necessary for feeling Oriental and Western forms.

Therefore, the attempt to copy Gagarin's fragmental and rather stylized sketch of one of Svetitskhoveli frescos by Pskovitinov and Kikodze, later mistakenly tagged "Samaia", was "corrected" by the fourth artist by just not completing the "wrong" idea.

The above facts convince us that the symbolic image of a woman which was so important for Georgian culture was partly distinguished by Oriental-Western eclecticism in the artistic imagination of the first quarter of the twentieth century.

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Tamar Chkheidze, Georgia
Tbilisi State Conservatoire / Associate professor

Georgian Ecclesiastical Chant,
Original achievement of the Christian culture

1. History

The history of Georgian Orthodox Church music and hymnography begins centuries ago. It is directly connected with the introduction of Christianity to Georgia and its spread. Christianity was preached in Georgia in the first century by the apostles St. Andrew and St. Simon Kananaios. Christianity became the state religion in the first half of the fourth century after the missionary activity of St. Nino.

Georgian ecclesiastical chant did not change significantly after the Middle Ages, and it conserved the ancient traditions. Georgian ecclesiastical chant, as an 'archaic', primary value, presents a very interesting phenomenon not only for Georgian, but also for foreign music scientists and liturgical specialists.

Georgian ecclesiastical culture was developing locally as well as at centres outside Georgia: in Palestine, on Mount Sinai, on Mount Athos, and in Jerusalem, and it was in constant touch with Syria-Palestine, Byzantine, Coptic and other Christian cultures of that time. There were about twenty Georgian cloisters in Palestine and on Mount Sinai in the fifth to eighth centuries. Among these Saint Saba's monastery (Sabatsmida) stood out. Already in the sixth century in St. Saba's cloister, Georgians had the right to execute the different offices in Georgian language. Activities in St. Saba's monastery were led by Saint Ilarion Kartveli (Ilarion the Georgian), John Zosime and Saint George-Prokhore. Here, in Sabatsmida cloister, the development of Georgian hymnography began in the seventh century. At first it was introduced by hymns translated from Greek. The translated hymnographic material was gathered in the ancient Georgian Lectionaries. Several versions of the ancient Lectionaries (Kali, Lathali, Paris and Mount Sinai versions) have survived which depict the liturgical practice of Jerusalem from the end of the fifth century until the tenth century. Especially remarkable is the perfect Lectionary of Georgian codex #3 in the Paris National Museum with rubrics according to the rules of the holy city of Jerusalem. It contains not only the beginnings but perfect hymn texts, and makes it possible to study the early stage of Byzantine hymnography. In the Lectionary three main aspects of the performance of the hymns already appear: responsoric, antiphonic and single chorus.

The first independent hymnographic collection – the Iadgari – was created as the basis of the Lectionaries, in which the hymns which should have been performed during the whole year were included. There are several versions of the ancient Iadgari surviving. One of these is kept in Georgia (the Chil–Etrati Iadgari in the K. Kekelidze Institute of Manuscripts of the Academy of Sciences of Georgia, Tbilisi, Codex H-2123, from the boundary of the ninth and tenth centuries), others are kept at Mount Sinai in the collection of Saint Ekatherine Monastery (sin 18, sin 40, sin 41, sin 42, sin 34, sin 26, sin 20). These versions date from no later than the tenth century. The oldest Iadgari contain unique information about the early stages of the development of Byzantine and Georgian hymnography. At the same time, in the texts of these works we find indications about the performing rules of chants. Specifically, we find early synonyms of 'Chanting': 'Tquan', 'Itkodian', 'Tsartkuan', 'Ukcion' (Georgian terms). We also find the oldest Georgian term of antiphonic chanting 'Mimogdebit'.

Since the tenth century Georgian monks, oppressed by the Arabs, moved to other monastic centres, and manuscripts created in the Sabatsmida hymnographic school were taken to different monasteries in eastern Christian countries. Presumably, this is how they found their way to Mount Sinai.

In the development of Georgian hymnography an important part was played by the Georgian literary school of Mount Sinai, where the traditions of the Saint Saba hymnographic school were continued. In the Georgian hymnographic collections of Sabatsmida – the Sinai origin of the continuous line of Byzantine hymnography of the sixth to ninth centuries is represented. It should be assumed that Greek manuscripts of this period are found only in very small numbers and, because of absence of Greek primary sources, Georgian manuscripts are the only means of restoring the original text.

The next stage of the development of Georgian hymnography is connected with the Tao-Klarjeti (southern Georgia) monastery schools, the leader of which was the great tenth-century church public figure, Father Grigol Khandzteli. Grigol knew by heart all the hymns of the offices for a whole year and he was a master of chanting ('Galobismodzgvari'). He created a complete collection of chants for a year – 'Satselitsdo Iadgari' ('A Year's Iadgari'). This collection prepared the basis for the development of original hymnography. Since the ninth century, in parallel with translation work, original hymnographic art was intensively developed, which reached the peak of its development in the tenth century. In the tenth century such public figures as John Minchkhi, John Mtberavi, Ezra, Kurdanai, Stephane Sananoisdze, John Konkozisdze, Michael Modrekili and others appeared in national hymnography. The development process ended with the creation of the great Iadgaris of the tenth century (Tsvirma's Iadgari, Ieli's Iadgari, Michael Modrekili's Iadgari and others). The so called 'Mekhuri' great Iadgaries in particular are of the greatest importance. 'Mekhuri' is a Georgian hymnographic term denoting hymns written in a new 'syllable measure' corresponding to melody. Mekhuri Iadgaries contain the oldest musical signs, neumes. With the legislation of the eight modes system and the dominance of heirmostroparion forms arose the questions of the introduction of neumatic notation. At this time there appeared a new type of hymnodist, the 'Mekheli' or skilled person, whose task was the translation of early Byzantine rhythmic poetry models into Georgian while keeping their rhythmic form and the distribution of the original mode (melody) in the text translated from the Greek. Among the Mekhuri Iadgaries, the collection 'The Year's Iadgari' by Michael Modrekili (MS Cod. S – 425) may be singled out, in which the pre-existing hymnographic heritage, both original and translated, is collected and systematized . It may be demonstrated from the Iadgari that it was in this period that the Georgians created original Heirmoi and its tunes.

In this collection, besides Michael's own hymns, hymns by John Mtberavi, John Minchkhi, Stephane Sananoisdze- Ckhondideli, Ezra, Kurdanai, John Konkosizdze, George Merchule and some anonymous authors are also included. Byzantine hymnography is represented by the hymns of John Damascene, Kozman of Jerusalem, and Andrew of Crete. The collection was composed in 977-988, and is notated in neumes.

For eleven centuries the Georgian monastery of Iviron on Mount Athos (founded in 980) has been a powerful centre of Georgian Christian literature and music. The founders of these schools were the holy Fathers Ekvtime and George Mtatsmindeli ('from the Holy Mount'). A new stage in Georgian hymngraphy is connected with their names. Priests from Mount Athos translated the most important hymnographic collections from the Greek. In the Monastery of Iviron 'The Year's Iadgari' of the old type was replaced by a new type collection, the Menaia

('Tueni atormetni'). The twelve volumes of the Menaia first appeared in Georgia under George Mtatsmindeli. In these books he gathered chants dedicated to all the saints. Such comprehensive Menaia did not exist even in Greek. George Mtatsmindeli did not only lead the translation work, he also created original texts and modes.

In the eleventh century, Petritsoni (Bachkovo) Monastery in Bulgaria (founded 1083 by the Georgian, Grigol Bakuriani) wad an important centre of literature and philosophy. For twenty years, the seminary founded at the monastery was led by the well-known public figure, John Petritsi, whose literary-philosophic school brought Georgian writing close to the Byzantine. To John Petritsi belongs information about the polyphony of the Georgian music. He mentions the names of three voices of that time: 'mzahr', 'zhir' and 'bami' (the same as bass) and denotes the harmony created by the connection of these voices. After Petritsoni, John Petritsi led public activity at Gelati monastery.

Since the twelfth century, Gelati monastery (western Georgia) has become the most important hymnographical school among the local educational-sacred centres that represented the main centres of Georgian chant, down to the beginning of the twentieth century.

From the thirteenth to the sixteenth centuries, as a result of a difficult political situation, Georgian hymnography began to decline. Liturgical books from robbed churches were destroyed. Besides this hard time, as we see, the natural process of the development of Georgian hymnography continued, although very slowly. This is shown by hymnographic collections called 'Feasts' ('Sadgesastsaulo') dating back to the seventeenth and eighteenth centuries, in which hymnographic, svinasaksarian material, and readings are combined and are accompanied by the necessary liturgical instructions. In these collections such hymnographs as Nikoloz Magalashvili, Grigol Vakhvakishvili-Dodorkeli, Iase Eristavi, Besarion Orbelishvili, Nikoloz Cherkezishvili and others are mentioned. The national element dominates in the works of these hymnographers ,and the main theme of their hymns is the activity of Georgian saints and national reality.

At the end of eighteenth century King Erekle II took on the responsibility of restoring the chant school traditions. For this reason the Svetitskhoveli Catholicos School was founded, where youths studied Georgian chanting. This period of revival was a short one in the history of Georgian chant. The abolishment of the independence of the Georgian church (in 1811) and the establishment of Russian-language praying in the Georgian church created a danger to the existence of centuries-old Georgian chanting. The struggle for the maintenance of the Georgian chant art has been renewed since the second half of the nineteenth century. With this aim, Georgian chants were written down and set in note, which eliminated the danger of losing them. The rescue of Georgian chant owes to the special contributions made by Saints Bishops Gabriel Kikodze and Alexandre Okropiridze, Vasil Karbelashvili (later Bishop Stephane), Archpriests Razhden Khundadze, Polievqtos Karbelashvili, the churchman Anton Dumbadze, Saint Ekvtime Kereselidze, Filimon Koridze, Dimitri Tchalaganidze, Ivliane Tsereteli, and Melkisedek Nakashidze. We should also note the contributions of Christefor Grozdov, Michael Ipolitov-Ivanov, and Nikoloz Klenovski. With the help of these individuals, the chants moved onto the note system, and thousands of models are kept at the K. Kekelidze Institute of Manuscripts. No less important are the contribution of the founder of the first note printing house, Maksime Sharadze, and the part played in this activity by his facilitators, Saint Ilia (Chavchavadze) and Alexandre Khakhanashvili.

At the beginning of the twentieth century Georgian chant and sacred culture were confronted by a dangerous totalitarian regime which declared that religion was the opium of the

people and fought against it with severity. For a certain period the old Georgian chant was lost to Georgian society. Under the Soviet regime, different secular composers created works on the sacred texts which were heard in churches. They were arranged in the European major-minor system or presented as stylized variants of Georgian national mode harmony and were absolutely devoid of the canonical basis of chant.

In the 1980s the restoration of Georgian canonical chant began when Anchiskhati Church singers in Tbilisi found recordings of the Georgian chant note among the collections of the Institute of Manuscripts and put the ancient melodies into offices. Today, by a decision of the Georgian Holy Synod, offices in Georgian churches are accompanied only by old Georgian canonical chants.

2. Liturgical books

At an early stage of development Georgian hymnographers translated all liturgical books which were worked out by the Orthodox Church, although the arrangement and contents of Georgian liturgical books displayed some peculiarities. First of all, we should note the Iadgari. This term is confirmed in Manichean sources with meaning of 'memorial'. Naming the collection 'Iadgari' means that the hymns included in the Iadgari should be known to chanters by heart. An adequate Iadgari work in is not found Greek liturgical practice. Presumably, the Greek equivalent of Iadgari is Tropologion. In Georgian liturgical practice there are two types of Iadgari: the old and the new. The old Iadgari mainly comprises poetic prose hymns and the new one contains hymns created on the basis of rhythmic poetry.

Unlike the Byzantine Oktoechos, in Georgian liturgical practice the Oktoechos is divided into two books: the 'Khmani', which contains the chants for Sundays and weekdays in authentic modes and the 'Gverdni', with chants for the same days in plagal modes. Pataklitoni (parakletike) is the common name for 'Khmani' and 'Gverdni'.

Heirmologion is called 'Heirmoi and Theotokia' ('Dzlispirni da gmrtismshoblisani') in Georgian practice. In the latter the structural peculiarities of Georgian collection are described. Unlike the Byzantine heirmologion it contains both the heirmoi and the corresponding theotokia. The most important heirmologion is 'Heirmi and Theotokia' by Iordane (MS, cod., A-603), which is notated in neumes.

An original book - Gulani (the Greek correspondence - Pandeqti) was worked out in Georgian liturgical practice. It comprises all the liturgical books which are read during the whole year, namely the Gospels, the Acts of the Apostles, the Apostles' Epistles, and the Menaia, Triodion ('Markhvani') and Pentecostarion ('Zatiki'), Prophetologion ('Satsinastsametkvelo'), Psalter ('Davitni'), Horologion ('Zhamni'), Typikon and others. It is distinguished by its comprehensiveness. The shorter version of Gulani is called Zhamgulani. Today the following gulanis are known: MSS, cod. Q-103 (Shemoqmedi's Gulani); Q104 (Guriantuli Gulani), and others.

Georgian hymnographical works kept the office of Holy Friday known as 'Shekhvetiliani' (MSS, cod. H-263; A-2282; Q-298). With the same name there is known a chant cycle written down by F. Koridze based on notes from the churchman A. Dumbadze (MS, cod. Q-686), the sufferings of Jesus Christ and Crucifixion. In the old Georgian word 'Shekhueta', 'Khveta' denotes suffering and 'Shekhvetiliani', with compositional and content peculiarities, is close to the passion genre.

3. Chanting

As Christianity was introduced to Georgia from Byzantium and Syria / Palestine, it should be thought that from the very beginning the same chant should be established in Georgia. Byzantine chant is monophonic and, presumably, in Georgia chant was at first monophonic. Today it is difficult to define precisely when Byzantine chant acquired a national character. But this process did not take too long. Traditions of divine service brought from Byzantium and Syria / Palestine, chant among them, were met with a very highly developed musical culture. Polyphony is the main principle of Georgian people's musical thinking. According to the fourth-fifth scale of harmony and national mode principles it is completely different from European tonality. The polyphonic thinking of the Georgian nation was revealed with all its variety in canonical Christian chanting. In contrast to Byzantine monophonic chant, Georgian chant is characterized by three-voice polyphony. The three voices of Georgian chant and the combination of these voices in unison at the end of the chant is presented to us as the symbolic embodiment of the dogma of the Holy Trinity.

Two main branches may be distinguished in Georgian chant: eastern (Kartli-Kakhetian) and western (Imeretian-Gurian). These two branches combined many original modes of several Georgian monastery chanting schools, such as the chanting schools of Gelati, Martvili, Shemokmedi, David-Gareji, Shio-Mgvime and others. Each of these has its own original traditions, but every Georgian chanting school has the same canonical basis, which is revealed in the first voice of a three-voiced Georgian chant. The diversity of chant is mainly conditioned by variant changes of accompanying bass and middle voice, which is carried out on the basis of peculiar naturality in each chanting school (see Figs. 1 and 2):
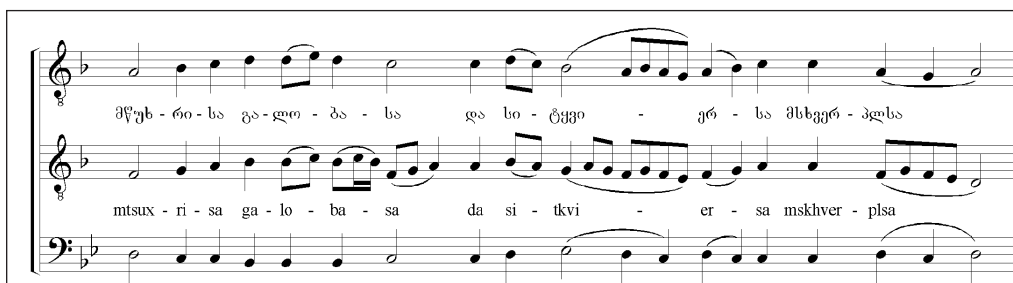
1. Vesper's troparion on 'OH, GOD WE PRAY TO THEE', eighth mode. Karbelashvili, Vasil (Compiler and ed.). Kartli-Kakhetian Church Singing. On Karbelashvili ('Karbelaant') mode. Tbilisi, 1897.

2 Vesper's troparion on 'OH, GOD WE PRAY TO THEE', eighth mode. Imeretian-Gurian chanting, version of Tchalaganidze-Tsereteli-Khundadze.. K. Kekelidze Institute of Manuscripts of the Academy of Sciences of Georgia, Codex Q-672.

The musical development logic in Georgian chanting is strictly connected with the poetic text. In the most difficult polyphony verbal text synchronicity is not violated. The developed polyphony does not diminish the special verbal importance. As a

rule, syllables of verbal texts in vertical (in all voices) are sung together. Unisonity, as a condition of unity in praying, is carried out at the praying text level in a three-part Georgian chant. This quality makes the Georgian polyphonic chant different from western European polyphonic forms where the text syllables are mixed in the voices and do not coincide with each other in time.

Georgian chant, like Byzantine, Slavonic, Serbian and others, is based on a system of eight modes. It should be mentioned that the chants of different liturgical function have the own eight modes. St. Ekvtime Kereselidze gives information about the genre differentiation of the eight modes system (MS. Cod Q-840). He denotes 30 species of chants with their own eight different modes. In the Georgian tradition, as in other Orthodox centres, the mode is realized as the unity of canonical melodic formulas. Unlike the late calophonic Byzantine chanting, this main feature of the Orthodox chant, its formulation structure, was retained unmodified by Georgian chanting.

