

National Dance Academy

In Batumi

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ABSTRACT

Current thesis explores the connection between dance, architecture, interior design and choreography within the framework of Georgian national dance culture. It will give the overview of the development of Georgian national dance from the beginning until now. As well as the discipline of interior design in the field of performing arts, where it represents the interplay between two distinct professions. To illustrate those important aspects of coexistence of interior design and dance practices, this thesis describes case studies, attempting to look into the future of development of interior design and choreography studies.

My preliminary research is based around a principle of a relationship and coexistence of a body and architecture. By employing spatial concepts as perceived in dance to inform the design of architectural space. The intent of this research is to find an architectural solution for the dance performance complex that informs the users of dance and allows dance to inform the definition of the architectural space.

The National Dance Academy is important and relevant for Batumi city, because it would enrich cultural ecosystem in the region and enhancing the development of the choreography and dance culture in this dynamic city.

The site is located in south-west of Batumi, the second largest city in Georgia. Batumi considered to be one of the fastest developing cities on the black sea coast and counts 155,000 inhabitants.

THESIS STATEMENT

The aim of the thesis is to design a National dance academy in Batumi. The logic behind designing a dance academy in the city center, is that the Georgian traditional national dance is the inherent part of a Georgian culture and national identity; it represents Georgian traditions and mentality through bodily movements. Throughout the centuries Georgians have been creating more interesting dance traditions, transforming traditional movement into sophisticated choreography and performance techniques. This particular aspect of continuous innovation inspired me to design the National Dance Academy in the city center of Batumi.

Georgian national dance academy will provide both locals and people from abroad with high quality education, cultural experience and professionalism in the field of dance. It will inspire young people to join the dance community and follow a culturally enriched and healthy lifestyle. The design will follow dance studio/space specifications and design principles. In Batumi the high demand for large dance facilities is present due to the fact that the city hosts around 3 million tourists annually. I believe the project is important and relevant for the chosen site and Batumi city.

01 INTRODUCTION

1.1 Brief

I propose the National Dance Academy in Batumi as a complex with student accommodation, classrooms and performance space, where people from different parts of Georgia and abroad would have the opportunity to get an education in a field of contemporary dance as well as to learn about the history of dance in Georgia.

Due to its different functions, the National Dance Academy will comprise 4 parts, which are dedicated to different activities: The educational facilities; The dorms; The performing art centre; The public ground;

The proposed site is located in the city centre of Batumi, total area of site is 13.000 sqm, square shaped 130m long and 100m wide. Existing construction "Magnolia" which is on the proposed site area is mix-used residential building, which was built in 2011. The site is adjacent to Ardagani Lake from the west side and adjoins a seaside promenade from the north side of it.

The nearest territory around the site is occupied by high residentials, hotels as well as shopping malls, hypermarkets and new buildings, which are under construction. The task is to replace the current structure of "Magnolia" with the new architecture in the city center- the Georgian National Dance Academy- which will have a significant positive influence on the city landscape and cultural life for all Georgians.

1.2 Goal

The goal of the single complex National Dance academy with its educational facilities, community uses, cultural content and dance dorms is to provide social and entertainment performances for people with diverse interests in field of dance, dance training for students at all levels of dance and would offer a place where people can learn to dance from beginner to advanced, to observe the diversity of Georgian traditional dance and rich variety of Georgian national costumes. To create a National Dance Academy with supportive atmosphere, which is based on satisfying customers both locals and international. Public ground of cultural landmark will create opportunity to meet people from different parts of Georgia and people from abroad. To build strong networking opportunities for professional and artist from the field of choreography. This complex will have a cultural calendar with the events and special program provided for cooperation, communication and co-working for the professionals and dancers, also will involve special meetings, forums as well as workshops by famous dancers from Georgia and abroad. Precisely, special forums, conferences are going to be organized to discuss emerging issues from the field for and summer schools as well as dances for emerging artists and professionals.

1.3 Georgian dance culture

Georgian national dance academy and its importance for Georgians

The evolution of Georgian national dances began as soon as the cities started to celebrate mass holidays in the Middle Ages. Military moves, sports games, and dances performed at those celebrations were the most popular types of folk art. What Georgians have today, though, underwent a long transformation during the different epochs.

Looking back at the history

The dances emerged in villages and were connected with agriculture. These dances preserved the pagan models together with its traditions, rules, and customs. The continuous invasions of the neighbouring countries in Georgia gave rise to dances with a combat character. Over the centuries, the nation has created more interesting and richer dance traditions, choreography, performance techniques, and synchronization of music and movement.

Georgians do not only perform the ancient dances, but also create new choreography. All the dances have similar characteristics – women’s dances are always distinguished by a sense of synergy, lyricality, and grace, while men’s dances show dignity, courage, nobility, and pride. Georgian folk dances impress with their brightness, incredible fire, sumptuous costumes and the interweaving of history with art. They give incredibly great pleasure to both the audience and the dancers themselves. No one has remained indifferent after such a spectacle! In different parts of the country during many years were appearing unique dancing movements which have passed from generation to generation. And it is noticeable that the dances of mountainous region inhabitants are characterized by sharp and rapid movements while the dance movements of plain inhabitants are smooth. Each Georgian national dance requires special costumes which resemble the clothes of inhabitants of different regions.



Moments from the past
Dance- Jeirani



Dance
“ქართული” Kartuli - “Georgian”

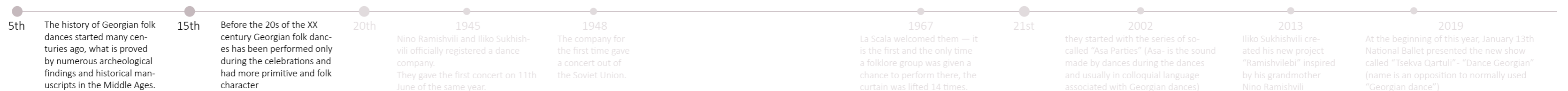
The roots of Georgian folk dances

The history of Georgian folk dances started many centuries ago, what is proved by numerous archeological findings and historical manuscripts. All the sources indicate, that Georgian folk dances originate from ritual and hunting primitive dances. The development of agriculture and livestock breeding provoked new customs in traditional society and affected ritual dances. It is also important to note that every region of Georgia initially had different elements in the dance, which affected the further development of Georgian choreography. One of the artifacts, found during the archaeological excavations in Kartli, depicts woman dancer (VI B.C.) and indicates, that some ritual dances have been performed by women at the temple of the god of fertility Shushpa. Among the collective dances, has always been a couple dances also related to the cult of fertility. Couple dances created, so-called, theatrical performance “Sakhioba”, which was mainly performed during feasts in different settlements.

So, before the 20s of the XX century Georgian folk dances has been performed only during the celebrations and had more primitive and folk character, while everything changed when Ilia (Iliko) Sukhishvili and Nino Ramishvili entered the scene and completely changed the future of performing arts in Georgia.

Georgian folk dances are an inherent part of national culture and Sukhishvili is one of the most recognizable and popular brands in Georgia. Every second child attends dance classes and dreams once to become a dancer of “Sukhishvili”. The history of this dance company is also a story of two people who completely changed the future of performing arts in a country. To provide the better understanding of repertoire of Georgian National Ballet, the attachment with visual materials has been added, where short description of dances supported by photos and links on the videos.

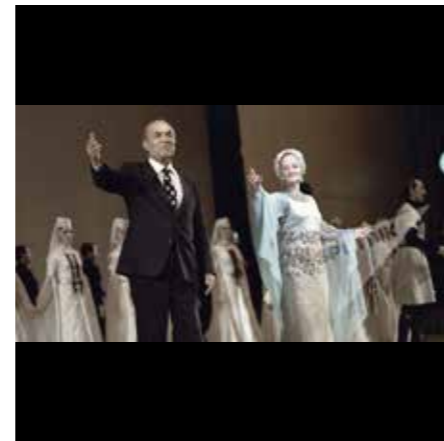
Dancers and Artists - “Sukhishvili”
Georgian National dance costumes



1.3 Georgian dance culture

From the Opera House in Tbilisi to the scene of La Scala

The Georgian National Ballet was founded by Ilia (Iliko) Sukhishvili and Nino Ramishvili. Ilia Sukhishvili (1907-1985) started his career as a dancer in early 1920s. First, he worked as a teacher at the dance studio, afterward in 1927 he began to work in Tbilisi State Opera and Ballet house. In 1935 Iliko got first place in the World Folk Dance Festival in London and was awarded the gold medal, which was presented by Queen Mary. Nino Ramishvili (1910-2000) began to dance from the age of 10. She studied at Maria Perini's private Ballet Studio in Tbilisi, was trained as a classical dancer and joined the Tbilisi State Opera and Ballet Theatre. (In the early 20s of XX century Maria Perini and Henrich Hrinevsky have been managing art and ballet school in Tbilisi, which created the basis for the future development of ballet in Georgia.) The story of the couple started at Tbilisi Opera House, where Iliko noticed Nino during one of the performances, since then they became inseparable partners both on stage and in life. Nino Ramishvili and Iliko Sukhishvili officially registered a dance company in 1945 and gave the first concert on 11th June of the same year. Initially, it was named as The Georgian State Dance Company but now it is called The Georgian National Ballet, because of the specificity of a style of the dances. In 1948 the company for the first time gave a concert out of the Soviet Union. In 1967, La Scala welcomed them — it is the first and the only time a folklore group was given a chance to perform there, the curtain was lifted 14 times. Besides La Scala, The Georgian National Ballet has been represented by worlds many well-known impresarios and companies, it has performed at the Albert Hall, The Coliseum, The Metropolitan Opera, Madison Square, and other famous venues. It was the first professional state company in Georgia, after, many other companies were founded on their example.



Founders
Ilia (Iliko) Sukhishvili and Nino Ramishvili

Repertoire and the specificity of a style

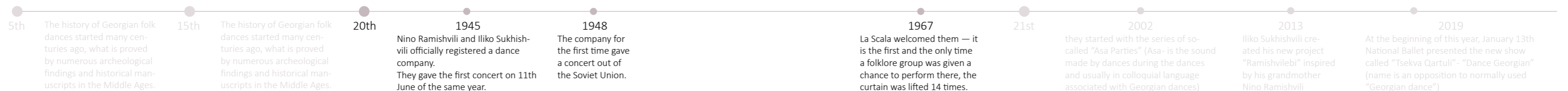
Until now ensemble went through many changes in style and repertoire. Iliko and Nino started their, so-called, dance revolution in the 20s, totally changing the idea of folk dances and inventing absolutely new style and dance elements. Now their ancestors Iliko Jr. and Nino Sukhishvili are continuing shocking Georgian audience with avant-garde projects and international scene with spectacular folklore shows. But first I'd like to discuss folk dances and a specific style, which founders of the company brought to the world folklore scene. The innovations introduced by Nino and Iliko Sukhishvili have been considered as a style close to the modern ballet principles. Ballet is one of the key elements of Georgian dances and each dancer is encouraged to go through training. Georgian dances are divided into solo, pair, and group. Each dancer has to subordinate to the requirements of a common plan and its expression in the dance. At the same time, the performers do not lose their individuality since several dances demand competition between partners in strength, agility, elevation and bold movements. "The combination of live music, shows of strength, tornado-fast spins, jumps, swords, shields, and daggers for male dancers, matched with the gliding and elegant movements of female performers in vibrantly colored costumes make Georgian dance a dazzling spectacle for audiences." The Reuters "Georgian National Ballet: a family dance with history". One of the major aspects of the shows of the National Ballet is a costume. Each dance has its own costume, and, as an ex Georgian dancer, it's hard to explain in words how difficult it is to change them between performances, especially for women. Dresses are very heavy and need a lot of attention, otherwise, we risk to lose some details on the stage. It can be said, that Sukhishvili made Georgian traditional clothing diverse and helped to maintain the tradition of wearing them until now. Nowadays the repertoire of folklore shows counts around 30 different dances: Kartuli, Khorumi, Phartsa, Ajaruli, Mkhedruli etc. But apart from folklore, Sukhishvili stages modern dance shows and Georgian- contemporary dance, which is so different, that even for choreographer it is hard to define what style it precisely is.



Daisi - "Sukhishvili"



Juta - "Sukhishvili"



1.3 Georgian dance culture

New choreography

In 2002 they started with the series of so-called “Asa Parties” (Asa- is the sound made by dances during the dances and usually in colloquial language associated with Georgian dances). At these parties’ dancers were wearing non-traditional costumes, simpler and more minimal, similarly, dances were lighter and more modern, but still with traditional elements. Although “Asa parties” were quite criticized from the choreography point of view, it still turned out to be a successful commercial project. In 2013 Iliko Sukhishvili created his new project “Ramishvilebi” inspired by his grandmother Nino Ramishvili. He wrote several abstract compositions using his own music, as well as jazz and folk, and after that, told the dancers to begin training in a completely different manner. The show consists of modern dances mixed with traditional Georgian dance elements and this was another breaking point in the development of performing arts in Georgia. At the beginning of this year, January 13th National Ballet presented the new show called “Tsekva Qartuli”- “Dance Georgian” (name is an opposition to normally used “Georgian dance”) On the next day society split in two: those who were blaming ancestors of great founders of the National Ballet in “destruction of traditions”, and, another part, which was welcoming innovative approaches and experimental Georgian choreography. The show took place on the stage of a nightclub and was accompanied by Georgian indie rock band “Young Georgian Lolitaz”. Although Georgia quite quickly catches innovations in arts and culture, all the changes made within the dance company “Sukhishvili” are frightening for the majority of the population, because everyone perceives this dance company as something personal, as an inherent part of his or her culture and heritage and is afraid of not to lose it. So, the reaction on the “Sukhishvili” repertoire is quite different on the national and international scenes: In Georgia people are shocked by “contemporization” of folklore, while on international scene Georgian folklore is kept dazing the audience worldwide. Probably this is one of the reasons why on the international tours “Sukshihili” mainly represents folklore dances.



Ilouri “Sukhishvili”



Farikaoba - “Sukhishvili”

New choreography movements



- 5th The history of Georgian folk dances started many centuries ago, what is proved by numerous archeological findings and historical manuscripts in the Middle Ages.
- 15th The history of Georgian folk dances started many centuries ago, what is proved by numerous archeological findings and historical manuscripts in the Middle Ages.
- 20th
- 1945 Nino Ramishvili and Iliko Sukhishvili officially registered a dance company. They gave the first concert on 11th June of the same year.
- 1948 The company for the first time gave a concert out of the Soviet Union.
- 1967 La Scala welcomed them — it is the first and the only time a folklore group was given a chance to perform there, the curtain was lifted 14 times.
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- 2019 At the beginning of this year, January 13th National Ballet presented the new show called “Tsekva Qartuli”- “Dance Georgian” (name is an opposition to normally used “Georgian dance”)

1.4 Preliminary research

Problem of finding place for rehearsal in Batumi
Private/state ensembles hiring school's studios for rehearsal

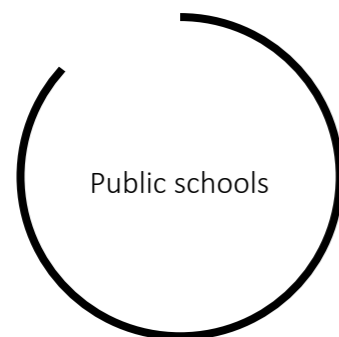
In Batumi there are three state ensembles.
Only one state an academic ensemble has its own rehearsal studio with performing stage. The rest has to rent place for rehearsal. There are big reasons to delay rehearsals, finding place with all facilities dancer needs and etc.

The spaces for rehearsal hired by ensembles both private or state are not for dance studio, it is for school's subject called "physical culture" which is absolutely not for dance rehearsal, but current hopeless situation make them think to have a rehearsal to anywhere and get used to the inadequate facilities, they are going to have inadequate facilities. To use school's space has many disadvantages, one of the reasons the dance lessons are always late evening which is one of the troubles for pupils because of late transport system in the city. None of dance ensemble are able to have rehearsals during school time. (around 09:00-19:00)

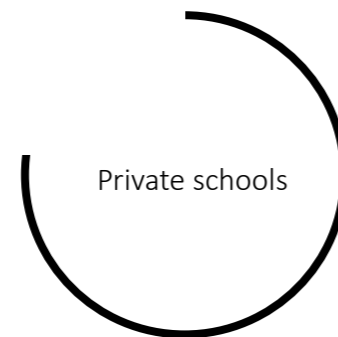
If new ensemble will be established, it won't have any appropriate rehearsal space, moreover it is hard to find free school's spaces in the city for rehearsal.

Ensembles need better space and relevant design for rehearsals, In Batumi it is high demand to build dance facilities. Design principles of dance studios must be considered.

Below diagram shows, School spaces occupied by different ensembles.



more than 90% public schools are occupied by private dance studios



more than 75% private schools are occupied by private dance studios

Local examples - Interior

Lack of design principles and dance studio requirements



Batumi

Tbilisi

02

ANALYSIS

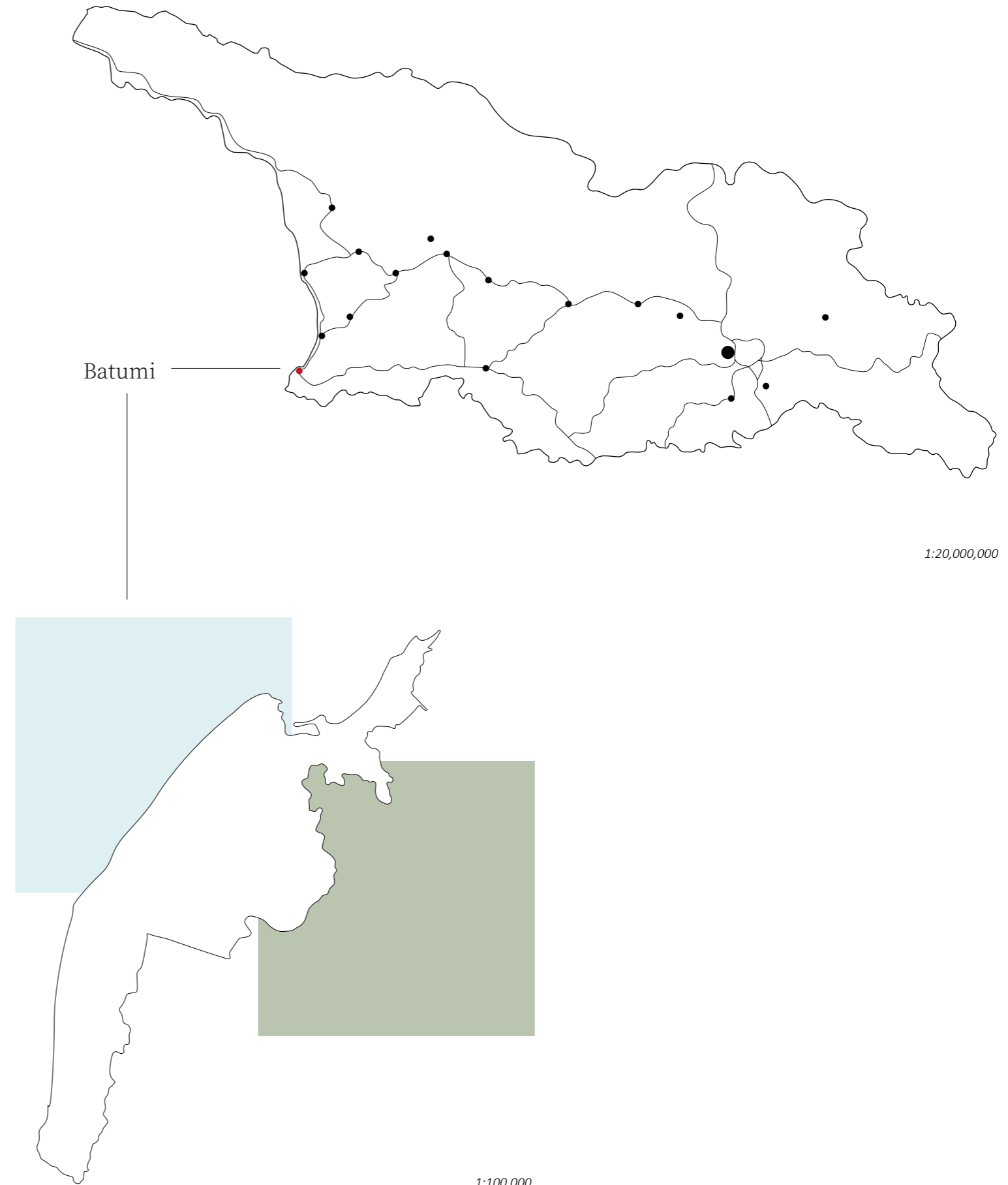
2.1 City

Batumi

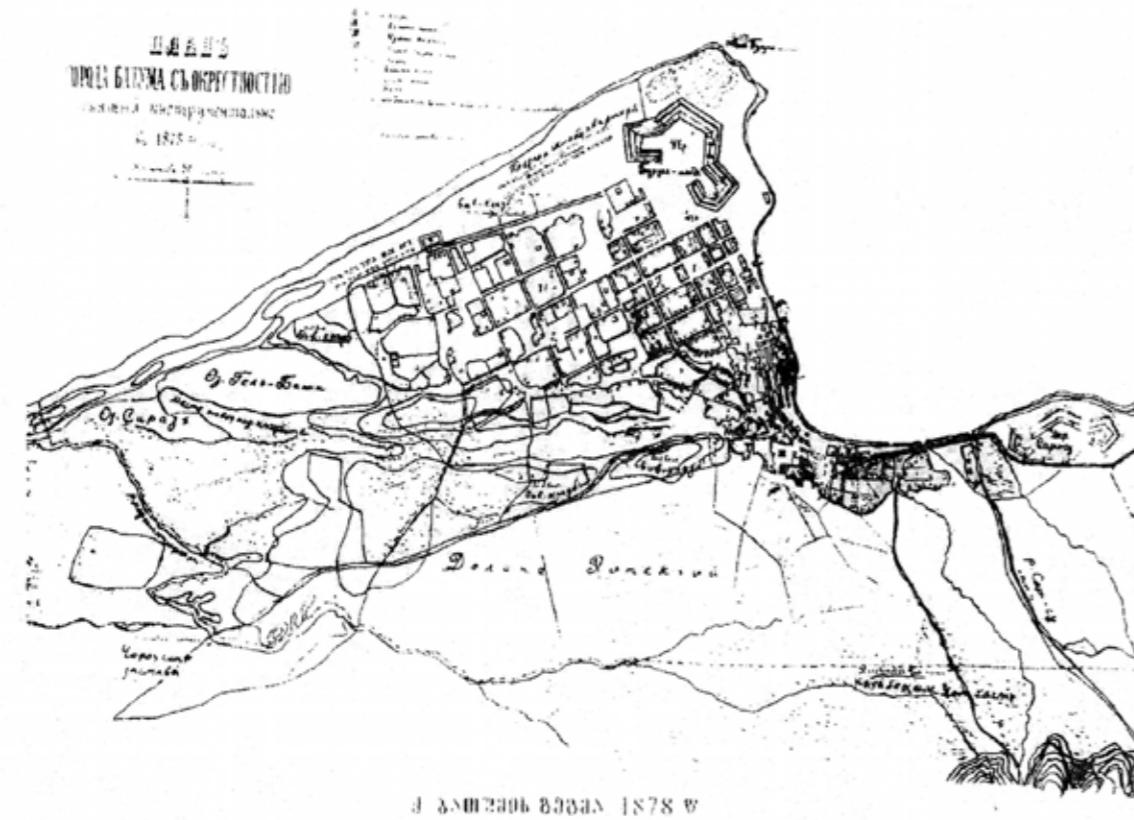
Official city status:	1866
Autonomous republic:	Adjara
Country:	Georgia
Founded:	8th century

Batumi is the second largest city in Georgia. Batumi considered to be one of the fastest developing cities on the black sea coast and counts 155 000 inhabitants. Batumi is located in a convenient natural Black Sea bay and is not only an important seaport for entire Georgia, but also a tourism capital of the country. It is at all times very crowded. This is the most popular place for both locals and visitors. The city beach is next to the Boulevard. The beaches in Batumi and its vicinities are stony without sand. The architecture of Batumi features the combination of European and Asian styles, the variety of architectural forms. It is possible to see buildings with elements of Georgian, Turkish, Imperial Russian, Soviet, English, French and colonial architectures; the buildings combining European and Oriental architecture. Last 10 years Batumi has changed a lot and you will find many modern buildings and skyscrapers. The lights of the evening city are especially beautiful.

Georgia



2.1 View a map and plans over time

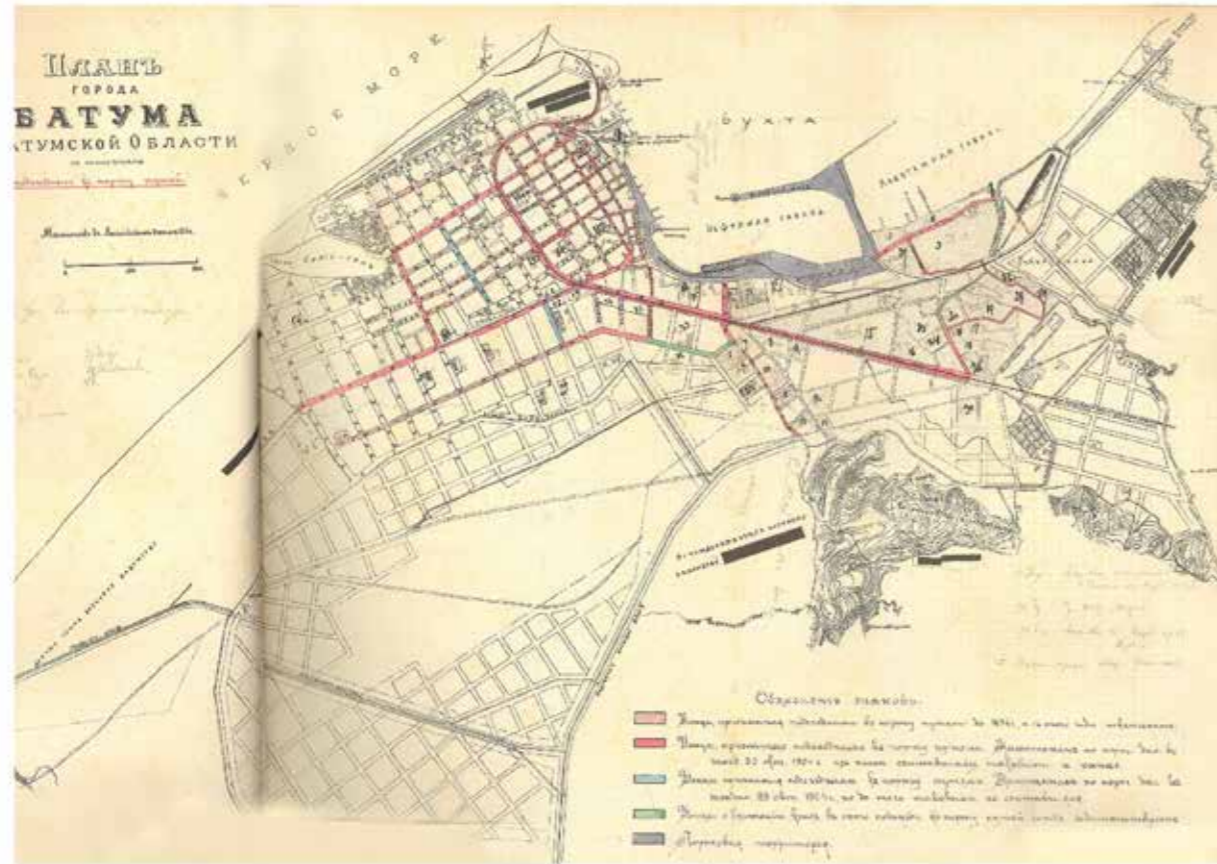


1878 Starting from the beginning of the XIX century, Georgia is annexed by the Russian Empire and gradually its borders are approaching the territories of Adjara. At the Berlin Congress (13 June 1878 July 13), which supposedly revised the Treaty of San Stefano, Russia was able to maintain a major territorial fortune. The city was declared "Porto Franco", the idea belongs to England, which demanded the announcement of Porto Franco in the Berlin Congress and scored. The status of "Porto Franco" has brought some kind of pleasure to Batumi, since Batumi has grown significantly and has gradually acquired the modern European city



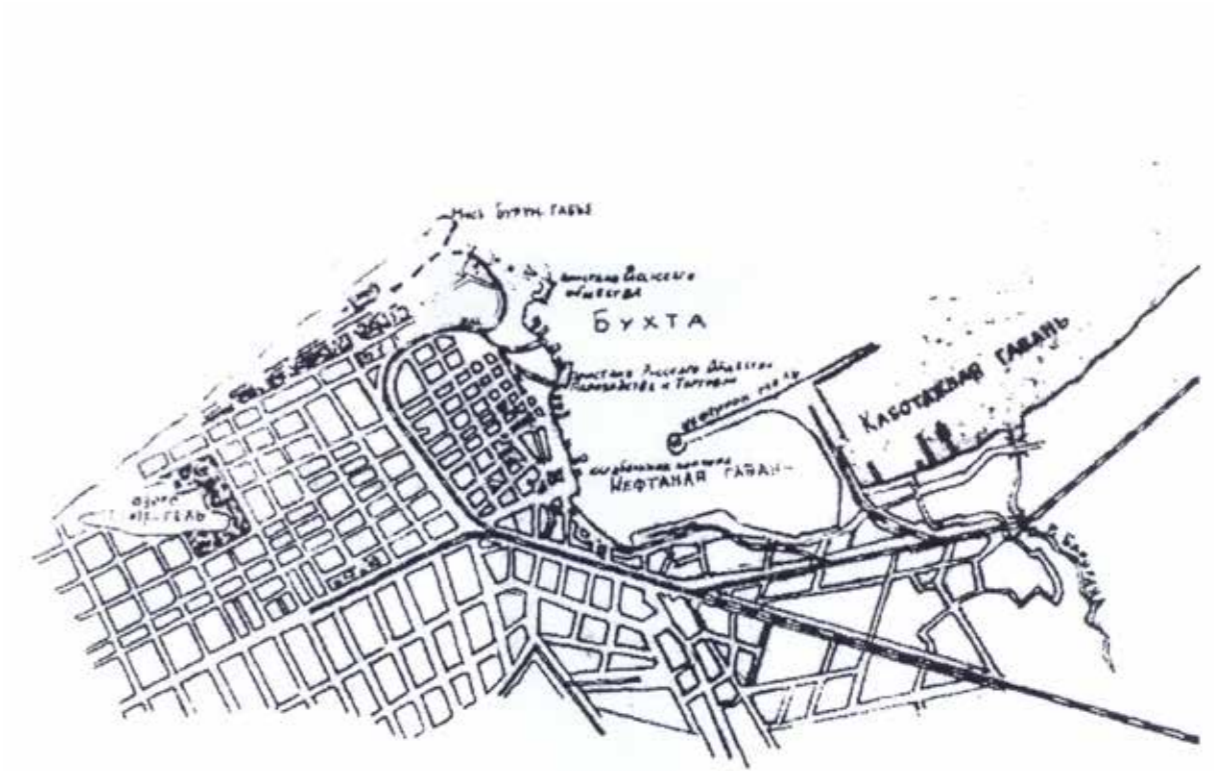
1880 Until 1880 The city did not have a self government, which greatly prevented its normal growth and development. In 1885, 90 residents of Batumi applied to the head of the Caucasian civic body for granting the city status to Batumi. On April 28, Batumi was granted the status of the city 1888. In the same year the elections of the city council were held.

2.1 View a map and plans over time



1900 Access to seaport from different streets

Historically Batumi Sea Port has always functioned as a logistics center in the Caucasus. It was the first port granting the transit country status to Georgia. The announcement of Batumi Port as "Porto Franco" in 1878 contributed to its further development. Oil was the most decisive factor of the development. At the beginning of the 20th century Batumi Port held a leading position along the Black Sea littoral according to its significance and turnover. It became an international transporting corridor in oil transfer.



