

proceedings, they can be considered as the full representative of their approach in development and globalization.

In both categories, some parts of Tbilisi due to using new architecture and materials, a kind of aesthetic and diversity is created which provides the goal of attracting tourist and for the residents of the city is also interesting. But it has to be considered that this event with a non-skilled adoption from the world's architecture effect and applying personal manners has fueled pluralism and eclecticism.

If we consider the identity as a concept from time component and cultural continuity of a nation, then we couldn't consider these imitation elements as identity-making elements. If this trend continues merely with economic and political aims and without consideration and speculation, it will cause irreparable damages to the nation's national identity. Before appearing and learning globalization, different communities had integrity, but the phenomenon of globalization with breaking artificial borders and capturing the world caused the merger of semantic systems, removing parts of these systems and adding some meanings that are the result of modernization and globalization (Toffler, 1996). Yesterday's continuous semantic systems, in a geographical bed created an identity of a nation which with this gap, it practically made identity crisis as a gift of globalization phenomenon. A crisis that even was disappointing for tourists that follow the understanding of nation identity and not only doesn't attract their interest but causes criticism of governing approaches on urban management in these communities.

Endnote

1. The purpose of classic pattern is the pattern of common buildings at the past periods of Europe specially Rome and ancient Greece and Renaissance.

Conclusion

The independency of Georgia from Soviet Union has been along with two events. First, it demonstrates a historical gap and second a sudden attachment. The first event which happened after colonialism of Soviet on this country is the gap of this country from its long-term and ancient history. A gap which has turned all of its cultural and identity ownerships into assimilation cities and with iterating modules. This gap has caused the creation of a position and time distance in urban spaces in this country that filling it requires a reference to cultural ownerships. A reference that is limited to the forms and framework of the old architecture or use of decorative use of ancient symbols. But the second event is the sudden opening of a country's borders which before independency was restricted as a member of East Block in bound to Soviet policies. This sudden opening or attachment to West's convoy has affected remarkable structural and cultural effects on the face of these cities.

In the midst of these two historical events the deci-

sion makers of city area in this country are following identity-making of their cities. Corresponding to these two events and the results from it, two developing approaches are following by city officials that one is following traditionalism and returning to the past and the other follows the westernization and mere imitation from the thing it has been far from until now. This scattering of votes and difference in approaches in addition to creating a mixed face in city is not an appropriate way to identity-making of city. The today's life of the residents in these cities cannot be summarized in none of these spectra and the existing instruction view to people trends doesn't put a real life. Therefore it deals with their historical and classic spaces and recovering them similarly even in emerging areas or follows the symbols of modern cities to help the west's architectures and through it non-familiar forms with native culture, which both of them are not a way to today's identity of the residents in Georgia.

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Fig.3. An iconic urban component for giving identity and attract tourists, The Bridge of Peace, Tbilisi, Georgia. Photo: Ehsan Dizani, Archive of NAZAR Research Center, 2013.



Fig.4. An example of Avant-gard architecture, Tbilisi Public Service Hall, Georgia. Photo: Seyed Amir Mansouri, Archive of NAZAR Research Center, 2013.

of the most important squares of Tbilisi. This square which is named as one of famous general in Russia Empire – Ivan Paskovich- in the era of Soviet governance renamed as “Lenin” square and his statue was installed above a column in the center of the square. After Georgia’s independency named as “Freedom” square, and in place of Lenin statue a statue of “Cent George “ that is killing a dragon was replaced. This statue is the reminder of statues in ancient Rome era’s emperor and gods statues at Greece agoras and shows another type of appealing to symbols.

Second approach: Globalization

The independency of Georgia and the developments from it, simultaneously with globalization in developing countries was along with many changes in architecture scope. Essentially, globalization is interconnectedness of the social events and relations of far-distant lands with local texture of other communities (Giddens, 1999: 42). This definition from globalization pointing to two sections of “far-distant lands” in one hand and “local texture” of communities in the other hand, proposes globalization against localism. This crossroad and confusion is more important for newly independent countries like Georgia. Because these communities spending the era under colonialism and within communist closed doors, suddenly are faced with open doors towards Europe and West and this is while they have been far from their nation’s traditional values and identity. The vacuum of identity and retardation feeling among many nations which have been connected to globalization train has been considered as an internal crisis and fundamental problem for these communities.

This approach can be considered in line with achieving a new identity for the city. A new identity which is seeking its origin not in the history and the national and ancient of the city, but beyond the opened borders. On the other hand, attracting tourists and introducing Georgia as a developed country is also one of main goals of this approach which is adopted strategies by Tbilisi’s municipal management with the aim of reaching both goals.