There are two kinds of chanting in Georgian practice: plain ('sada') and ornamented ('gam-shvenebuli'). Plain chant (plain mode) is the foundation of chanting, a canonical tune, the keep-ing of which is the first duty of the chanters. On the basis of plain chant, in accordance with a chanter's talent and ability, a tune was ornamented, arrangement of 'voice turning'. The Geor-gian chant was taught first in plain mode, the next stage was to get acquainted with ornamenta-tion peculiarities. In spite of improvisation, the general regularity of the canonical melody to some extent still determines the degree of ornamentation. The ornamented chant obeyed certain rules: those parts of the canonical texts are selected whose decoration is possible.
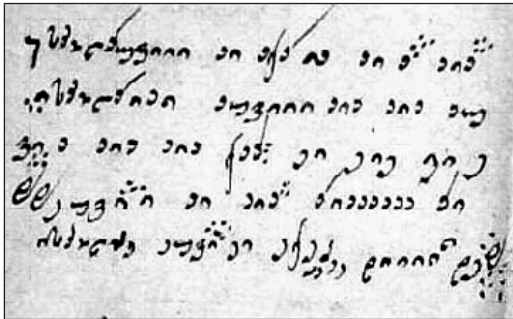
4. Musical systems

The Georgian Church adopted Byzantine ekphonetic notation for use in solemn readings. It was not a musical notation, but the signs indicated the manner of reading. Manuscripts of the elev-enth, twelfth and thirteenth centuries contain tables of ekphonetic signs. Besides these signs there was a special system of musical notation worked out in Georgian chant tradition, which differs from any notation existing at that period. It was fixed in works dating from the tenth and eleventh centuries, MSS, cod. S-425, A-603, A-596, Sin-1, Sin-14, Athos collection #85, Ieli's Iadgari from Mestia Museum (Svaneti, Western Georgia). This system is based on strictly defined principle and presents a refined form for the fixation of vocal music. The originality of the Georgian neumatic system is revealed in the peculiarity of the disposition of neumes in the hymn text. In the Georgian neumatic system, unlike other existing musical systems, the signs are not set to every syllable of the verbal text, but by intervals and above and under the text lines. Moreover, the signs above and under the lines are symmetrical to each other, reflected as in a mirror. This notation has not yet been deciphered (see Fig. 3):

3. Sixth canon, fifth mode. Heirmoi and Theotokia by Iordane (end 10C / beginning of 11C), K. Kekelidze Institute of Manu-scripts of the Academy of Sci-ences of Georgia, Codex A-603.

Between the eleventh and eighteenth centuries the neu-matic system known today in Georgian sources is not seen, but the continuity of the de-velopment of the system is in-

dicated by eighteenth and nineteenth century neumatic manuscripts (MSS, cod. Q-845, Q-651, Q-830, Q-834, H-657), where the old method of designation, the non-syllabic arrangement of signs and their disposition above and under the text line, is preserved. The principle of the graphical unity of symmetrical signs is also preserved. In parallel with this there are also innovations: signs with new shapes, combinations of points and lines, but these are subordinated to the old traditions of neumes. As well as this, additional phonemes are frequently included in the text, or above and under the text (mainly vowels). Such a method of fixing the melody is connected to the phenomenon of Georgian ornamented chant (see Fig. 4).
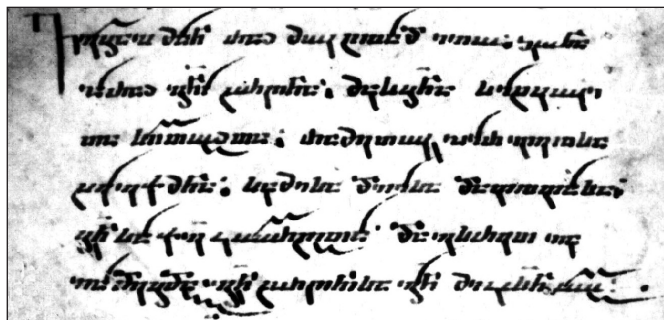
4. Ispola eti Despota, MS by Father John Mrevlishvili, K. Kekelidze Institute of Manuscripts of the Academy of Sciences of Georgia, Codex H-657 (19th century).

One more type of Georgian musical system is termed the 'Chreli'. This term is known since thirteenth century (MS,cod. A-85), but lists of Chreli are very frequently met in eighteenth and nineteenth century manuscripts: cod. Q-298, H-2282, Q-103, Q-104, the manuscripts of Kutaisi State Museum #368 and #467. The term 'Chreli' is not of homogeneous meaning and implies: a) tone or modus; b) a chant consisting of these tones or modi; and c) a chant with complex, developed melody and polyphonic forms. At the same time, in Georgian chanting we meet the term 'Chreli' denoting a musical written language system, existing in parallel with neumatic notation. The system of 'Chreli' is the verbal explanation of melody by chrelis or intonational models, known to the chanters.

5. Education

Already in ninth and tenth centuries professional church musical education was a perfectly organized system in Georgia. Study of the art of the chant was called as 'khmita sastsavleli stsavla'(study by voice) or 'sulieri shesxmis modzgvreba' (teaching of Laud). The masters of chant were called 'mgalobeltukhucesi' (the head of chanters). The translation of poetic texts and their arrangement in eight modes was arranged as a separate study, which was known as 'dasdeblis mecniereba' (science of troparion). The persons engaged in this science were called
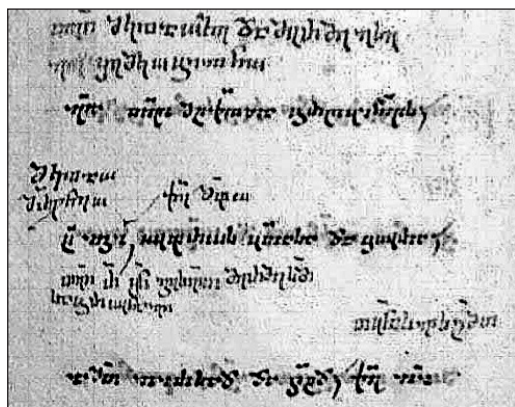
'mekheli'. In the twelfh century the creators of the original modes were called 'khelovantmtavari' (art heads). The profession of 'mnishvneli', whose function was to designate hymnographic texts with neumes, is also known. From approximately the eighteenth century the term 'perfect chanter' appears. Perfect chanting means knowing by heart the whole chanting repertoire and the 'science of troparion'. Such differentiation of study speaks much about the high level of the Georgian church musical culture.

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Inga Gabashvili, Georgia
Tbilisi State Academy of Arts

Development of Eco (tender) tourism in Traditional Historical Environment (Khevsureti)

Save Khevsurian House
Introduction
For the development of the tourist infrastructure in Georgia, it is essential and indispensable to create a well-developed network of small family hotels that would be perfectly tailored to the peculiarities of this or another specific region. The subject of discussion in our case is the high-mountain zone of Khevsureti.

Khevsureti is included in the health-resort recreational zone of east Caucasia; tourist traditions are well developed in this zone. The region is rich in various types of mineral water and hot springs, representing a significant basis for preventive and health-improving recreation, thanks to natural zones such as the sub-alpine forests and meadows, as well as alpine meadows and the snow-glacial zone.

Each health resort zone is characterized by a certain complex of natural and climatic conditions supporting the development of a health resort recreational environment. The whole territory of Georgia is divided into eleven health resort recreational regions.

Currently, there is a great amount of tourist accommodation in the village of Shatili. Shatili is a historical reserve. Pirikita Khevsureti (Northern Khvesureti, on the northern slope of the Caucasus mountain ridge) is deemed to be a prospective zone for short-term tourism, while Khevsureti proper is accepted as a long term summer health resort as well as an alpine ski resort. Also rafting and horse sport have a good perspective in this region.

Therefore it is possible – and even necessary – here to successfully use its versatile tourist resources to facilitate the economic growth of this region.

The final goal is the development of tourism and the building of a suitable infrastructure in this active and interesting tourist zone, following recommendations and proposals regarding such architectural decisions as planning and design, artistic and aesthetic styling of the interior or exterior of these family hotels, the formation of the residential environment as a whole, etc., made on the basis of preliminary studies. Such an approach will enable the exclusion of chaotic construction activities in this region, thus avoiding possible irreparable consequences.

To attain this goal it is essential to analyze the formation and development of the prevalent traditional types of dwelling houses in this region (and not only in this region) through both the written sources and on-site studies and surveys. It is important to become familiar with these on the spot and to take into account international experience in dealing with such issues.

Addressing these preliminarily goals would be instrumental in developing a classification of the houses existing in this region, determining the categories of dwelling houses, that is, which need restoration with a view to preserving their original appearance (for instance, traditional houses with flat earth roofs, threshing floor houses, house-towers, etc.) and which types of existing houses and which parts of them may be adapted to meet contemporary tourist requirements with a view to improving living conditions for their permanent residents. This will also allow us to determine

where it is possible to build new houses, taking account of the climatic, socio-demographic, traditional construction and other conditions typical for this region.

I shall demonstrate to you a prime example, an old eighteenth century pig shed in Pfalz in Germany. It was designed by a Stuttgart-based practice. Now it is an exhibition space, called S(ch)austall in German. The architect decided to use this old structure for the new building. All the non-original elements were cleared away, and only the shell remained.

The next key decision was to insert new interior elements, and to keep them entirely separate structurally. This is the approved way of dealing with historic structures today. The interior consists effectively of two timber boxes, one at the front and one at the rear, joined by a short narrow link. Openings in the internal boxes echo the openings in the original structure, although they are slightly narrower, making their presence, in terms of a strip of plywood, visible from outside. The interior is entirely modern. Whatever the inherent historic value of this building, the architect has demonstrated that preserving it has allowed the creation of a space that blends new and old in a way that seems entirely appropriate to this rather urban use in a rural environment.

It should be noted that our approach to the 'restoration of traditional dwelling houses in this region preserving their original appearance' implies the restoration of traditional houses rendering them fully suitable for use in contemporary modern life. This fact should naturally create a real precedent of giving old houses a second life, rather than preserving them only as museum rarities.

We also believe that it will contribute to the psychological rehabilitation of the local people, who do not seem to be fully aware of the value of these old traditional houses and cult buildings listed as part of the World's Heritage, which indeed makes their villages, and the entire region, so distinctive and unique, and increasingly attractive to tourists.

The outcomes are the development of tourism and the restoration of the original appearance of some of the traditional dwelling houses in this region following recommendations and proposals made on the basis of preliminary studies.

The adaptation of dwelling houses suitable for fully-fledged functioning in this so-called 'new-old' environment will contribute to making this region self-sustained, to preserving its ecological balance, to the natural and architectural environment, and to strengthening the border zone which is now almost deserted.

Properly addressing this issue will facilitate the strengthening of the tourist infrastructure in this region, promoting the development of eco (responsible) sports, ethno and many other types of tourism.

It stipulates availing of multilateral opportunities in the following areas:
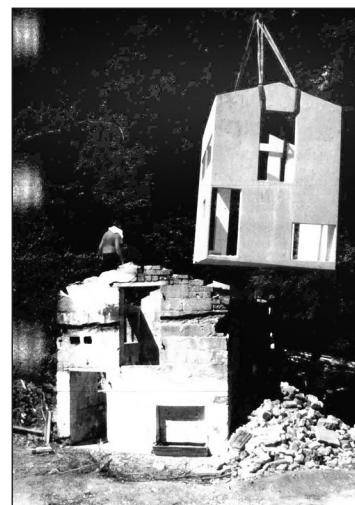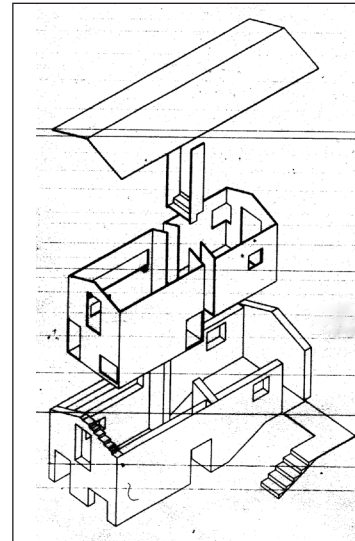
- Halting the migration process of the population from the mountains to the lowlands; migration results in the abandonment of villages and in damage, frequently to old historical buildings that have remained abandoned, as well as the devastation of border zone;

- Opportunities to employ the local population who have been left without any functional incentive and motivation (the process of their adaptation and adjustment in the lowlands is complicated and frequently impossible), resulting in an improvement in the economic welfare of the population;

- Study and popularization of the ethno-cultural heritage.

In this area we had to familiarize ourselves with and study written or graphic materials obtained and elaborated by different authors in connection with the geographical data of this and other regions of Georgia, their natural and climatic conditions, social structure, socio-economic circumstances, cultural heritage, historical, ethnographic and other conditions.

The subject of this study is the formation of traditional residence types and the ways of their development in Georgia generally, and particularly in Khevsureti. Focus should be on the building space-planning structure, typological classification, preconditions of their formation, the number and type of tourists visiting this region currently, considering opportunities to increase their numbers, the volume of tourist excursion services, the number of people involved in such services, and the material basis and theoretical training for receiving guests.

Investigations show that tourists and holidaymakers prefer apartments in low-rise private residential buildings for some specific reasons, in particular:

The holidaymaker has direct contact with the natural environment – the yard and greenery – in such a situation; resting, entertainment and dining places are easily arranged in such an environment (especially if it concerns the layout of the so-called complex buildings of our traditional terraced threshing-floor houses).

Renting such apartments will be much cheaper than the costs in big hotels. Development of subtle eco-tourism for such types of accommodation would be beneficial, as all tourists will have the opportunity to watch and participate in the country and rural life.

It should be emphasized that the population in this region is alarmingly low (there are only 132 families throughout the whole of Khevsureti), although foreign tourists visit these villages (i.e. Roshka village) almost every day in summer. According to opinion polls, a certain discomfort is faced during the season in the accommodation of tourists and residents in the same house: only several families and houses function like this and, in order to receive visitors, they have to replace their own bedrooms resulting in a deterioration in their living conditions. The reasons for this are the following:

1. The planning and spatial resolution of domestic houses did not foresee such types of service;

2. Low sanitary and hygienic conditions, and irrational differentiation of domestic houses zones.

Houses with grounds constructed on the basis of a traditional house duly processed by us will be maximally optimal and compliant with specific conditions in its spatial-planning structure. Such houses are envisaged for the complicated relief of Khevsureti, in particular: they are designed for small scale site development, provided that the structure, landscape and ecology of the village will not be violated in any way. Also to be taken into account is the character of the urban planning structures established historically in the development of this region.

A house should be analyzed in a maximal reasonable manner and its prospective functions should be resolved rationally.

Brief Review of Georgian Traditional Dwelling Houses and Ways of their Development

The development of the major structures of Georgian traditional dwelling houses took place over thousands of years.

The oldest authors in Roman and Greek literature sources (Herodotus, Xenophon, Strabo and Vitruvius) frequently mention the state of Georgia, a country with which they had trade, cultural and political relations.

Due to the country's history, numerous very old Georgian architectural monuments were destroyed, civil buildings were mostly damaged, although a few very interesting samples of Georgian secular architecture have survived.

Familiarization with even a small amount of material and its analysis enables us to conclude that even in the archaic era, the ancestors of the Georgian tribes had elaborated the main structures of residences, which thus became the basis of the future major themes of Georgian folk architecture.

The following types are know from the earliest times:

1. Stone houses – in the east and south part of Georgia.

2. House-fortress – so characteristic of the Caucasus and of east Georgia. Such buildings were presumably constructed quite early, in the seventeenth and eighteenth centuries, with several dating from the sixteenth century. This old stage of development is characterized by numerous houses with a defensive function. The house in Caucasus was looked on as a fortress, and it is this that determined the distinctiveness of the architectural resolution of the building.

ნახ. 1. ხევსურული კალოიანი სახლი. სოფ. ბარისახო.
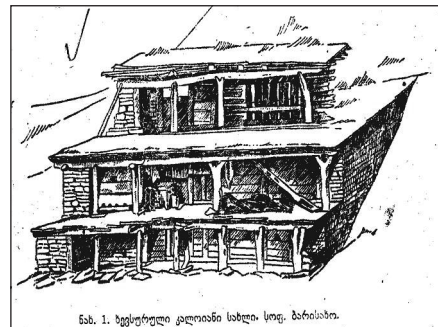
We have studied the four types of traditional dwelling house widespread in the region, the typological classification of their spatial planning structure, the preconditions of their establishment, and features of their development and distribution based on the written sources. Relevant attention was paid to the Khevsurian houses with grounds and terraces, taking into consideration their internal, external and volume structure, their designation and other specifications.

The layout of mountain villages (in our case, the villages in Khevsureti) within the relief is strictly subordinated to functional and aesthetical requirements, covering the issues of strategically beneficial positions to resist the enemy attacks. These villages were situated in craggy, inaccessible places. Locations near plateaus with grazing lands were also ac-

ceptable for such villages. The selection of settlement locations for Khevsurians was made by the preacher-fortune teller and the Cross (a special group of people). The beauty of the surrounding landscape was also taken into account. The local relief of any given place was used usually in a maximally reasonable manner. The main construction material was shale, which is widespread in the mountains. It is easy to work using primitive tools.
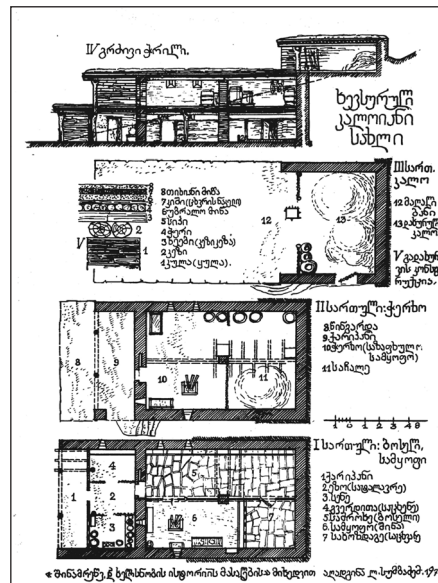
'Threshing-floor Houses'

Considering the cold winter climate of the region and the gorges where movement is difficult, the economy of high mountain villages certainly requires a type of building which may contain residential and economic facilities jointly in a vertical space; thus such a type of house meets domestic as well as economic demands.