1903

The district of Batumi got separated from the Kutaisi province from 1903. At the beginning of the 20th century, Batumi and all of Southwest Georgia were economically one of the prominent. The development of capitalist relations gave way to the rise of urban life and farming. Batumi as a large city center with its main port, played a leading role in Transcaucasia and Central Asia transit trade. Before the First World War, Batumi received the European city, which was the result of its self government's progressive work and purposeful use of city revenues.

2.1 Chronological development

City expansion and urban sprawl how city had chronologically developed over the years.

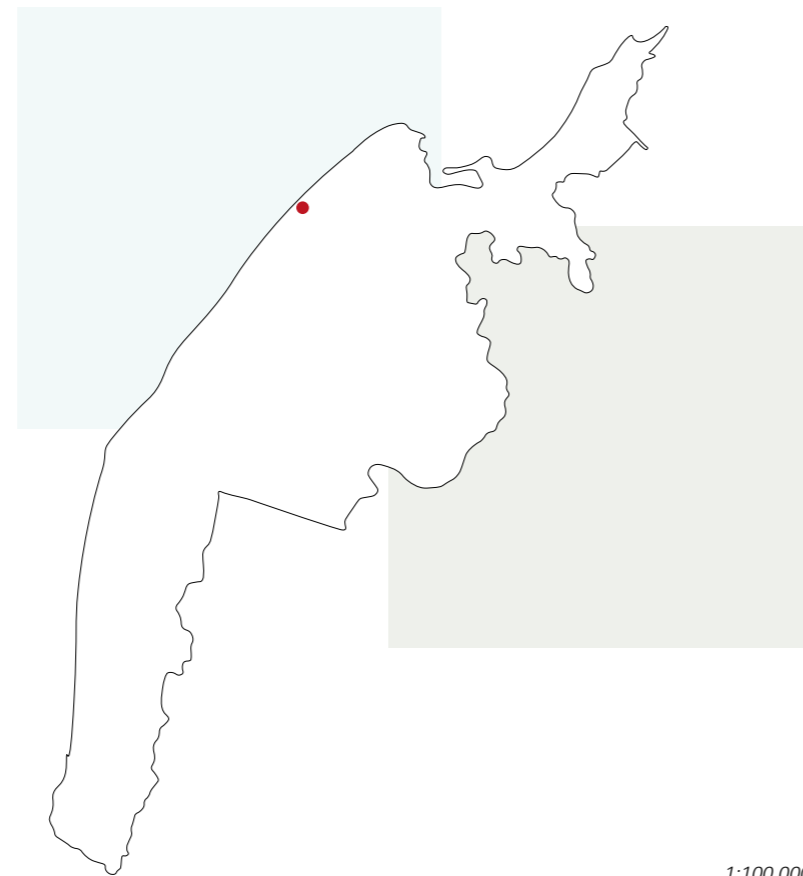


2.2 Site

To replace undesirable building with new architecture in city center - National dance academy which has great value for all Georgians. It would be important and relevant for Batumi to have a National Dance Academy for enriching cultural ecosystem in the region and enhancing the development of the choreography and dance culture in this dynamic city.

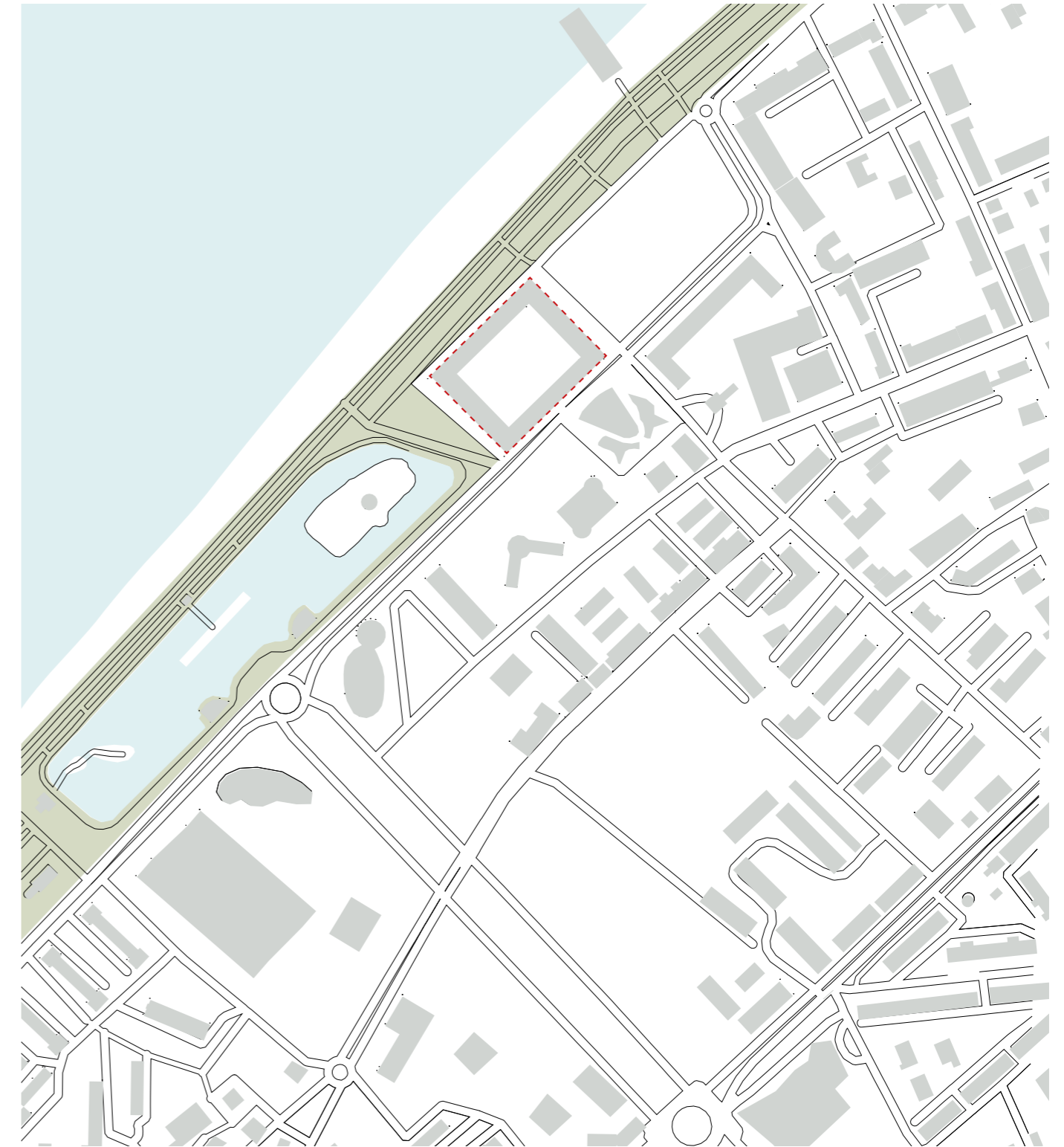
The site is city center of Batumi. Total area of site 13,000 sqm
It is located 10 minutes by car from Batumi International Airport, 5 minutes by car from the bus station, 10 minutes by car from the train station, 5 minutes by car from the old square and 2 minutes by foot from seaside and boulevard.

Site surroundings are seafront promenade, Lake- Ardagani and new hotel/residential under construction. Close to the site there are mostly taller residentials and hotels, as well as shopping mall, hypermarkets.



1:100,000

2.2 Wider context



--- Site Sea Lake Green boulevard Figure

1:5000

2.3 Historical overview of site

2004



It is obvious that in 2004 the whole area, in general, was not developed. There was a lack of infrastructure development at the seaside as well as among road networks. It can be also observed that Ardagani lake was poorly-drained. There were only low height residential buildings around the site, which compounded approximately 5 storeys.

2014



From 2014 the urban development boom begins, residential buildings grow with an incredibly fast pace not following local urban planning regulations. However, at the same time, some interesting structures and shapes get introduced on the architectural landscape of the city. The semi-residential building "Magnolia" was built in 2011, which was followed by a strict criticism and a protest from the public.

2009



In four years the whole and in particular this site has shown a progress in development of seaside infrastructure, road networks improved and Ardagani lake in line with coastline also improved. Residential buildings began to have small green courtyards. The year before, in 2008, the foundation for the "Magnolia" semi-residential building was laid down.

2019

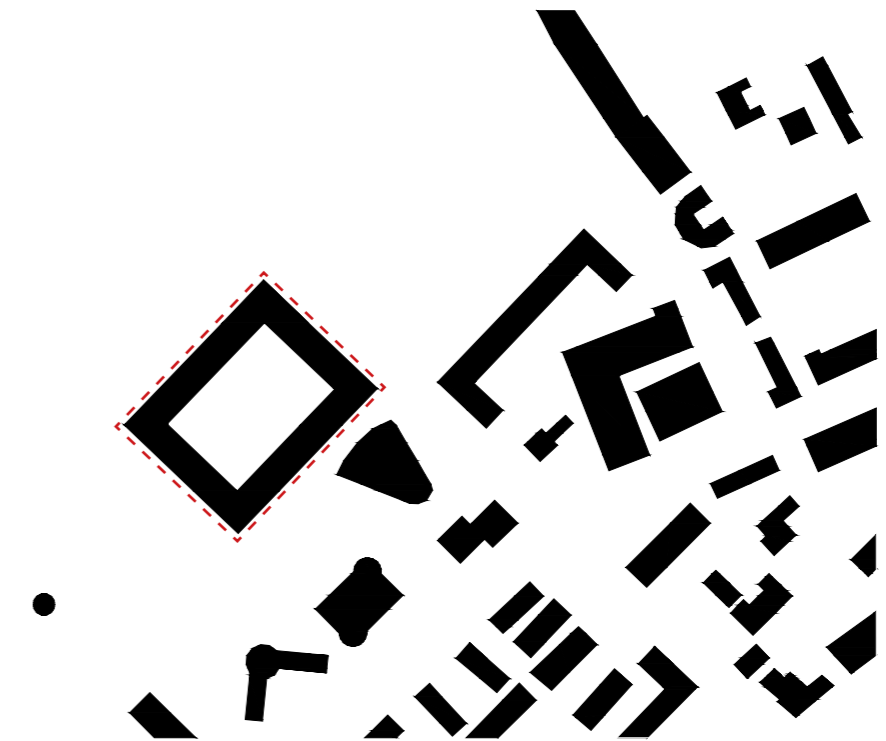


As the picture illustrates, the lake Ardagani has better infrastructure than in the past, but it is still poorly developed and not welcoming. The main entry of the restaurant above it used to be a car park.

Morphology

Currently, the buildings are increasing in size and height. People have been protesting many irregular and not characteristic architectures in the city, most of them are extremely high residential buildings. Public spaces as well as courtyard sizes are narrowing, while in many places they completely disappeared.

The green belt-boulevard which functions as a public recreational area for pedestrians, offers quality and safe green zones and acts as a physical boundary that separates the harmonious green space and concrete jungle. Another important issue is general urban planning, which has many weaknesses: lack of urban furniture, public spaces, shared outdoor spaces, greenery, alternative modes of transportation like biking. Such infrastructure would respect the environment and make the city healthier.



2.2 Critics about existing building

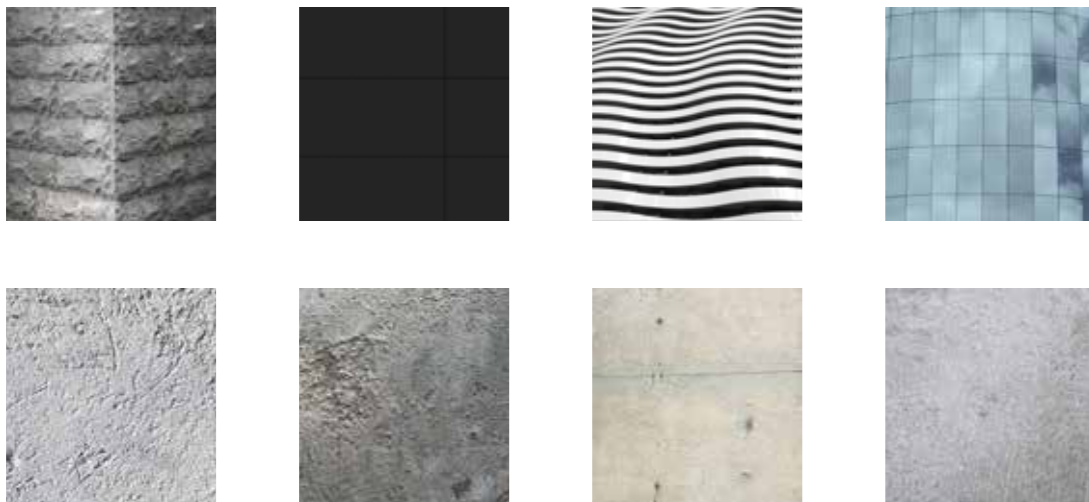
Existing building "Magnolia" which is on the proposed site area is mix-used residential building, it was built in 2011. The building has to be demolished because of many reasons with its inhabitants complains. One of the big reasons is construction faults. Discussions about demolishing has been going for 8 years, since it was built. Now about 30 families live in the house, and have spent their own money to create living infrastructure in the building. City plans to demolish the Magnolia residential complex and give out this land for new project. Currently this is only at the level of desire and a city hall conducting negotiations with the relevant agencies. Decision to demolish Magnolia was made after protests by citizens based on facts and bad living conditions. Citizens opinion is that residential complex is the biggest mistake and unattractive building for city. Building still is not under the exploitation by the city hall. Half building is empty because of unorganized and poor infrastructure. Residential complex was considered as a largest residential building in the South Caucasus.



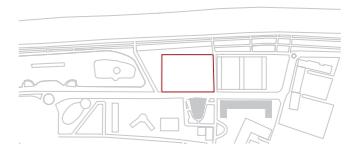
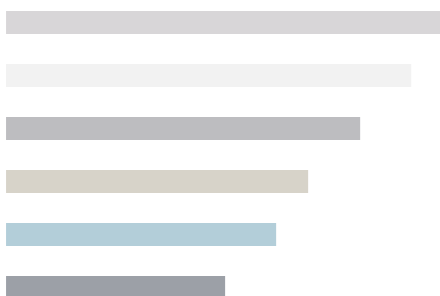
2.2 Surroundings

Most of the new buildings appeared in the central parts of the city, where population density was already very high. Chaotic urban expansion destroyed Batumi's parks and recreation areas. It is hard to find place where person will be able to see sea and mountain at the same which was one of the main attractiveness for the city, people lost views from their windows. Public spaces as well as courtyards for children have been lost, sidewalks turned into narrow pathways. Sidewalks are either too narrow or they don't exist at all. The buildings increased in size and height which is not characteristic for the city. What is most important is that irregular urban planning negatively affects health issues of inhabitant. Which is caused by unsustainable architecture. Currently there are many buildings which were built without considering any regulations. People have a trouble mostly with dampness and mould. according to the results increase the illness such an asthma in children which is very common today. I believe that city will be change in a better way and the massive concrete jungle will be disappear one day.

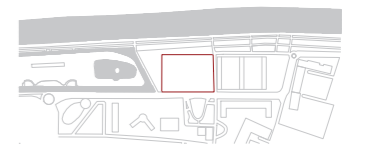
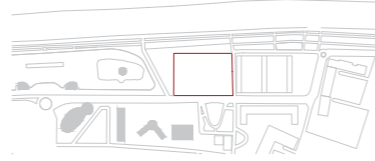
Materials of surroundings



Prevalent city colors



2.2 Surroundings



2.2 Vegetation

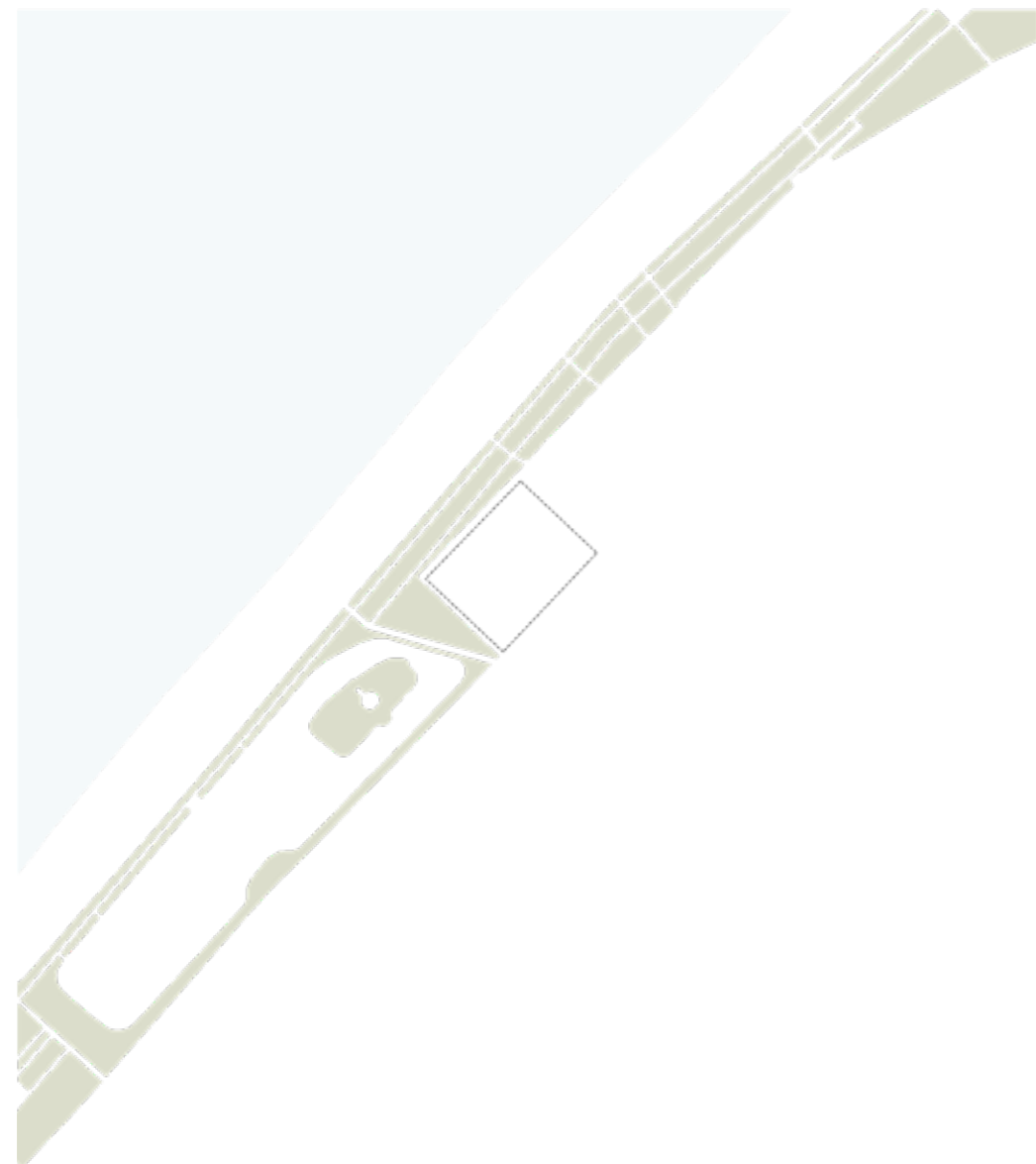
Although industrially developed, Batumi is an attractive city and popular resort. Its many gardens and its streets are lined with exotic plants, north of the city is the Batumi Botanical Garden, with a rich collection of subtropical and tropical plants. It is the centre of a tea and citrus growing area, there are tea plantations on the city's outskirts.

Subtropical vegetation prevails in the lowland areas, and coniferous forests, scrub, and alpine meadows predominate on the mountain slopes.

Batumi is exquisitely framed by exotic subtropical flora. Palm trees, cypresses, magnolias, oleanders, bamboo trees, laurels, lemon and orange trees delight the eye everywhere.

Seaside Boulevard surrounds the city along its sea border for 8 km with its various plants, trees and shrubs.

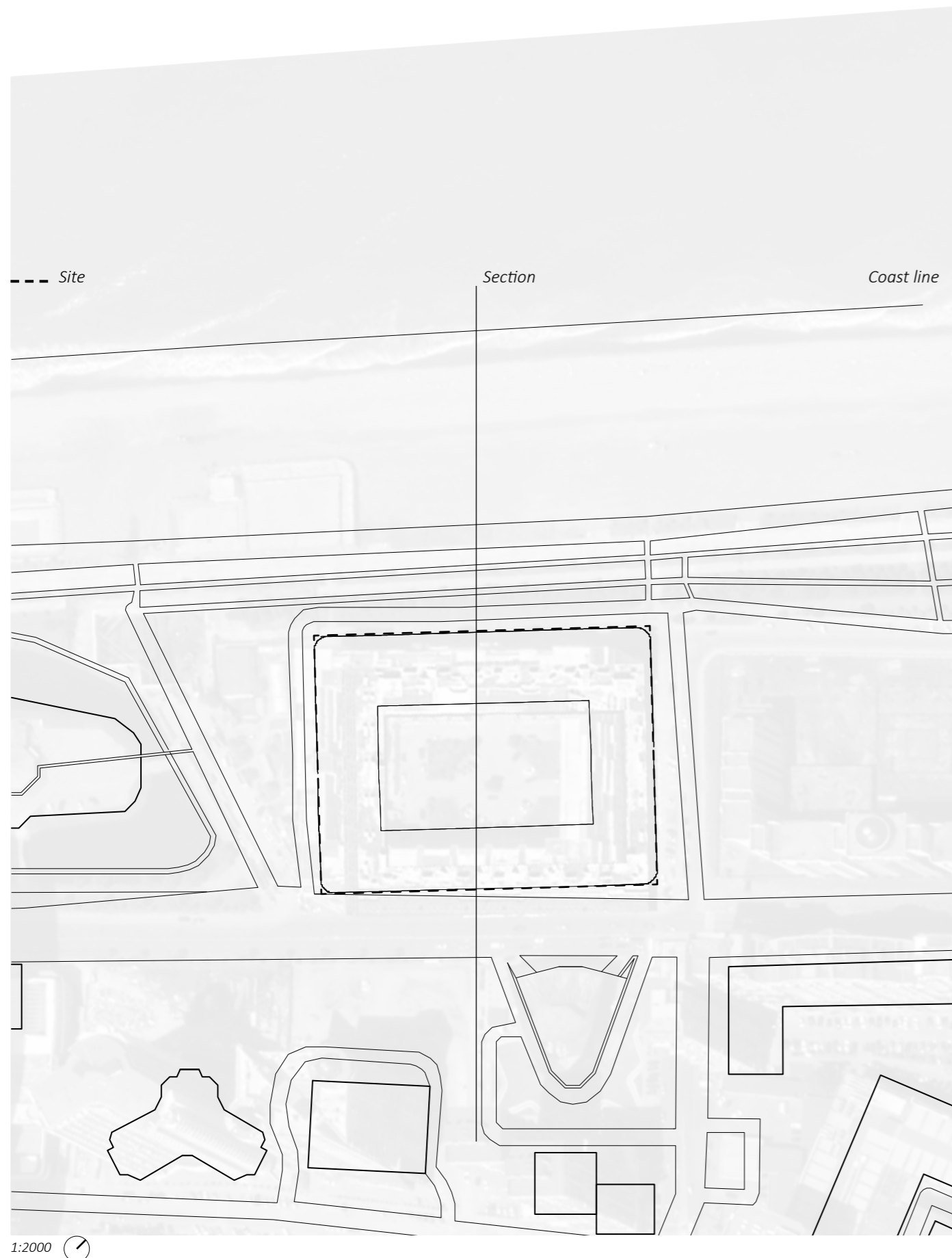
----- Site is placed front of the longest green area in the city, Seaside boulevard very wide and lined with trees.



Site Plants



2.2 Layout with existing building

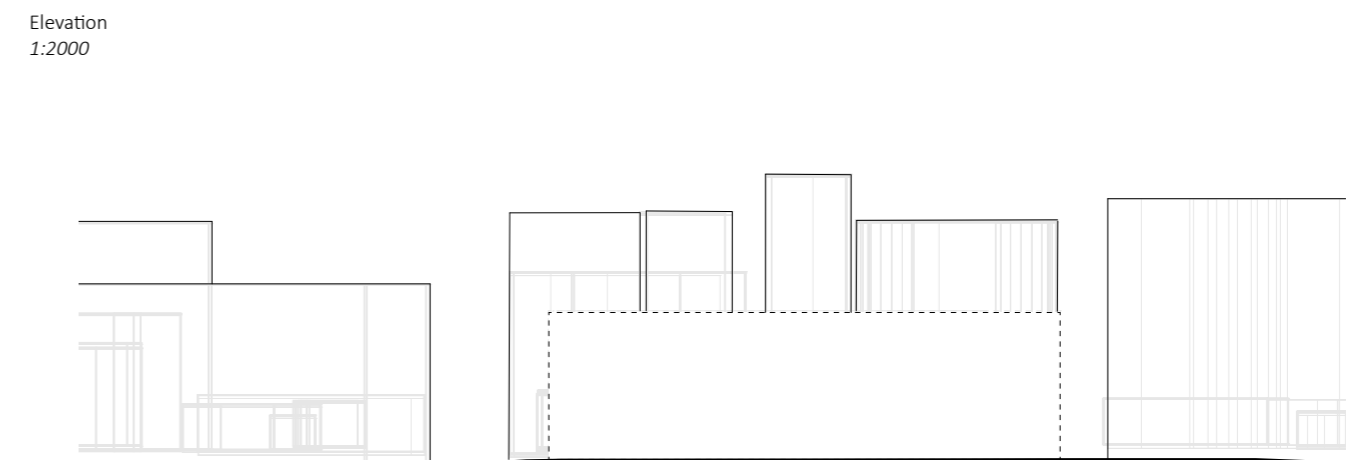
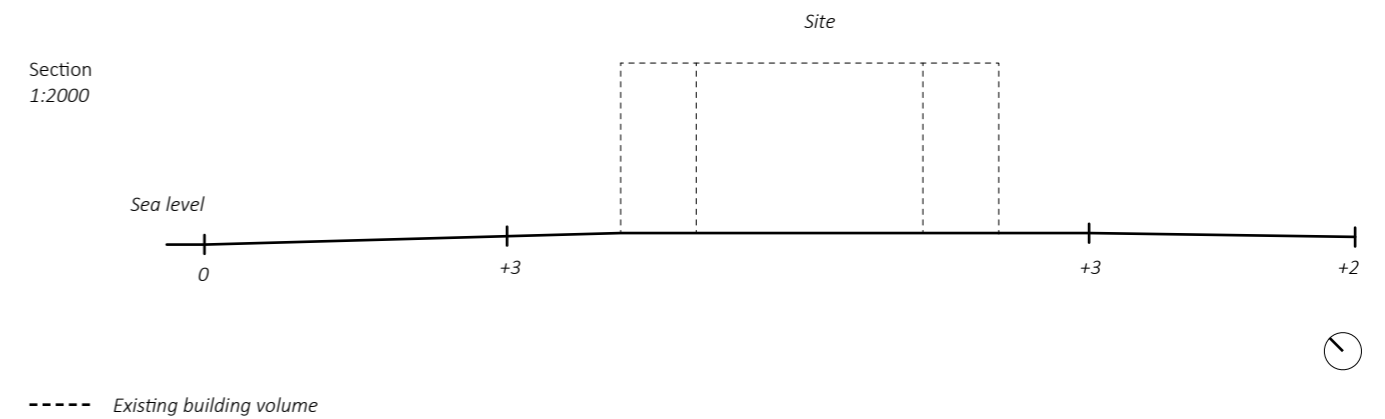


The proposed site total area is square-shaped, 130m long and 100m wide, comprises 14 floor semi-residential, it has an inner courtyard with parking. Last floors have a completely diverse architectural facade which is a consequence of permissions given by the local authorities to its inhabitants for adding extra shapes, which are built illegally without considering any regulation.

The site borders are seafront promenade and Ardagani Lake.

Currently the whole territory of Ardagani lake is poorly developed, as well as the ecosystem of the lake isn't healthy. With my project, I consider the integration of two landscapes: the one of the lakes and of the National Dance Academy. In my opinion, the lake and a nearby park would serve as an open space for the Academy, while the whole area would benefit from the proposed project in different ways: first it would be renovated without a disturbing intervention into a natural ecosystem of a lake and park, maintained and preserved.

Close to the site there are mostly tall residentials and hotels, as well as a shopping mall, hypermarkets and new hotels/residentials under construction. The letters are already under criticism from the public due to the fact that they shouldn't have the proposed height (+-) 200 meter and 30-meter width front of the sea. It is shading the beach and promenade, as well as every building loses view behind it.





03

PRECEDENTS

3.1 London - Laban dance center

Project: Laban Dance Center
 Location: London, UK
 Building Data: Gross Floor Area: 8,203sqm,
 Building Dimensions: Length 80m, Width 40m, Height 14m.
 Year: Competition 1997, project 1998-1999, realization 2000-2003
 Status: Completed
 Architects: Jacques Herzog and Pierre de Meuron with the artist Michael Craig-Marti

The Laban Centre for Movement and Dance

Founded by Hungarian artist Rudolf Laban over half a century ago, was originally known as the Art of Movement Studio. It has become one of the most distinguished dance conservatories in the world.

Located in a suburban area east of London, primarily residential fabric, along the south side of the river Thames in Depford Creek.

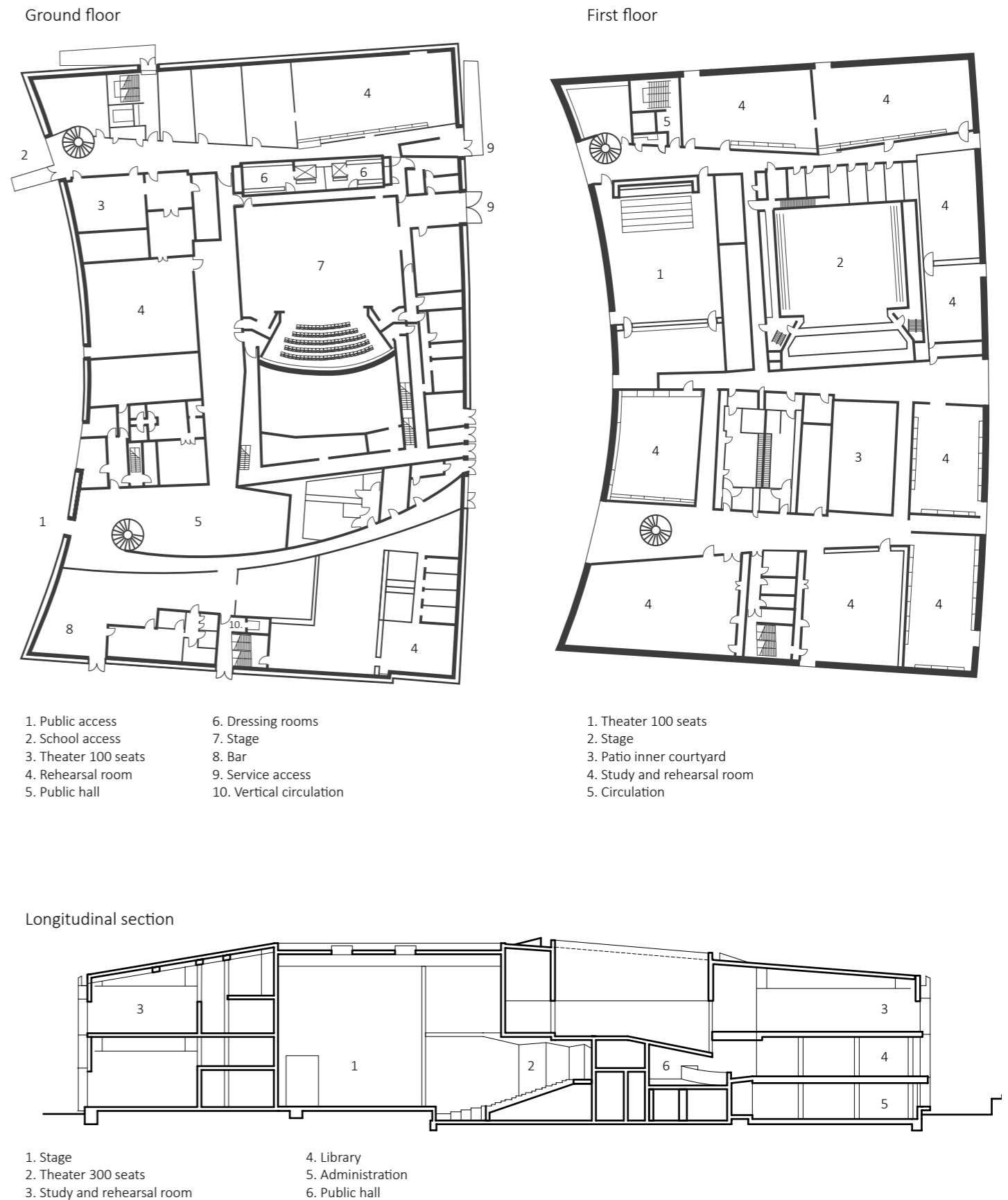
The Laban is a building full of artistic ideas, structural, environmental, social and contextual. Its main concept is based on independent skin surrounding the building and the use of color.