1. New symbolism

On the sidelines of Kura River in the heart of old texture of Tbilisi, events in the basis of new architecture like Peace Bridge with regular geometry and performance hall with free form can be seen. These buildings with their special framework have acted as a sample of this strategy for attracting tourist and identity-making to the texture of the city. Peace’s bridge is designated and performed by Italian architects and it seems that



Fig.2.Using traditional patterns in the construction of Sameba cathedral, Tbilisi, Georgia. Photo: Seyed Amir Mansouri, Archive of NAZAR Research Center, 2013.

non-native architects of these buildings had the most attempts for boss orders to attract the maximum intention toward themselves. Cables and special structural elements, transparent cover and lighting at night have made this bridge a focal point in the heart of the city. These kinds of motions in city, indeed is following that lost identity beyond borders and is trying for weather with making the elements that are making role during time or will find the symbol at city’s landscape, provides a new identity for the city; symbolisms which have no root or correlation to nation’s native identity.

2. Leading governance architecture (Avant)

Government, as economic power and decision-maker on the way of spending financial resources, has preferred to spend more budgets to design and implementing the buildings like Police center and city services center. The main property in new constructions of Tbilisi which are constructed by government, in old texture or in developed parts of the city is their leading property. Government with applying form-oriented non-native architects has ordered the architecture distinctive with native elements. Since the managers and government’s intervention is clear in this part of urban



Fig.1. Rehabilitation of historic fabrics with traditional patterns, Freedom Square, Tbilisi, Georgia. Photo: Seyed Amir Mansouri, 2013.

a dragon was replaced. This statue is the reminder of statues in ancient Rome era's emperor and gods statues at Greece agoras. Around Freedom square, the city hall of Tbilisi, central bank building of Georgia and a number of important government buildings are located. The buildings near to square have various uses that with the approach of protection from current historical style in it are renewed and recovered. Near to the square which Roostavelli's street begins from there, one of oldest historical area in Tbilisi is observable. The policy of municipal is to protect from this area and recovering or renewing its buildings in compliance with the previous pattern. The more important point is to protect the context historical passages network which considers as the most important policy in context recovering. Protecting the place, way, cross section, view of wall and the existing important historical grains are the main principles of passages protecting policies.

However, adopting this approach from Tbilisi's urban management has been highly successful and has been able to preserve the historical context of this area, but in some cases exaggeration in applying classic architecture elements regardless of context and use of buildings, has pushed this approach to traditionalist's

approach; where all of buildings are decorated with a classic crust. Giving originality to the history of art and architecture and negation of the present requirements including social, economic, cultural and political conditions, in addition the ignoring the innovation and creativity of artists and architects in the opinions of today's traditionalists prevents the formation and discovery of appropriate and responsive approaches in today's architecture conditions (Mansouri & Teymori, 2014). Formal definition of architecture and the necessity of use and iteration and imitation of materials, shapes, details and templates of architecture history the traditionalists propose are an extreme reaction against the extreme of modernism in removing all history from architecture and art (the same).

2. Commemoration and identity- making with architecture symbols

One of new architecture samples inspired from symbolic patterns is "Samba" church, the largest church in Tbilisi which is constructed in a huge scale to evoke in mind the pattern of churches in this area as an exaggerated element along with many historical churches of this city. Another sample of symbolism can be observed in freedom square which is considered as one

Introduction

Georgia as one of the countries of the former Soviet Union at Caucasus has ancient culture and history. After the collapse of Soviet Union, Georgia like other independent countries of this area, follows the modernization of cities and new constructions. Some of these constructions aim to restore the neglected uses of communism era including religious and commercial buildings and some other aim to develop cities. Modernization movement and recovering historical contexts over the past two decades follow large urban development planning policies. The history of developments in Tbilisi can be divided to three periods of tradition, communism and after independence.

Foundation of Tbilisi as ancient capital of Georgia pertains to 5 century BC. This city was over centuries as the center of Georgia Empire and focal point of communication ways from center of Asia to Black sea. In the cultural point of view, Tbilisi was always a city with different ethnics and religious, and today is also one of the important centers of Orthodox Christianity. This city has been under attack by aliens frequently and for this reason there are a few architecture remnants from past eras. The last rush which caused high destruction in this city pertains to 1795 by Agha Mohammad Khan Qajar. In the beginning of 19 century the Georgia emperor, second Irakli signed a memorandum with Russia empire to protect Georgia land whereby Russians took the responsibility of Tbilisi reconstruction and they accom-

plished the full reconstruction of the city under Russia rules in 1850s (Van Assche&Salukvadze, 2012).