This type of ethnographic dwelling house built in the Middle Ages – the so called 'Old Type' Khevsurian terraced house – was viewed as an object of interest that might be applied in the development of family hotels in the future.

The first floor – referred to as the 'house' itself – is designated for the 'qverpi' (hearth), for the family (women and children), and for animals, with some additional space for keeping home appliances. There was a hearth in the middle of this room (the 'samqopo' or living room) with a small opening (the so-called window) in the ceiling to let smoke out and light in. Part of this samqopo was divided off by a partition for the storage of milk and dairy foods. Women used to sleep in beds so called 'chapi', stuffing straw into these in the evening and feed it to the animals in the morning.

This samqopo room and the second floor rooms had narrow fresh-air shutters that were also a type of peculiar solar religious observatory: they could identify the increase and decrease in the duration of day and night based on the rays of the sun entering through these shutters. Since the 1930s these small windows in Khevsurian houses have been replaced by larger ones, whose grating was made with the muzzles of Georgian guns.

The second part (floor) of the house – the 'cherkho' – was designated for men as well as for the storage of food for humans and animals.

Men used to sleep in couches and in the so called lachanis. The door of the cherkho was never locked. Men used to control their house and yard from above, and were constantly ready to defend their women and children from any undesirable visitor. They used to put straw for animal on one side and keep calves in the other side. These rooms were also equipped with a small window, the 'light source', a 'door for lovers' (the so called 'sascorpro' door), etc.

The third floor – the 'kalo' or threshing-floor – was mainly arranged on the ground where they processed the sheaves and manufactured bread products. It was called 'covered ground' (a covered space near to a terrace, as
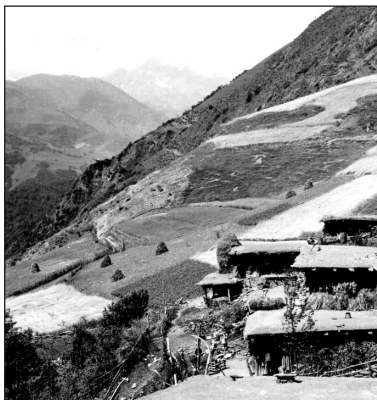
straw was easy to gather in quickly in the rain). There was a hole in the ceiling of the second floor for lowering the straw from the 'covered ground' into the dwelling space.

Besides dwelling houses there are economic, religious and worship facilities in the ethnographical reality of Khevsureti, so interesting with its versatility. Here we can see a smithy, a 'buchula' (a mill), a 'bina' (a building in the mountain for cows in summer), a 'samrelo' (a separate place for women menstruating or giving birth), an 'Icon Tower' (a place for praying), a 'Burial Tower', a 'khati' (a prayer building), a granary and a brewery. The last two are rarely found as separated buildings, mostly they are part of the khati. Nowadays, in our case, these can be used for current needs.

The roofs of the houses are mostly used as threshing-floors, quite a rational use in a country where each plot of land suitable for agriculture is very valuable. Khevsurian houses were built with rows of dry masonry; the internal partitions of the houses were of wicker and plastered with loam. The stone walls had clay luting containing straw and goat fur.

A house on a slope is built step-like, the plan is elongated in depth, and every floor has its independent entrance from the yard.

The oldest and stupendously distinctive culture of Khevsureti is revealed not only in architecture, but in the remaining population who maintain their specific traditions and living rules, which should be necessarily taken into account while discussing the issue of modern housing development in this region. The specific issues are the following:

1. The extreme paucity of settlements: the majority of villages consist of 5-10 families (currently even fewer); people live 4-10 km from each other, with a significant altitude difference; for these reasons personal and sanitary services face specific difficulties in the region.

2. As for the organization of dwelling houses, we will need modern comforts, a rational resolution of space, the establishment of eubiotics, and all this should be carried out taking into account the issue of traditional methods (individual cattle breeding).

3. The interests of the clan is still very significant in this region;

4. Specific natural and climatic conditions (mountain relief, snowfall, landslides, avalanches, etc).

Conclusion: Taking the above factors into consideration, the enlargement of a village would not be reasonable. Sensitive road building and engineering works, as well as cultural and personal services, should be also envisaged together with the issue of compliance with the environment and scale.

On the other hand, any historically established building development is distinctive, it has an absolutely certain function, and any violation may significantly deprive it of colour, whereas a correct functional application is a precondition for its long-term life.

Our next key task was studying and analyzing the actual situation in Khevsureti. For this purpose we conducted a local natural evaluation.

It should be mentioned that in consideration of certain specifications of the region, projects in the villages of Shatili, Gudani, Biso and Khakhamti were elaborated by project institutes in Georgia in the 1980s. Of these projects, only those for Shatili and Gudani villages were implemented. The projects of that time did not envisage certain factors such as tourism, i.e. the opportunity of using of a living house in the capacity of a family hotel (guest house).

The population later faced the necessity to remodel such houses in a haphazard manner,

sometimes with an unplanned annex. All the above influenced the domestic environment, and consequently the integrity of the area was violated.

The evaluations indicate that, in the old historical area, there are efforts to establish family hotels in some ancestral towers. The exteriors of almost all these towers have been restored, but the interiors are arranged according to the taste of local population and the limited finances allocated by the government and obtained in the form of grants, but these have turned out to be insufficient to complete the work. The work has not been accomplished in a qualitative manner. The facilities cannot satisfy modern requirements. This issue needs very a sensitive and specific approach before it can be resolved.

We have photographed and enumerated the threshing-floor houses in different conditions (indicating villages and owners). Data was collected on certain work performed in architectural planning and from the point of view of the development of the region. One of the living houses was measured and a draft was made on that basis. We have made a list for a probable villages' network to organize family hotels throughout Khevsureti (taking into consideration places of interest for tourists; the network would involve and cover the entire region).

 Remark by the author: 'You look at the abandoned Khevsurian houses that still stand in some places, and a very warm but sad emotion comes over you. Their life full of adventures, routine work, happiness and sorrow, enmity and love, passes in front of your eyes. All these are so near to your heart: great, clear, fair, somewhat unidentified, unaccountable, somewhat wild, but very comfortable and intimate, and you find there is only one idea in your mind – "God forbid all these should disappear!"

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Gocha Mikiashvili, Georgia
Georgian Technical University / Professor
Dean, Faculty of Architecture, Urban Planning and Design

Integrated reconstruction and rehabilitation of historical town Signaghi
(Abstract)

The aim of this paper is to get international architectural society acquainted with our experience of reconstructing the historical town of Sighnaghi in the eastern province of Georgia. The particular interest in this town is due to the high artistic value of its architecture and the unique urban structure of the old town.

The research subjectsubject is the methodology of integrated reconstruction and rehabilitation of small historical towns. The disintegrated approach and partial reconstruction, which earlier took place, was the reason for the appearance of different social, utilitarian and other kind of problems in the small historical towns of Georgia.

The goal of this reconstruction and rehabilitation project was to preserve the architectural and historical image of the town, while converting it into a cultural centre of the region.

The settlement, located on hill slopes from where there are views of the snowy Caucasian Mountain range and of the vast expanses of the Alazani valley, was formed as a town at the end of the eighteenth century.

During the soviet period many of the original buildings were ruined. Faceless, ugly and featureless buildings were built instead.

During the process of reconstruction, the architectural style and original appearance of the houses were preserved, which were specified by their multiple functions (not only dwelling, but trade and industrial as well). Particular attention was paid to even small details, such as lighting, fountains, squares, urban sculptures, lamps and street signs, all of which were worked out in an integrated, unified "Sighnaghi" style.

The Sighnaghi reconstruction programme, which started in spring 2007, in reality, constitutes a socially important large-scale project by Governmental structures and the Georgian Fund for the Preservation of the Cultural Heritage in collaboration with the private and public sectors.

The significance of this research is determined by the principles and recommendations for the reconstruction of small historical towns, which can be considered as an outcome of the enquiry.

Keywords: Integrated reconstruction, rehabilitation, preservation, cultural heritage, historical towns

Georgia is distinguished by its complicated and varied history, its huge cultural diversity and its incredibly rich cultural heritage. This country is still in a critical stage of political, economic, social and procedural changes, and is now developing its political structure and market economy.

Sighnaghi is a Georgian provincial town situated about 115 kilometres to the east of the capital Tbilisi, in Kakheti region. The town is surrounded by large fertile countryside and a good asphalt road connects it with both Tbilisi and eastern Georgia. This region is rich in ruins of very old dwellings that have from the Palaeolithic and Neolithic ages, through the Hellenistic, Roman, Byzantine, Ottoman periods and later, down to the present day.

Interest in this town is due to the high artistic value of the architecture and unique urban structure of the old town.

Historically, Kakheti was something of a buffer region whose economic stability was determined by the trade routes linking Europe and Asia that passed through it. In 1104, King David the Builder joined Kakheti-Hereti to the whole of Georgia. The seventeenth century was almost fatal for Kakheti, when Shah Abbas of Iran totally devastated this prosperous land, which was followed by the exile of 200,000 people to Fereidan in Iran. Only in the eighteenth century, during the rule of the King Erekle II, was it possible to establish political and economic stability in Kakheti. Sighnaghi was founded in 1772 as a fortress hat was to serve as a barrier against the raids of the Lezghins of Dagestan. At the end of nineteenth century, Sighnaghi became a cultural centre of region and local music groups soon became well-known in the whole Caucasus region.

This is the town's museum, and each of Sighnaghi's visitors at once becomes part of the ancient civilization with the architecture of varying styles and quality. Like many other cities of Georgia, the local type of dwelling was influenced by late medieval architecture and inspiration from classical elements brought from Russia. There are a few houses of exceptional quality and many houses are modern but, in general, it is a typical small provincial town. Additionally, Sighnaghi has a very beautiful location with a splendid views of the surrounding landscape where the local Kackhetian wine is produced. There is about 3,100 inhabitants in the town comprising approximately 900 families, and now occupying their own flats or houses.

The primary strength of the Sighnaghi historic town project is specifically centred on local interest to improve living conditions through integrated development and the preservation of the urban qualities of the historic centre of the town.

The goal of the present reconstruction and rehabilitation project was to preserve the architectural and historical image of the town, converting it into a cultural centre of the region.

The Fund for the Preservation of the Cultural Heritage made a decision on what kind of architectural image the town should acquire in the future. Having elaborated the concept of the rehabilitation programme, the Fund took on responsibility for the coordination and supervision of the works.

As is known, cultural heritage is the basis of national identity [1] and that is why the creative team working on the Sighnaghi reconstruction and rehabilitation project approached the distinctive features characteristic of Sighnaghi architecture showing a subtle feel for the setting with great responsibility and caution, trying to create a renovated harmonious environment with a deep understanding of the past.

Such an approach is fully compatible with the 'Declaration of Cultural Diversity' adopted by the Council of Europe in December 2000, in which the Committee of Ministers calls upon member states 'to examine ways of sustaining and promoting cultural and linguistic diversity in the new global environment'.

Investigation and preservation of past artefacts are always accompanied by the threat that their identification and protection measures can be viewed as complete actions with a clearly set goal; however, practice shows that both the action and the goal, given the possibility in general, can be determined in the short term. Identification of the heritage develops alongside changes in interest, new discoveries, rejection of former views and their revision. Besides, it should also be taken into account that neither architecture and nor our attitude to it is unfailing. A building and our perception of it are both conditioned by cultural and historical circumstances that are constantly prone to changes.

The creative team has entirely shared the idea proposed by the Council of Europe which envisages the wider promotion of the importance of heritage on the basis of a stocktaking of the architectural heritage. This activity went beyond the idea of identification and preservation, valuable in itself, and has successfully become an integrated part of the democratic process, which is aimed at the enhancement of the overall standard of life through the participation of every member of the public.

Our architectural heritage strengthens our understanding of our social development. Through its identification and preservation we are able to better determine our place in the world. The preservation and rehabilitation of buildings enable us to maintain not only historically and architecturally important specimens from the past, but we can also reinforce their relevance to present-day life. Thus we determine not artefacts, but our own values.

In this respect, architectural heritage is associated not only with physical preservation or development, but it becomes fundamental for the planning of all processes or any aspect affecting on-going process within the framework of the social and political evolution of democratic societies.

The introduction of the idea of an integrated heritage emphasized its importance as a social investment which is the key component in the process of evolution, being the basis for the steady development of a peaceful, open and democratic society.

By its scale, the structure of the street network and the terraced principle of the alignment of buildings, Sighnaghi represents a single artistic-urban fabric.

Sighnaghi owes its distinctive character to a 4.5 km fortress wall with 23 towers and seven arched gates. This fortress wall has survived and, along with the expansion of the town, it has become a part of its structure.

In Sighnaghi architecture there are elements characteristic solely of this town: unlike Tbilisi, Sighnaghi has no courtyards with balconies surrounding them on all sides. The houses stand in line along the streets making up an accomplished architectural entity. The structures with 'shutters' accom-

modated studios, stores and taverns. There were walls with flat 'carpet-like' brickwork, bow-backed windows, entrance doors and metalwork. The architectural image of the houses was conditioned by their function, as they were devised not only for dwelling but also for trade stores and workshops, as Sighnaghi, in the first place, was a town of skilled artisans and craftsmen.

All this was revealed even more distinctly in the process of reconstruction and rehabilitation and, certainly, it has been wholly preserved.

The architectural and archaeological heritage had been studied prior to the reconstruction and rehabilitation works, during which process a heritage evaluation questionnaire was employed, a list of intervention priorities was determined, and a preliminary technical evaluation of the buildings was made with respect to the feasibility of implementing the works. Those buildings that would be subject to restoration and rehabilitation were determined, and also those to be rebuilt so as to retain the same function, taking into consideration social requirements as to what kind of new functions and relevant buildings it was necessary to introduce.

Thus the designs of hundreds of residential houses were developed and implemented. Buildings of public designation appeared: small private inns, banking establishments, cafes and restaurants, stores, workshops that promptly promoted a distinctive character, and the talents and hard work of local craftsmen.

Not only were buildings reconstructed, but so was the entire infrastructure of the town. The network of underground services such as rainwater pipes, sewage system, and water and gas supply systems were replaced. Power transmission and telephone poles have disappeared from the streets. The town has acquired a clean, modern image. The traffic-ways have been laid with cobblestone; central roads were laid with granite slabs and other roads with whinstone.

During the process of reconstruction, the architectural style and original appearance of the houses were preserved, which were specified by their multiple functions (not only dwelling, but trade and industrial as well).

Particular attention was devoted to the elements of the town improvement: new green spaces appeared, as well as squares, small urban statues, lamp posts, fountains, urban sculptures and street signs, all of which were worked out in an integrated, unified 'Sighnaghi' style.

The rich local archaeological heritage has found a particular reflection which has been filled
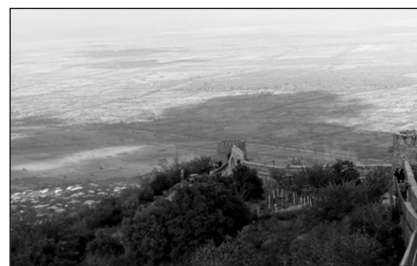
with new discoveries in the process of the reconstruction works within the framework of the project.

The 'Bebrebis Baghi' ('Garden of the Elderly') was a famous place in Sighnaghi located in the town centre. During the reconstruction of the square, old basements with brick arches, niches and brick floors were uncovered. The architects have fitted these historic buildings into the composition of the square.

The fountain built in the main square has not only acquired the function of a transport hub, but it also acquired an artistic and utilitarian function - a great number of people enjoy themselves in the spray from the fountain on hot summer days. In our opinion, the forms and various types of archaeological materials preserved in Sighnaghi Museum were successfully used in the decorations of the fountains.

The Sighnaghi Museum building has particular significance as the first post-soviet period building in Georgia with such a function.

The museum is equipped with all the elements that the latest museum should possess, and the collections are kept in accordance with the latest technologies, including climate control, touch-screens as well as the modern security equipment. It will be distinguished from other Georgian museums by the public places that will be included on its premises, including a cafe, an information centre, a souvenir shop, and a hall for temporary exhibitions that will also serve as a temporary conference hall. It has also a wonderful location, with a view of the magnificent Alazani valley, which is one of the main natural attractions for the tourists visiting the country.

Archaeology is the major branch of the history section, featuring the most remarkable artefacts that have been found in the region. The archaeological section is divided into two parts, pre-Christian (before 326 AD) and post-Christian Georgia. In the artistic part, the most interesting Georgian primitive artist, Niko Pirosmani (Nikala), is presented in a permanent display. He was chosen for two main reasons: he was from Kakheti and, more importantly, he is an artist who very vividly depicts the life of the towns and cities of Georgia.

Some of the small scale sculptures that appeared in Sighnaghi streets have been created on the motifs of Pirosmani's works. An interesting piece of work belongs to sculptor Gia Japaridze.

A new local government building (the town hall), which clearly bears the element of European style, deserves special interest. The architects attempt to express the aspiration of sharing the best traditions of European self- governance. The old, commonplace Soviet building was redecorated in such a way that the new town hall with its tower has become the embodiment of the centre of self-governance. Such an approach has been reflected in similar features in Europe too, following the principle that no buildings in a town could be higher than the cathedral church or the town hall.

In the urban landscape of Sighnaghi, St. George's church with its tall bell- tower has always been dominant. These buildings played an important role in creating the artistic image of Sighnaghi, as they have often been the source of inspiration for artists for as long as they have existed and have determined the cultural identity of the site.