According to the designers, the dance has implied the different artistic fields, so that the building wanted to unify all the arts through the use of color in their skin: painting, sculpture, architecture, acting and music.

The first view of the Laban can be very impressive, since it seems to be just another factory in the area. While approaching, it becomes more interesting. Has few openings, mostly at ground floor and the walls are subtly curved in plan.

The center is divided into three floors of nearly 90 meters long and 60 wide. It is organized around two parallel movements, a public and private across the whole plant and culminating in a large window that provides a key to the environment. These circulations form a wedge, creating spaces for reunion. Two spiral staircases take all three levels of the building, conveying the idea of movement and dance.

Occupying the center of the building is a theater with capacity for 300 people. A system of ramps surrounding the theater, facilitating the movement of the public. On the ground floor there is an intermediate file library and theater with 100 seats. The top floor is completed with the major studios and rehearsal rooms, which are illuminated from the side where the light of the double skin. On the other side of the halls are full-length mirrors, interrupted only by occasional windows to see the dancers in motion.



The relevance of a case study to proposed project

The project is relevant to my thesis as it has all facilities what i need to work on. It is great example for me to see how diverse spaces of arts works in one shape with its harmonic movement. This project is important for me to see how they architecturally solved heights difficulties for each level, which has easy, clear access and connections with its spaces.

The large main theater, the heart of the proposed complex, is located in the centre of the building, as well as the large theatre of Laban center is located in the centre of the building: the orientation point in the open "cityscape" of the first floor.

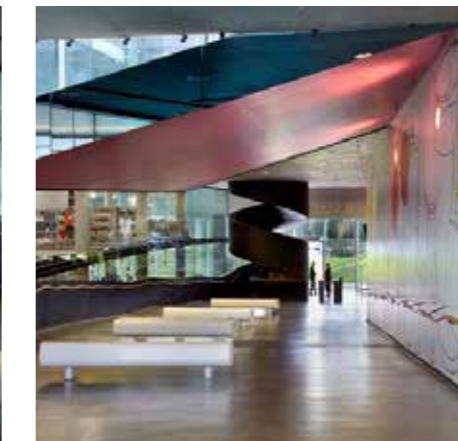
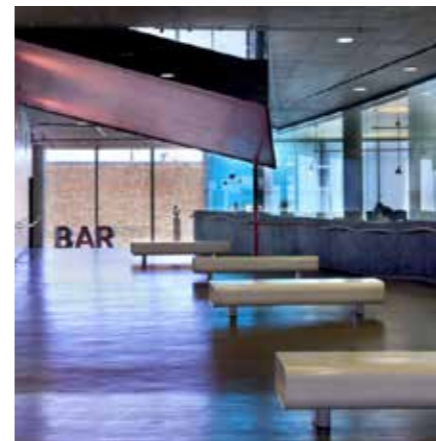
The topographically shaped structure of the garden- simultaneously serving as an entrance yard for the Laban Centre and a place for walking, playing or leisure- finds corresponding qualities in the interior gestalt of the building, which is very similar to proposed project as long as the vertical hanging garden exhibition allows visitors to walk around the building on its distinct wrapping facade for walking, exhibition, experience, leisure and to see city perspectives from all four facade.

Facade similarities:

The exterior facade consists of translucent glass panels, because the space behind the requires view. The shadow images of the dancers which would fall onto the matte glass surfaces of the facades, have a magical effect and play an active part of the National Dance Academy's architectural identity in the city.



Visualization of Laban dance center



3.2 Georgia - Dance hall

Project: Dance Hall and Audience
Location: Tbilisi, Georgia
Total Area: 300 sq/m
Year: 2018
Status: Completed
Architect: David Giorgadze

The building in the city of Tbilisi on the border of two main central districts, Vake and Saburtalo, on the riverbed. Located in the valley by Vere.

The customer's wish was about 300 sq. M. Design of a three-function building (hall, viewing area and dressing room) in an area where the construction resources of existing residential buildings are almost exhausted. The existing area had a straight surface of about 45 square meters, the rest was on a slope. This problem was solved by placing the simple shape of the building so that its flat roof coincided with the level of flat ground and increased it fourfold, creating a previously unused utilities space there. The closed section moved to the lower level and created a new space. The development of the concept in such a way has made the previously unimaginable state of development real. The new implant of such configuration was integrated with the open space environment and provided a cozy dance and auditorium space with a closed section. Both open and closed spaces are used for a variety of activities.

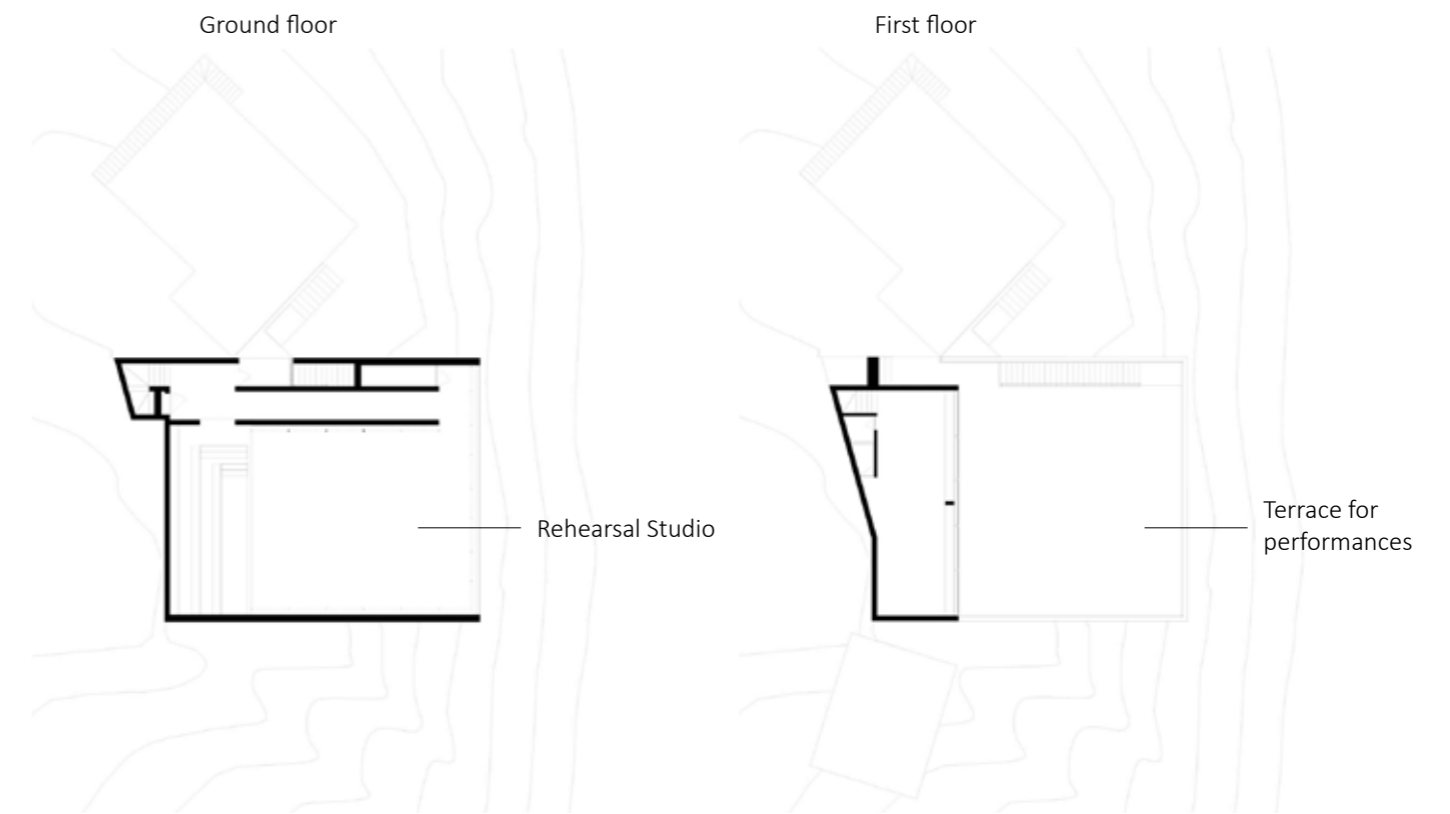
Once the visitors reach the building, passing through the buildings of the central town, at first they encounter a horizontal open space, created by buildings' flat roof, which leads them further to the building's indoor section, located at the lower level.

60 percent of the building is placed under ground, while the rest is protruded from the sloped ground. The transformation is directed from tectonic condition to the open space and visually concentrates on the view of the opposite side of embankment, which represents and marks out the only healthy visual part of chaotic urbanization.

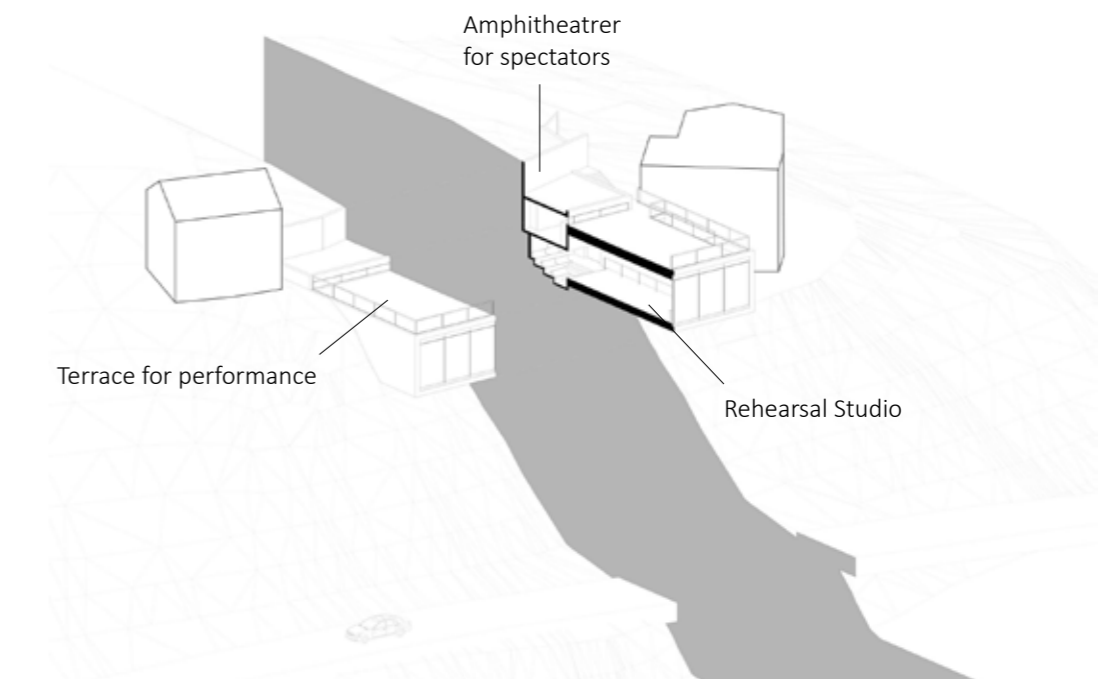
Materiality:

- Reinforced In-situ concrete
- Aluminum window and door system
- Wooden Finishings, inbuilt furniture and doors

At "Tedasi" studio one can learn Classical Ballet, Georgian National dances, (program that includes all Georgian dances), the world dances, contemporary and everything Tea Darchia is capable of. Besides the classes, the students of "Tedasi" will be engaged in various fashion shows, performances, TV projects, social or performing art events. For each of those projects new compositions will be staged specifically. Another important novelty is that the "Tedasi" as a space itself is not only a dance studio but a platform for different cultural, educational and artistic events.



Axonometric projection



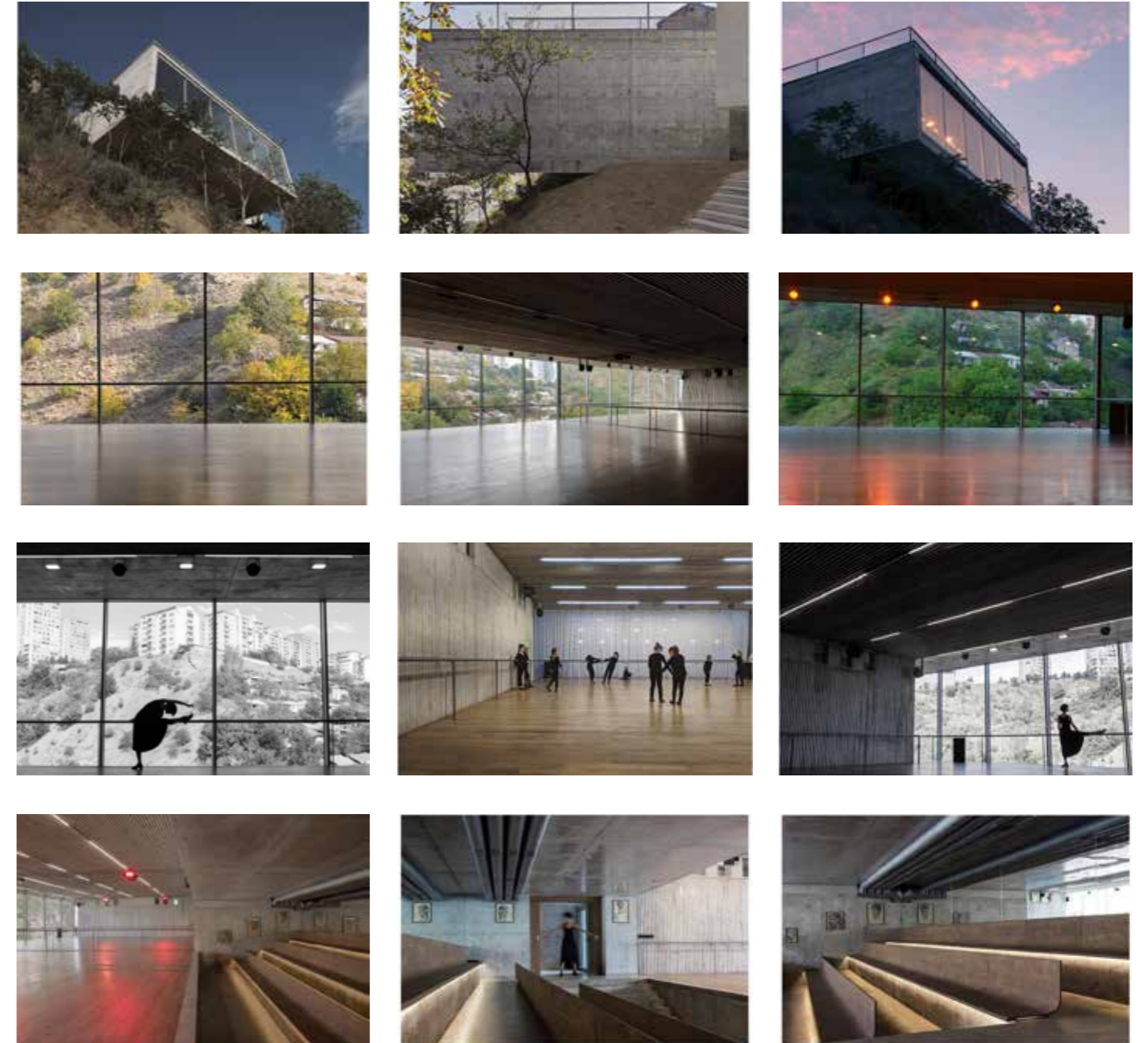
The relevance of a case study to proposed project

The project is relevant to my thesis as first of all it has simple distinct geometrical shape which is very close to proposed shape and idea of the shape itself. There are many similarities to proposal and one of them is site location, as proposed site building brings its geometrical discipline and scale in existing chaotic urban context. The project bares society's interests with in its' concept, by opening its doors for diverse educational and cultural purposes. Moreover, both open and closed spaces are used for a variety of activities, the transformation is directed from tectonic condition to the open space and visually concentrates on the view of the opposite side of embankment, which represents and marks out the only healthy visual part of chaotic urbanization.

The idea both, proposed and current case study is configured in such manner, new implant's open section integrated with its surrounding, while its' closed domain created a cozy multifunctional space. Both indoor and outdoor areas can be used for different purposes.

Visualization of Dance hall and audience

"This is a creative space, where I'm able to pass all that experience and knowledge once I've derived from my teacher on to my students". – Tea Darchia



Building has been nominated for the "Best Modern Architecture 2019" award by German architect-modernist Ludwig Miss van der Rohe

3.3 Theater/auditorium sections

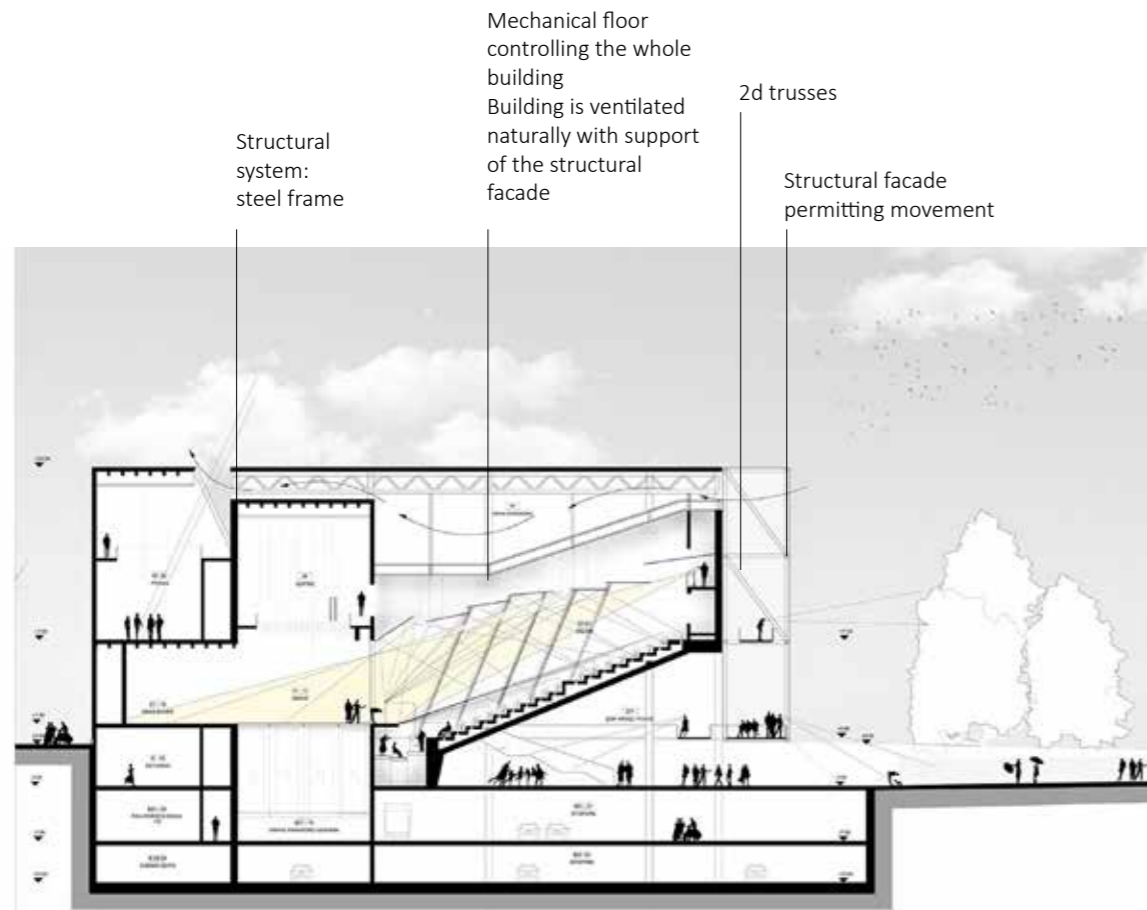
Pioroty of chosen examples: relevance to proposed project

- Site location
- Scale
- Shape
- Diverse uses

Project: Park Opera
 Location: Antalya, Turkey
 Total Area: 8038 sqm
 Architect: Alper Derinbogaz.

Project is a cultural facility that coexist with neighborhood park between apartment blocks on a neighborhood scale giving opportunities and providing equipment to amateur and professional groups. The building is a center of attraction on the city scale especially for the west part of Antalya, which is full of residences and hotels, and it is offering a two-way cultural program while providing a venue and equipment for performances. This cultural program includes a show center, a studio, and an opera stage with a capacity for an opera of 400 on the one hand, and it also includes a multi-purpose lounge facing the park where the neighborhood finds its living space.

The hall has a busy schedule with its show center, studio and rehearsal rooms as an opera hall, and the lounge looking at the park, opens to the park life in harmony with the daily rhythm of life on the neighborhood scale.



Project: Theater of Guarda
 Location: Guarda, Portugal
 Total Area: 15864 sqm
 Architect: AVA - Atelier Veloso arquitectos

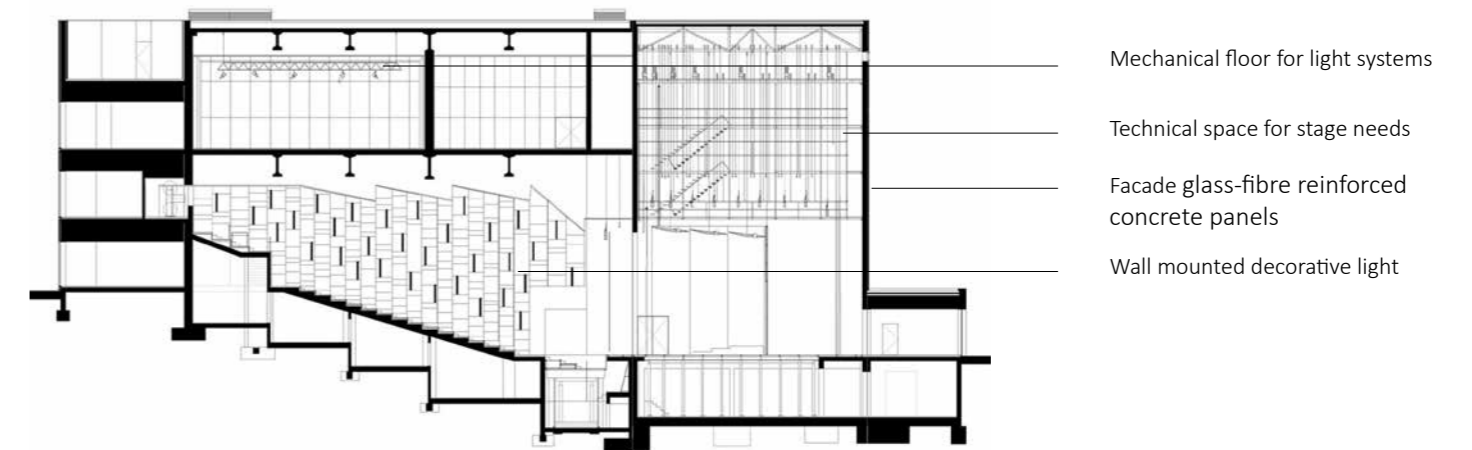
The buildings are located in a central part of the city south of the old city limits. The site is contiguous with the close-knit urban fabric, but does not share a direct relationship with the surrounding public space. The construction site possesses an apparently invisible contextualist character. The new buildings have been designed for this particular spot, occupying a space with unique characteristics within the existing urban structure.

The complex is composed of two autonomous and differentiated buildings, imposing a certain formal autonomy in its affective relationship with the surrounding environment. There are no visible views from the exterior city side, due to the fact that the various buildings that fill up the spatial boundaries visually open out towards the more distant landscape.

A certain complicity and reinvention of lines and forms has been established between the surrounding context and the set of new buildings. The implantation of the buildings encourages exterior spaces that are differentiated but not fragmented, allowing for diverse uses of the stage.

The buildings construct a tectonic dependence on the site with a desire to reveal their formal, specific character based on their own content. Facing material consists of glass-fibre reinforced concrete panels (GRC), glass and granite supports.

The objective was to create diverse stage forms and spaces, intrinsically compelling the spectator to adopt an inter-relational and heterogeneous posture.



04

PROGRAM REQUIREMENTS

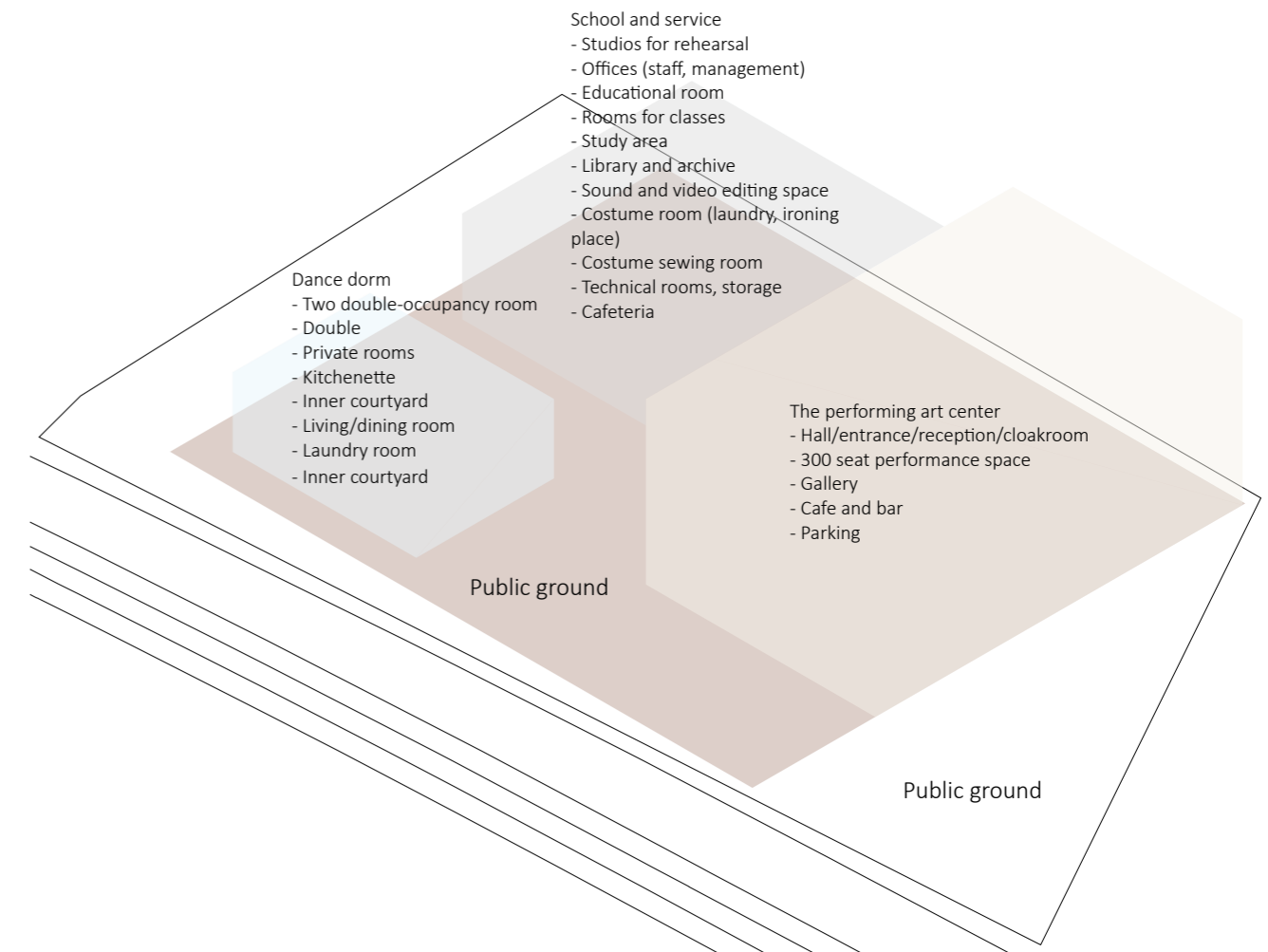
4.1 General parameters

Typology: cultural complex with housing, training and performance space

Existing site capacity	13000 m2
Buildable area	cca 6500 m2
Green area	10%
Public grounds	20%
Dance dormitory	20%
Educational facilities and performing art centre	40%

National Dance Academy will have 4 part





1. THE EDUCATIONAL FACILITIES
2. THE DORMS
3. THE PERFORMING ART CENTER
4. THE PUBLIC GROUND

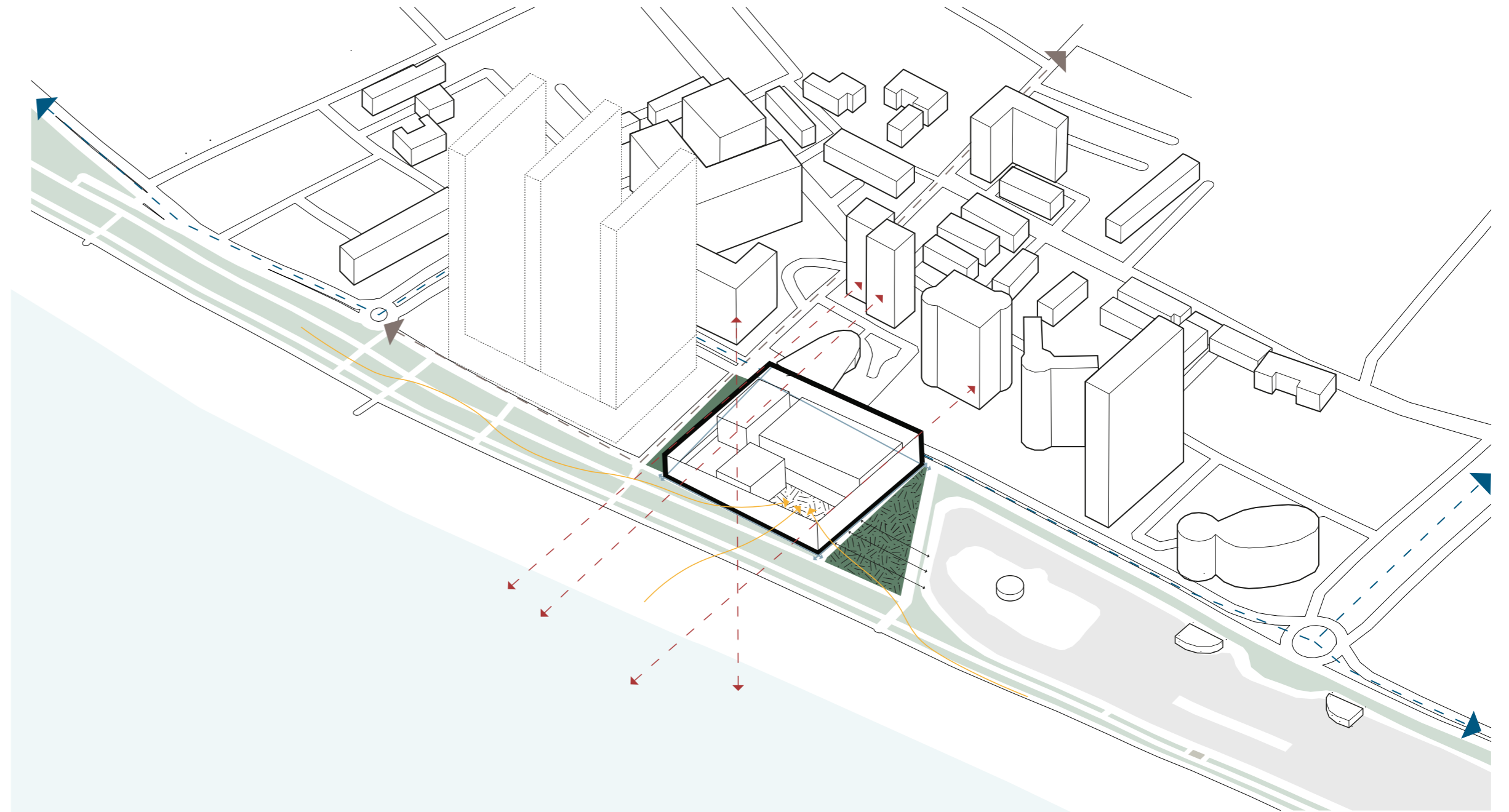


4.4 Urban Diagram

Urban situation

Demolishing the building which was on the proposed site had a many purpose to work with this piece of city in a better architectural and urban way. Site was poorly developed as well as its surrounding. While new development appeared in the central part of the city which has exceed height depending on purpose and location, many buildings view have been lost, by demolish 40-meter height building I proposed new architecture such a way that surrounded residential give back the view to the sea. New proposal allows easy and lively connections to the lake, promenade, coastline and its surroundings, as it has open axis from all four facade and public event space which would extend to the new landscape area between lake and within the complex landscape.