Between the years 1917 to 1921 which Georgia was a part of Soviet Union, socialism thoughts governing on urban spaces like Mikrorayon pattern, were spreading. Also the use of neoclassicism method at building architecture, which is one of characteristics of Stalin era, became common in this period of time (Ibid). The pattern of urban construction in the communism period based on plaid streets is taken from modernism with Marxism reading, and relies on main streets as the place for establishing government buildings is one of urbanization principles of this era.

Georgia after collapse of Soviet Union didn't suffer recession and chaos, but in aspect of national economy is still a weak country. 60 percent of this country's populations are living below the poverty line. The country's per capita income in 2001 is estimated about 590 Dollars (Eurasianet, 2008; AbolhasanShirazi, 2008:2). In 2000 the general plan of Tbilisi was developed. In the development of the city's new identity landscape, two different approaches are taken under consideration: return to tradition and formal greatness-oriented. Analyzing these two approaches can show the way which general map has imagined for Tbilisi's future; a way towards creation or recovering the lost identity which is gone from the communism era in this area.

The first approach: traditionalism

This approach which is seen in the urban architecture, landscape and design of Georgia, particularly its new cities, emphasizes on the history and the elements¹ governing on it like using classic elements in different formats. In this approach we are facing with applying the classic templates of new designs to using stony materials with abundant details as the properties of this area. Use of pediments and Roman arches at the main view of the buildings, the existing of the status of Greece ancient and Rome gods in city squares suggests the interest to recreation of these templates in new constructions. In general we can observe searching identity in this approach with two solutions:

1. Intervention in the context and recovering it based on the iteration of traditional templates

In the street of Roostavelli, one of the city's most famous streets at old context of Tbilisi, new construc-

tions can be seen near to communism era buildings. These buildings are designated considering existing building templates in context. Regular and classic views and stony materials with colored spectrum similar to these buildings have been very effective in homogenization of urban context. Squares and open spaces of Tbilisi applying sculptures and urban furniture are coordinated with historical walls around it. Some of the squares which are designed for riding movement have also gained from classic templates. For example, Freedom square which is considered as one of Tbilisi's main squares has been the focus of many historical, political and social events in the past. This square which was named in the era of Russia Empire with the name of a famous general- Ivan Paskovich- in the era of Soviet governance renamed as "Lenin" square and his statue was installed above a column in the center of the square and after Georgia's independency named as "Freedom" square, and in place of Lenin statue, a statue of "Cent George "that is killing

Searching for an Identity in the Formalism of the New Architecture of Georgia (case study: Tbilisi)

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Abstract

Following the communism pattern governing on urban spaces before the independence of Georgia, urban views and buildings architecture also affected by socialist ideas. However, the overall structure of today's city in Georgia is following the general face of that pattern, but in the years after independence and separation from the Eastern Block, increasing political, social and cultural communication with West, parallel with the trend to globalization and attempt to attract more tourists, this change has been intensified. In recent years, adopting two approaches of "traditionalism" and "westernism" are the predominant approaches in the architecture and city development of Georgia. First approach is to return to the traditional forms and the components governing on it which can be seen in architecture, landscape and urban design, especially in new cities. In this approach, classic patterns using stony materials with high details which is one of this area's architecture properties is performed in views of buildings with various applications. The second approach is constructing form-oriented buildings and using modern urban elements for creating a new identity and attracting tourist. These grammatical structures,

regardless of native aesthetic values and regardless of cultural and social background play the role as visual focus in cities. However, the tradition-oriented approach in building architecture and urban spaces can be considered as an effort to set identity for the landscape of the area cities, but this approach is diminished to the level of imitation from old architecture and formal loan-translation. Second approach with economic aims and competition with western countries regardless of cultural, operational, geographical and historical properties of this area has also resulted in only chaotic and eclectic face of city. The intersection and the problem of both current approaches is neglecting identity problem and the identity dimensions of future architecture in Caucasus. The identity meaning the continuity of a culture during the history of a nation is forgotten in both approaches; in first approach with formal view to tradition and history, and in second view with fascination and pure imitation from western architecture. Continuing this process undoubtedly leads to cities without identity which are wandered in the search for a lost in history or an un-detected in west.

Keywords

The new architecture of Georgia, Traditionalism, Westernism, Tbilisi.