Council of Europe considers its main principle to promote the cultural identity of a diverse European culture. This was the baseline for the 2000 'Declaration on Cultural Diversity mentioned above. The identification of the cultural heritage of all countries and territories, and its recognition, conservation and preservation are the major bases for the process of the development of mutual respect and understanding. This is the conviction of the Council of Europe which it has expressed through declarations, resolutions, conventions and recommendations. All the above documents have been published in two volumes: European Cultural Heritage (Volumes 1 and 2, Strasbourg, 2000), supplemented by comments and overviews of policies and practical activities.

Later, the significance of the rich and diverse cultural, religious and humanistic heritage of Europe was underscored in the Warsaw Declaration (May, 2005). According to this Declaration, the heads of state and governments of the member states of the Council of Europe emphasized the universal and common values of democracy, human rights and the rule of law.

For us it is especially important that the Declaration points out the development of a sustainable community; fostering European identity and unity based on shared fundamental values; maintaining our common heritage and cultural diversity; and supporting political inter-cultural and inter-religious dialogue.

As reconstruction and rehabilitation works carried out in different towns and cities of Georgia have shown, a separate, non-integrated approach has often created a number of social, economic and technical problems, including utilitarian ones. That is the reason why the approaches declared by the Council of Europe were fully recognized, especially given that this has been the central issue in the directions and recommendations of the Council of Europe for half a century.

Several resolutions [2, 3] and declarations [4, 5, 6, 7, 8] have been adopted in connection with this issue. The great importance of rehabilitation in integrated conservation and its accompanying social and financial effects were emphasized in the Amsterdam Declaration which was adopted at the Congress of Architectural Heritage in 1975 [9].

The concept of integrated reconstruction and rehabilitation is characterised by a multidisciplinary management approach towards heritage, it considers heritage to be more a dynamic value than an impediment for modernization and development, and it includes physical, sociological, economic, cultural and religious elements.

In the process of integrated reconstruction, cultural heritage occurs within the framework of sustainable development and is viewed as one of the concerns of territorial planning, urban development and environmental studies. This concept is so closely connected with the principles of sustainable development that it can be determined as development which meets modern requirements without taking the opportunities away from future generations to satisfy their demands; however, it is not always easy to predict these.

The implementation methodology of the Sighnaghi reconstruction and rehabilitation project, which consists of four parts and is directed from the general to the concrete, is described below. This gives a comprehensive evaluation of the heritage identification and management strategy as well as a detailed overview of the possibilities of restoration and rehabilitation of individual buildings and sites.
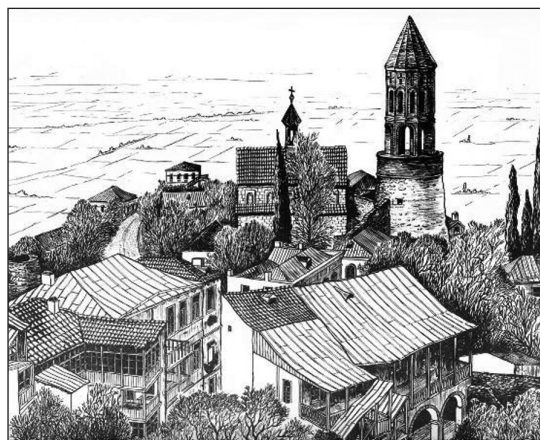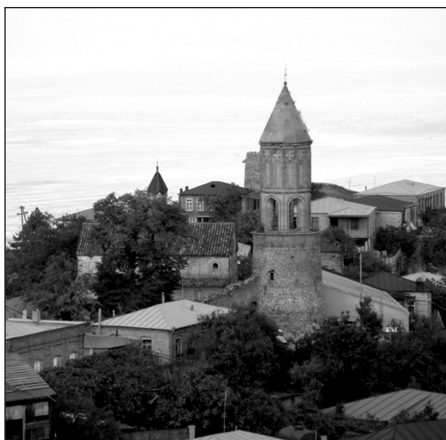
The first stage was the evaluation of the heritage. This was the initial stage when specialists filled in the questionnaire about heritage. An account of the state of the heritage is made together with local experts regarding legislation, mechanisms, management and other aspects.

In the second stage, a list of intervention priorities was determined. Experts came up with a list describing the monuments which, in their opinion, needed rehabilitation and restoration in the first place.

Appropriate technical documentation for the reconstruction and renovation of those buildings was prepared. A group of Georgian architects, Nino Bagrationi, Giuli Gegelia, Giorgi Gogolashvili and Dato Givishvili, in coordination with, and under the leadership of Vajha Orbeladze, created in an unbelievable short period of time hundreds of architectural sketches, drawings and designs, which became the bases for the rehabilitation of each building in the town.

Buildings and monuments were widely represented: churches, archaeological sites, houses, urban and rural buildings, and ensembles. The range of potential levels and rehabilitation expenses was also wide, starting from the most expensive projects to those of relatively reasonable cost. The criterion of assessment was the importance of the site itself, its present state and the anticipated threats.

In the third stage, preliminary technical evaluation took place. According to the experts' recommendations, a preliminary evaluation was made of necessary works and a strategy for the rehabilitation of buildings. The expected threats and expenses were estimated and their potential functions in the future were proposed.

In the fourth stage, a feasibility study was carried out. This implied the thorough research necessary before full-scale restoration and rehabilitation works are carried out. This is the final phase of the integrated rehabilitation project. The feasibility study is linked with many different factors – the types of buildings, the general situation, the condition of the building, accessibility to expertise, stages of funding, demands of funding bodies, etc.

In the course of the Sighnaghi reconstruction and rehabilitation project, the harmonization of public, private, municipal and state interests became apparent. The Fund for the Preservation of the Cultural Heritage of Georgia is the author of the project concept as well as the coordinator and supervisor of the works. State and regional authority bodies took part in the project in its initial stage, and therefore these institutions were considered to be co-participants in this common cause. During the project implementation, public-private partnership played a serious role as well. For example, the new hotels, branches of the leading banks of Georgia, cafes, restaurants and shops that have appeared in Sighnaghi lately are good proof of the above. It is noteworthy that the prices of private property have risen dozens of times in an extremely small period.

Responsibility for the national heritage is shared between the state and the private sector. Some owners of historic buildings have become donors themselves. However, in this respect it is necessary to reconsider the legislative basis which obviously is in need of certain types of changes, for instance, in tax administration. The proprietors, for example, can be given tax or other kinds of benefits so that they could themselves take care of buildings of historic or cultural value. When dealing with archaeological sites, the constructor may become a potential partner, a donor who will cover research expenses as part of the construction cost.

It is quite obvious that the Sighnaghi reconstruction and rehabilitation project has been very successful and has provided the grounds for applying the achieved results to other towns and cities of Georgia. These results have been developed into certain types of recommendations:

- Successful preservation and development of heritage as the most important and cognitive

part of the country's life depends, on the one hand, on the support of the public which has to be aware and equipped with sufficient information and, on the other hand, on the government, which needs to be constantly urged and reminded that heritage and issues related to it have to be top in the list of priorities.

- The unity of education, public support and political will is the necessary continuum for the preservation of heritage.

- Cultural heritage has to be recognized as a vital source of income for the state budget, not only in the context of tourism, but it is also necessary to make efficient economic use of the rehabilitated historic buildings with their new functions.

- The preservation of cultural heritage and its development must be the primary demand of urban and territorial planning. Controversies between the preservation of heritage and essential development have to be reconciled at an early stage so that they do not become an obstacle in the urban development of a bigger area.

- Heritage requires the involvement of numerous trained permanent workers. Attracting young people and their education is an investment in the future. Training is needed in all spheres, but it should be noted that it is especially important to have specialists in fields such as new technologies, in document processing, project management, restoration and craftsmanship skills.

In conclusion, the Sighnaghi reconstruction and rehabilitation project, which started in spring 2007, in realityconstitutes a socially important large-scale project, the principles and recommendations of which could be useful for the reconstruction of small historical towns not only in Georgia, but in the countries with similar historical, cultural and economic prerequisites as well.

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Irina Abesadze, Georgia

Shota Rustaveli State University of

Theatre and Film / Full professor Ph.D (in Art studies)

From one historical example of the cultural touri swhich has rendered a great influence on formation of the Georgian easel painting

Today, when the best policy for Georgia is to integrate into the global cultural space, the demonstration of our cultural heritage in the context of cultural tourism has great importance. This article deals with one historical experience of cultural tourism which took place on the historical path of intercultural relations between Georgia and the USA.

The problem of the importance of cultural tourism is evident. But the question is how creativity and artistic values can be connected with cultural tourism?

The answer to this question can be found in a fragment of a letter written by the famous Georgian painter, Gigo Gabashvili. The letter, which was sent in 1895 from Munich to Tiflis, was addressed to his close friend, the well known painter David Guramishvili: 'You cannot imagine how much my three-year travel to Bukhara and Samarkand has given me as an artist,' In my opinion, it is necessary to find out what induced the artist to travel so far and for so long.

It is important to note that in the scholarly literature about this great master of Georgian realistic painting we have very little information about this event, only that an American millionaire arrived in Tiflis and signed a contact with the Georgian painter Gigo Gabashvili. The task of the founder of realistic Georgian painting consisted of going on a tour of Central Asia to create oil paintings about the Middle East. An explanation of why the arrival of the American multimillionaire and philanthropist Charles Crane in Tiflis has been ignored can be found in a political conjuncture of Soviet ideology, when the so-called 'Iron Curtain' descended to isolate Soviet culture from any kind of Western values.

We have explored many sources to clear up who this American art client was who bought some 28 oil paintings from Gigo Gabashvili for his private collection. Nevertheless, who was Charles Crane, whom the periodical press of Georgia of the time called 'Charles Fren', or, in some cases, 'Charles Kreg'?

From archive documents stored at Columbia University we learn that Charles Crane was the eldest son of Richard Teller Crane who founded the Crane Building Company of Chicago in 1855, three years prior to Charles Crane's birth. This company by right of succession passed to the elder son. Despite the economic crisis which the US was experiencing at that time, and thanks to an inquisitive mind and good management, Crane's company managed to accumulate large capital.

Charles Crane was soon listed among the richest people in Chicago. He was known not only as an oligarch, but also as a highly educated person and as a philanthropist. Crane was trained at the most prestigious universities in the USA. He received his BA degree from Harvard University. Charles Crane was a wealthy American Arabist who had a deep knowledge of Eastern Europe and the Middle East. He was particularly carried away by the culture of the East. He studied eastern languages with great pleasure, in particular Arabic.

Charles Crane also studied Slavic languages. His name is connected with the endowment of a chair of Slavic philology at Chicago University. As manager of this chair, Crane had invited Thomas Masaryk,

who subsequently became president of Czechoslovakia. Initially friends, Crane and Masaryk soon become related: Masaryk's son Jann married Crane's daughter Annita. Besides Annita, Charles Crane had two sons and a daughter. Crane subsidized Woodrow Wilson's election campaign in 1912 and, due to his major contributions to Wilson's election as president of the USA, he was appointed to the Special Diplomatic Commission to Russia in 1917. He also served as a member of the American Section of Paris Peace Conference. In 1919 he was a member of the Inter-Allied Commission on Mandates in Turkey, which now bears his name (the King-Crane Commission). In particular, he participated in the creation of the so-called '14 Points' document which deals with the Georgian and Armenian questions.

In this document, among a set of unresolved problems there was the question of the state systems of Armenia and Georgia. If the promotion of the Armenian question was due to the vigorous activities of the Armenian diaspora in the USA, the Georgian question, in my opinion, arose as a result of the frequent trips of the American Missions to Caucasus, including as a result of Charles Crane's trip to Georgia in 1891. By the way, Crane helped finance the first oil explorations in Saudi Arabia and Yemen. He was US ambassador to China from May 1920 to 1921-22.

From the documents stored at Colombia University we learn that gathering exhibits for the International Colombian Exhibition, which opened in 1893, was the purpose of Crane's trips to Central Asia and Georgia. This exhibition was to promote construction companies from around world, including the Crane family company, which hired out lifts and high-rise cranes.

At this exhibition Crane, who was one of its managers, intended to also present exhibits reflecting Central Asian life. For this purpose he undertook a trip to Samarkand and Bukhara. In a letter to his son, Crane writes about his travel in Central Asia thus: 'Bukhara is a fine, old, currently Islamic city. This city in the middle of Asia is a cultural and political centre, where pilgrims from the whole Islamic world go to pray.' Filled with his impressions of the 'Arabian Nights' of Bukhara, Charles Crane continued his travels to the Caucasus.

After attending an exhibition of Caucasian artists in Tiflis, his attention was drawn to the works of the young artist, Gigo Gabashvili. Having noticed his talent, Crane suggested that the artist create Central Asian subjects of pictorial works from nature. It was assumed that he would travel on the route followed by Crane.

After agreeing to execute the commission, Gigo Gabashvili received an advance for an extended trip. As high quality execution of the commission needed more time than provided by Crane, Gigo Gabashvili could not keep within the time limit. He returned home after a three-year stay in Central Asia. By this time, the International Exhibition had already closed and consequently Gabashvili's Central Asian works went to Crane's private collection.

From the memoirs of Gabashvili's spouse, O. Müllbaum, we learn that during his stay in Central Asia the artist worked day and night, creating sketches for oil paintings and for graphic works.

From a stenograph of Gabashvili's memoirs executed by the artist's spouse, it is clear that in Central Asia all conditions for fruitful work had been given to him. For example, he was allowed to visit a prison to sketch portraits of the prisoners from nature.

Once the artist was an eyewitness to the public execution of a criminal on a square in the city of Bukhara. The artist fainted while sketching the awful scene of the beheading. However, having recovered consciousness, he continued work on a sketch of this scene.

The emir of the city of Bukhara, having become interested in the creativity of the Georgian artist, presented him with a valuable gift and received from him some pictures.

After his return home, Gabashvili handed over some of the pictures to Charles Crane's representative who had been sent specially from America to Tiflis for this purpose.

Taking advantage of a part of the fee he received, Gabashvili went to Munich to study in the Academy of Arts as a grant-aided student of the 'Georgian Society for the Encouragement of Writing' .

Thanks to his rare talent, Gabashvili was accepted by the circle of teachers of the Academy, not as a newcomer, but as an accomplished professional.

Works of the young artist executed under the direction of Professor Wagner won large and small gold and silver medals. His drawings were often exhibited in the major cities of Germany.

From Gabashvili's correspondence to his close friend, David Guramishvili, we learn that he continued to work over several items from Charles Crane's commission while in Munich.

In correspondence from Munich to Chicago were photographs of the pictures on which the artist continued to work. In a letter dated 5 April, 1896, Gabashvili congratulates Guramishvili on the occasion of the Resurrection holiday, and informs him he that he has received from Chicago a letter from Charles Crane with a thankful response to a well executed commission.

Thus, apparently, the artist executed 28 custom works which were submitted in stages. In the first stage, finished in Tiflis, were five large picturesque canvases from the Central Asian cycle and twelve small Caucasian subjects. In the second stage, finished in Munich, eleven remaining works were handed over to Charles Crane's representative.

Four years ago, at Christie's auction house in New York, three Gabashvili masterpieces from Charles Crane's collection were sold. The total realized by these works was about $1,740,800 ('The Market in Samarkand' $1,136,000; 'Bukhara $508,800; and ' Soldiers' Camp in the Caucasus' $96,000).

That fact that masterpieces by our compatriot have been valued so highly fills us with pride but, unfortunately, under auction law, both the owner and the buyer of a picture remain anonymous. Thus there are fears that the destiny of the remaining 25 Gabashvili pictures from Charles Crane's collection might remain unknown to us.

In addition to artworks by Gigo Gabashvili, Charles Crane also acquired works by the well known Russian artists V. Polenov, V. Vasnetsov, M. Nesterov and N. Rerich for his collection. Crane also invited N. Rerich to America for a course of lectures on eastern art, and was behind the opening of a Nikolay Rerich museum in America in 1924.

Charles Crane's generosity extended beyond artists to include scientists and actors such as, for example, the well known expert on Byzantium, Nikodim Kondakov. Among Crane's Slavonic friends were Nijinsky, A. Pavlova and I. Stravinsky. Charles Crane made large donations to aid homeless children.The American writer David Hapgood wrote in his book Charles R. Crane: The Man Who Bet on People (New York, 2002): 'He was a man who used his money to help those in whom he believed. Wherever he was, in Bokhara or Baghdad, in the deserts or in the cities, Charles R. Crane carried with him a little black notebook. He would jot down the name of someone whose dream had impressed him – an artist, a would-be statesman, a rescuer of children trapped in Russia´s Civil War, an explorer – and an unexpected check would arrive weeks or months later to help that dream toward reality. In his later years Crane created a foundation, the Institute of Current World Affairs, which for seventy-five years has been carrying on his work of helping promising individuals to make the most of what is in them.'

Traveller and businessman, diplomat and Orientalist, public figure and philanthropist, and the judge of the creativity of Gigo Gabashvili, Charles Crane died in 1939 at the age of 87. His

philanthropic activity was continued by his descendants, who founded an international welfare fund in his name. Among the priorities of this fund is the support of cultural tourism, a good example of which is the above historical experience of the mutual relationships between a Georgian artist and an American patron of the arts.