-  Main road
-  Secondary road
-  View to the sea
-  Path to walk-through the building
-  Visible axis from greenway, promenade, coastline
-  Connection between lake and complex
-  Event space
-  Greenway
-  Lake
-  New landscape/greenery
-  Sea



4.2 Architectural program

Architectural program

Main facilities

School and service

- Studios for rehearsal (different spaces for each dance style with changing rooms, WC) 100-150 m2
- Offices (staff, management) 180 m2
- Educational room 100 m2
- Rooms for classes 80 m2
- Room for Dance exams (entry, diploma) 100 m2
- Study area 100-200 m2
- Library and archive 100 m2 (approximately for 30 readers) – Private
- Sound and video editing space 30 m2
- Costume room (laundry, ironing place) 40 m2
- Costume sewing room 50 m2
- Technical rooms, storage 20-30 m2
- Cafeteria (part of the academy)
- outdoor spaces- private (outdoor classes and warm up pavilions)

Dance dorm

- Dance dorm – Occupancy: approximately 120-180
- Type of rooms: two double-occupancy room 60m2, double 25m2 and private rooms with private bathroom facilities 20m2.

AMENITIES: Kitchenette, outdoor patio, inner courtyard, living/dining room, laundry room, WC.

- inner courtyard/s (for dorms private, can be modified)

Community spaces

- Hall/entrance/reception/cloakroom 200+ m2
- public WC
- Performing art centre – public access
- 300 seat performance space in performing art centre– public access
- Gallery (where people would see Georgian traditional(old) dance costumes). 80 m2 – public access
- Cafe and bar (part of the Performing art centre)
- Parking (underground)

Outdoor spaces

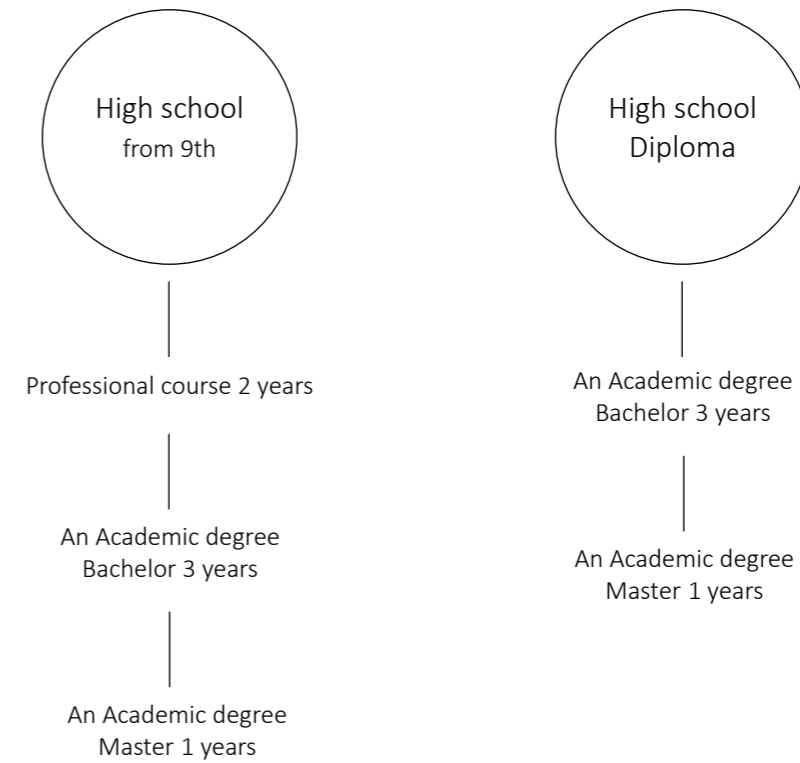
- public ground
- private
- outdoor classes and warm up pavilions

(approximate heights of these spaces will be min 3 – max 10)

Final details about dorm and Additional studios, spaces or exact sqm of project will be define during design.

Educational program

Georgian choreography
Contemporary dance choreography
Theory & Practice



Based on existing and old georgian national dance faculties

Education system in Georgia

Education in Georgia is free of charge and compulsory from the age of 6 until 17-18 years. The person who is graduated 9 class is able to get vocational education which is post secondary education.

Education	School/Level	Grades	Age	Years
Primary	Elementary	1-6	6-12	6
Middle	Basic education	7-9	13-15	3
Secondary	Secondary	10-12	16-18	3
Secondary	Vocational secondary		15-18	3
Post-secondary	Technical vocational education			2
Tertiary	Bachelor			4
Tertiary	Master			2
Tertiary	Doctorate			3

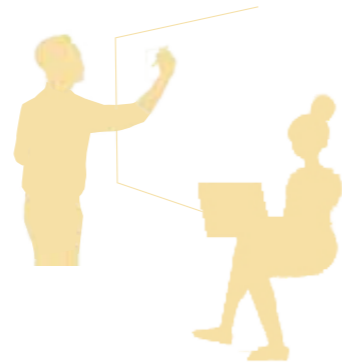
4.3 Users

There are 4 type of users:



Students

Students will spend more time on the site than other users of site. So that, the places should operate adequately for them, as well as to make sure if there is a clear, designed relationship between spaces, If students move from one activity to the next in a logical way.



Teaching staff

Teaching staff include professional personnel directly involved in teaching students, including classroom teachers, special education teachers/ external teachers and other teachers who work with students as a whole class, in small groups, or in one-to-one teaching. They will be active on site only weekdays and special workshop events.



Visitors

Visitors are people (both locals, international) with diverse interests in the field of dance or people who wants to attend and observe cultural events/ festivals. They should have easy access to public ground as well as performance center. For visitors public ground is good opportunity to meet people from different parts of Georgia and people from abroad.



External professional artists

The complex will have a cultural calendar with the events and special programs for co-working for the professionals and dancers and will also involve special meetings, as well as workshops by famous dancers from Georgia and abroad.

4.5 Design principles

Dance Studio, space and their specifications

Floor area

The amount of floor area required depends on three variables: the number of participants normally expected to take part in activities, the age of participants and the type of activity envisaged. Different genres traditionally require varying amounts of space.

Floor surface

The floor is the most important attribute for the dancer, and for the dance teacher. Every step and jump is responded to by the quality of the floor underfoot. Every dance step or jump on an unyielding surface wears down the resilience of the body and brings the risk of injury, and the prospect of long term damage, closer. Local planners and architects too readily believe that they don't need expert advice. The dancer or dance teacher with an opportunity for investment in a dance studio is well advised to have reputable floor specifications to hand. The ideal is a fully sprung floor permanently laid, and exclusively used, for the purpose of dancing.

Studio height

The height of the studio relates to the circulation of fresh air and to the opportunity to jump and lift. But the height requirement goes beyond the purely physical. Physically it is important to have headroom so that the dancer never feels inhibited in achieving height. Acrobatics are not so frequent in the dance studio, but the opportunity for one dancer to stand on the shoulders of another and raise her/his arms in the air, makes a height of at least 3.5m ideal. This height gives an appropriate sense of spaciousness.

Ventilation and heating

It is essential in a dance studio that there is local, accessible and quickly responsive control of ventilation and heating. The long-time practice of opening and closing the windows provides too uneven a pattern to provide a safe environment. It is important that the heating system provides an even temperature throughout the space rather than sources of localised heat. It is important that the heat of the studio, or of a summer day, is never regarded as a substitute for a proper warm-up before dance activity.

Sound

It is important that sound accompaniment is heard crisply within the studio, but it is essential that it does not contaminate adjoining workspaces. Sound insulation is a primary structural consideration. Cavity walls are invaluable, and these may have baffling material enclosed or on the surface. Inner and outer doors should be close-fitting and solid, with spring closures, and the space between such doors needs to be thoroughly baffled. Within the space excessive reverberation from hard surfaces needs to be avoided. Partial wall curtaining has acoustic as well as aesthetic value.

Lighting

A decision needs to be made on whether, either immediately or in the future, theatrical lighting may be installed. In any case good illumination for general purposes needs to be planned.

Interior design

It is important to realise that this plays both a functional role and an aesthetic one. For many dance training contexts barres are necessary. These may need to provide space for every member of a class to stand at the barre. As well as barres along the walls, it may be necessary to have portable barres, which can be stored away. The top of the barres should range between 900mm and 1200mm from the floor, allowing the hand to rest at arms length without raising the shoulder. Similarly, mirrors may be considered important. A complete wall of mirror up to the height of 2200mm, in which all participants can clearly observe their dance image, is ideal. With regard to colour of surfaces, there is a dichotomy. Dark colours are best

for theatrical lighting effects as they absorb light, avoiding spill and maximising localised definition. For everyday use light colours are best, creating a bright and stimulating working ambience.

Seating

If the studio is to be used for performance then seating has to be provided. This can be for as few as fifty, in two rows of twenty-five. To warrant large numbers a larger performance space is necessary. Seating is most frequently provided on retractable tiers. There are stringent national and local design and safety requirements for this type of seating and for the access to it.

Access to drinking water

Working dancers need frequent liquid intake to replenish the loss caused by exertion. A drinking water fountain close at hand is invaluable.

Access for the disabled

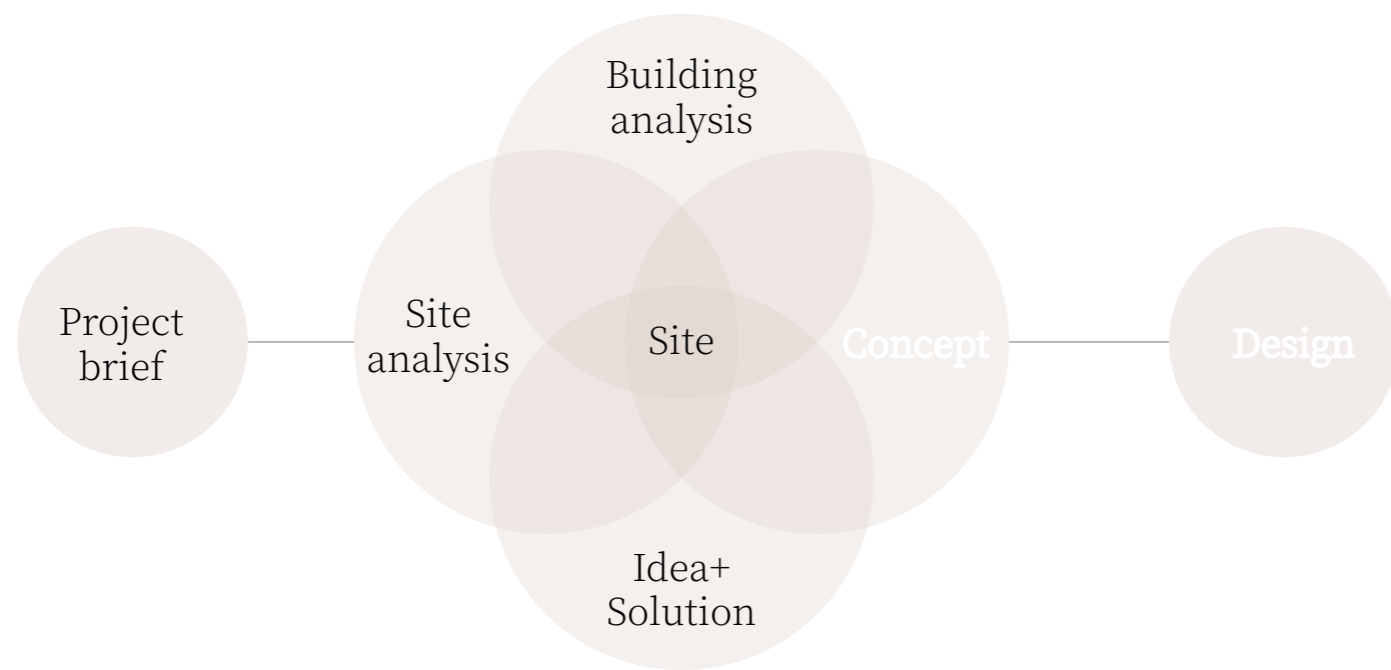
It is easy to overlook provision for the disabled in studio design. Wheelchair users, in particular, need thorough consideration. In workshop activities they may need rather more space than other dancers. Changing and toilet facilities need to be near at hand and, if there are any changes of level, then a ramp needs to be provided.

Access to IT

Use of IT is becoming increasingly incorporated into dance teaching and should be considered from the outset. Plenty of electric sockets for charging cameras and laptops/computers is vital for dance learning.

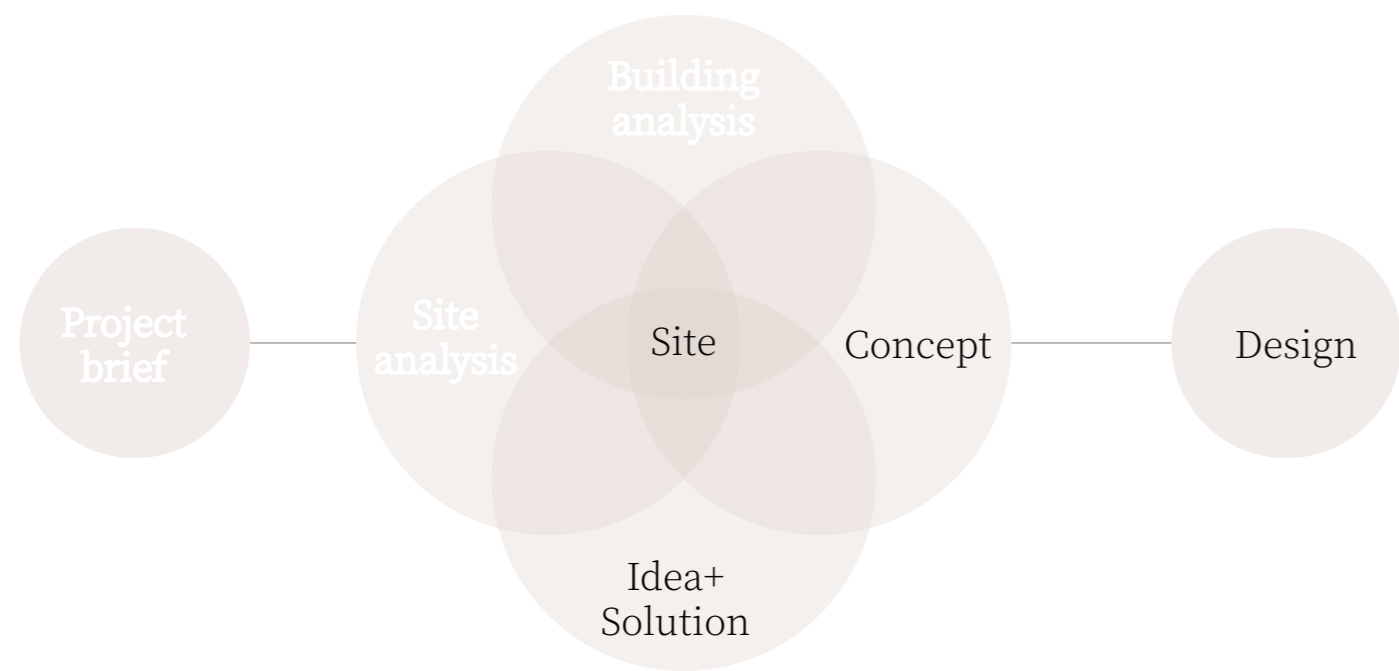
Security

A dance studio is a major asset. It may, in time, contain much valuable equipment. Its floor surface can be easily damaged. For safety as well as security it is essential that it can be securely locked.



05

DEVELOPMENT



5.1 Concept

Georgian dance has become a part of my personality since the age of 6. It shaped me physically and culturally. So I perceive and express it as an indispensable part of me.

CONCEPT:

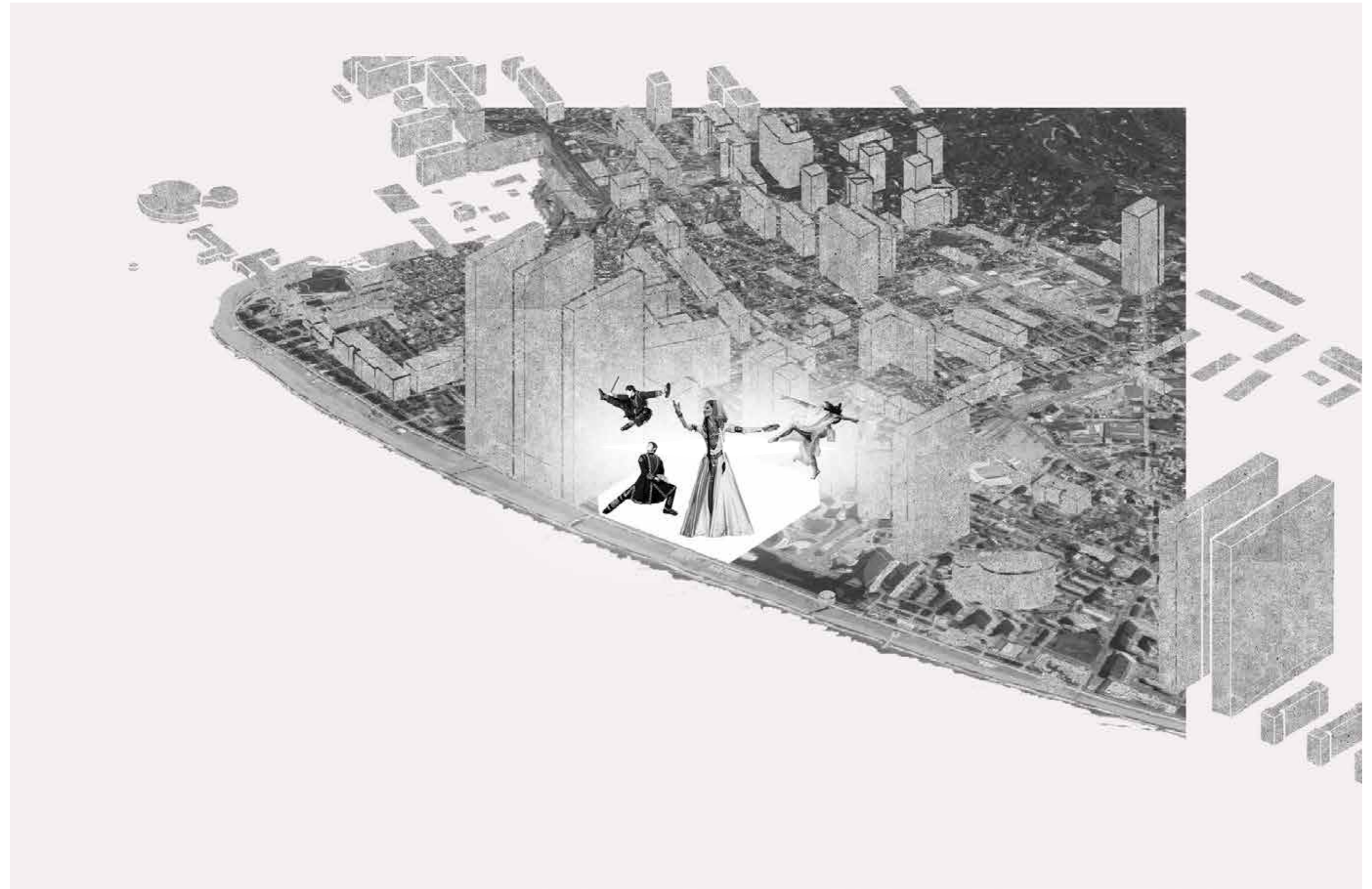
STAGE in the city

In current project, "stage" is understood as a cultural center of a city- an active, constant nerve of an entire urban ecosystem. It serves as a place, where everyone finds something personal and common with others at the same time. Here building merges with Georgian dance culture.

The idea is based on the concept of finding an architectural solution for the space, which will serve as a medium for performative interpretation and communicate with spectators through the language of a body about the space itself. To create a design of powerful, distinct, light and low floating shape despite of its huge massive concrete surroundings.

Elements of concept to focus on:

- Form
- Function
- Materials
- Structure
- Natural Lighting & ventilation



5.2 Post concept Concept vision

Complex will provide Three Stage in the city

1. FREE
2. NATIONAL
3. OPEN

FREE stage is mainly used for innovative choreography and premiere shows. It will have a capacity to host various events and activities dedicated to dance and art.

NATIONAL stage will serve as a main stage in the city, which will host Georgian National Dance performances.

OPEN stage conceptually and architecturally corresponds to its name and is considered to host all kinds of events related to dances, meanwhile being "open" for urban surroundings due to its transparent fifth facade.

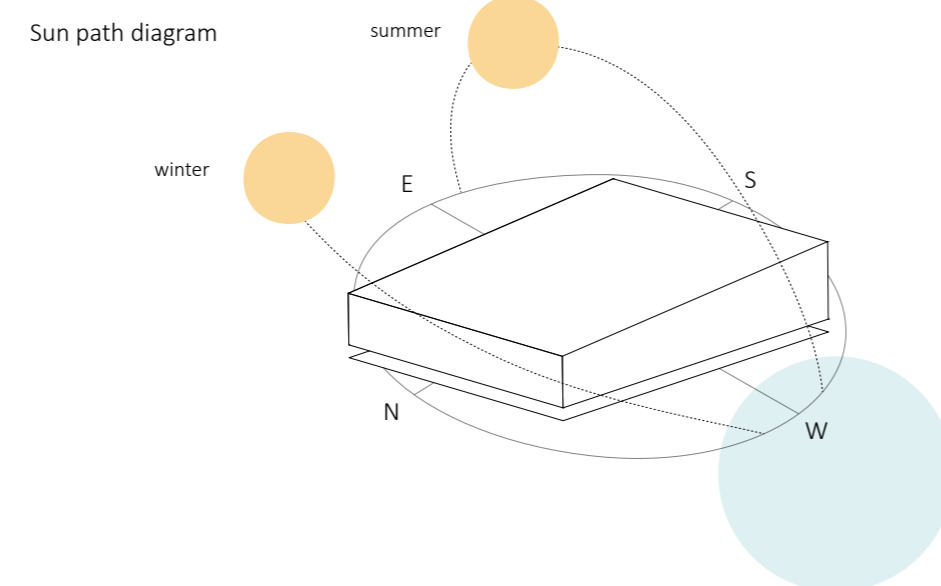
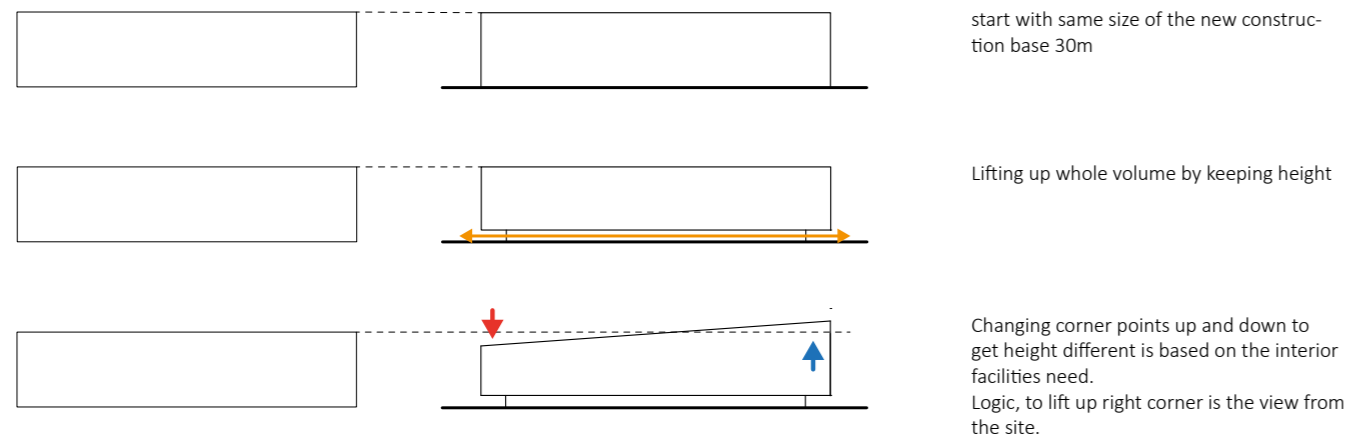


5.2 Post concept

Volume diagram

The idea of made volume diagram was to compare height of the future multifunctional hotel complex, which will be the tallest building (205m tall) in the city centre of Batumi close to the seaside boulevard and beach.

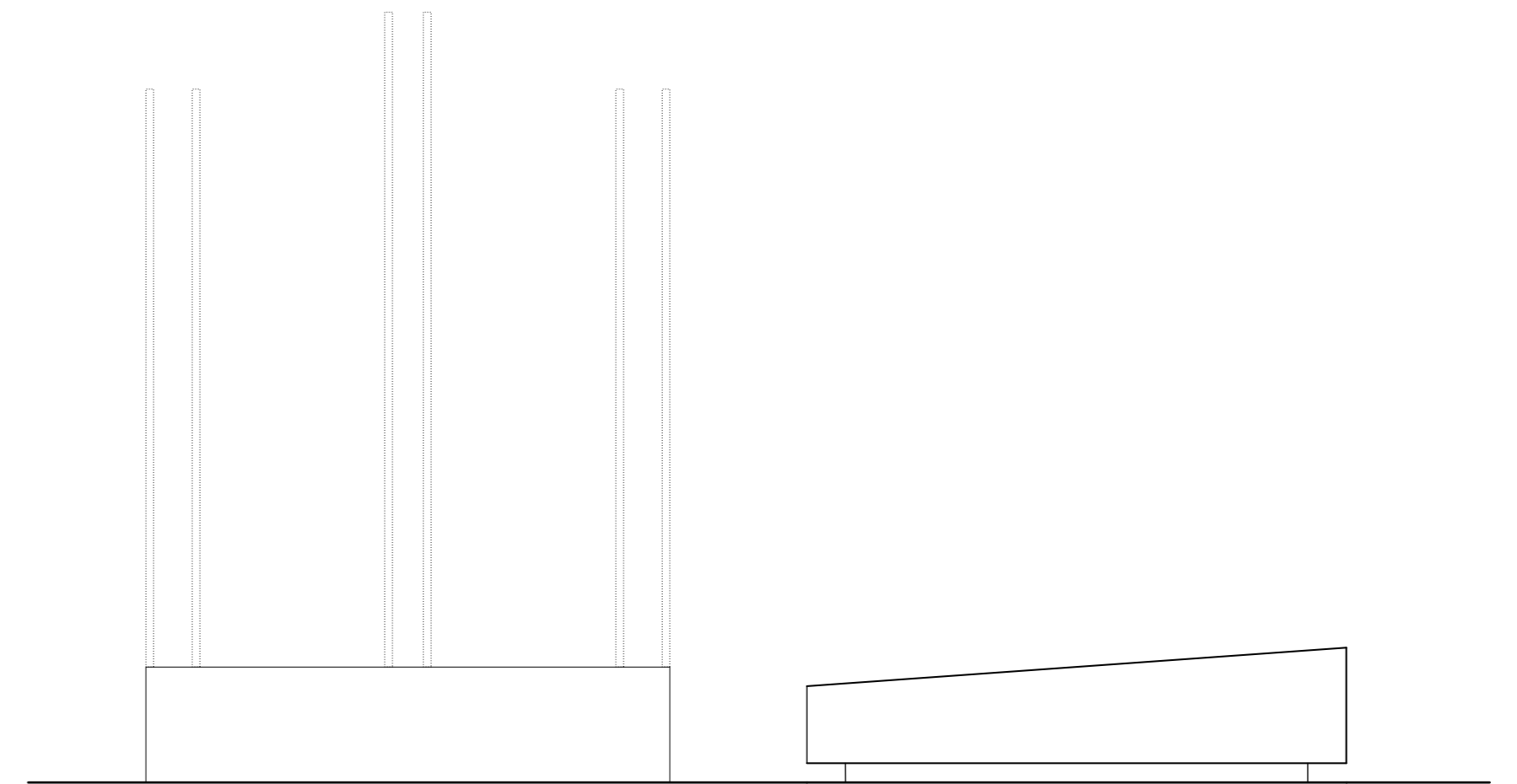
I have protest against of new multifunctional hotel complex because, In Batumi according to the building regulations there is height restrictions when the constructions are close to the seaside. Moreover, there is no necessity to have 170-meter-tall 3 blocks just hotels. The maximum heights in the past were 2-3 story standard residential building heights. Breaking rule to build Skyscrapers is huge problem last 8-10 years. People have protests against many irregular and unattractive architecture in the city, most of them are hotels and semi-hotels.



Urban planning for the last few years has not introduced strict requirements on building height depending on purpose and location. Which is the one of the reasons to destroy cityscape.

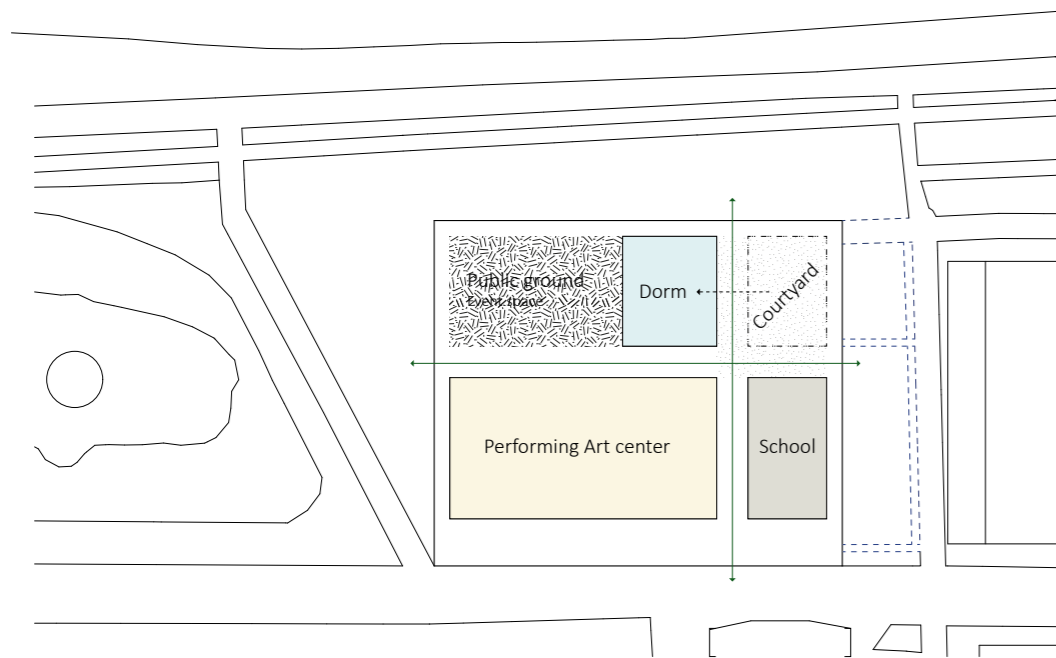
The diagram shows proposed shape with new development which is central part of the city and it has already many protests of its height, location and its necessity.