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Charles R.Crane (1858 – 1939)

Gigo Gabashvili, 1885

Bukharians Selling Water-Mellons
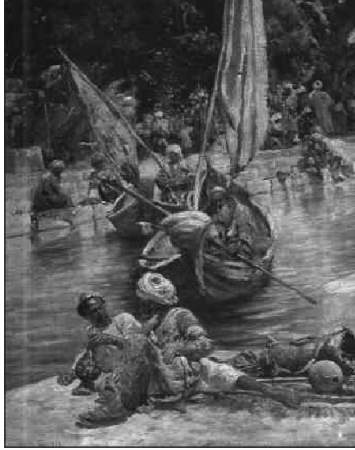
Bukharians in a Boat

Camel Resting

At a Fountain
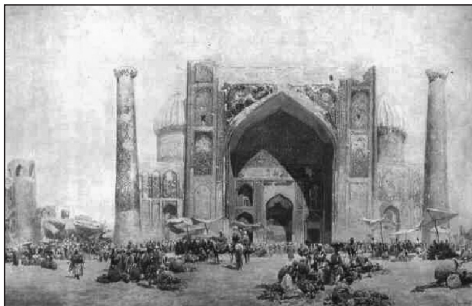
Gigo Gabashvili: Bazaar in Samarkand

Natia Tsulukidze, Georgia
Tbilisi State Academy of Art / Associate professor

Georgian Photoconceptualism It was here

My interest in this subject has been driven by several important questions. The first and the most important of these is the quality of Georgian photoconceptualism[1] and its complexity. Interestingly, Georgian photoconceptualism has never been a subject of interest or discussion among Georgian or international art experts, there is no research, no papers or essays studying and analyzing this topic. Therefore, opening the discussion on this subject is a first attempt to highlight new and unknown features of Georgian art and to identify its place as an important and unique part of contemporary Georgian and European art.

Looking at its origin, it is interesting to consider what served as the basis for the development of photoconceptualism in Georgia in the Soviet era, under communist censorship, when photography was considered as mere craftsmanship, not art. It could be yet another illustration of the logic of historical development that, in the 1970s, the author of the first Georgian photoconceptual pieces was Boris Shaverdiani, an 'outsider of life' (as he called himself), locked within the geographic boundaries set by the Iron Curtain. (1). Despite the rapid advance of information technology in the twentieth century Shaverdiani still 'managed' to be a 'phantom' in Georgian art history: after the death of his mother he gave his whole photo archive to the photographer Guram Tsibakhashvili and left for Moscow. We know nothing about Shaverdiani after his departure, as he has no relatives in Georgia. Thus, having almost no information about the artist, it is not easy to determine whether Shaverdiani was aware of photoconceptualism at all: was he under the influence of some famous western photoconceptualists or did he independently discover an identical artistic language? In my opinion, it was the calling of the artistic spirit of this complex individual to create conceptual artworks through adding his own poems or some additional details to the photos. (2). It is hard to find any trace of influence in Shaverdiani's works, he is travelling alone in his own world, he is speaking only to himself, he uses only his visual or verbal quotes, and often he also is the main character of his own photos; he is a real 'outsider of life' who absolutely independently followed his
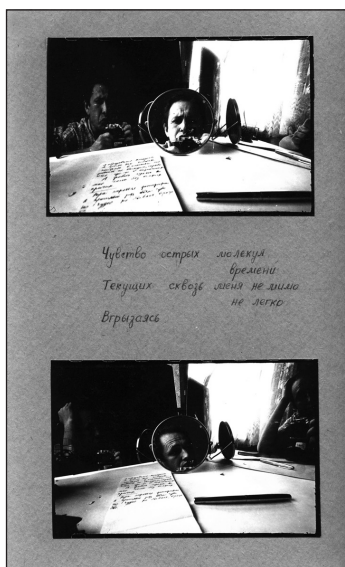
1. Photoconceptualism refers to conceptual photo art and is used accordingly throughout the current work due to the plasticity and meaningfulness of this neologism. However, this is the first attempt of establishing the term in the scientific literature.
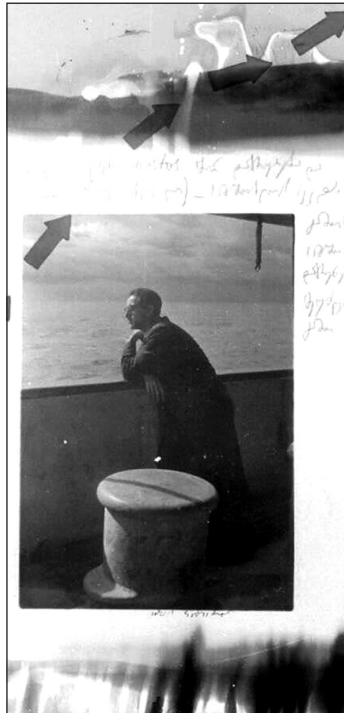
own 'Flow of Thoughts' (the title of his photo album), without even knowing about other famous photoconceptualists. It is important to mention that this exceptional synthesis of photography and poetry makes it difficult to tell which the author is: a photo artist or a poet. In Shaverdiani's photography, verbal information and visual images have equal value. Words in his poems are often formed by disregarding any grammar and style rules, but in doing so, he is creating exact, accurate, exquisite verbal equivalents for visual concepts. The author managed to find an exact balance between word and image and by synthesizing them he is creating a new form of photoconceptualism, typical only of him.

Unlike Shaverdiani, we can easily identify the influences in the art of Guram Tsibakhashvili, the other Georgian photoconceptualist. But in this case there is the influence of the contemporary art of this complex and hybrid epoch, which is nourished by his own history. For the creation of each piece of art both artists are using approximately the same method. However, for conceptualism the idea, not the visualization or method, makes the difference, and ideas and concepts are absolutely different and original for these two artists. (3)

The compositional development of Guram Tsibakhashvili's conceptual photo series 'Definitions' brings together a photo placed in the centre, undeveloped photo-paper around it, a definition of a word from a dictionary and red details drawn by the photo-artist carefully selected for each piece. All these components are synthesized around one key event or concept and by this systematization Guram Tsibakhashvili creates his conceptual artistic language capable of giving any fact its own explanation and definition. But as we are speaking about the 'Definitions' series, the term 'definition' itself requires some additional explanation. Exact definitions taken from a dictionary are attached to a concrete photo as to a fact, which demonstrates how accurate or inaccurate our traditionally established perception of the given concept is. (4). At times Tsibakhasvili is using negatives of a totally unknown photographer – Rezo Kezeli – and by combining the photo quotations, definitions taken from a dictionary and hand painted red details the author is forming a complex artistic form, a new hybrid language, which despite its hybrid nature has the complete status of a language. 'Definitions' is a 'visual discussion' of existing ordinary formulas and simple conclusions, here almost all values are changed through the new definitions created by the author with the synthesis of verbal and visual components.

Comparative analysis of Georgian conceptualists with the world famous photoconceptual artists Duane Michals, Barbara Kruger and Boris Mikhailov offers a chance to form a clear idea about the characteristic and distinctive features of Georgian artists and to identify what they have inherited from Georgian culture. Are they bringing something new and really valuable to world contemporary art? Are they an organic part of contemporary art?

The priority given to expressing an idea or concept, dismissing the existing photo noema "IT WAS HERE"[2] to create a new one 'It might be here', and photo space subordinated to the concept are the key similarities which make it possible to bring Georgian and Western conceptualists together within one joint art space. However, despite these similarities manifested in stylistic resemblance, we can also identify key differences, revealing the originality and uniqueness of Georgian photoconceptualism. (5)

Each photographer has a verbal component – an inscription on the photo surface, made by hand in the cases of Shaverdiani, Tsibakhashvili, Mikhailov and Michals, and computer printed in case of Kruger. These inscriptions bear visual significance as well, but each author's verbal component reflects their ideology and, accordingly, they have an totally different character. The inscriptions of Michals and Michailov are more narrative: Michailov offers autobiographical elements, linked with his own memories which are rather additional comments than integral parts of the photos; Duane Michals' narration offers more storyline, creating short photo novels; Kruger's computer printed text is a depiction of her aggressive vision and corresponds to her posterized style and to the Aggression Aesthetics typical of the modern world as well. (6)

The texts of the Georgian photoconceptualists are more complex, charming us with their non-narrativity. Unlike Michals, Georgian photoconceptualists never create novels, their photos do not have sequels, rather they are independent parts of one photo series, and texts never are mere additions to the photos.

Shaverdiani's verbal components – poems packed with complex neologisms – can be considered as independent original literary writings and, despite that, his photo series is a single 'Flow of Thoughts'. Short extracts from Shaverdiani's poems are scattered on each photo, we cannot find a trace of narration, as he never tells a single concrete story. The unity of the series is determined by its basic concept and style. For Tsibakhashvili, a single concrete photo is a visual depiction of a single concrete concept: 'Past Time', 'The 60s', 'Boys Playing', 'Nostalgia', which ultimately create a single photo definition. To better illustrate this difference we should mention Michals' most typical series 'Madam Schrödinger's cat`, which is a truly fascinating short philosophical photo novel about the continuity of the universe. However, Georgian photoconceptualists never describe the image or action depicted in the photos, their photo series never follow any plot. Thus Georgian photographers form a more complex conceptual model. (7)

Georgian photoconceptualists, unlike Michals, believe in the eyes, they are not trying to photograph the ephemeral; they count on reality and existence, not on the surreal. But

2 Barthes R.; Camera Lucida; Moscow; 1997; p. 51
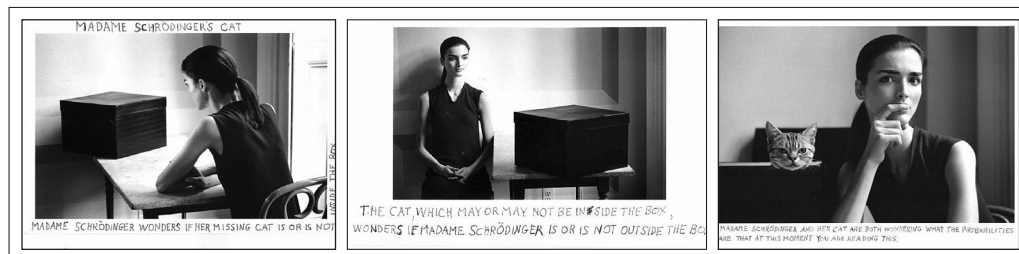
their realities are different: the subject of Shaverdiani's photography is his inner world; as he wrote in the 'Flow of Thoughts', he is taking his thoughts for a walk, through reflection he is trying to be totally extracted from his existing environment and he is accusing himself of 'intellectual narcissism'. The other Georgian photoconceptualist, Tsibakhashvili, is totally open and frank toward the existing environment, for him even a 'photo found near the city municipality' has its own unique value, which must be preserved; he only frames these values with new concepts and by doing so he makes such odd things as Lenin's monument or boys playing more actual and more vivid.

The postmodern method of using compiled, secondary language is a characteristic feature for the photoconceptualists as well. But for Kruger it does not matter who is the author of the quoted photo, the point is to know that Kruger is communicating through the compiled language. Such neglect of quoted authors is a demonstration of aggression towards dominant rules and values, idolized images and signs. There is no aggression in Tsibakhashvili's art, quotation for him is a way of travelling, cognizing the universe, he never manipulates the primary language, he writes on the photo surface 'from Kezeli's negatives' reserving the copyright of an absolutely unknown photographer. If Kruger is destroying existing values, Tsibakhasvili creates new values with simple, trivial things. Such a balanced, careful, aesthetically materialized approach is characteristic of Georgian art in general and, at this point, Tsibakhashvili is a direct successor of the Georgian cultural tradition.

The issue of postmodern quotation or compiled, secondary language takes on an totally different shape in Shaverdiani's photography. He, as an absolute 'outsider of life', never returns within the borders of existing reality and does not allow anyone to disturb the tranquillity of the outsider's life. His quotes are from his photographs and writings, everything happens in his own micro-world, everything depicts his desolation. His problems have nothing in common with feminism or consumerism (as in Kruger's art), here are the problems of one specific individual, destroyed by globalization and mass culture, and precisely this generalized privacy is what makes the problem significant and substantial.

Painted details are the other characteristic feature of Georgian photoconceptualism; only in Mikhailov's photography can we find similar details, but here the author is just colouring some little details on the picture surface to accentuate them. For Georgian photographers, however, painted details are an integral part of the whole picture and have equal meaning as the inscription or the image. Through the synthesis of these components Tsibakhashvili creates visual metaphors, like the Indian Veda, where the word 'as' is totally ignored – the Indian poet does not say 'he is as strong as a stone' but 'he is strong, but he is not a stone'[3], Tsibakhashvili says 'Pirosmani

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3 José Ortega y Gasset; Essay on the Aesthetic Themes as a Preface; Aesthetics. Philosophy of Culture. Moscow; p.7

– Georgian Painter', 'Avto Varazi – Georgian Painter', thus conveying the message that he is not Pirosmani, but he is a Georgian painter, which is a metaphor and the highest evaluation given to any Georgian painter. (8)

In conclusion, we can say that Georgian photographers build their photos synthesizing sovereign visual and verbal components. The photo artists whose art we have just touched on intervene most actively in their work space through painted or purposely damaged details, thus the will to create aesthetically refined photos is obviously expressed. It is precisely this will, characteristic of the entire Georgian culture, that makes Georgian photographers create originals, change photographical objectivity with subjective vision, where the most important property of photography – to be duplicated, democratic, and easily accessible – is totally lost. The creation of originals might be a manifestation of a nostalgia for painting.

It is important to mention that all the photoconceptualists we have discussed are breaking stereotypes, each of them using unique methods: Barbara Kruger is aggressively advancing against existing clichés; for Duane Michals' 'idea of reality is not simply the facts of reality' that is why he wants 'to place new demands upon reality. To disrupt the thought process and create a new sensibility'[4]; Guram Tsibakhasvili creates new, unusual values with his definitions; Boris Shaverdiani has almost no communication with the existing environment and any cliché or stereotype is absolutely unacceptable to him.

To take on photography as a subject of discussion, thesis or speech is no easy task, it is difficult to speak about peculiarities and differences because the only main theme and subject for photography is reality, the only means which transforms this reality into art is pushing a small button; we cannot name any other art which relies on using such modest resources. Yet, the mastery of a photographer is to choose from this ordinary, usual and easily accessible reality the one and only unique second and to make it unparalleled by using the small button. Among such masters we can boldly name the Georgian photoconceptualists for their individuality and uniqueness still preserved in such a complex contemporary art. Another feature brought by them into the space of contemporary art is the soul of Georgian art, Georgian photography. It could be subconscious, but in their photos we can see the transcendentality typical of old monochromic photos, a nostalgia for the past, for an irreversible second, which makes Georgian photography lyrical. Idealization of the past is a common feature of Georgian art, easily seen in Georgian photography as well.

As Clement Greenberg says, postmodern art is free from religion and morals, but Georgian photographers almost always keep a connection with religion and morals. There is nothing simply religious or moralistic, only the Georgian photographers approach towards the universe is very humane, cautious, and balanced. For Tsibakhashvili, Lenin is not an object of aggression responsible for a childhood spent under the communist regime or for executed Georgians, he is simply the past. For Shaverdiani, a broken puppet is a symbol of a lost person, desolated by the

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4 Notable Photographers. Duane Michals. 1999. Online. http://photography.about.com/arts/
photography/library/dop/bldop_dmicha.html

cruel world; unlike Hans Bellmer's broken puppets, he never creates a criminal photo chronicle with the mutilated toys. (9)

Such a description of Georgian photography almost calls for using a very unstylish, non-postmodern, neglected, 'ridiculous' word – romanticism. But one of the most important distinctions of Georgian photography is romanticism, preserved in the aggression of the twenty-first century. One more demonstration of this romanticism is that Georgian photographers cannot neglect the form of expression; for them concept, idea and form have an equal quality, for them the photographic noema – 'It was here'[5] – has a huge value, the essence of which means an idealization of the past, a natural feature of the entire Georgian art as we have mentioned above. This could be the reason why in Georgian photography we can name only two artists, two photo-conceptualists, who dare to break the existing documentary reality to express an idea or concept. But their conceptualism still has organic features characteristic of Georgian art. This is demonstrated in a strong individualism, in a resolve to create aesthetically refined photos, an allegoric art language, and a romantic, lyrical, non-aggressive character.

Strong individualism is one of the main qualities of photoconceptualism in general, but in the case of Georgian artists this is more explicitly demonstrated by hand painted or purposely

damaged details, which make their photos unique originals. In addition to this, we should mention that for them true art is a balance found between form and concept. So, from this point of view, they are not typical conceptualists, since for them art cannot be only verbal instruction or description. It is not easy to be balanced in aggressive contemporary art, but it is precisely their non-aggressive nature that is the basis of their balanced art. (10)
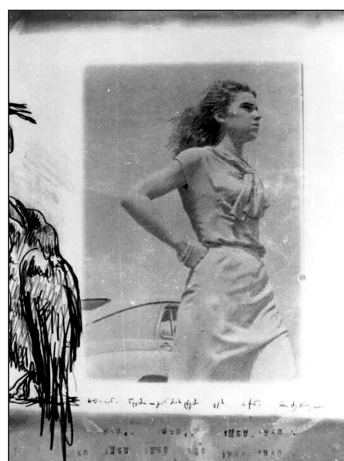
The synthesis of the photos and complex texts, which are never simple illustrations of the image or action, the photo metaphors of Tsibakhashvili, or the neologisms of Shaverdiani's philosophical verses makes Georgian photo conceptual art allegoric and, even in this, they are the successors of Georgian traditions.

Strong individualism, allegoric art language, and complex contexts might also be a mark of the dehumanization[6] of contemporary art, as 'new art is not for the masses, for everyone. It speaks only to individuals; it is only for talented minorities, for a refined nervous system, for aristocratic instinct.'

A diversity and abundance of totally different concepts are characteristic features of modern civilization and of its citizen, modern man, who has no eternal, untouched, and unchanged values left, who has defined everything according to

5 Barthes R.; Camera Lucida; Moscow; 1997; p. 51
6 The term is used by José Ortega y Gasset in his work "The Dehumanization of Art" to refer to the distorted reality presented by the contemporary art. - José Ortega y Gasset; The Dehumanization of Art; Moscow; 1991; p.11;

the theory of relativity, has 'killed God' and then declared that 'if God did not exist, man would have invented him', thus acknowledging that eternal values are necessary for human existence. That is why he is permanently looking for new eternal values, inventing new concepts of the essence. These concepts could even be an instinct for survival. But the main charm of conceptualism is that its authors know better than anyone else that they are acting from a position of lost, confused man, realizing that their concept is not the only one, but just one among many others. To be more specific, for me conceptualism is a nostalgia for lost eternal values.

Conference poster presentations

Nana Kutateladze, Georgia
Apollon Kutateladze Tbilisi State Academy of Art /
Associate professor, PHD of Architecture Sciences

Social and Political Aspects in the Perceptions of Tbilisi

Tbilisi has great potential to occupy a place in world culture. Its landscape, historically formed urban structure, and its 'soul' impart original and attractive nuances to the city. Many factors have made – and continue to make – an impact on the formation of the city as a living organism. With the lapse of time they manifest themselves bearing different messages and have a significant impact on an individual's perception of the urban environment. For the correct development of the urban structure of Tbilisi and the preservation of its soul, one should have a basic idea about how its citizens view and estimate Tbilisi, which features and forms of the city they prefer, which parts of Tbilisi are deeply set in their mentality, etc. We have tried to establish all of the above based on experimental research. Prior to considering the experiment we would like to remind you about the historical phases and characteristics of the development of Tbilisi.

HISTORICAL REVIEW

Tbilisi is the capital of Georgia. Georgia is located at the juncture of Asia and Europe. Nature has endowed Georgia with seashore, upland, lowland and even desert. Many ethnic groups live on its small territory and their union has formed the Georgian nation. Different regions of Georgia have preserved various architectural models.

Tbilisi is one of those cities in which nature and mountain landscape have a great impact on its architecture. The city was built along the river Mtkvari and consists of separate parts. These parts, based on location and building environment, belong to different historic periods. Tbilisi is a mixture of a feudal epoch city and nineteenth century buildings, on the one hand, and a so-called socialist epoch city, the territory of which goes beyond historic parts, on the other, and these create the city's overall appearance. The history of Tbilisi is closely related to the history of the Georgian people.

Evidence of constant habitation on the territory of Tbilisi can be traced back to the fifth-fourth millennia BC.

The name Tbilisi first appeared in historical sources as a result of events which occurred in the fourth century.

The first graphic document which accurately presents the city-building structure of Tbilisi is a plan drawn by the Georgian prince, Vakhushti (1696-1772).

The convenient location of Tbilisi on the ancient 'Silk Road' trade route strengthened the city's economic and cultural development. But incessant wars with Asian states hampered its development. It is hard to find any other city that has been razed to the ground and rebuilt so many times.

There were times when invaders ruled over Tbilisi and the city's population was mainly composed of foreigners.

In 1802 Russia annexed Georgia as a province and permanent wars ceased. Since the latter half of the nineteenth century Tbilisi has been a city with a contrasting and varied character. Tbilisi was referred to as 'Europe and Asia', East and West met here. According to one great

writer: 'The two sides would only meet if real men came from both sides'. People of numerous nationalities and religions used to live and still live in Tbilisi side by side with the Georgians, which is evidenced by the existence of Orthodox, Gregorian and Catholic churches, a mosque and a synagogue in Tbilisi.

CHARACTERISTIC STRUCTURE OF THE HISTORICAL CITY

Residential houses in the historical area were built in the nineteenth century. The restoration of ruined houses was conducted from the basements of old buildings. In Old Tbilisi, dwelling houses with half-open yards and wooden balconies came very close to the streets. In the urban structure of the feudal epoch the following hierarchical levels were strictly observed: square – street – yard. In the same period the city dwellings – the so-called Tbilisi houses – were founded, due to which Tbilisi is called a multi-balcony city. People lived, worked and passed their time on balconies and in glazed loggias. [See Figs. 1-5]

By the end of the nineteenth century Tbilisi was transformed into a bourgeois city. Buildings constructed in the city had two or three stories. The Russian administration originally introduced the Russian Neoclassic style. Features of Renaissance, Baroque and Moorish styles made their appearance gradually. Since the end of the nineteenth century Art Nouveau and pseudo-Georgian styles have prevailed. The features of different trends frequently produced a local eclectic mixture. [See Fig. 6]

Specific features of house planning remained partly the same. Half-open yards were mostly replaced by enclosed courtyards with the entrance via a ceremonial front arch. All of the above, the natural union of building environment with fallow land, the system of Tbilisi courtyards, and wooden balconies were conducive to the formation of a specific emotional climate. Naturally, space was created here for open theatrical life and for a closely spaced neighbourhood.
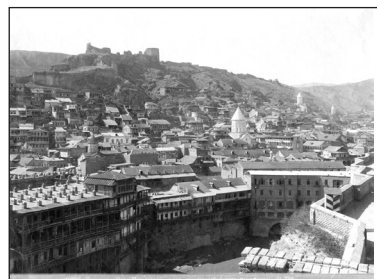
CHARACTERISTIC STRUCTURE OF THE MODERN CITY

As regards the districts of modern Tbilisi, these were formed based on Soviet standards and norms. In the planning phase much attention was paid to hygienic norms, the isolation of apartments, and optimal solutions for intercommunication. There was a slogan 'Build quickly and cheaply.' [See Slide]

At the same time, data on local heritage, ethnic peculiarity and a positive social environment seemed to be totally neglected and, as a result, typical Soviet period housing districts were created on the whole territory of Tbilisi. For example:

1.In Saburtalo district, the perimeter elements and enclosed courtyard system of buildings were preserved. [See Fig. 7]

2.In the development plan of Nutsubidze Plateau, the street was replaced by the road, the square by the road intersection, and the yard by adjoining territory. [See Fig. 8]

When people have no power to change their environment, which to them seems ugly and unacceptable, in order to survive they try to restrain their feelings, to be indifferent and to divert themselves with amateurish architecture, an unimpressive display of which can be viewed everywhere recently. [See Fig. 9]

MODERN HISTORY

In 1991, prior to the collapse of the Soviet Union, Georgia declared its independence. The 1992 coup was followed by a civil war, which brought about the destruction of Tbilisi and a political an economic crisis. [See Slide]

After the 'Rose Revolution' of 2003, a new process of state formation began. At this time real chaos prevails in the urban area, caused by the dead hand of the past, and unimproved judicial documentation, on the one hand, and a lack of self-defence mechanisms and ignorance on the other. In such circumstances investors always managed to make a profit. Specifically, they exploited the efficiency of building extensions a hundred per cent, set the number of floors based on profit, thinking little of relief, and have even sold dark rooms profitably, etc.

As regards post-Communist society, it usually acts only in response to outside stimuli, it is rather a passive spectator of events, but an individual perceives and estimates properly even a small feature of the urban environment. Quite a number of processes make a complex impact on their perception, which has been proved by the outcome of our research.

EXPERIMENTAL RESEARCH

We have given the following assignment to fourth-year students (from 1997 to2009) attending the lecture 'Architecture and Psychology' in the Faculty of Architecture: 'Imagine you meet a person who has absolutely no idea what a city is. You are able to communicate with him only by showing him drawings. Could you explain to him what Tbilisi is like?' Students were given an hour to come up with stimuli, 119 of which were collected and arranged into the following groups:
- 'Original'
- 'Created under social impact'
- 'Close to reality'
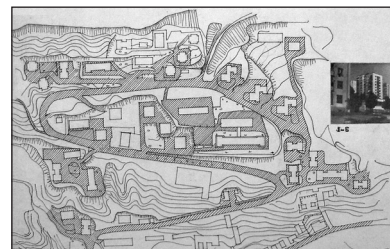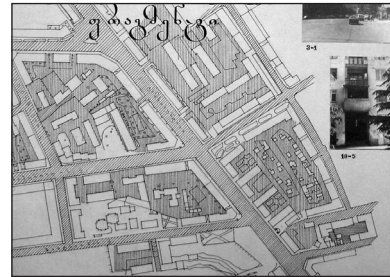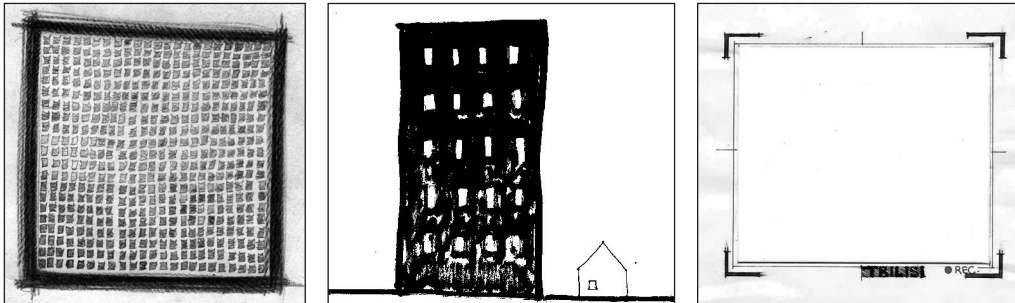
Under 'Original' are stimuli (13% in all) which were created by students, whose end in itself is to be different in any circumstances. [See Stimuli 01-04]

Some stimuli were presented without comments, while others were interpreted by their authors. For example:

- 'Important world architecture is large in volume, ours is small and unimportant'.
- 'The main thing is to capture the mood'.
- 'Unit 9 was one of the units of a power generating plant, the construction and operation of which was to resolve the energy crisis in the city. Citizens have been waiting for years for it to be put into operation. Unit 9 worked for one week and then it was shut down for a long time'.

The unbearable social conditions of 1990s Tbilisi pervaded such a large area that Tbilisi's 'icon' was embodied in a bulb. [See Stimulus 04]

Stimuli created under the impact of social conditions (16%) are characterized by disassembled and discrete composition. Architecture is shifted to the background in them, while objects depicting the social environment of the city are brought into the foreground (for example, a beggar, a gas cylinder, life with no electricity or water). The inscription 'Metekhi Palace' (the name of a hotel, which was the only lighted building in Tbilisi at night), 'Vagzlis Moedani' (Railway Station Square) was the main market area, 'Penovani khachapuri' (a layered pie with cheese filling) – food available to everyone, a gas cylinder and people injured as a result of its explosion were common events. [See the picture] Social and economic changes were duly reflected in the stimuli created in subsequent years. For instance, the Tbilisi of 2004 is presented as the following combination of sketches and inscriptions:

- 'Great Turmoil, Architectural Embarrassment', 'Old Tbilisi', 'Communism and Democracy', 'The Church', 'Many People in Dark Colours', 'Good Food', 'Georgian Wine', 'Traffic', 'The Sun in the Middle', 'The Mountain and Tower'.
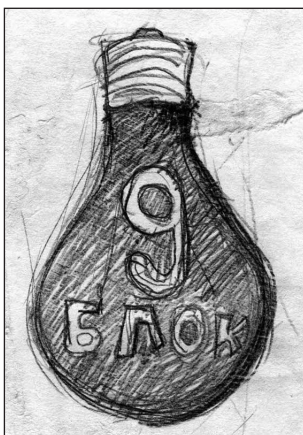
- In the stimuli of 2004-2006 a depressed attitude reappeared: 'Scavenging in Garbage', 'Drug Abuse', 'Garbage Everywhere', while church buildings are visible in the background. [See Stimuli 09-10]

- A stimulus created in 2008, prior to the outbreak of war, attracted attention by the fact that it was the first time that a Soviet symbol, the 'hammer and sickle' appeared.

- In a stimulus created in 2009, it is mainly the social and political situation in the city that is depicted: tanks, demonstrations, banners, etc. [See Stimuli 11-12]

Those stimuli close to reality were arranged in the following subgroups:

•   'Panoramic Views'. [See Stimuli 13-17] Drawings in this subgroup have one thing in common: the geographic verticals of Tbilisi – the three mountains (Mtatsminda, Metekhi and Narikala) – are presented side by side with architectural structures, or separately with the emphasis on or concentrated around the river in a unified composition.

•   'Eclectic' – created with eastern and local features and forms; [See Stimuli 18-20]

•   'Laconic' – with compositionally bound symbols of Tbilisi; [See Stimuli 21-23]

•   'A Street with Development' – compositions are taken from the historical environment. A positive attitude towards historical development is noticeable in the following inscriptions: 'I like Rustaveli, Kala's small and narrow streets, David Aghmashenebeli. I hate Bakhtrioni, Nutsubidze, Dolidze and, of course, all districts with blocks of flats and 'khruschovkas' (blocks of flats with low-ceilinged apartments) very much'.

•   The authors try to hide in drawings the high-rise dimensions reflecting the development of the city from the 1960s to the 1990s, and make the location or scale of buildings inconspicuous in the composition. One of them had the inscription: 'I am irritated with the "matchboxes" of the suburbs'; [See Stimuli 25-27]

•   Very few students presented Tbilisi as a master plan (just 5% in all), which points to the fact that they have formed a scaled vision of the city, so it is necessary to work actively with them in this sphere. [See Stimuli 28-30]

•   New symbols appeared in the 2006-2008 stimuli. These are represented on paper as separate fragments, specifically, the city's general view is lost and attention is focused on individual structures. We came across critical-ironic and appraising inscriptions like the following: 'I wish I were Kalatrava', 'As if the renovated Iveria will be better!', 'I'd like to have the Reichstag', 'Barnov Street – everyone wants to be here', 'The Czech Embassy – the only bright point architecturally', etc. [See Stimuli 31-32]

•   Worth mentioning are also the so-called 'provoked' stimuli. The resolution of the Gov-

ernment to reconstruct the Iveria hotel and to transfer David the Builder's statue provoked a certain protest, subsequently reflected in the following: Tbilisi was presented only as David the Builder's statue and the Iveria hotel, while previously neither of these had ever been reflected in any stimulus. [See Stimuli 33-34]
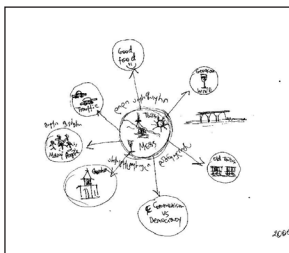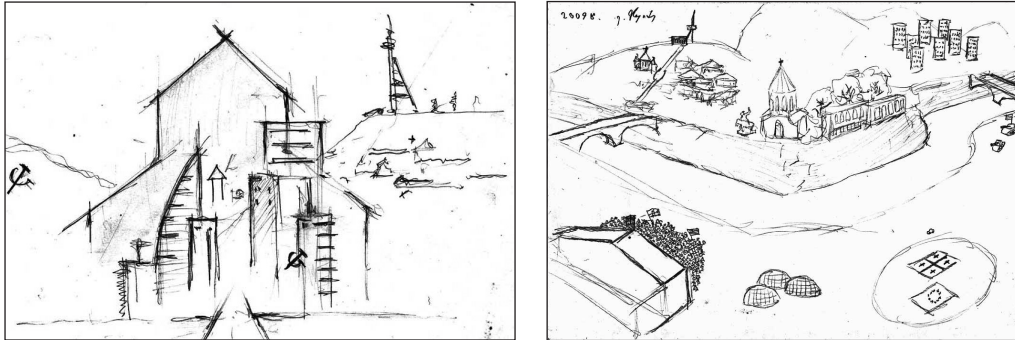
Graph No. 1 shows the percentage arrangement of the symbols and characteristics of Tbilisi in the stimuli. First place was taken by a residential house in historical Tbilisi (64.7%). As can be seen from Graph No. 2, a historical house with a balcony scored the highest (55%), a 'European' house – 22%, and a prism-shaped house – 21%.

Second place was taken by a church (60.5%), and third by a mountain. The most perceivable and memorable of these is Mtatsminda (33.6%), followed by Metekhi (21%) and, finally, Narikala (16%). [See Graph No. 3]. First place in the Mtatsminda complex was taken by the TV Tower (39.5%), followed by the mountain outline (33.6%) and, finally, the Funicular Station (24.4%).

The River Mtkvari gained 21%. Following the construction of the thoroughfare along the river, the 'bond' between the citizen and the river was broken. The river has been left out of the design process and is perceived mostly in Old Tbilisi, near Metekhi.

A spatial landmark – sculpture – received a total of 21%, of which the statue of Vakhtang Gorgasali gained 12.6%, the statue of Kartlis Deda (Kartli's Mother) 8.4% and that of David Aghmashenebeli 2.5%. [See Graph No. 4]

CONCLUSIONS

According to this research, the students represented the city through 'existential space', built on the consistency of many places, or places based on which a person depicts events and
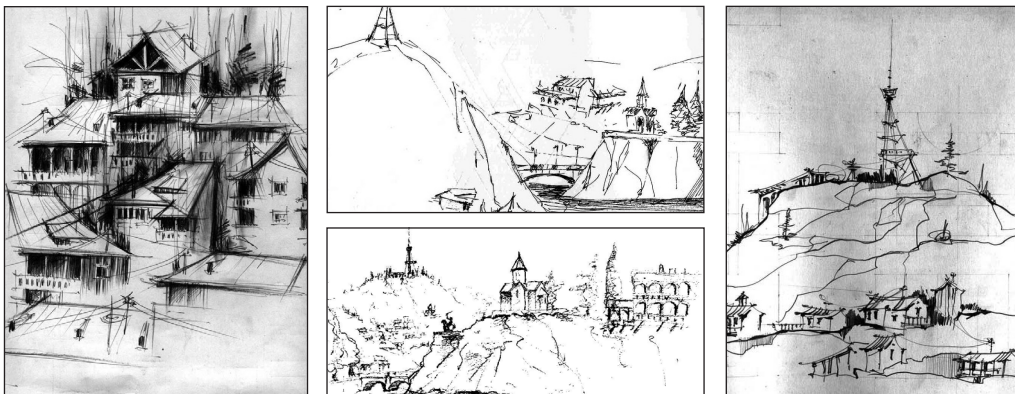
landmarks as a sign of their existence and gets to know the existing environment. This research has revealed the following: for the respondents the area of perception of Tbilisi's space is located in its historical centre – within Metekhi, Mtatsminda and Narikala. By their mutual alignment these geographical verticals create a virtual circle. It has been established that subjective learning of space by man has always been centripetal and the place is round.