Diagram illustrates three towers as a dotted line. The dotted line idea is to delete the towers which exceed the height of the typical block which is one huge construction to compare whole city buildings.



5.3 80% Progress

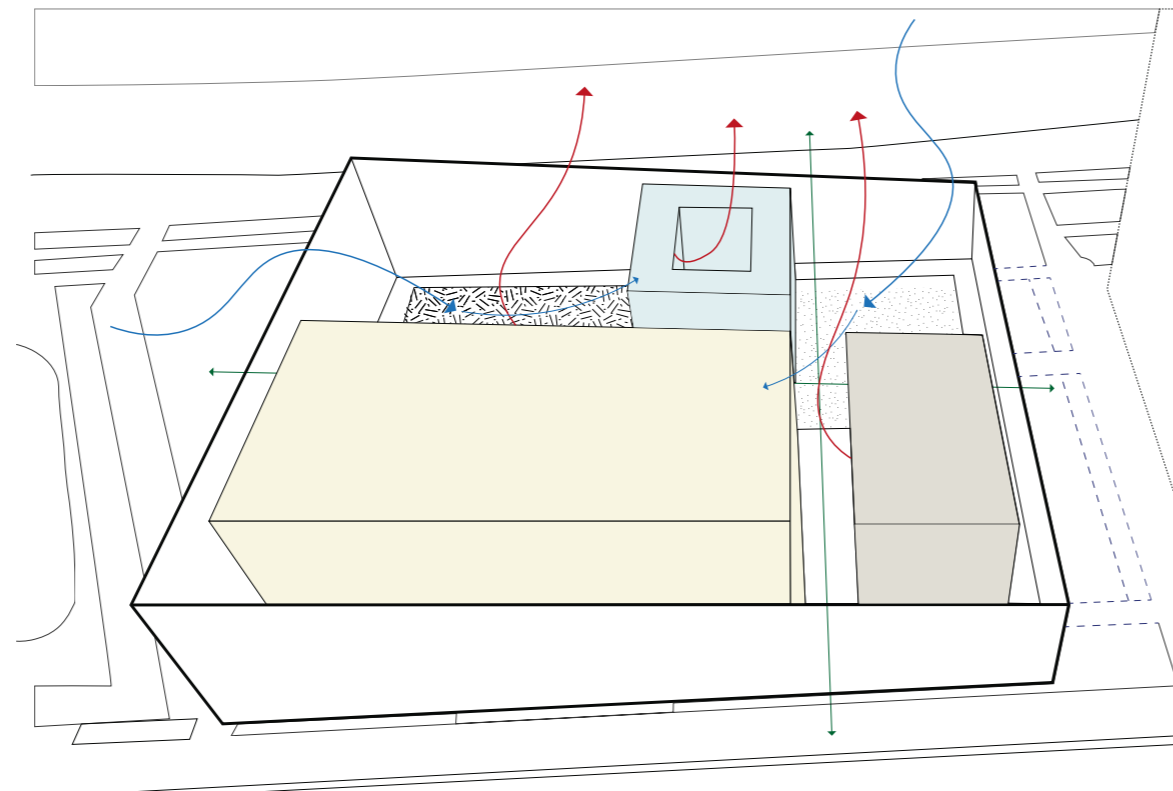
Updated diagram of shapes



--- Dashed line represents previous location of the dorm. by moving the shape of dorm I have created common courtyard for dorm and school. Shape of dorm also separates two outdoor ground public and courtyard of school and dorm.

↔ Represents the idea, to move freely between shapes and created natural ventilation with its courtyard effects.

--- Arrangement of paths/entry paths

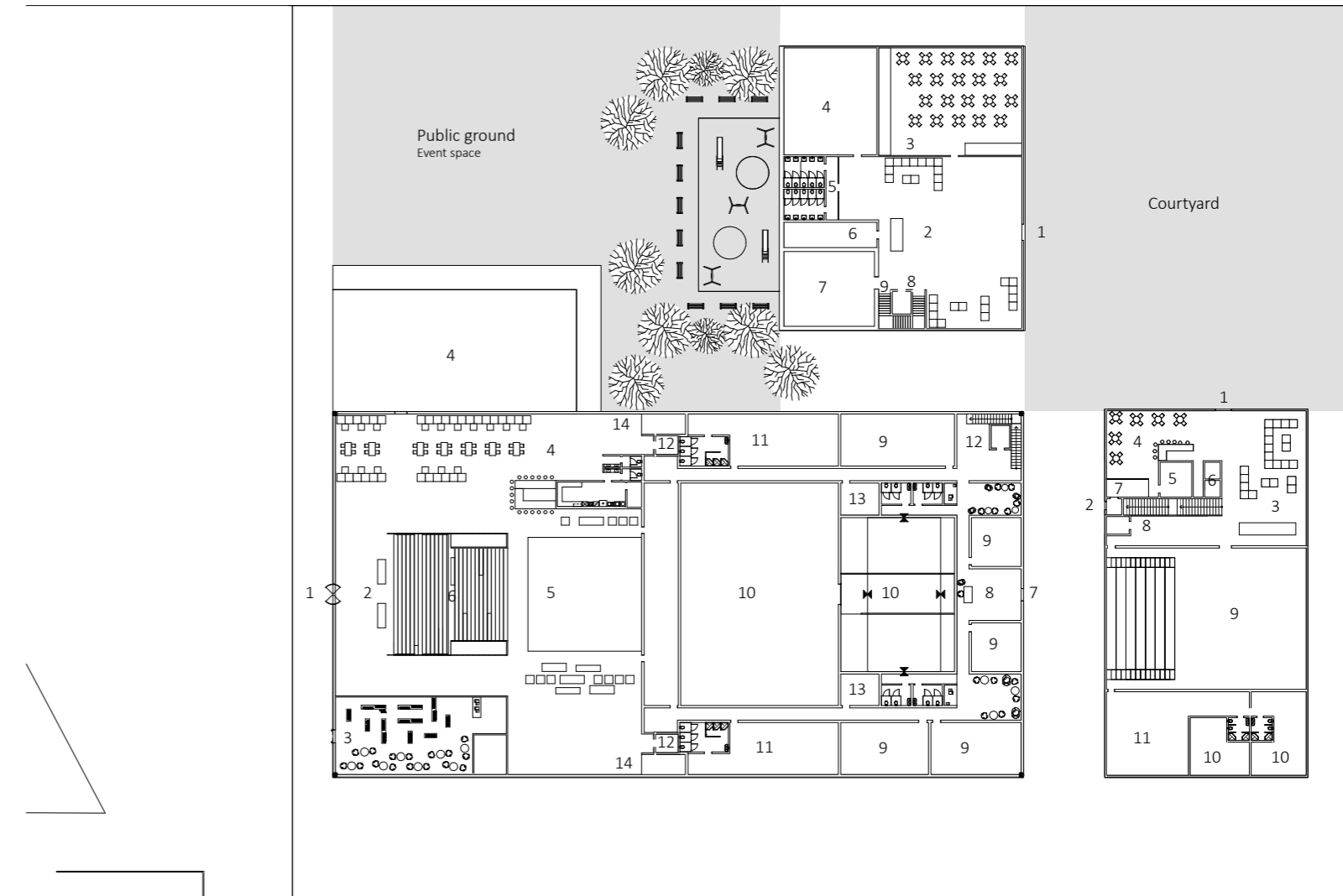


Ground plan configuration
Arrangement of layouts

- Performing art center
1. Main entry
 2. Hall/information/reception
 3. Bookshop
 4. Restaurant/bar/lounge/terrace/kitchen for bar
 5. Free stage
 6. Multi-use staircase, which consist main circulation to the mazzanine/ public WC underneath/cloackrooms/auditorium- seating place.
 7. Service access
 8. Reception
 9. offices
 10. Storages for Main stage(next floor)
 11. Free stage performances dressing rooms.
 12. Vertical circulation
 13. Storages for staff
 14. Access from parking

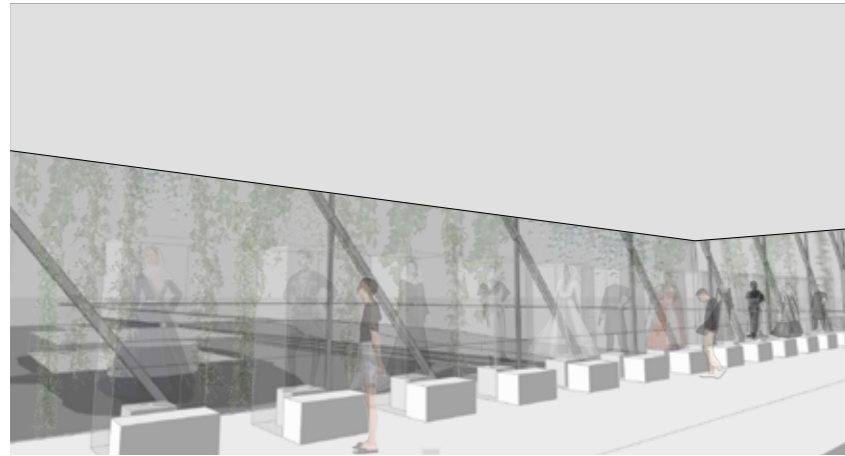
- School
1. Main entry
 2. Service entry
 3. Lobby/reception
 4. Lounge/bar
 5. Kitchen for bar
 6. WC
 7. Access from parking
 8. Circulation/Vertical circulation
 9. Dance lab
 10. Visiting guests dressing room
 11. Waiting/break area

- Dorm
1. Main entry
 2. Reception/lobby/student lounge
 3. Caffeteria
 4. Kitchen for cafeteria
 5. WC
 6. Staff office-room
 7. Laundry
 8. Circulation/Vertical circulatio
 9. Access from parking



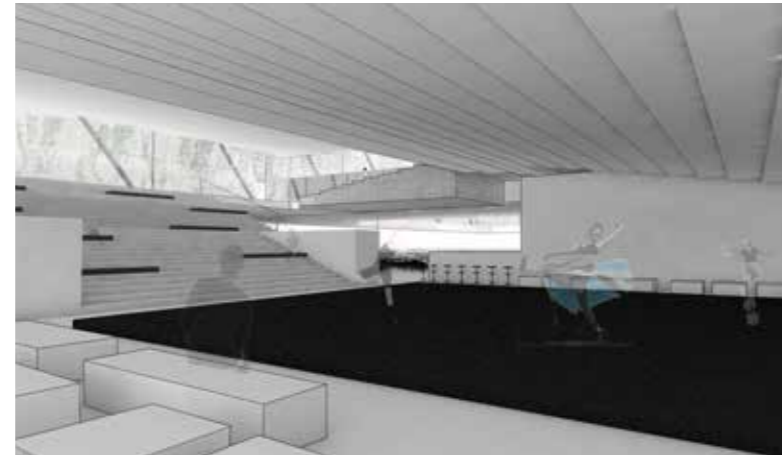
5.3 80% Progress

Moments from the interior



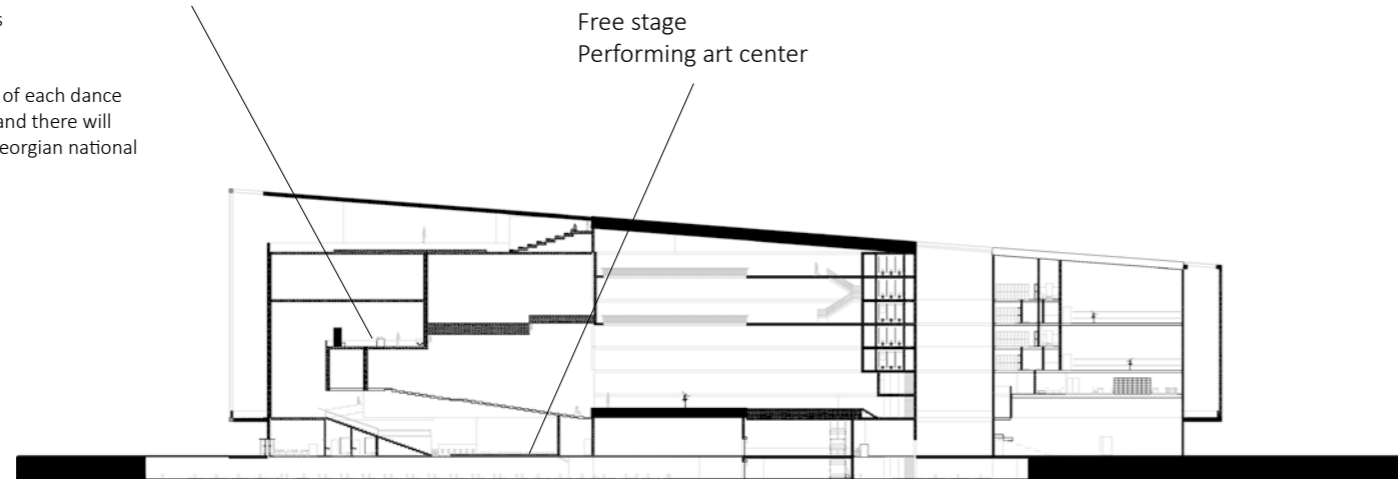
Gallery of Georgian National costumes
Performing art center

People will see the National costumes of each dance with its information of specific dance and there will be screens where visitors can watch Georgian national dances.



Free stage
Performing art center

Section



Very first collage to express feeling of shapes and spaces

Facade- light translucent material polycarbonate panel/metal mesh facade where you see motion of people/dancers from outside and people are able to walk along/around it.



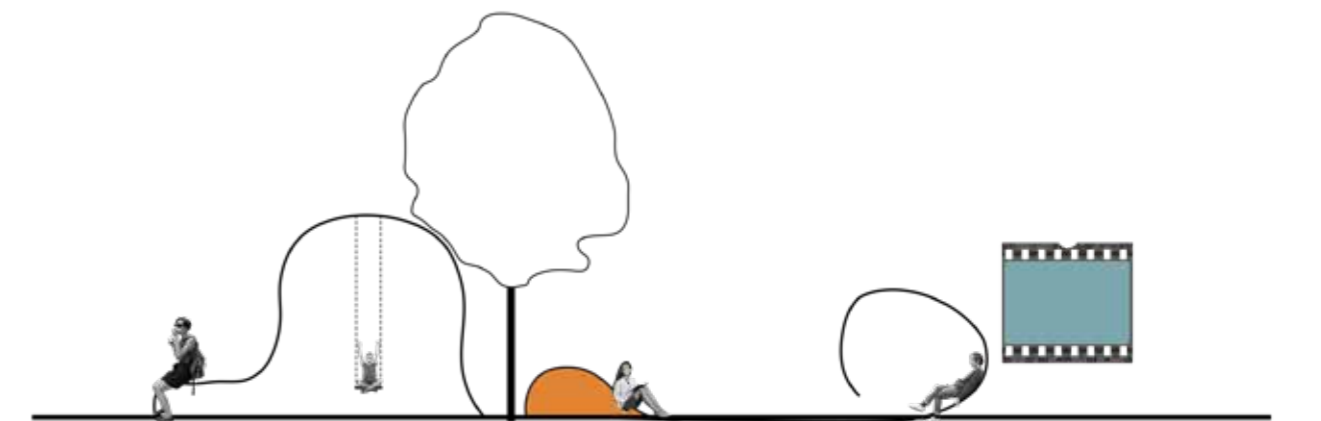
Performing art center

Hanging/vertical garden
It is connects educational facilities and performing art center. Top floor of the educational facilities where located all studio has connection to the Performing art center's backstage.

Educational facilities

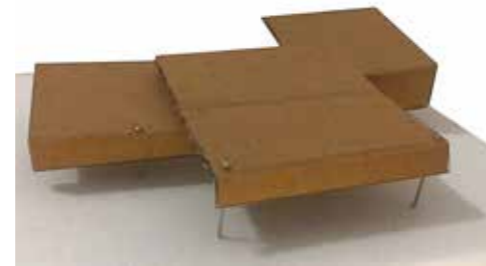
Public ground idea

- To create the art ground (public space) will create new eco-friendly ideas.
- Contemporary urban element can enhance site life and its surroundings.
- Open for programmatic possibilities and activities.
- Open to interpretation.
- The idea possesses many potential "functions" including informal lounging/sitting, mini-stages, movie screenings, exhibitions, festivals, among others.
- The square can be informal hangout and public programming point where different people of the city both foreigners and locals can come together.



5.3 Study models

Very first schematic models and drawings were important to find correct place/location of shape on the site.
 From the beginning trying to find the way how to connect and separate shapes at the same time with its function, entries, parking and easy access to public ground. How different spaces and height would be merged.

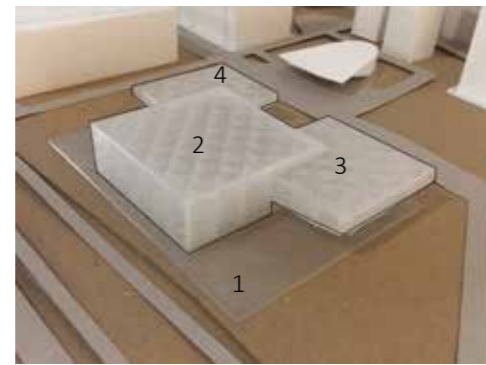


very first schematic models
1:1000



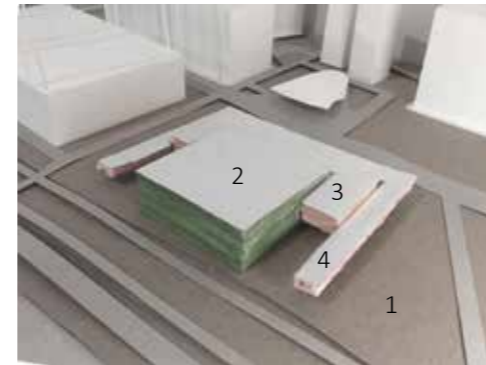
Complex has 4 part

1. PUBLIC GROUND
2. PERFORMING ART CENTER
3. EDUCATIONAL FACILITIES
4. DORM



1:1000

Creating 4 independent shape but at the same time trying to connect them by interior spaces, circulations, as well as to make public ground which is extruded site shape.

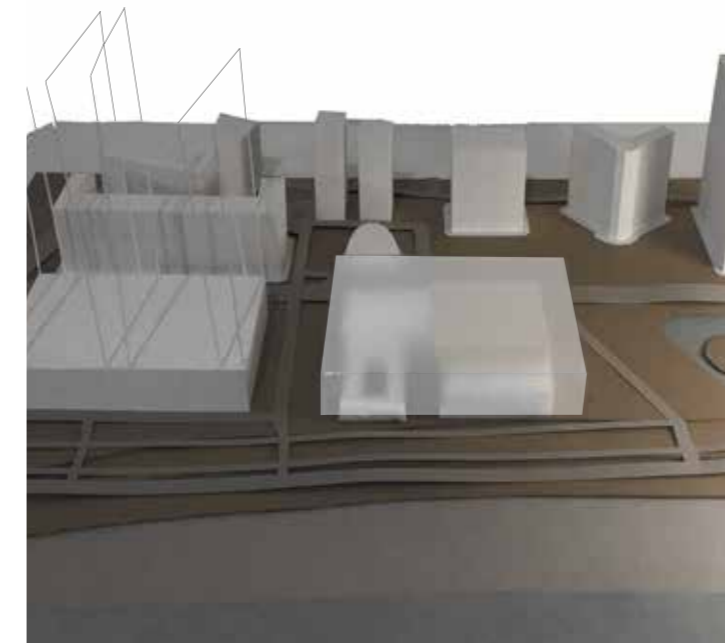
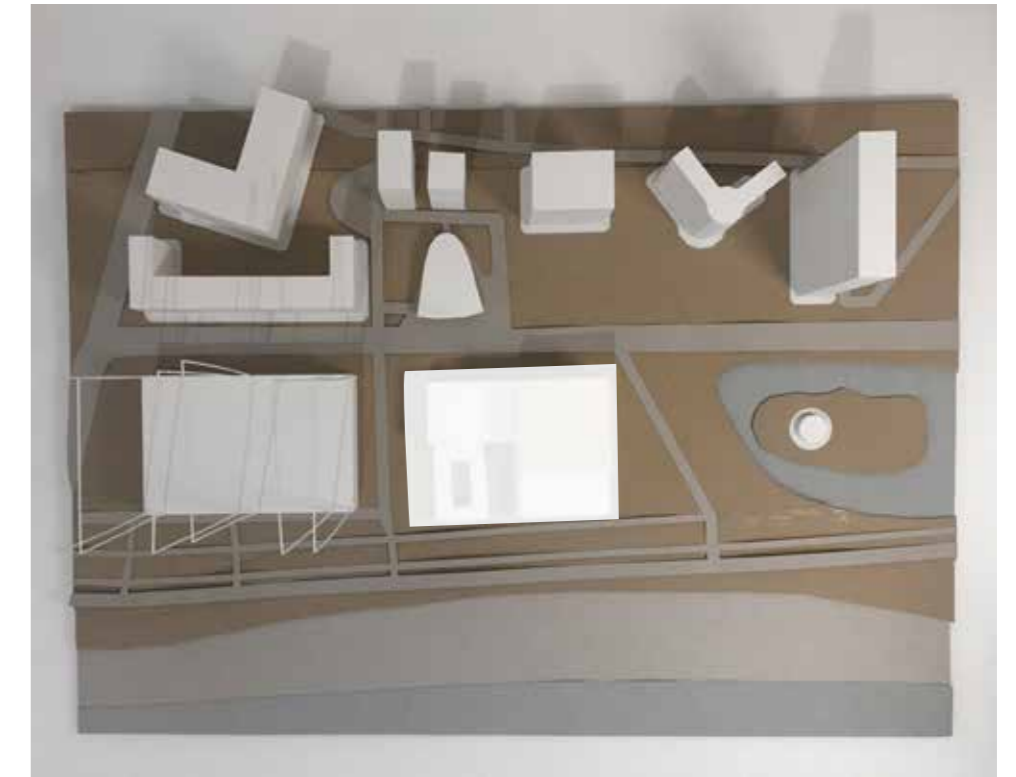


Trying to make similar building which would have strong powerful shape, same function and connections.

The idea both (pic. 1,2) was to create independent shape but at the same time to make some connection between them where it needs to be merged.
 For instance studio's changing room from educational facilities to performing center's backstage.

Conceptual model 1.1000

Conceptual model is represents site model with surroundings and new shape in the city center.
 There is some material tested which is represent polycarbonate translucent facade shield.
 Roof needs to be cutout.

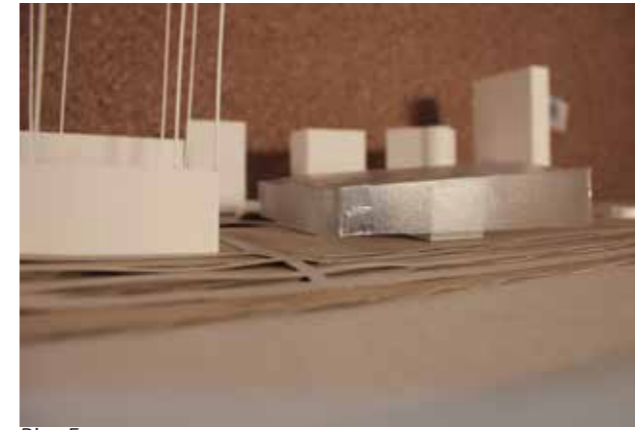


5.3 80% progress

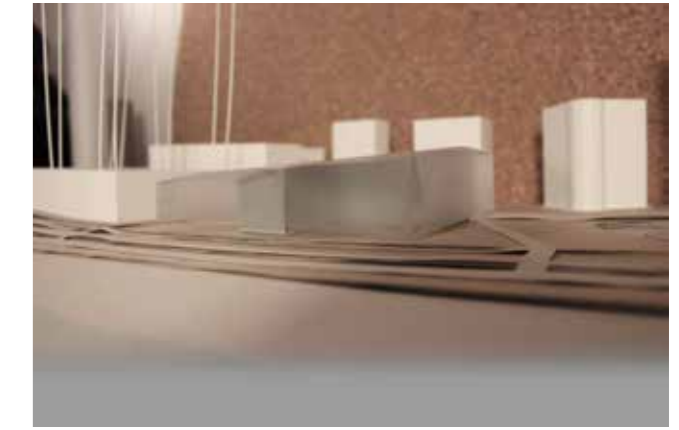
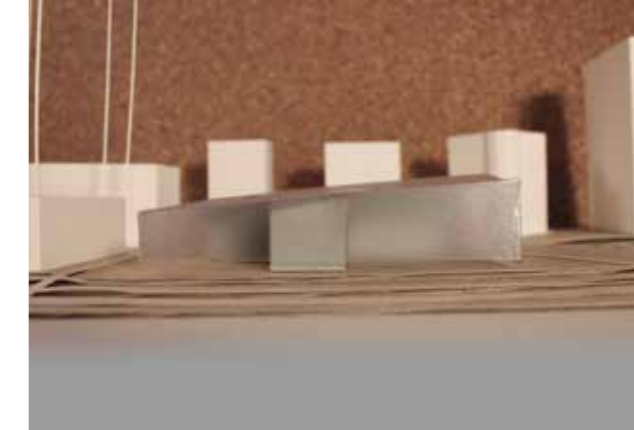


Site model
1:1000

Views from site model



Pics From sea



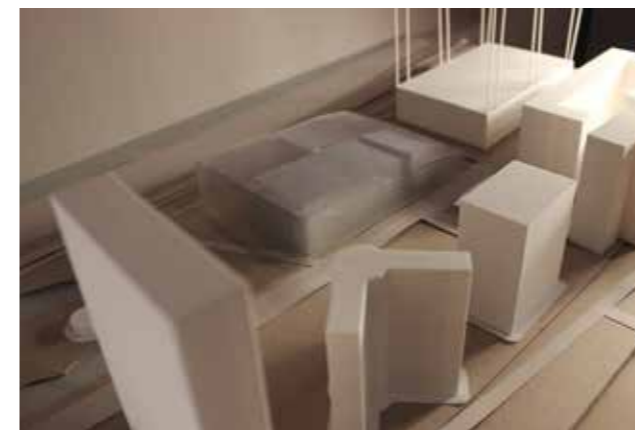
Pic From street
point - if we stand next to new development we would see
just cantilever part of National Dance Academy



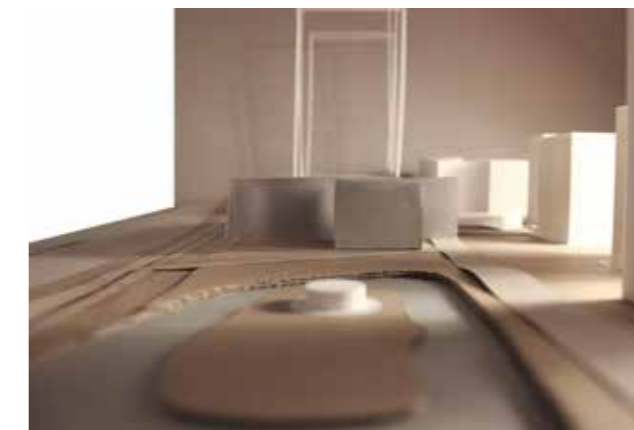
Pic From street
point - How we can see when we are standing on the street
which is behind of residential



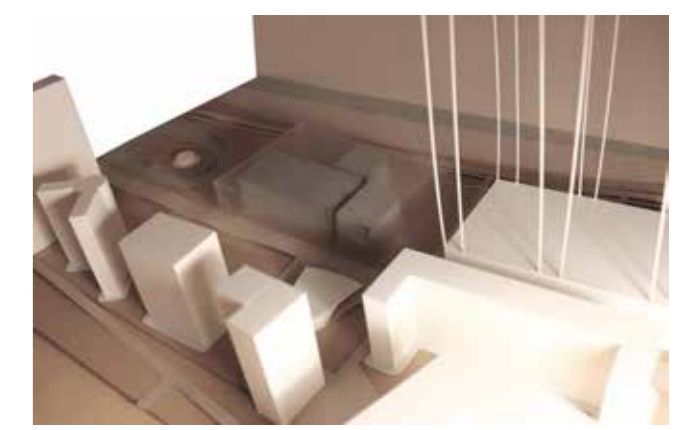
Pic From street
point - Same idea like previous but we can see there also
MC. Right side residential building now got view of the sea
as long as i planned to start design along MC corner where
they would return view again.