'Existential space', for its part, subsequently breaks down into layers: geographical, landscape, the structure of urban planning, that determined by man's activity, and the home, which is the central part of human existence. Each of these has found appropriate reflection in the stimuli (e.g., mountain, river, sun, house, church, scenes depicting domestic life, etc.).

Each place has its spatial structure, formed as a result of the interchange and development of verticals and horizontals. Tbilisi's mountain relief creates the condition for a sudden opening of space, and the outline of its development, whether we like it or not, is perceived from various places (street, yard, balcony) via long distance. Generally, the outline of a historical city against the background of the sky has been a dominant element in urban design for a long time, which, in our opinion, is a factor deserving serious consideration in modern Tbilisi urban planning.

The same is true for the river Mtkvari, which, due to errors in urban planning, has turned into a passive, second-rate element and should be reconsidered seriously by the city planners so as to find appropriate solutions.

Perception of a city environment is 'multi-sensory' in itself. Theory distinguishes three groups of empirical characteristics of the psychic process of perception: spacio-temporal, modal and intensive. As indicated by the research under consideration, in the city environment an individual experiences a complex impact of both the above characteristics and the current social processes.

Architecture is perceived emotionally and rationally. Emotion is both subjective and social. In other words, it is linked to a person's characteristics and the context of the norms and values of the cultural conceptions characteristic of a social group.
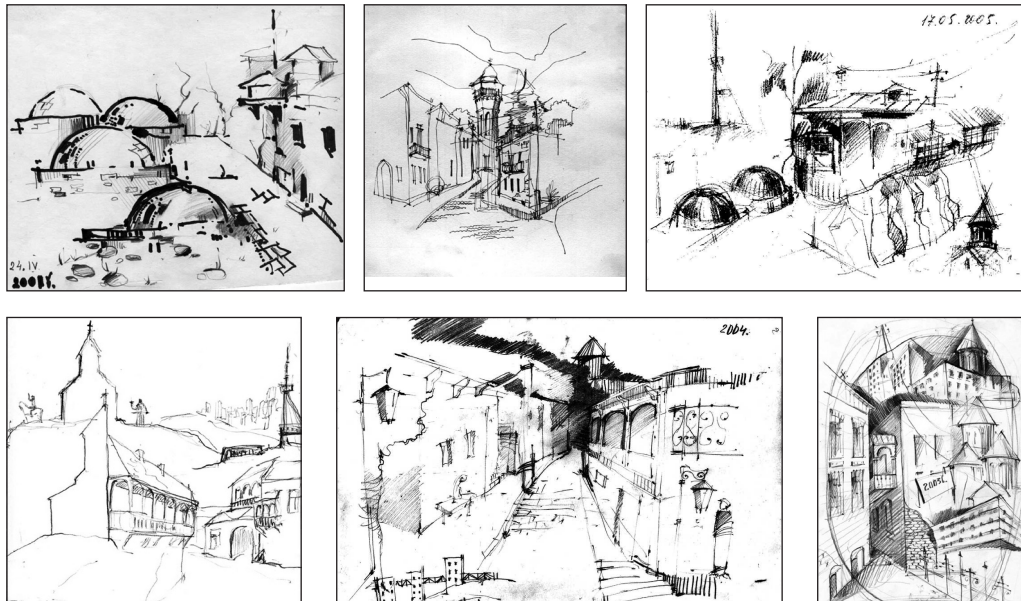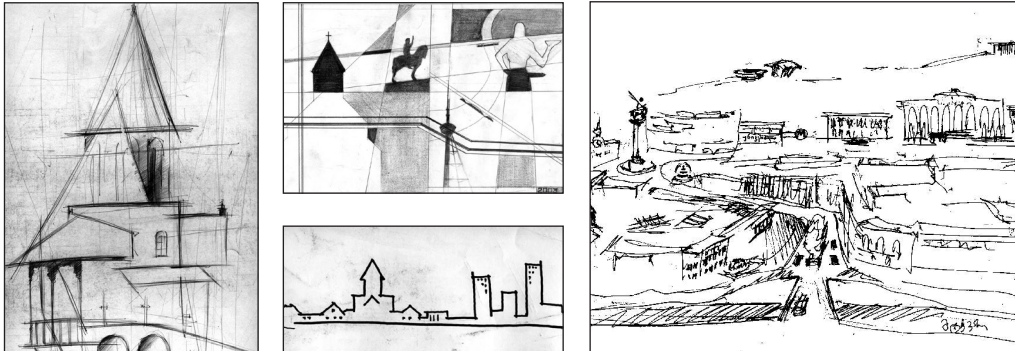
The main object of architectural space is to offer vast possibilities of orientation and identification to a person. In this connection, the historical environment has full advantage over the modern one. The historical environment communicates information, leaving a deep imprint in memory. Its quality of conveying information is basically determined by the scope of the development, the configuration of consecutively arranged structures and their change over small distances, the quality of mutual merging of structures, the level of architectural artistic perfection of facades, the range of colours, etc.

The modern environment is a crisis environment and in their stimuli the students have tried to make fragments, depicting modern architecture as inconspicuously as possible.

In addition to its objective attraction, the historical environment is the carrier of some other charge. Here a person meets with a myth, accompanied by fame, which is particularly important to people who have been deprived of their homeland for more than 200 years and who turn to the past for support. For example, for an individual a Tbilisi dwelling house and a church are symbols associated with Tbilisi: the first is domestic and 'private', the other – sacral. Both signs-forms are imprinted on their mentality with equal force. An interesting example of their merger is a church built on the roof of a country house – a 'house-church', a 'house-chapel', etc.

This research process is work in progress and the present conclusions are only part of the research under consideration.
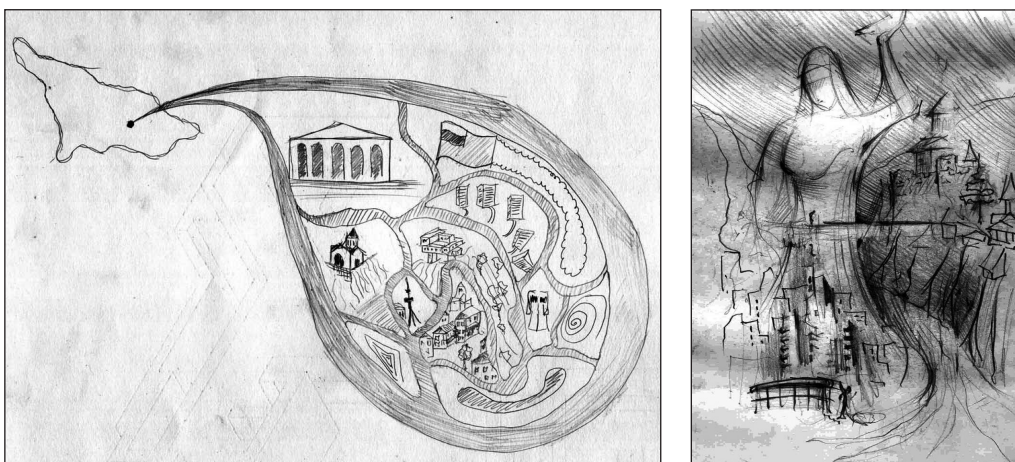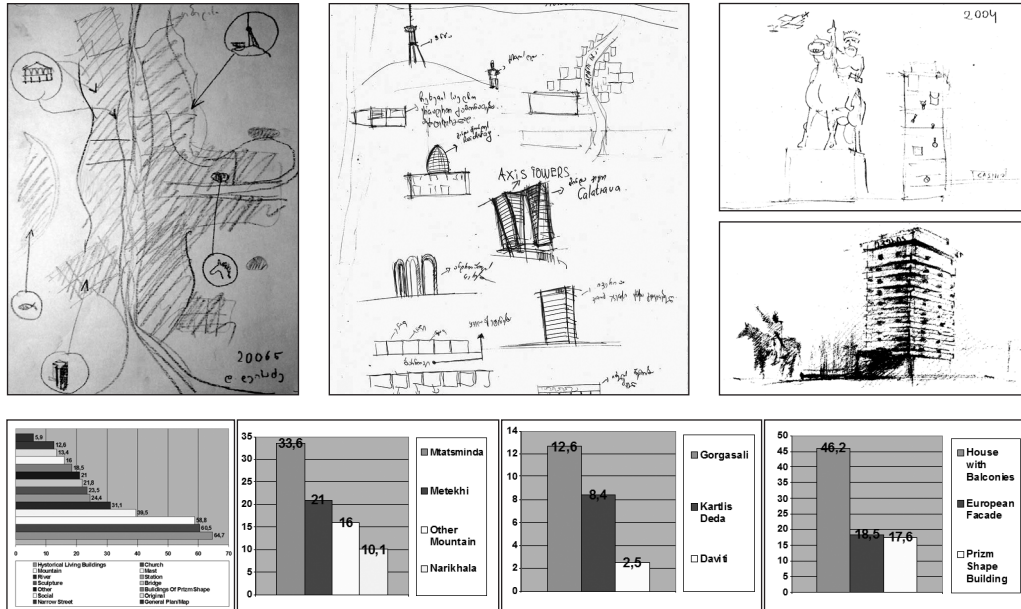
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Marina Tevzaia, Georgia

Apollon Kutateladze Tbilisi State Academy of Art / Associate professor

Georgian Ornament Tour
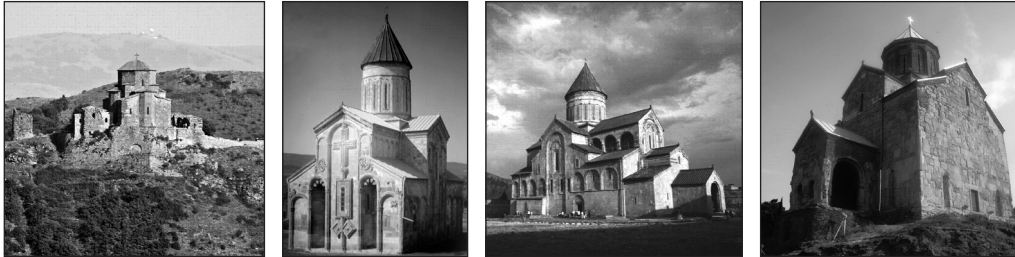
Georgia, a country with a unique geographic location and a rich historical heritage is, with its versatile tourism possibilities, an attractive location for both local and foreign visitors. This time, though, we might add another context to all those existing traditional routes, and so we would like to guide you on a cultural tour around Tbilisi that focuses on the ornamental patterns of its architecture. The tour itself describes four monuments of Georgian architecture: Jvari Monastery and Svetitskhoveli Cathedral in the city of Mtskheta, where Samtavisi Cathedral is also located, and the Metekhi Church in Tbilisi. These monuments have a lot in common and are also different. Thus this project is intended to offer readers and visitors a brief historical tour that illustrates the development of Georgian ornament based on these four masterpieces of Georgian architecture.

Ornament, like other forms of the fine arts, has two basic features which are the applied side of its use and the meaning of its content. Ornament itself is always presented on the surface or building as a type of architectural pattern that delivers a particular sense and serves as a decorative element.

Ornament by its nature has two fundamental linear forms that are the bases for all conceptual contexts: one consists of straight lines (linear) and the other of curved lines (curvatures). Ornamental forms may depict different forms and images from nature, for instance they may be geometrical forms, animal shapes, or plant-shaped ornaments shown as foliature of a different kind: a pomegranate, a bunch of grapes, etc. The plant shape ornament comprises an element of plastic art as to depict some kind of reality.

The most distinct feature of the decoration of an ornament that marks it out from other forms of the plastic arts is its repeated rhythmic layout and symmetry. Such a main plastic element is shown as a plait.

The plait element is the most developed in Georgian art. The main characteristic feature of Georgian plait is a knot. A plait with a knot is a primary decorative element, especially in Christian Art. The plait, at the same time, usually represents a cross or crossing and can vary from two to multi-piece consecutive arrangements that give a picture of a particular endless succession of continuous ornamental rhythm.

The design of the stripe grooves is very substantial as it provides a direction to the knot and plait stripe and thus creates an element of plasticity.
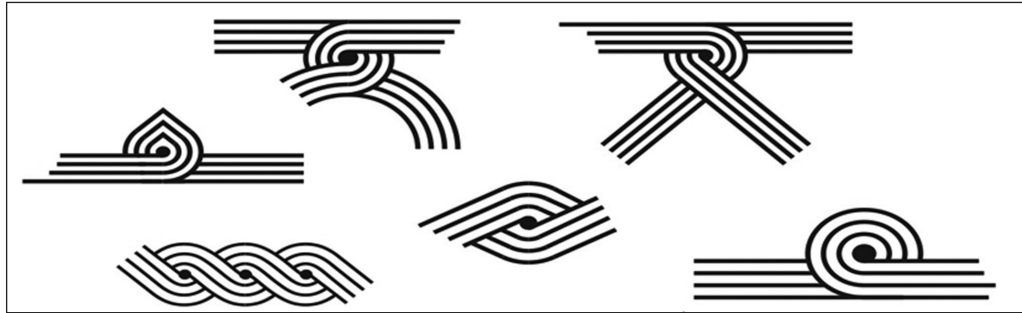
The basic principles of Georgian ornament are: moderation, plasticity, generality, light-and-shade transition interaction, and harmony between the overall ornament and the architectural pattern.

The most supreme of architectural ornaments is fretwork, which in the Georgian case may be represented in several ways:

1. A plant that respectively portrays a leaf, flower or other plant.

2. Various geometrical systems of interwoven cross and circle.

3. Interwoven geometrical and leaf-flower patterns

4. Interwoven geometrical and leaf-flower circles portraying animals, birds, human and floral images.

Patterns of plastic refinements on building facades and their step by step development and brief comparative studies are showcased on examples of distinguished Georgian architectural monuments from the sixth-fifteenth centuries: Mtskheta's Jvari, Svetitskhoveli, Samtavisi and Metekhi.

Jvari - The three-piece ribbon ornament presented on the southern window contains a plait leaf with deep relief and visual/graphical stripes. The plain walls are built with carved stones that serve as a decoration as well. The conceptual idea of the memorial defines all its visual aspects. Jvari has reliefs on the south-western side only, and can be viewed from the entrance yard. The Jvari Monastery fretwork represents a trefoil that dates back to the archaic period.
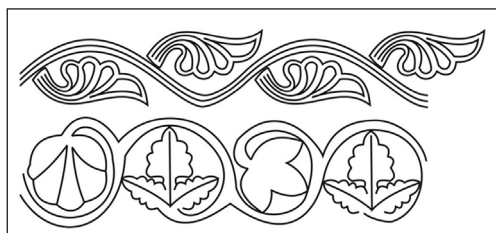

Jvari, 6th C
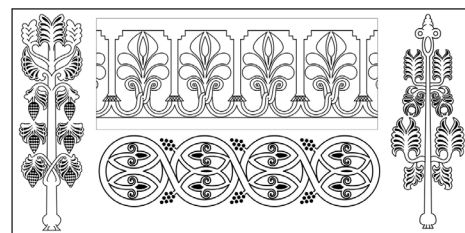
Svetistskhoveli, 1029.

Svetitskhoveli has a convex–concave foliature (leaf-like) ornament with deep relief on the western façade, presented on a different surface. The ornament images are leaf and leaf-plait, plait, curvatures, both simple plait and plait with knots and grooves. Sash fretwork (tracery) on the northern window of Svetitskhoveli depicts a floral-plait presented as a grapevine with a cross image.

Samtavisi - with the ornament on the western and eastern facades, presented on different

elevated layers. The ornament includes both knot and knotless plaits, with grooves and different decoration and fretwork patterns separately from one another. The Samtavisi ornament is a baroque that also exists as an accomplished overall form apart from the construction. Distinguished as a free light-and-shade composition with airiness, here transparent and with an abundance of luxury patterns and concrete forms.
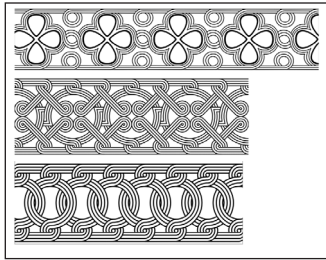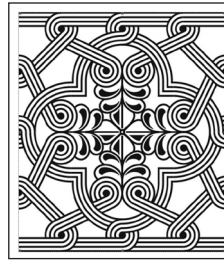

Samtavisi, 1030   Metekhi, 1278-1293.

Metekhi - with a convex ornament on the eastern window, the images are leaf and leaf-plait patterns with knot and knotless plait elements having one- and two-piece grooves and less distinct relief.

Thus the one day cultural tour around Tbilisi described here gives visitors an excellent opportunity to comprehend and fully enjoy all the versatile features of the Georgian architectural heritage. The historical monuments extend over a nine-century time span that links the archaic to the late baroque period. Visitors meanwhile are surrounded by a unique wild environment coupled with the historical and cultural inheritance of the past. As well as this, we hope tours of this type will further promote tourism with similar concepts and increase the number of visitors both in Georgia and abroad.

We plan to set up similar two-day sightseeing tours in Imereti-Samegrelo-Racha, Samtskhe-Javakheti-Klarjeti and Kartli-Kakheti regions for the purpose of sightseeing and researching the virtues of Georgian architectural ornament.