Pic From above



Pic From Lake



Pic From above

5.3 Final drawings

List:

Axonometric diagram

Wider site plan 1:5000

Schwartzplan 1:5000

Site Plan 1:1000

Plans:

- Ground plan 1:1000

- Underground parking 1:500

- Floor plans 1:500

Sections 1:500

Elevations 1:1000

Axonometric projection

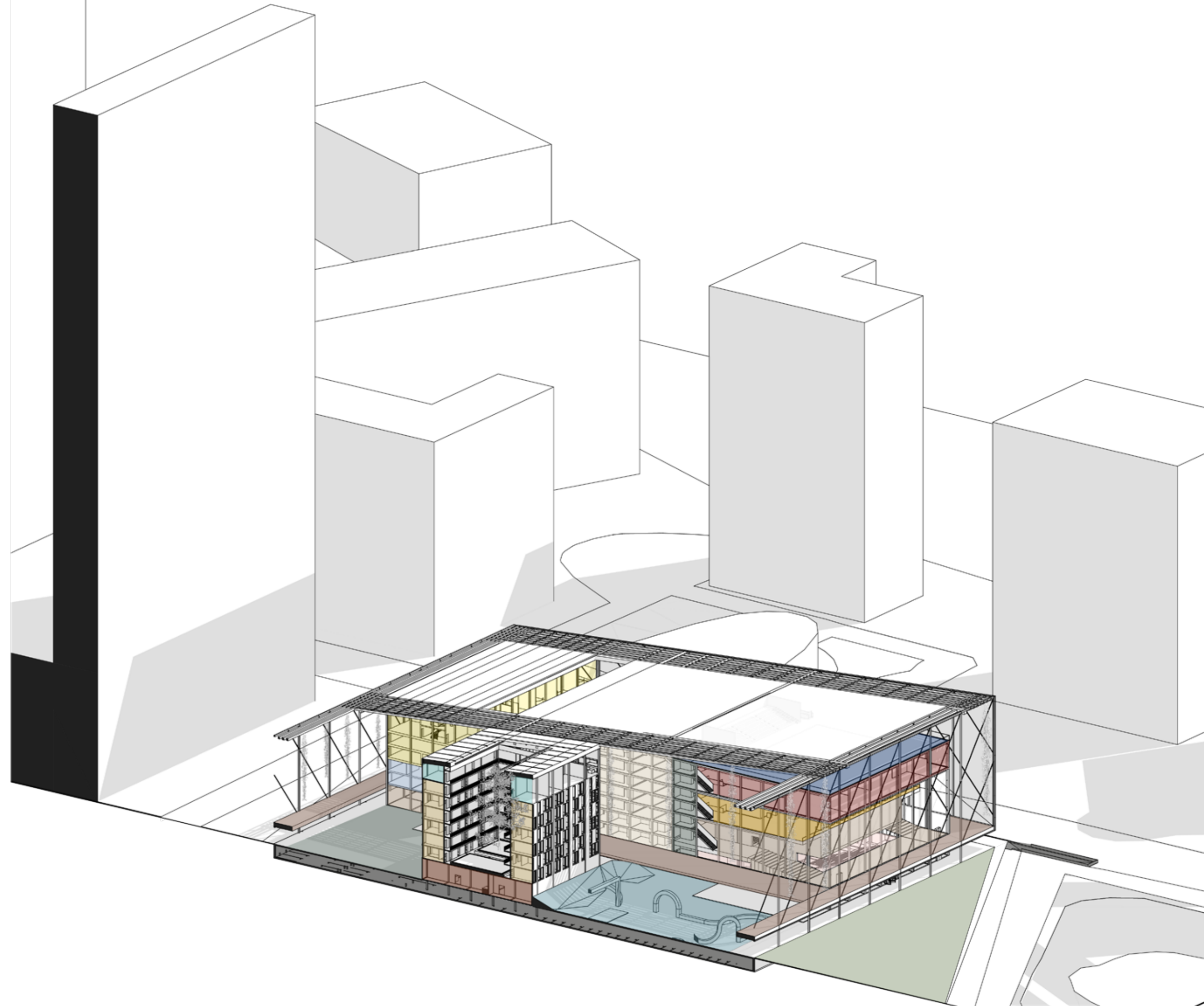
Perspectives:

- Exterior

Detailed drawing

Axonometric diagram

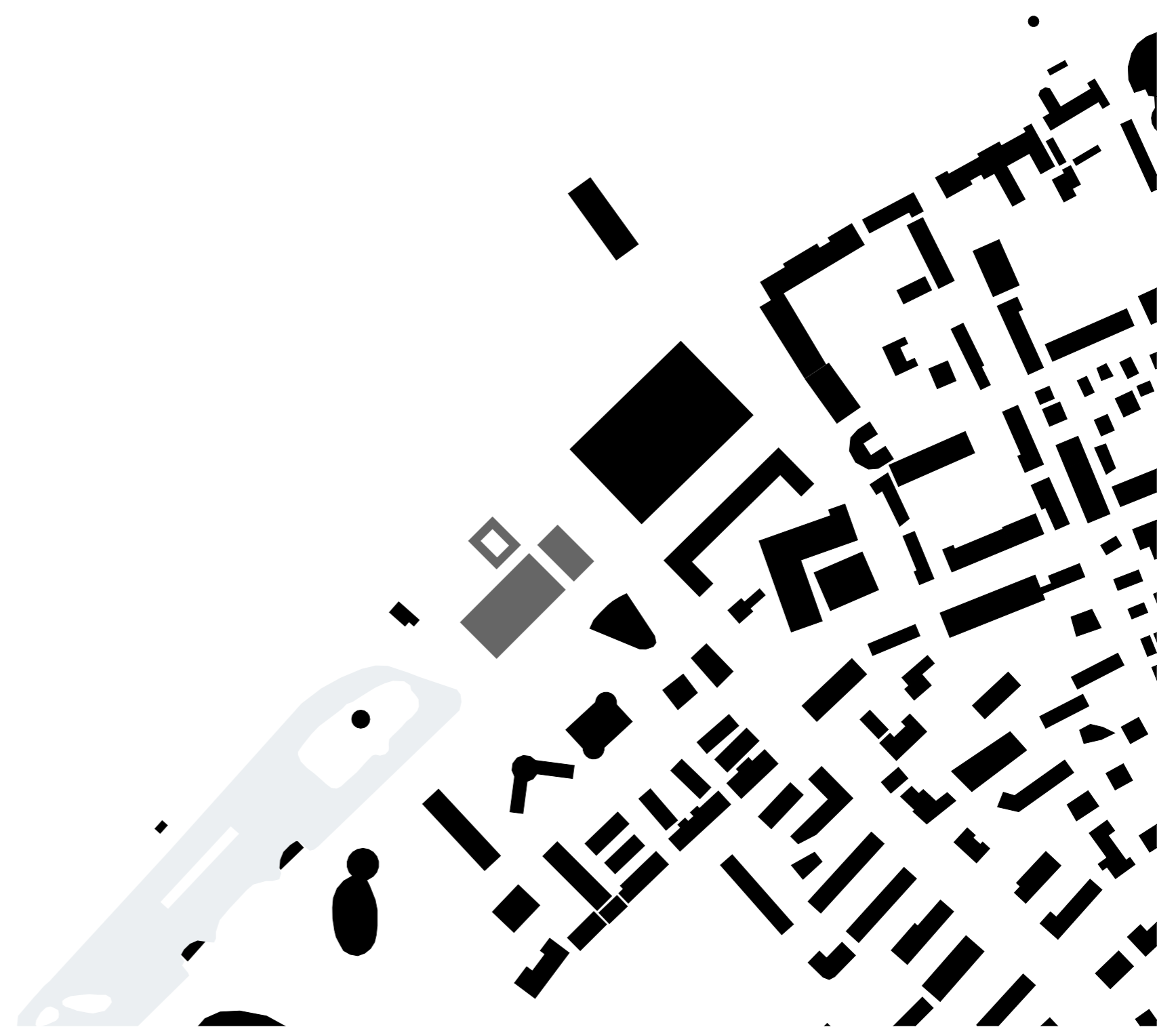
- Outer Public ground- new landscape
- Inner Public ground
- School and dorm courtyard
- Facade wrapping skin/shared space
- Main public space of performance center; Concept stage 1.
- Mezzanine level and auditorium; Concept stage 2.
- Gallery of National dance costumes
- Public Art gallery
- Top/Terrace level- Concept stage 3.
- Vertical circulation
- Backstage/dressing rooms
- Ground level of dance dorm
- Dorm units
- Level of dancers' interests
- Ground floor of School
- Educational levels
- Dance studio levels
- Parking



Wider site plan
1:5000



Schwarzplan
1:5000

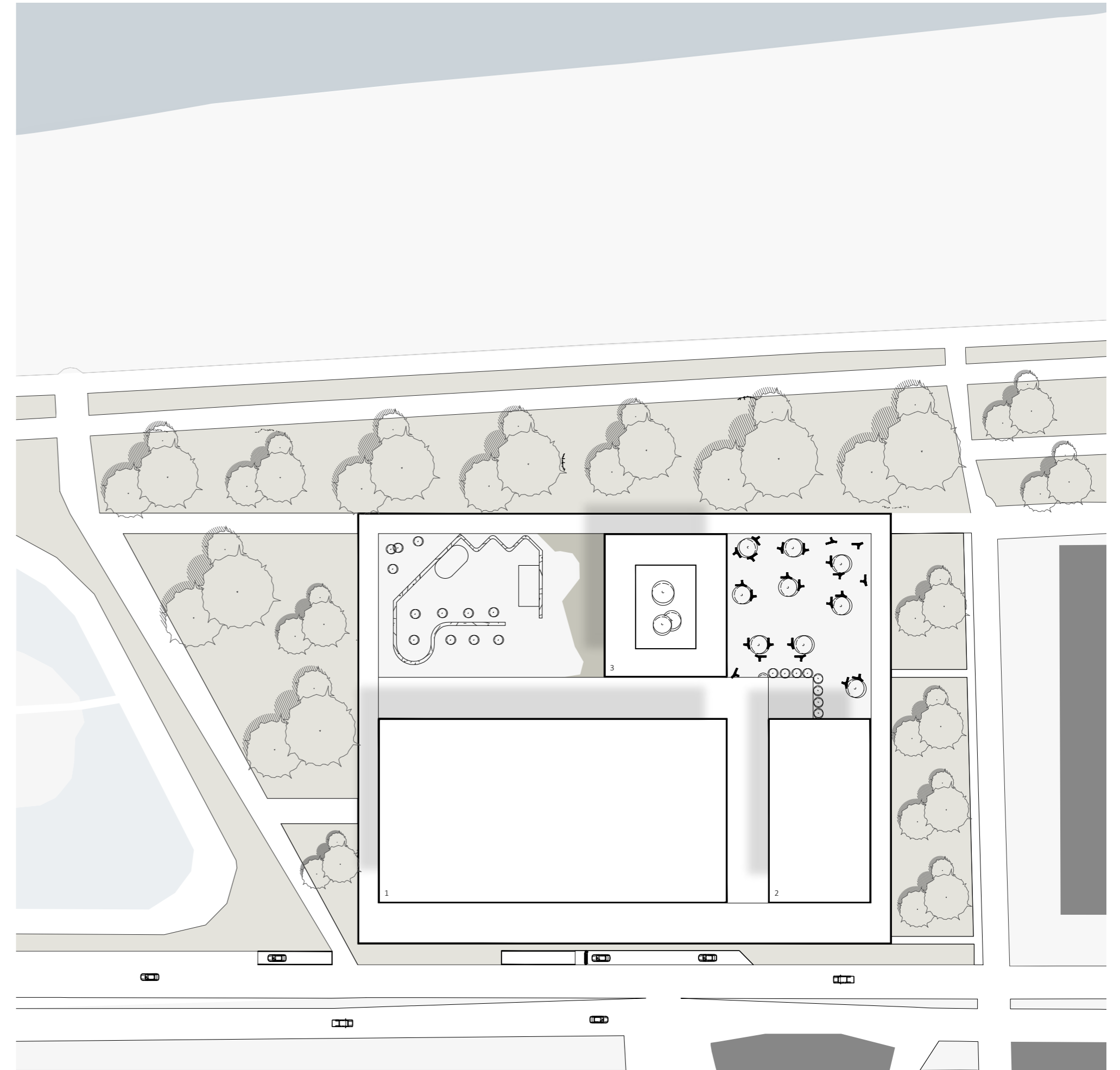


Site plan
1:1000

1. Performing art center
2. Educational facilities
3. Dance dorm

The building is placed in such a way that allows the inside spaces of the building to open up to the surrounding landscape while simultaneously locating the program inside.

Through the development of both the building and the outdoor space around it (public ground) the centre creates multiple opportunities for the community to come together and enjoy various cultural events.



Ground plan
1:1000

A ground floor of transparent glass will encourage a dialogue between inside and the public space outside, also giving the complex a floating feel. and it will encourage connection to the surrounding public space and will make the cantilevered second floor foyer of auditorium and terrace with vertical garden appear to float above it.

The large Foyer/hall/entry that doubles as an audience platform for the various shows housed in the centre. attached to this platform is a mezzanine floor containing a foyer and terrace.

Plans to extend the Free Stage hall reach into large public plazas will offer interactive exhibition/performance opportunities and help to create a welcoming gateway into the city of Batumi.

Performing art center

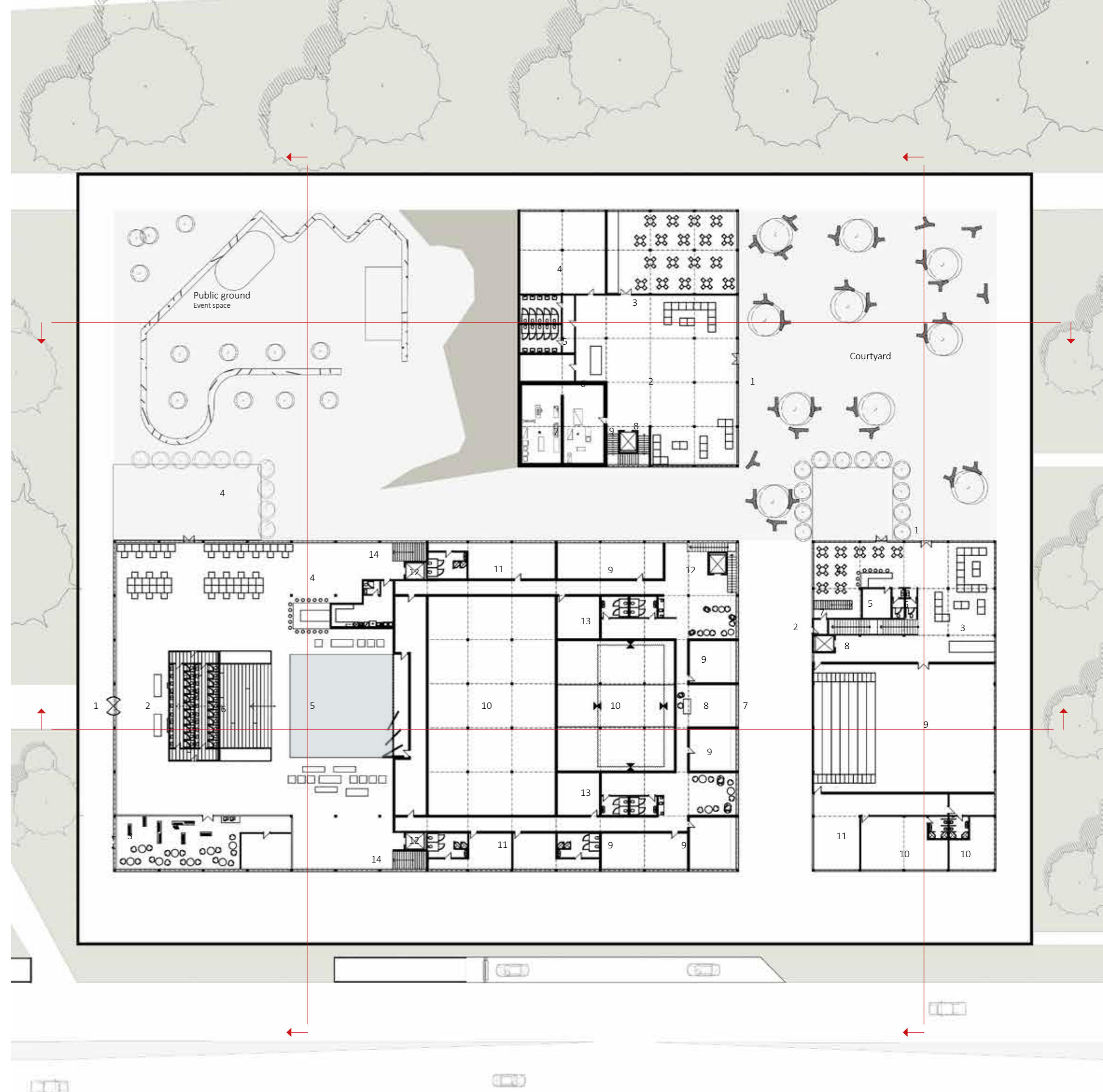
- 1. Main entry
- 2. Hall/information/reception
- 3. Bookshop
- 4. Restaurant/bar/lounge/terrace/kitchen for bar
- 5. Free stage
- 6. Multi-use staircase, which consist main circulation to the mazzanine/ public WC underneath/cloackrooms/auditorium- seating place.
- 7. Service access
- 8. Reception
- 9. offices
- 10. Storages for Main stage(next floor)
- 11. Free stage performances dressing rooms.
- 12. Vertical circulation
- 13. Storages for staff
- 14. Access from parking

School

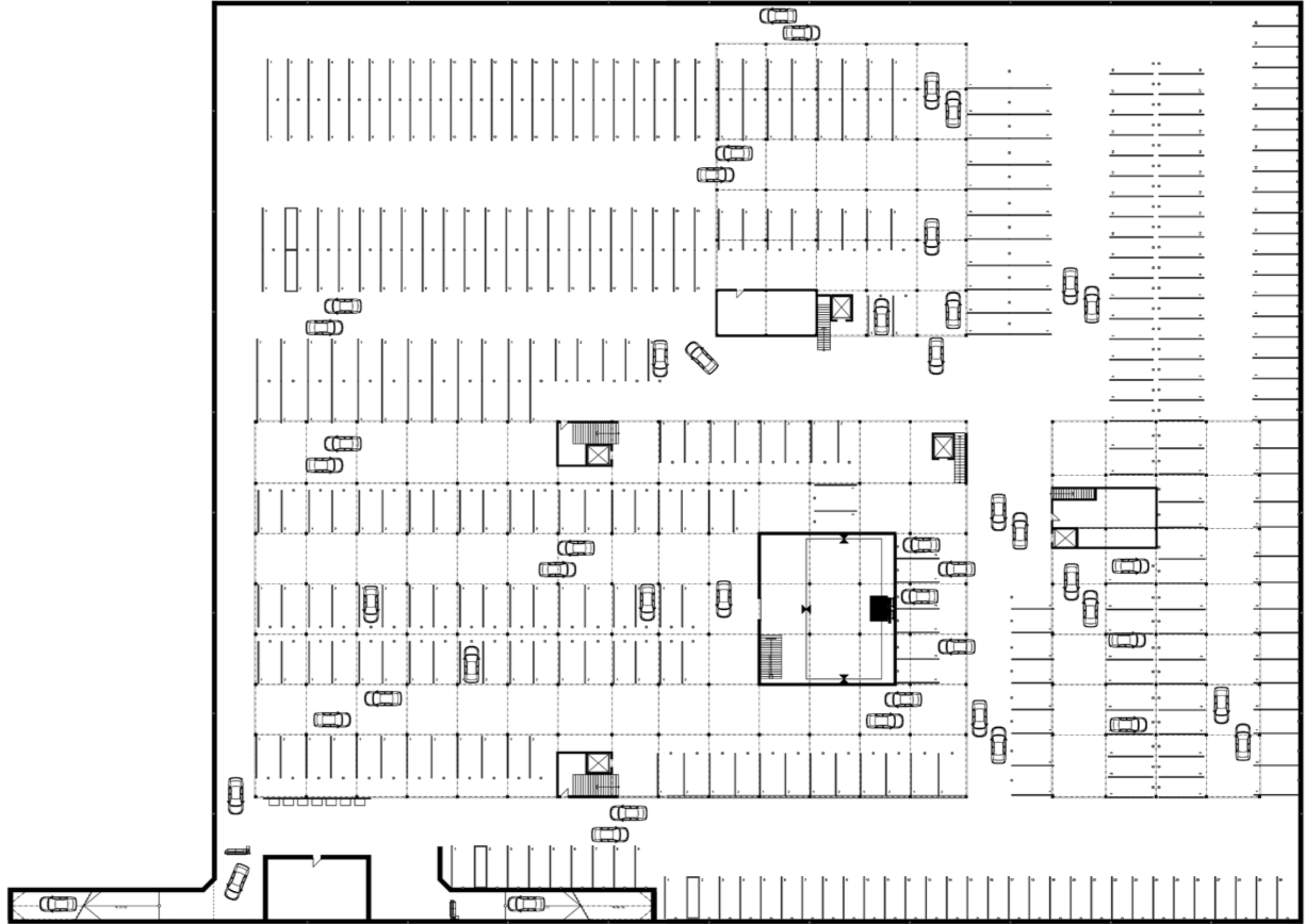
- 1. Main entry
- 2. Service entry
- 3. Lobby/reception
- 4. Lounge/bar
- 5. Kitchen for bar
- 6. WC
- 7. Access from parking
- 8. Circulation/Vertical circulation
- 9. Dance lab
- 10. Visiting guests dressing room
- 11. Waiting/break area

Dorm

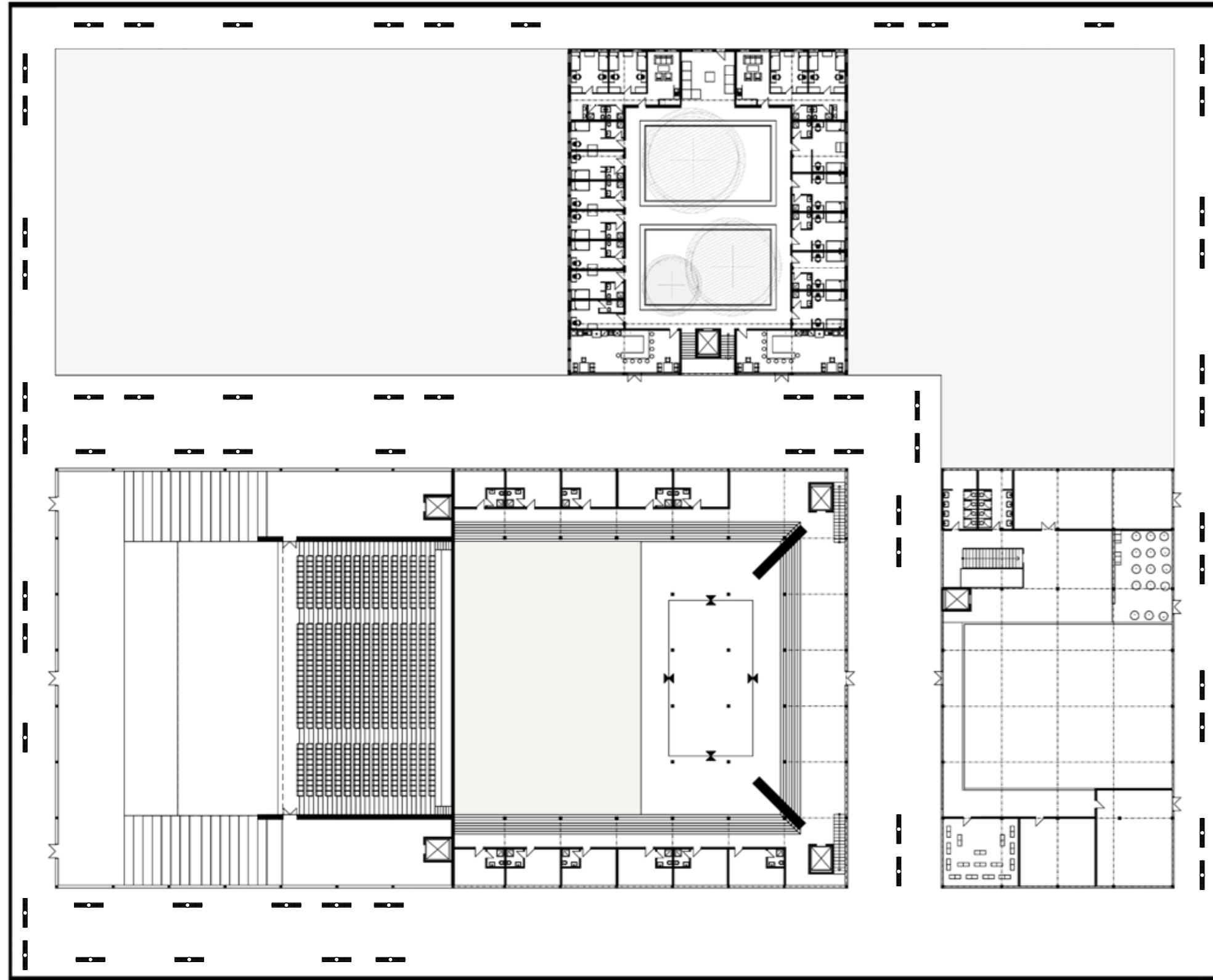
- 1. Main entry
- 2. Reception/lobby/student lounge
- 3. Caffeteria
- 4. Kitchen for caffeteria
- 5. WC
- 6. Staff office-room
- 7. Laundry
- 8. Circulation/Vertical circulatio
- 9. Access from parking



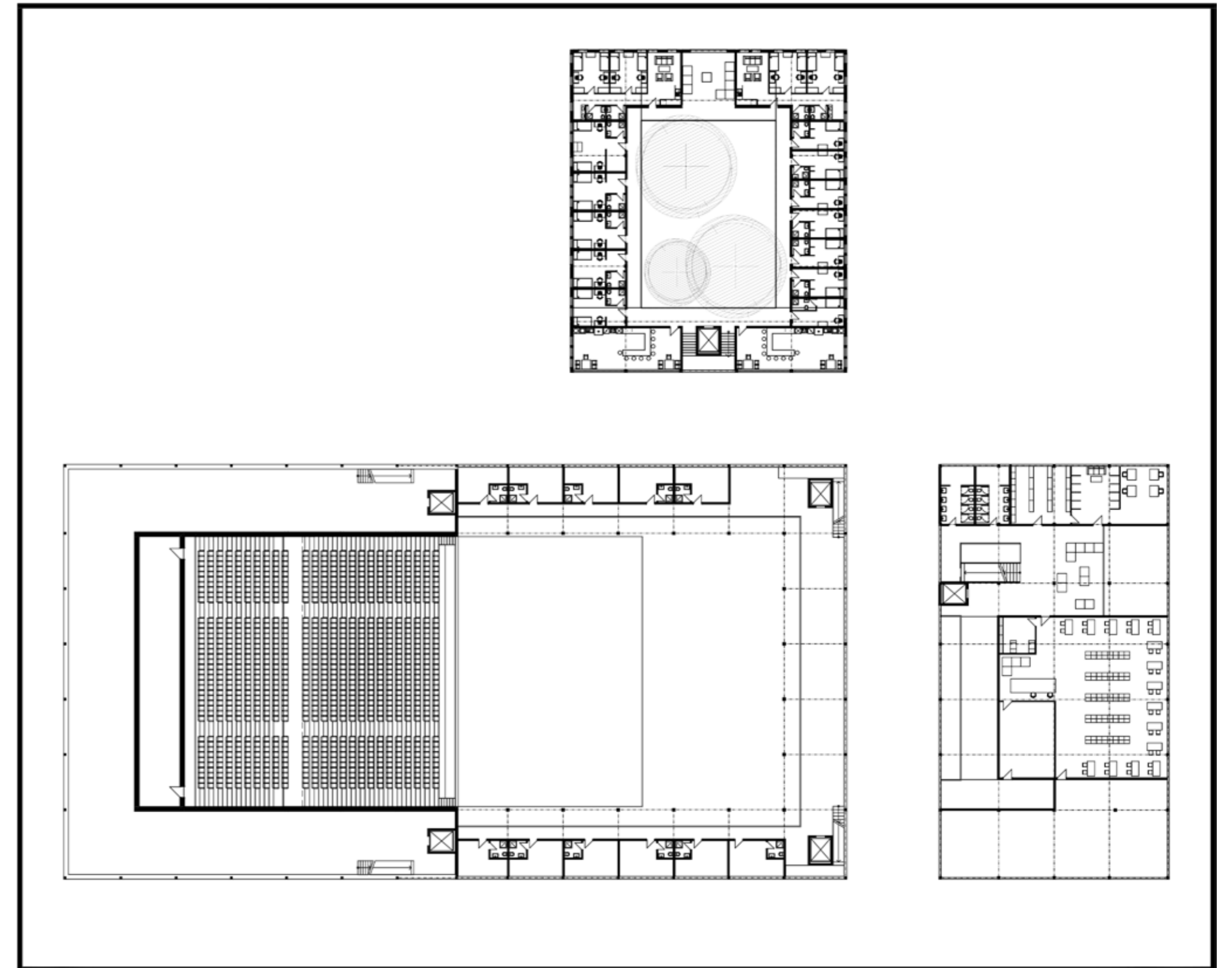
Underground parking
1:500



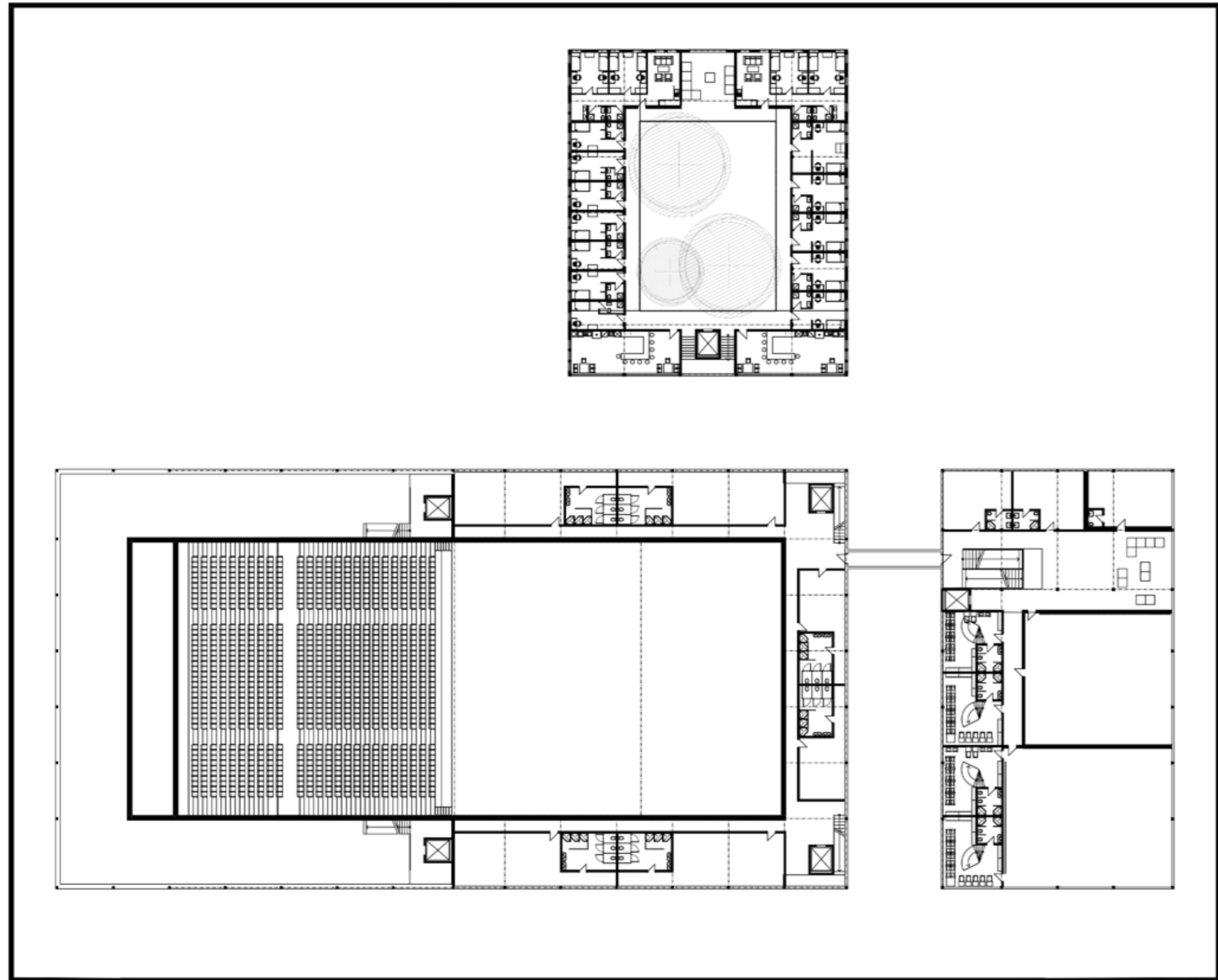
Floor plan 1
1:500



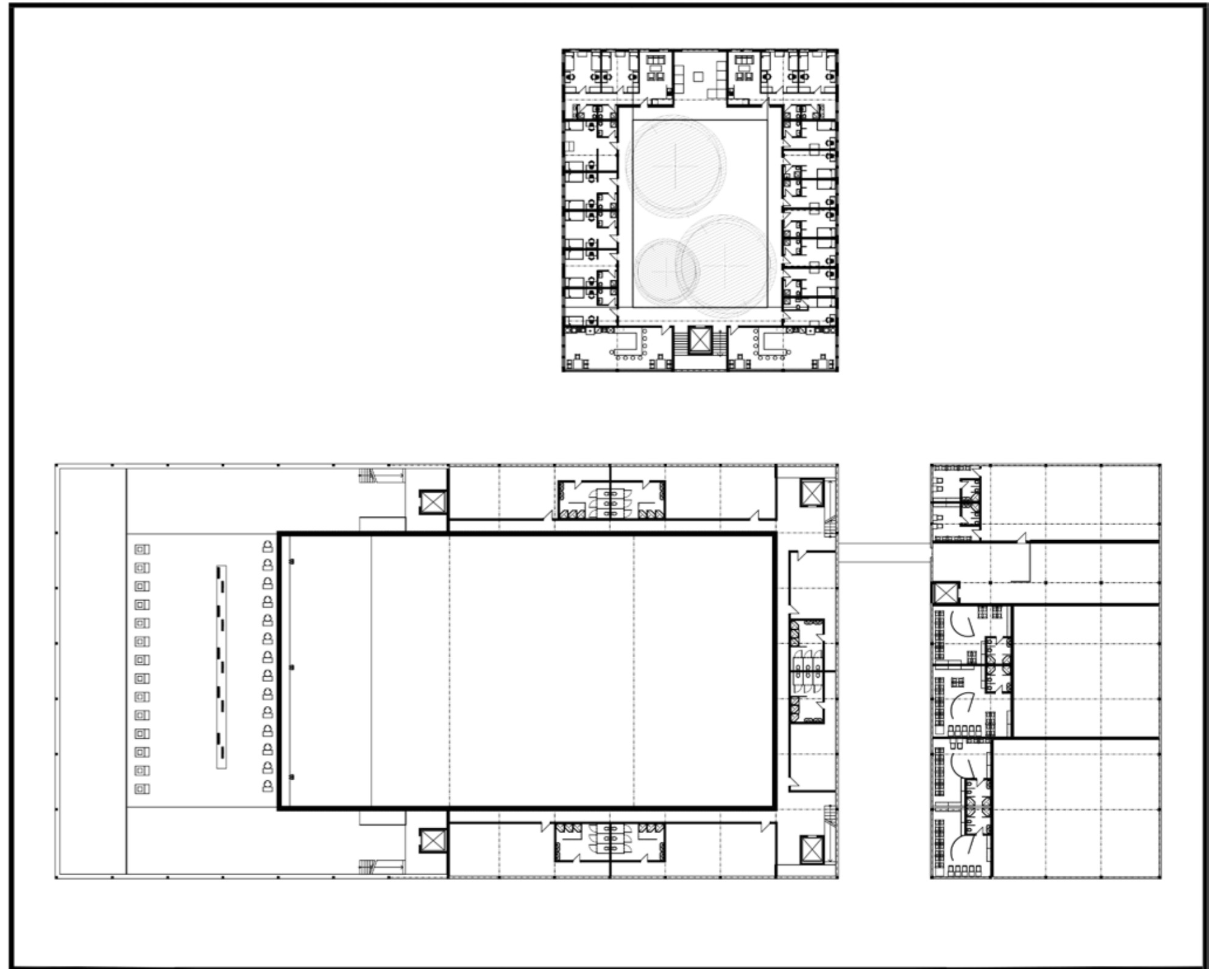
Floor plan 2
1:500



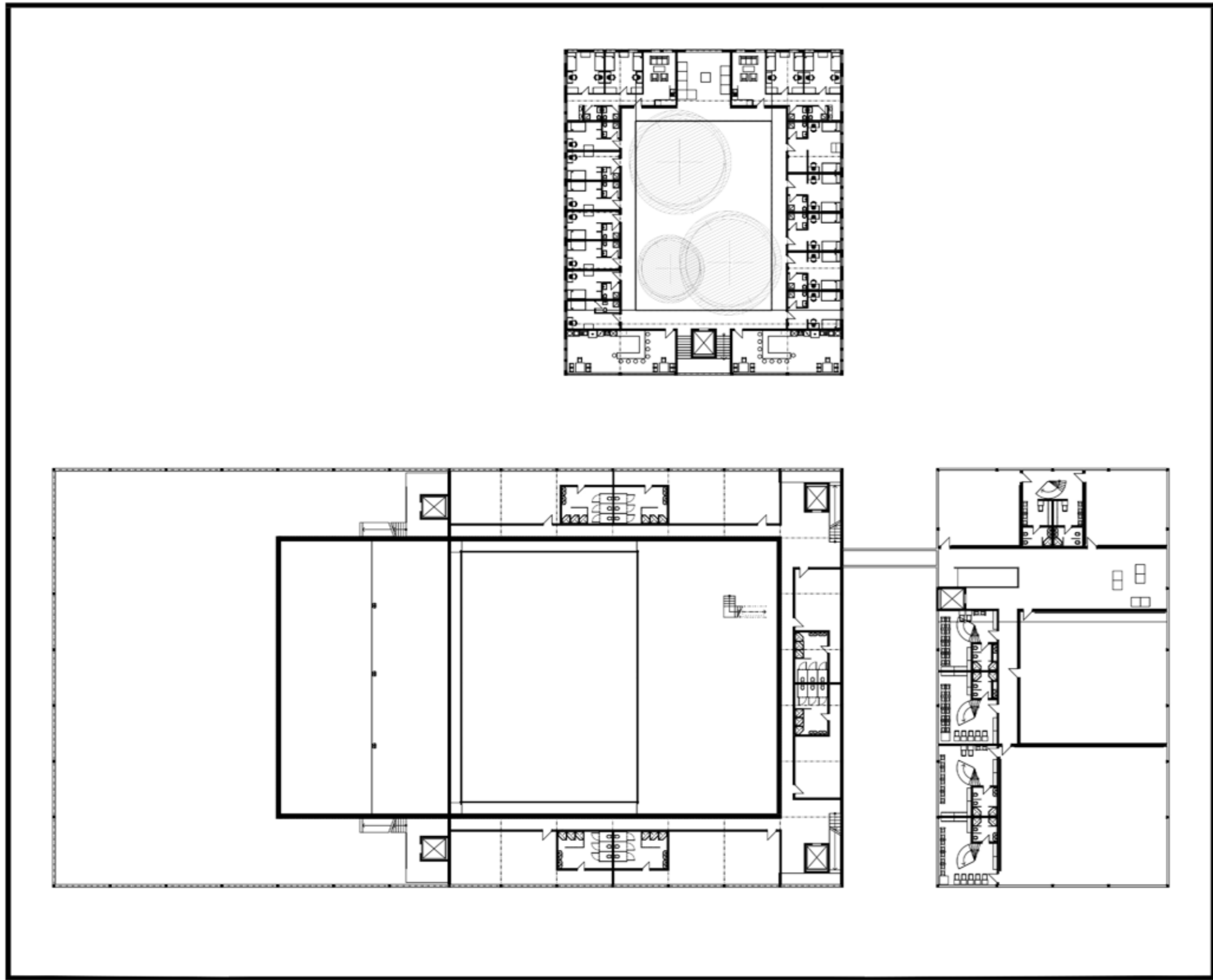
Floor plan 3
1:500



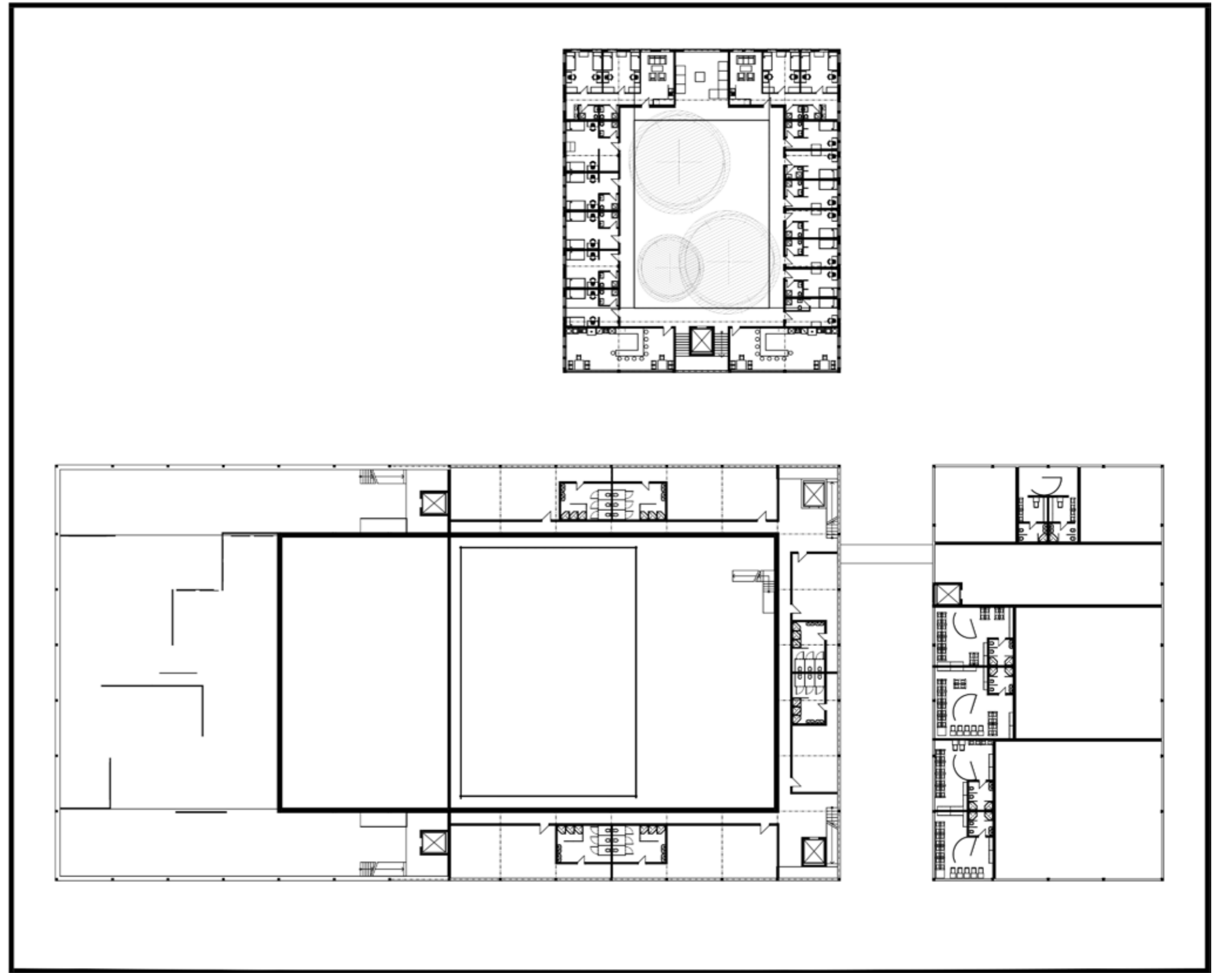
Floor plan 4
1:500



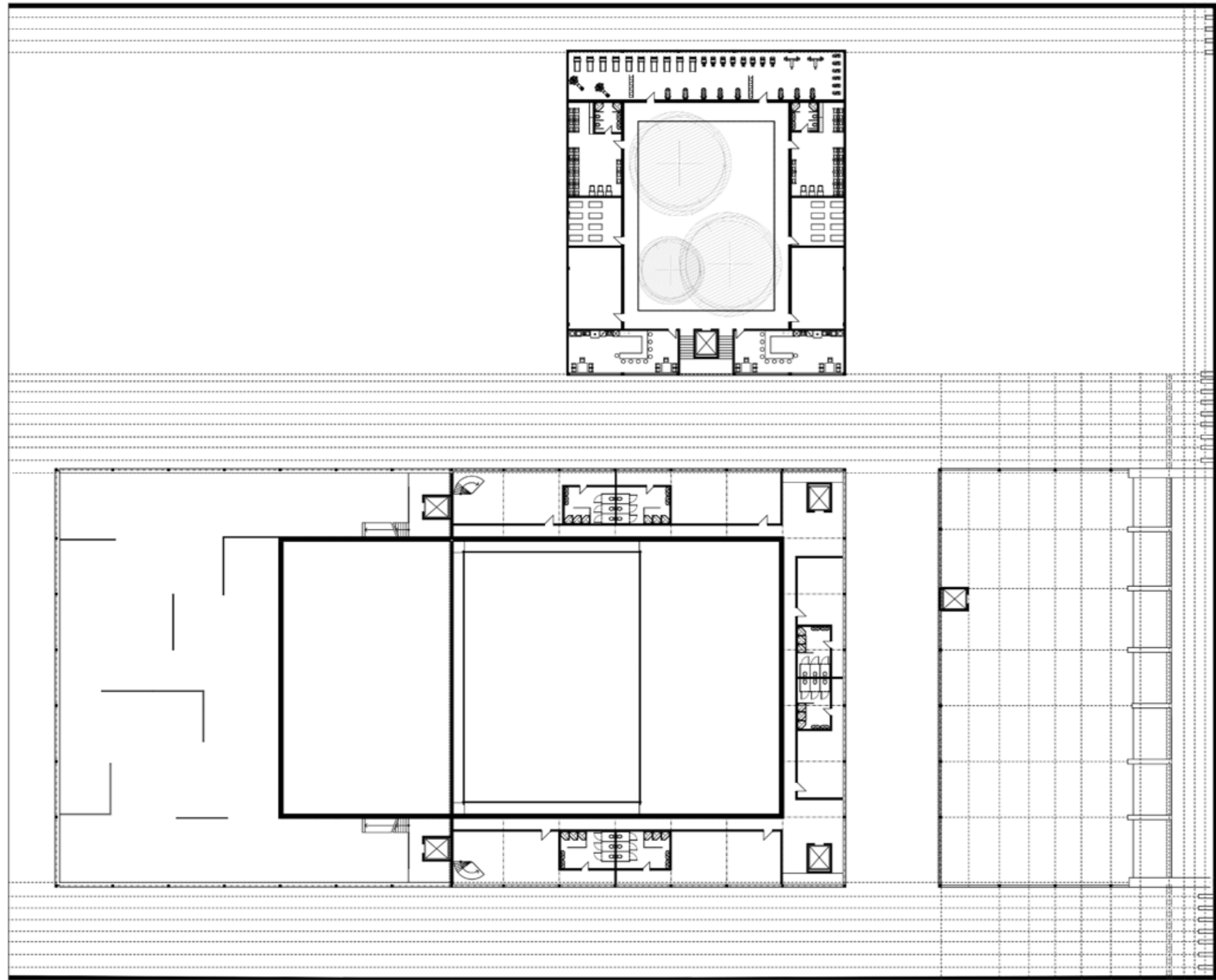
Floor plan 5
1:500



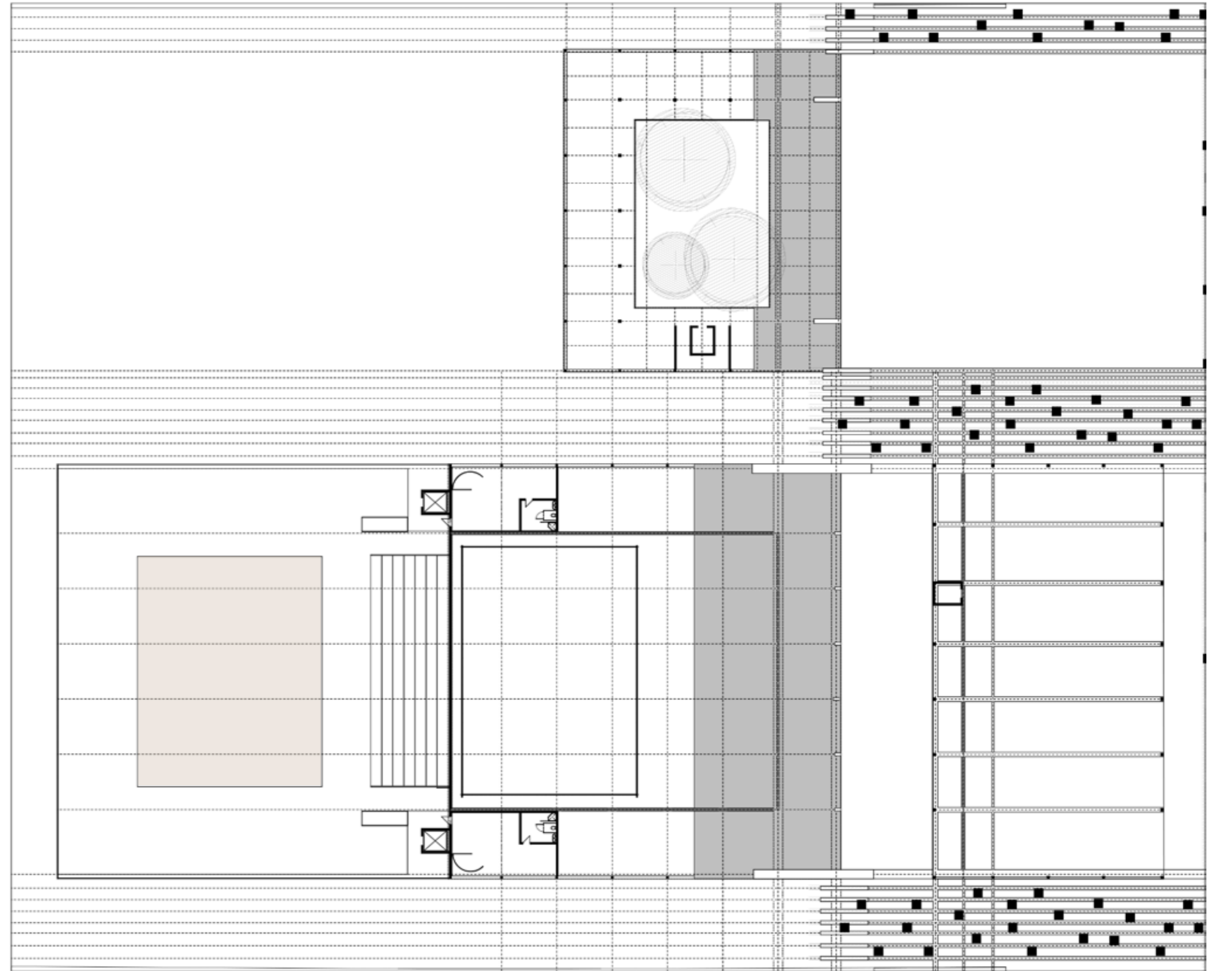
Floor plan 6
1:500



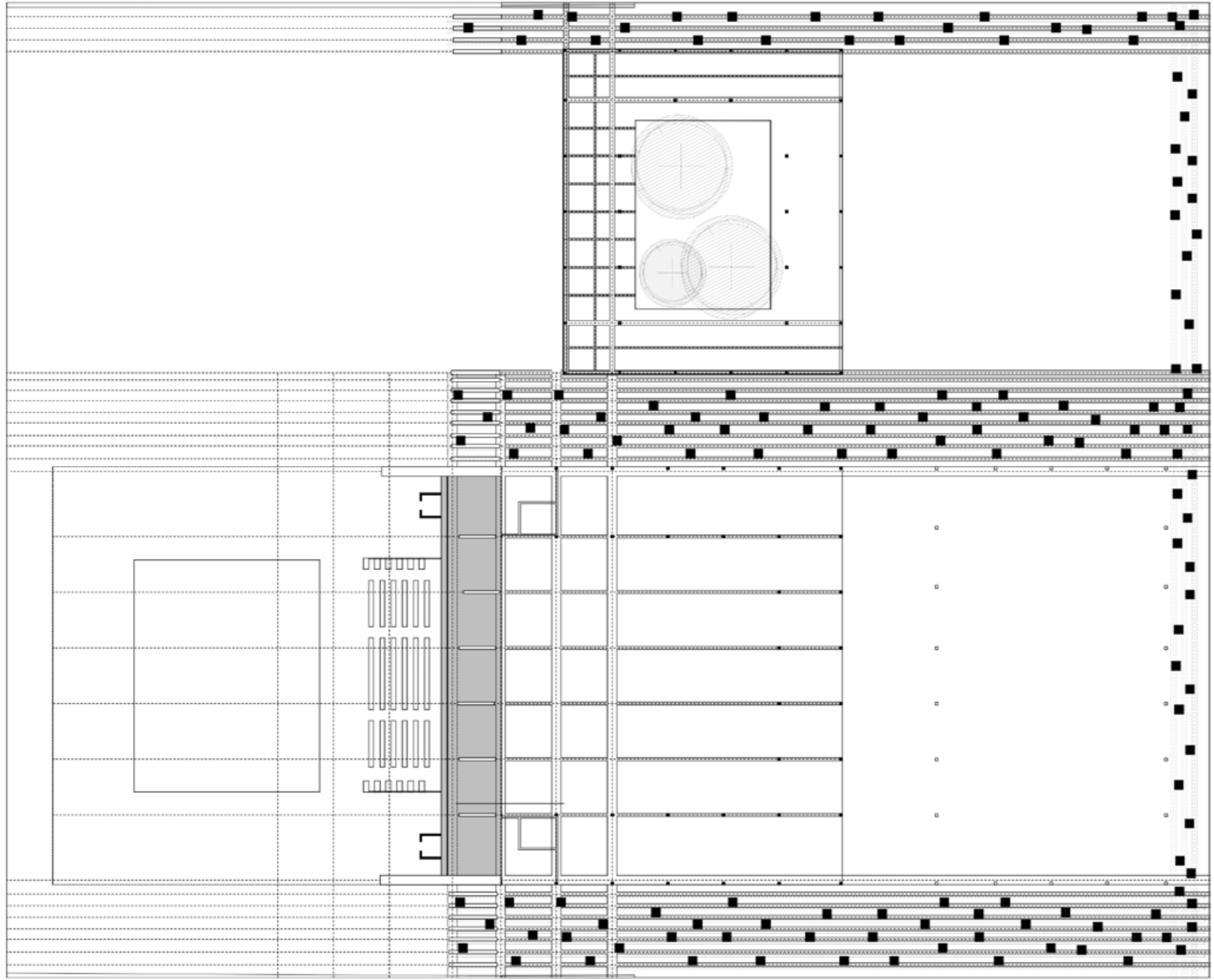
Floor plan 7
1:500



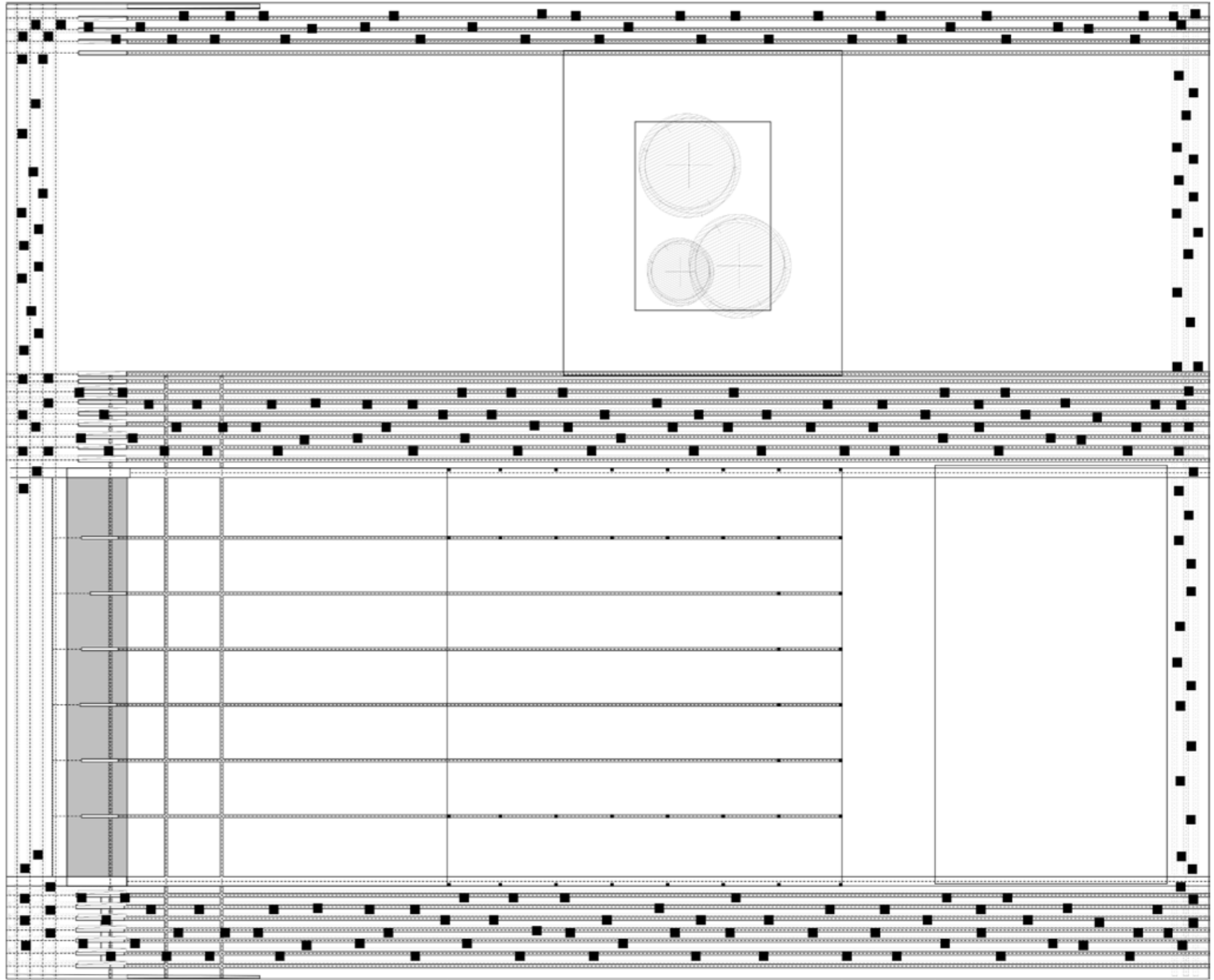
Floor plan 8
1:500



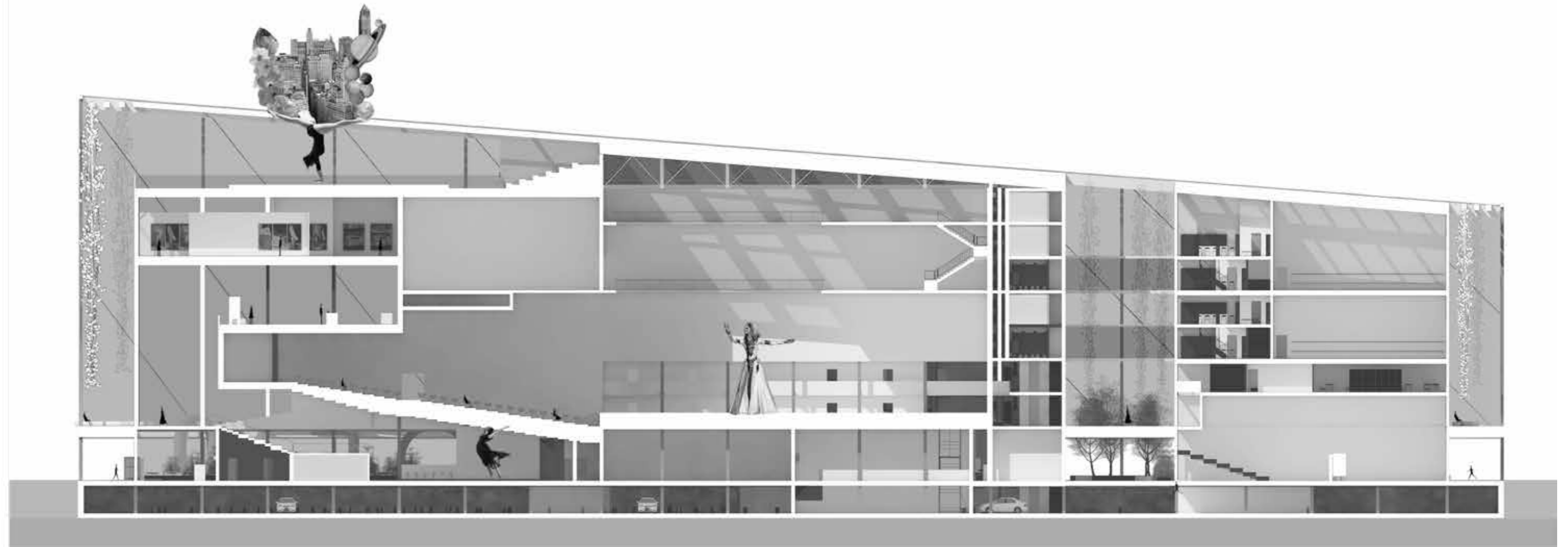
Floor plan 9
1:500



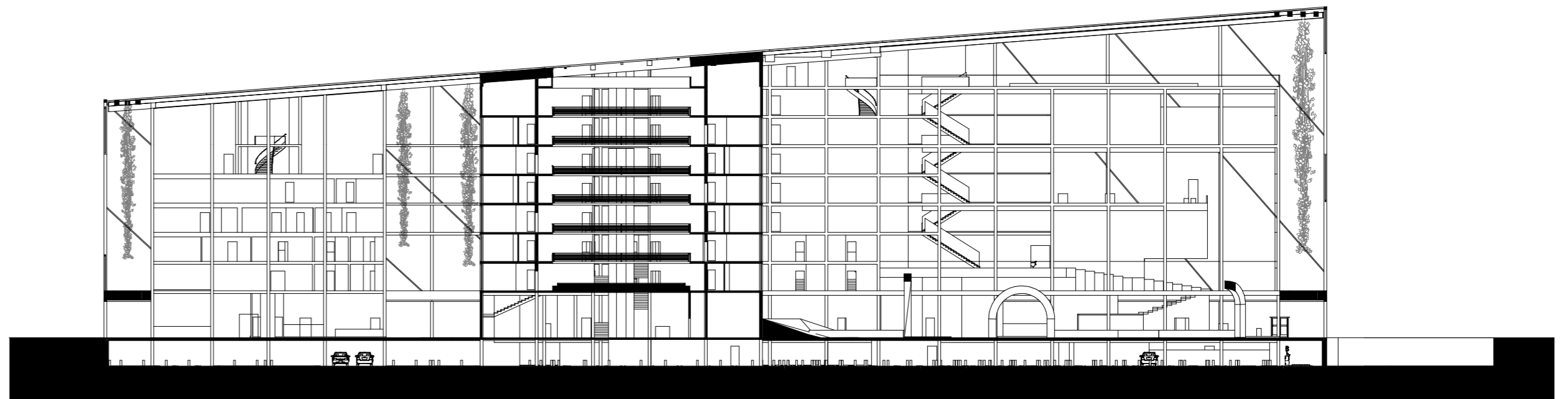
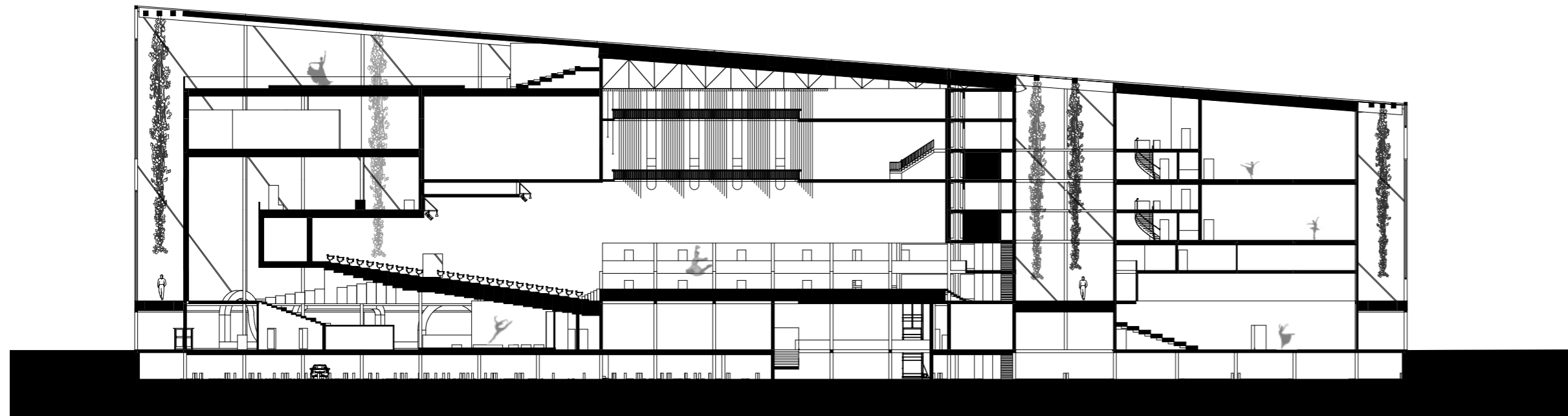
Floor plan 10
1:500