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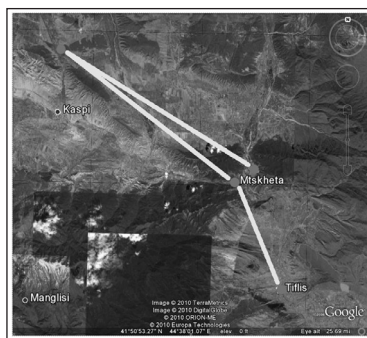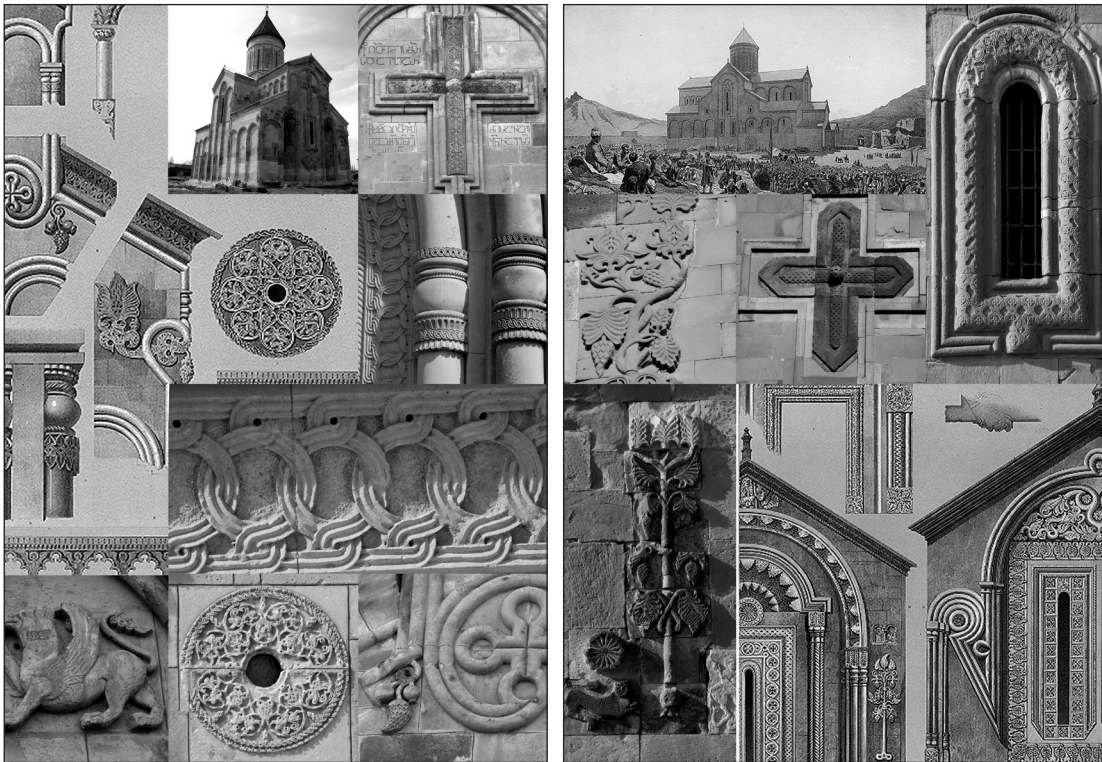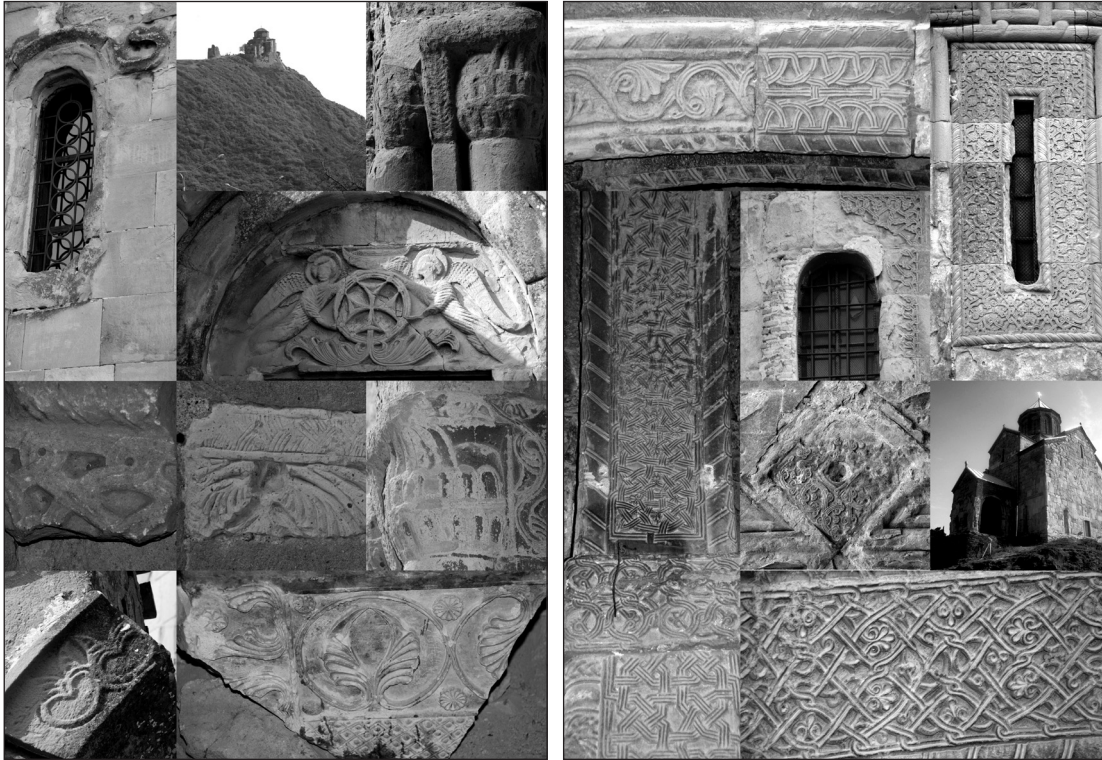
David Khukhunaishvili, Georgia

Apollon Kutateladze Tbilisi State Academy of Art / Professor

Design of Arcitectural space
Harmony and Rhythm in Architectural Space
harmony, rhythm, architecture

There are different means of perceiving, entering and capturing space. Life in this space can be presented as a "continuous movement" with permanent rhythm and a form. Every epoch and every culture has its own scheme of the rhythm that accompanies a person. The movements of the inhabitants of Africa are different from those of Europeans; courteous Vienna moves differently from revolutionary France, time in the East differs from time in the North. All this happens because human beings are involved in the system of natural rhythms. Its actions expose the different participants of processes taking place in various geographical and cultural conditions: day and night, seasons, ageing. When a human creates an architectural monument it gets reflected in the dynamics and form of the space.

In the realm of music, harmony means an aesthetic effect, which has its own voices that are produced, heard and coordinated. This is the science of the use of chords. It is similar to architecture with its permanent relevance, harmony and chords. This is why, during the study of architectural processes, we understand that harmony, rhythm and architecture are inseparable terms.

The whole universe depends on a mathematical system. Let us remember Plato's harmonic sphere where all artworks have their place. According to Plato, universal harmony uncovers its divine origins: harmony between different elements of space imitates images, which exist in the divine universe. The influence of this concept on art is obvious.

Space is a field of human activity, the centre of our concept in architecture.

Space is the same kind of reality as the cosmos. It is not only a void which contains different objects (Aristotle, Plato, Epicurus, Euclid) but a general concept of Greek philosophy.

Here we must mention the changes that the concept of space went through during history. Many philosophers contributed to the development of this theory. Taking into consideration their opinion will make it possible for us to discuss the issue on a higher level.

Newton was the first to divide space in absolute, indefinite and relative quantities. He considered the last to be a criterion of absolute space and determined relative location of the bodies.

We are also familiar with Euclid's idea about space, which is metric and can be measured. This concept is subject to changes and transforms into an idea of the connection of space and time, in this way "giving birth to matter, life, motion…". This concept of Samuel Alexander becomes pantheistic, with idolized space that is presented as a perception of "a prior form".

With the study of nature Plato introduces geometry as a science about space. Aristotle developed a theory of location and determined it as a violent field with qualitative characteristics. This attempt to systematize space still remains very urgent.

Later, based on the concept of Aristotle, the use of Euclid's geometry brought scientists to a notion of infinity, homogeneity and motion in space.

Centuries later, Kant made a significant contribution to the theory we are going to analyze. He discusses space as a prior category of human knowledge. In his opinion, space differs from matter. It is independent and connected to time.

We possess different means of perceiving, entering and capturing space. Life in this space can be presented as "continuous movement" with permanent rhythm and a form. Every epoch and every culture has its own scheme of the rhythm that accompanies a person. The movements of the inhabitants of Africa are different from those of Europeans; courteous Vienna moves differently from revolutionary France, time in the East differs from time in the North. All this happens because human beings are involved in the system of natural rhythms. Its actions expose different participants of the processes taking place in various geographical and cultural conditions: day and night, seasons, ageing. When a human creates an architectural monument it gets reflected in the dynamics and form of the space.

This is why, after a study of the architectural process and consideration of the change of aspirations as well as different times and cultures, we learn that harmony, rhythm and architecture are inseparable concepts.

Aristotle in his work "On the Soul" writes that, while discussing harmony we think about its two meanings: first of all, harmony is a combination of magnitudes, which are known for motion and relation. Secondly, harmony is the interrelation of parts with each other and with magnitudes composing part of which they are themselves.

In mythology, harmony is the daughter of Ares and Aphrodite. She is a symbol of order and finds herself in constant motion.

According to its philosophical meaning, harmony represents relationship and order. It is an organic unity where the parts and the whole cooperate in order to achieve a mutual goal. In the realm of music, harmony means an aesthetic effect which has its own voices that are produced, heard and mutually harmonized. This is the science of how to use the chord. We see the same thing in architecture with its compliance, concord and chords. The history of harmony is always connected to the common problem of the cosmic order starting from the very first stage of philosophical thought.

Followers of Pythagoras knew that there is an interrelation between the scale of the sound and the length of the string. They applied the concept of harmony to the whole universe, macrocosm and microcosm. According to Plato, a human being who, based on his constitution and psychophysical order, repeats the model of the universe, is a microcosm.

Music and architecture respond to the same unity of the same proportion. Music brings us to the rules of art, which explain the universal essence of harmony.

These are the rules, which were used by the God while creating the universe. They have to be considered during the quest for harmony.

Harmony presents a coordination centre for different bodies and the bodies enjoying different positions.

The whole universe depends on a mathematical system. Let us remember Plato's harmonic sphere where all artworks have their place.

According to Plato, universal harmony uncovers its divine origins: harmony between different elements of space imitates images from the divine universe. The influence of the concept on art is obvious: Polykleitos' law tries to capture beauty through a search for a system of proportions.

In the realm of music, harmony means the art and science of the emergence of order, chords and their sequence. The chord is a result of simultaneous sound production of three or more notes of different tones. The chord demands the existence of intervals between different notes.

Harmony or disharmony of its lowest note depend on the following: Are the sounds perceived together or separately? Are they whole or unstable? These are the different ways (classical or expressive) that are needed to create a musical piece. Beauty implies harmony, wholeness and determinacy. The content of objects is proportional to human harmony (soul – body). Order in a work implies the existence of harmony. The soul is located in the world of harmony and enjoys aesthetic beatitude (nirvana).

Thus harmony is the compliance of qualities and proportion in substances, and unity in the social environment.

In the field of music, harmony is the art creating chords. During the centuries a specific order of melody was used in music. By the end of the ninth century, the basic forms of the sound layer had been formed. In the eleventh century, polyphony was created and music started to develop. Similar processes took place in the realm of architecture.

Proportions and rhythm are the results of the elements used. While drawing parallels with music, we see that rhythm in architecture is based on proportions but, in fact, it outperforms them.

Proportions work for the connection between architectural work, the arts and the embryo of an artistic idea. At the same time, rhythm, which implies the existence of movement, provides it with life.

Harmony, rhythm and proportion form the base of an architectural concept.

THE PRIMARY MATTER OF RHYTHM

Like the sounds of music, the mass elements of architectural form have their special resonant meaning and "special sound" which corresponds to their geometric configuration. (Pillars and columns "sound" in a different way and produce a different image.) The Greek thesis about likenesses existing between music and architecture (because of proportions) is of great interest. But it is very important to develop this in terms of the further development of the concept of proportion.

Pythagoras (569-470 BCE) and Galileo (1563-1642) discovered connection between the "frequency of the sound" (the number of vibrations per second). We can see the difference between the meanings of the elements, which are connected to each other according to their location and intervals. Each form, each colour has its own sound that corresponds to the sound of a musical instrument. Similar to the establishment of sound from the harmony of the frequency, every element of space and form influences us in a different way. But this is not enough. Except for the "sound" and "intensity", we should also consider the "length" of the sound. This factor always depends on the sound and intensity. The existence of rhythm depends on the length as an ultimate element of architectural expression.

Each form of definite size has its definite expressive meaning at some definite location. It has a specific "colour" and an individual character. Their importance can be reinforced by combination of the forms.

Unlike music, where we are given an opportunity to differentiate between the origins of a sound thanks to an "intuitive" approach, these problems are much more complex in the field of architecture. As in the case of music, we have to choose from the mass of forms the "ultimate" and "primary" ones. These will aid us to understand the consecutive character of its organization. We will not be able to talk about architecture, until these aspects are subordinated to the human

being, until they get structured, connected and organized in accordance with a specific pattern. This pattern, like the one in music, can be understood by a small group of people, while remaining incomprehensible to the rest.

Let us try to explain the reasons for rhythmic establishment. In order to produce an effect we have to study the opportunities of rhythm itself. We can see that influence depends not only on formal organization, but also on the cultural environment, time and location, and symbolic aspects as well. It may happen (for example, in monumental architecture) that a symbol (the meaning completely changes the importance) has an effective influence on the human being and gets some specific meaning. Something previously chaotic becomes homogeneous; something that used to be entangled receives an image of the whole.

This is how sensitive rhythm emerged. We have to research its plastic means. We have no intention to limit ourselves to the Greek concept (Plato and harmony of the sphere) and are going to fill our educational image with perspectives, which will widen our imagination. We will carry out a study of the organizational tricks of architectural rhythms.

Under rhythm we understand the qualitative division of time. It differs from the metre (size), which divides time according to quantitative criteria while rhythm determines its sound during the transfer of each form in time.

Metre is a time scheme, while rhythm is an individual essence (A-b-A-b-A-b) and a morphologic unity (AbAbAb) at the same time.

Architecture, which expresses senses and emotions, needs rhythm. That is why we should try to analyze it (the rhythm) on all structural levels to find its unifying and organizing moving power.

THE ORIGIN OF RHYTHM

Rhythm is the primary scheme, which originates in our mind before becoming poetic, musical or plastic. It is born in "the time" when the exchange of periodic homologous elements happens to takes place. This is the moment for proportions to register a union of homogeneous elements in space.

We should not forget, though, that artworks enjoy rapid perception. Rhythm exists in the composition and enriches it with colours, volume, and lines of the secondary themes. These are perceived in consecutive series. This is actually how groups of specified lines and coloured spots are created in painting (M. Delacroix, V. Kandinsky, earlier by Giotto, Tintoretto), the swinging of masses in sculptures, the reflections of paths and the play of details (the unfinished Pieta by Michelangelo).

While talking about rhythm we always come back to divarication (pillars, arches) and a series of similar elements which preserve more or less stable relationship between each other. It attaches to a work a deep rhythmic and aesthetic character. This is how cadence theory is created: like a break of the defined rhythm, which influences its harmonious and melodic sound. A couple of melodies and chords get united and transformed into a more complex upscale symphony.

In architecture, rhythm is marked by definite strictness compared to other plastic arts...

Each culture and epoch has its own rhythmic schemes: Egypt, Greece, and the Renaissance. They represent cultures of huge metrical sound. China, Maya civilization and the Baroque are the periods of huge rhythmic inspiration.

We perceive rhythm as a repetition of homologous elements in the structure of contemporary space. Here we have to clarify one issue: we have to assume that the difference between

rhythms and ratios is clear. Rhythm depends on the leading idea (culture, time, personality) as happens in the case of a proportional structure. The principles of a proportional structure are revealed "if during their analysis more attention is paid not to the final result, but to the study of internal relationships. In this case, these principles become known as an expressive 'artistic' goal which was present in the buildings, monuments and paintings of the given epoch or particular artist."

According to this scheme, proportion and rhythm go through the same process of origin. The expressiveness of rhythm depends on the symbols of the time, indicators of common ideas and forms.

In the arts, order is an abstract category, which is not connected to the reality in its outward appearance. Its existence in the distribution of architectural forms is expressed through proportions.

With the help of proportion we introduce "metre" and "rhythm". Both of these are present in the basis of the order which we look for and find in the universe.

Proportion supposes the existence of rhythm as a means to express time and space. This explains our constant search for perfect order in arithmetic and geometric combinations. These contribute to the creative quest for harmonic forms, rhythm, time sizes and space. This explains the connection between aesthetic feelings and mathematical relation as, in the realm of mathematics, we come across the orderly relationships, which exist in the nature. Based on these relations we achieve harmony with nature while creating forms.

We can use repetition (reordering), contrast or change of scale in order to create rhythm. At the same time, it is necessary to preserve a connection between the elements. This has to be carried out with mathematical accuracy.

Metre, quantity, and proportion provide us with an opportunity to create a new order that is subordinated to its own rules in the world of aesthetic phenomena.

Artists have to consider the fact that opinion concerning the form undergoes constant change. That is why, during the quest of the harmony of lines and finite forms, it is important to consider their outward and expressive opportunities. Quantity and relevance have to be used with special care.

Quantity, relevance, and correlation of sizes or proportions are means on the way to achieving harmony.

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