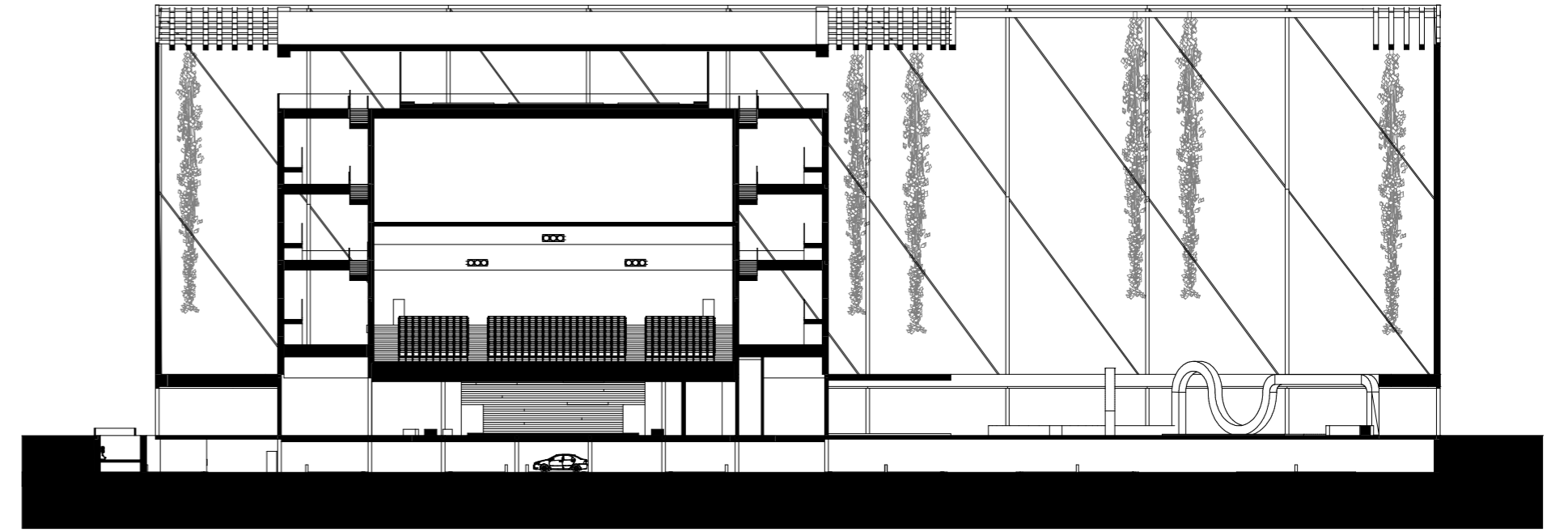
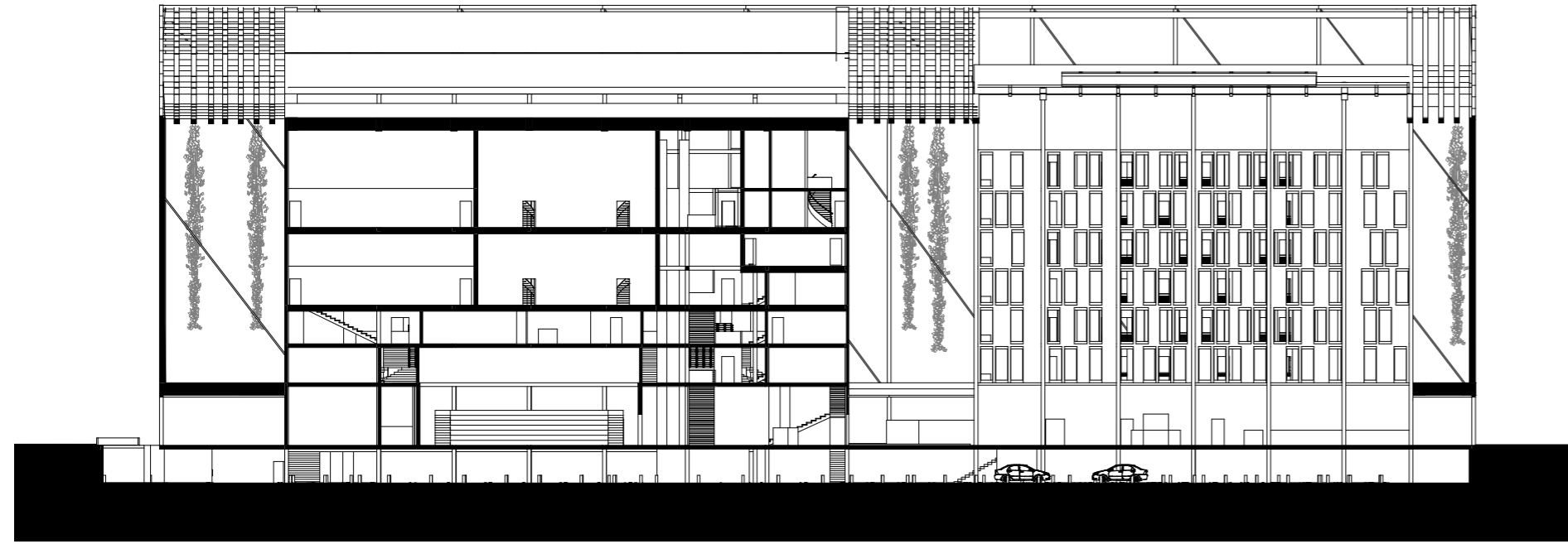
Sections:
1:500



Longitudinal sections:
1:500

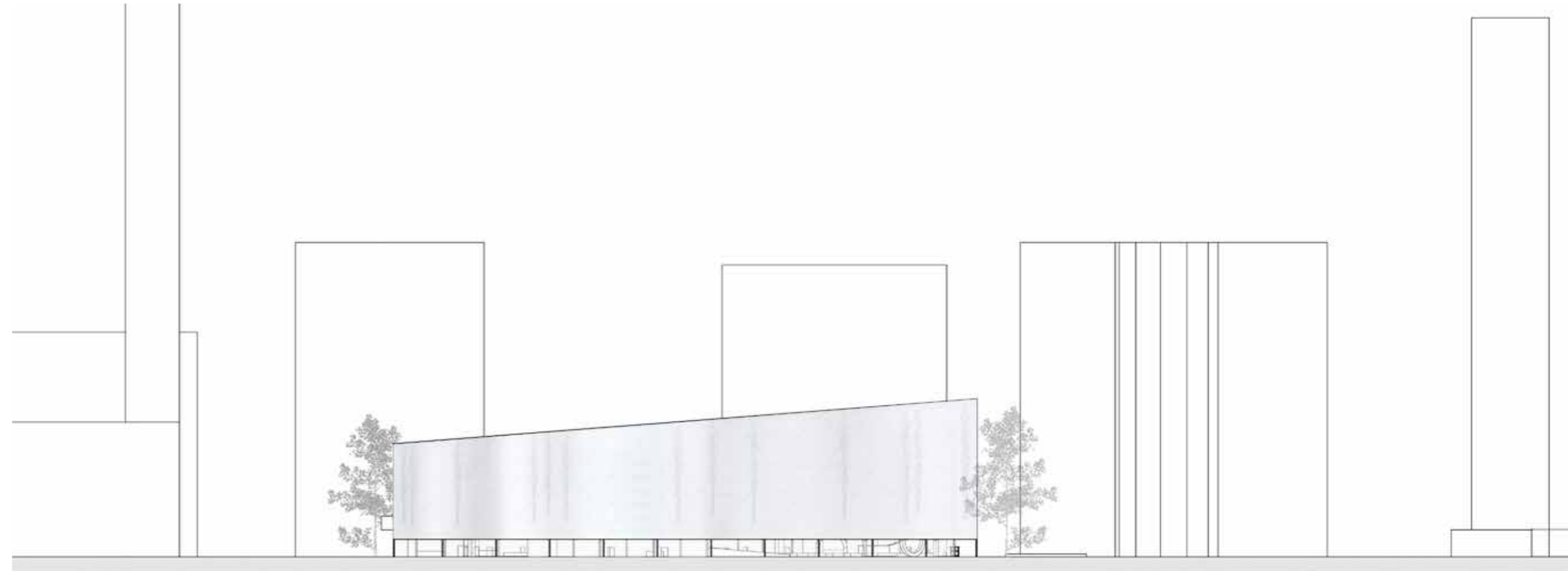
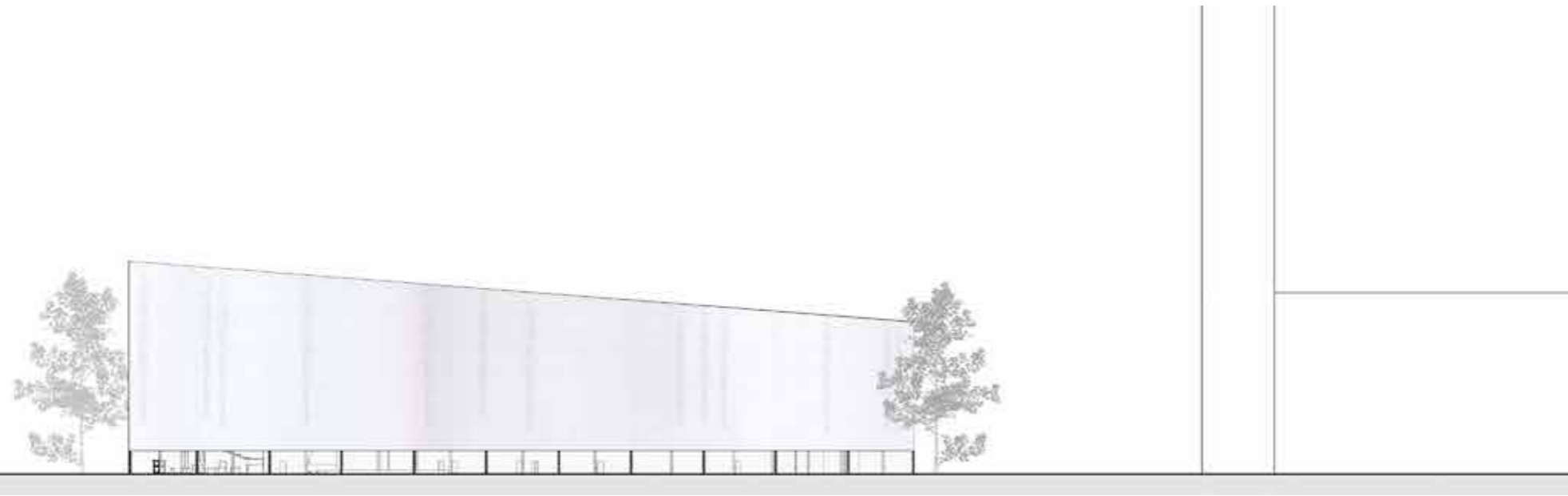


Cross sections:
1:500



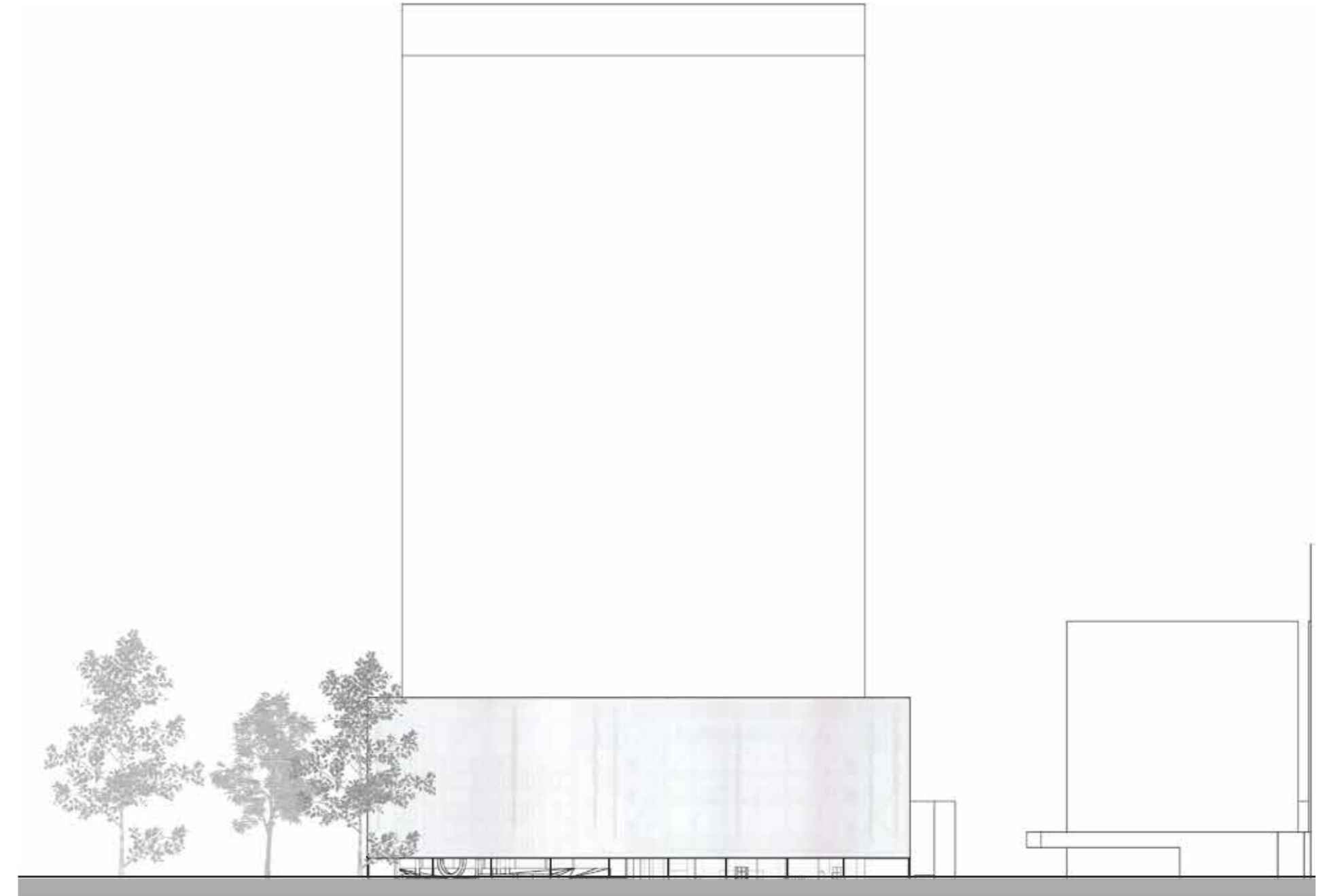
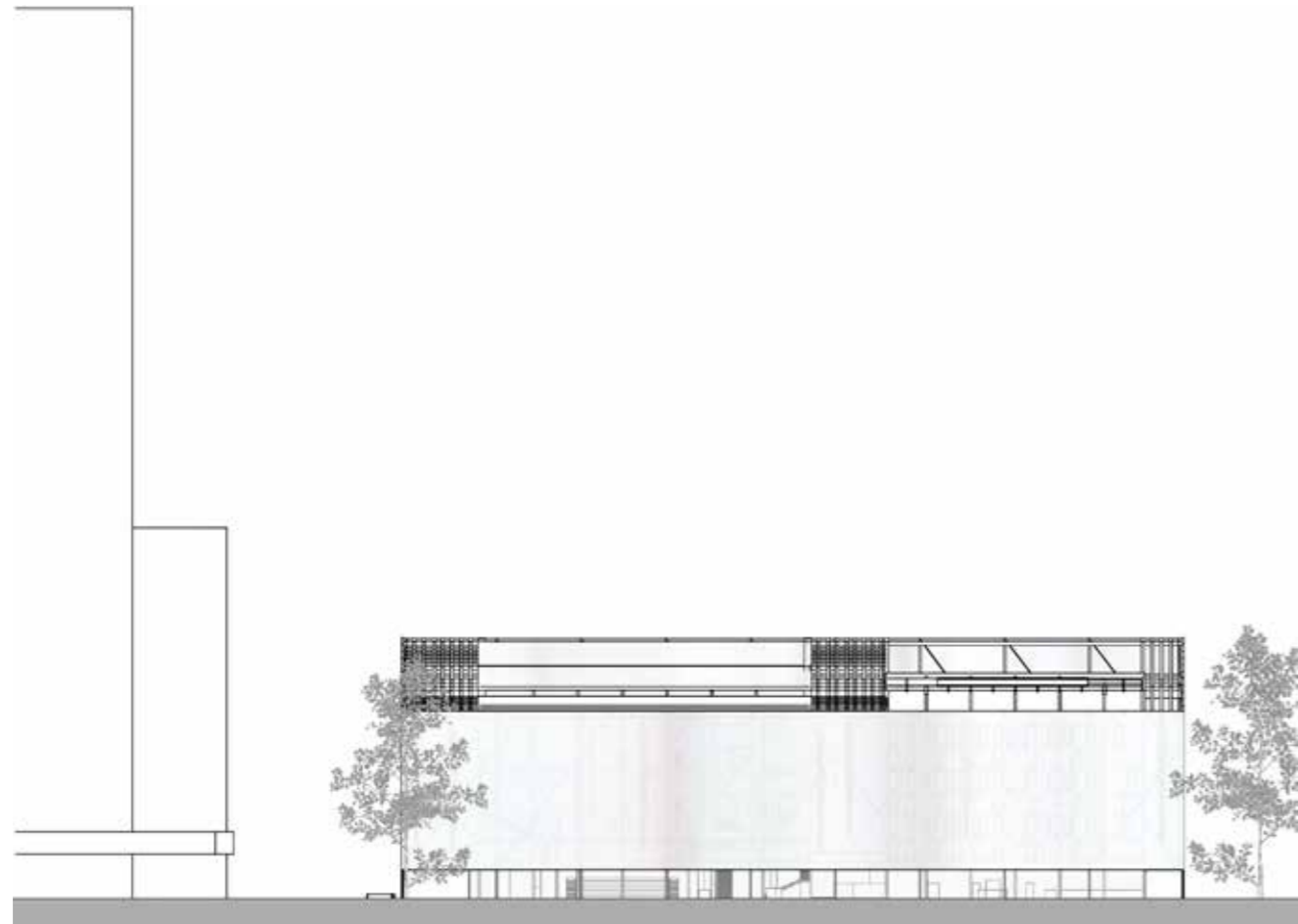
Elevations:
1:1000

South
North



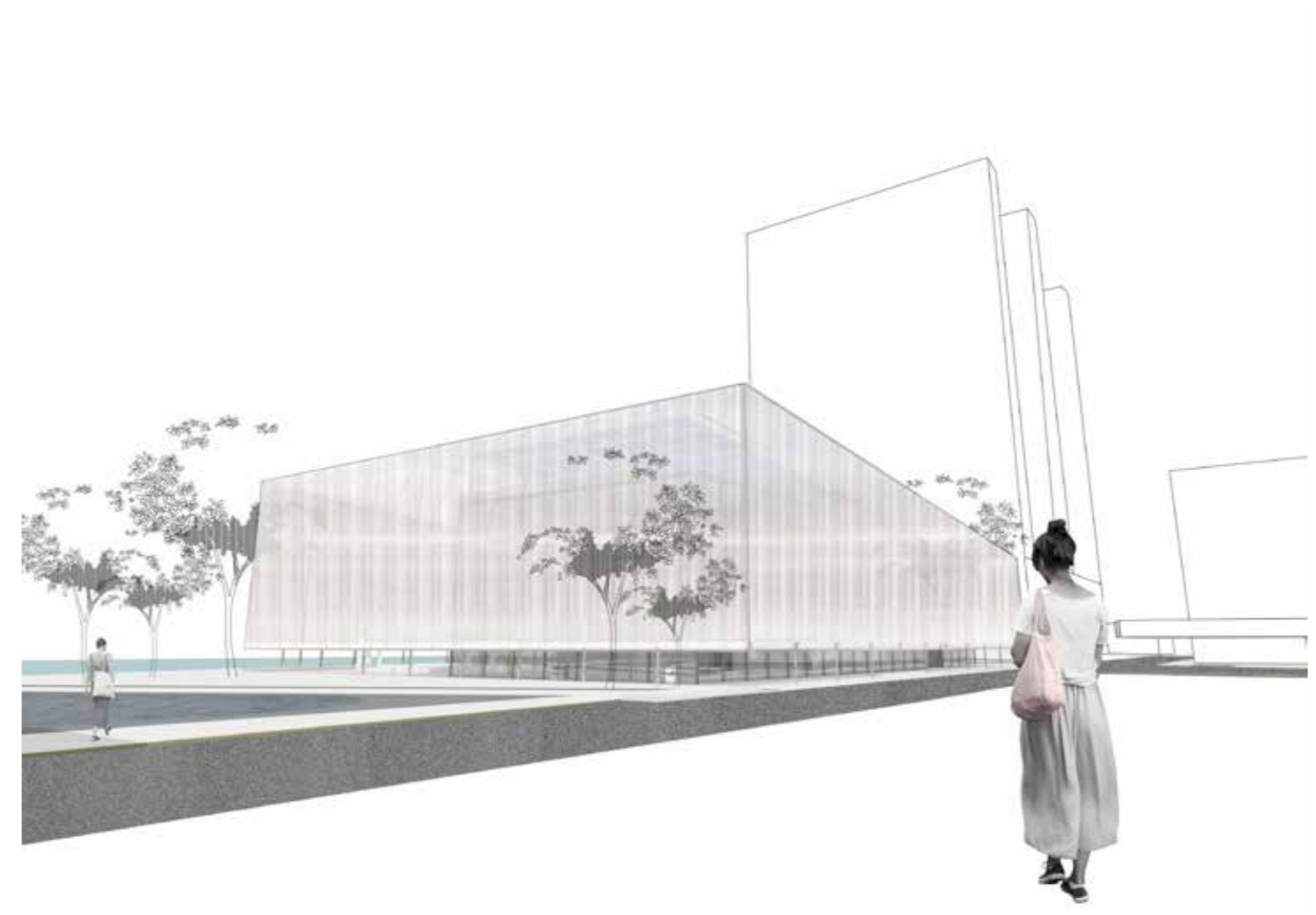
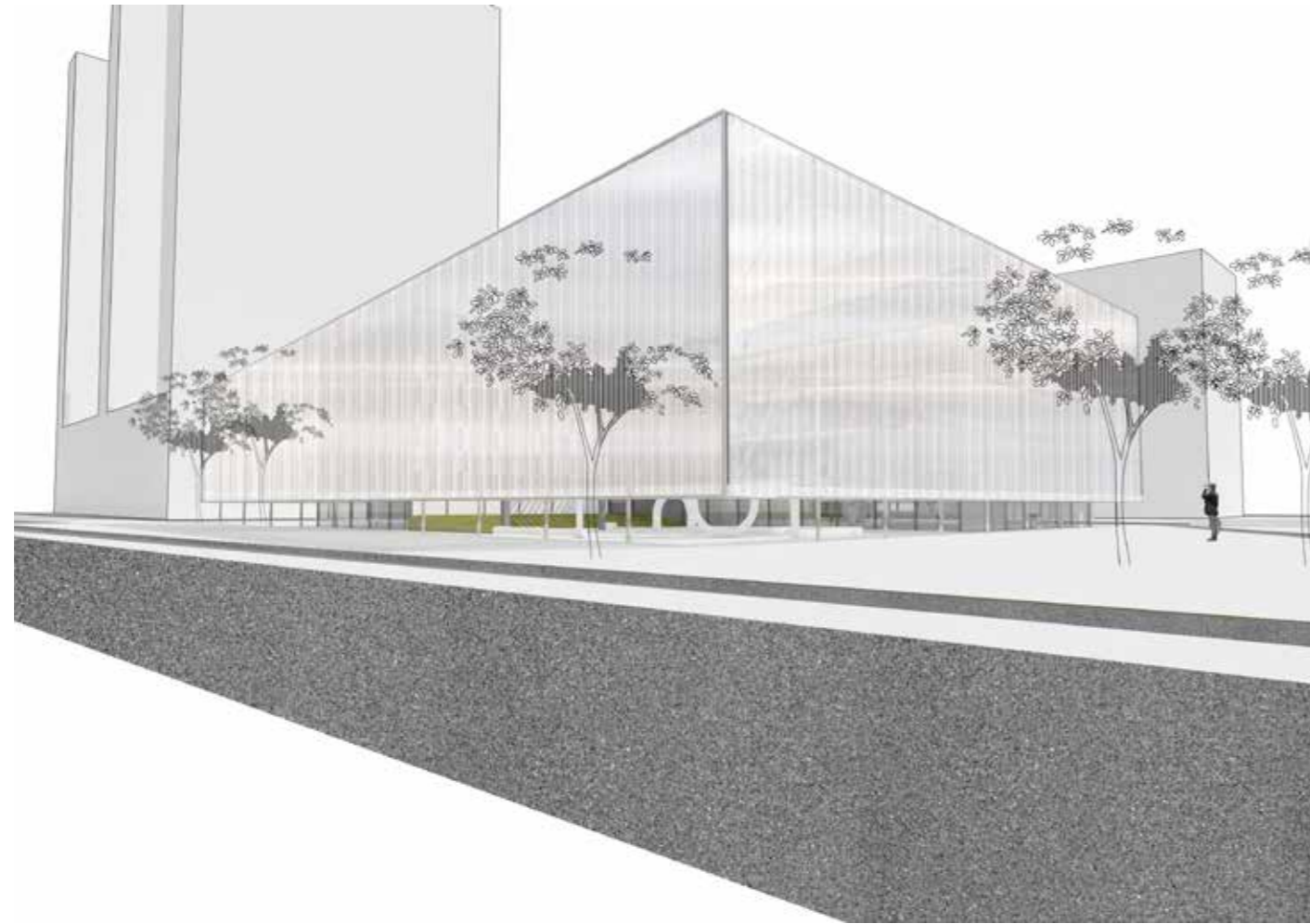
Elevations:
1:1000

East
West



Axonometric projection





The performing art center

The performing art center is largest building in the complex and its offers 3 performance different dance stage one of them is national main stage with auditorium 1000 seats. On the ground floor flexible, easy movement design provide different uses such as a Free dance stage, bookstore, bar-lounge with terrace, main staircase with its functions. It has access to the public ground. first floor of mezzanine is connection between ground floor and main stage as well as has access to the façade wrapping skin and vertical hanging garden exhibition. Next levels of the buildings there are galleries and changing rooms for dancers and the top floor of the center there is third concept open stage which third important element in the center as long as it is considered to host all kinds of events related to dances.

The school - educational facility

The idea of shape of school is to continue performing arc center shape but at the same time it needs to be separated because of its different importance of program inside. Ground floor of the school is mostly shared space both for students and visiting guests, professors, workshops. The next two level consists of educational facilities and important dancer/dance needs such a study and educational rooms, open study space, library, costume sewing, audio video edition rooms and offices and access to the façade terrace. The last rooms are dedicated to the dance studios for rehearsal with its changings. School also has courtyard which is shared to dance dorm and it also has access from all studio levels to the performing art center backstage to make easier and flexible movement for dancers during performances.

The dance dorm

The dorm is designed such a way to have compatible, acceptable layout arrangement for the dancers. Ground floor includes lobby, shared resting space and cafeteria, from the next floor starts dorm rooms. There are three type of rooms. 2 double occupancy, double and single room. The atrium it takes in sunlight illuminating entire inner open space of the dorm. The last floor of the dancers' interests consists of health club, yoga rooms and rooms for different interests such a photo studio and for handcrafting. They have artistic interests, deal with artistic forms, designs and patterns. They prefer work which allows for self-expression and they like work activities including practical.

The public ground – art ground

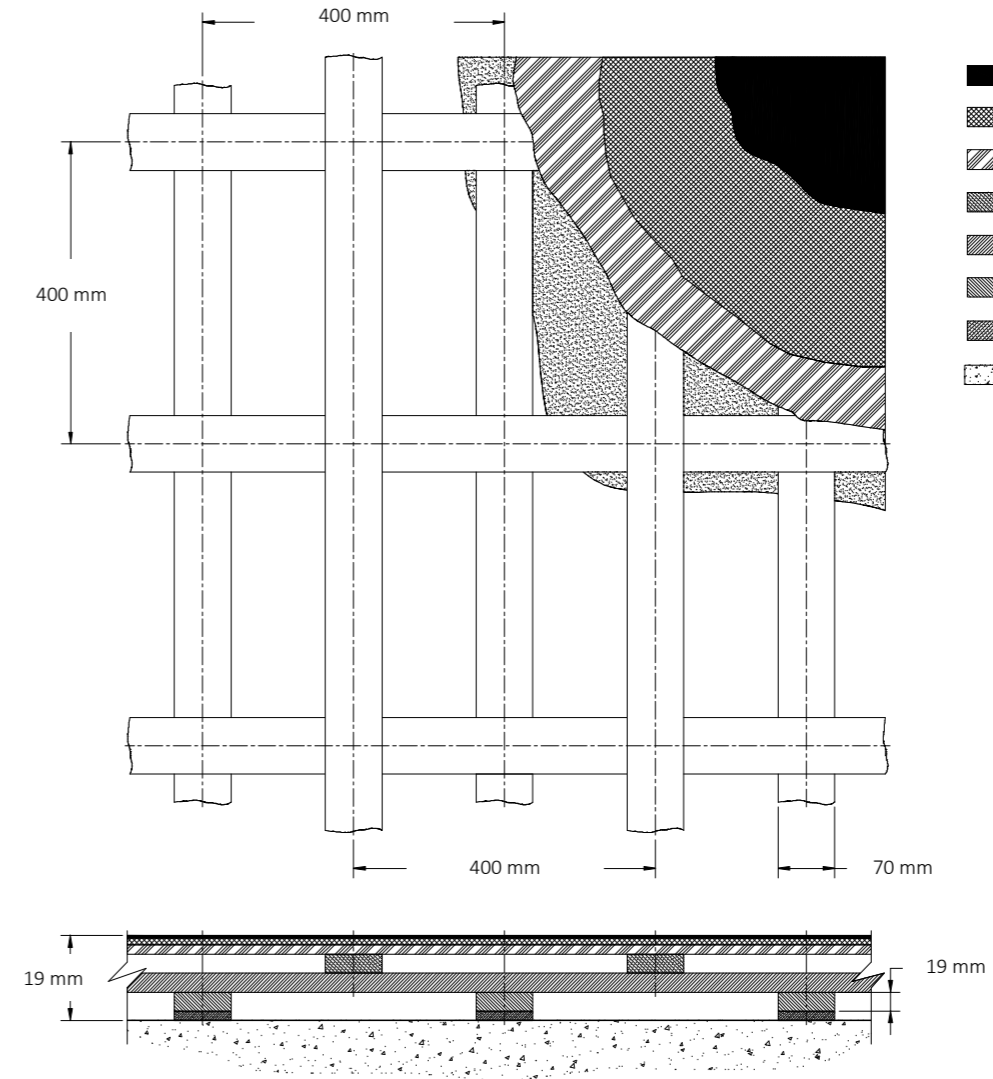
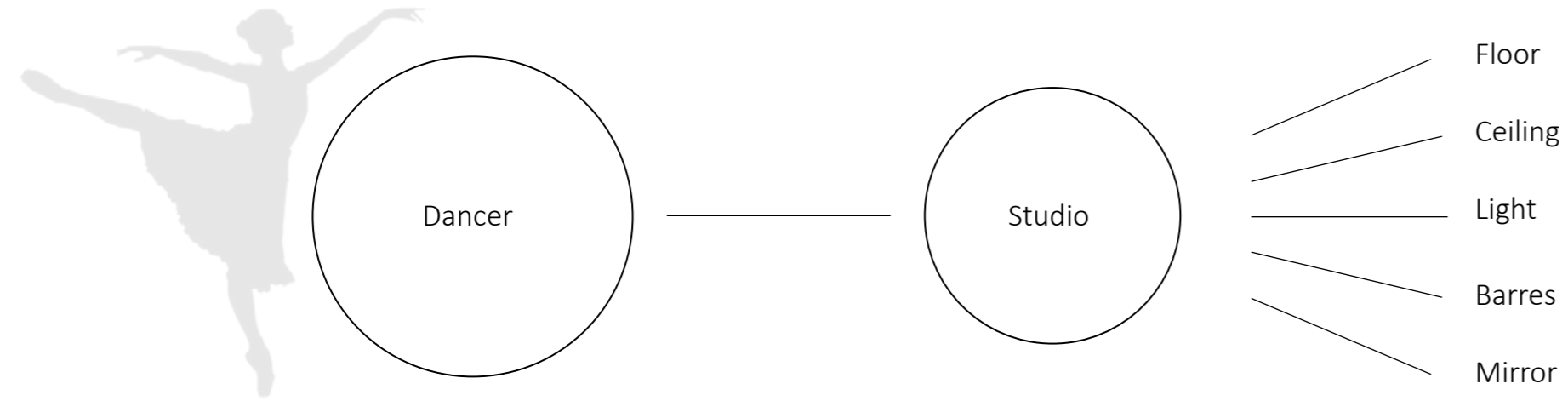
A visual and physical connection between the complex and entire city with its landscaping and surrounding as well as it has connection to the green boulevard. To create the art ground (public space) will create new eco-friendly ideas. It is open for programmatic possibilities and activities. The idea possesses many potential "functions" including informal lounging/sitting, mini-stages, movie screenings, exhibitions, festivals. The ground can be informal hangout and public programming point where different people of the city both foreigners and locals can come together. Its contemporary urban element can enhance site life and its surroundings.

The Façade

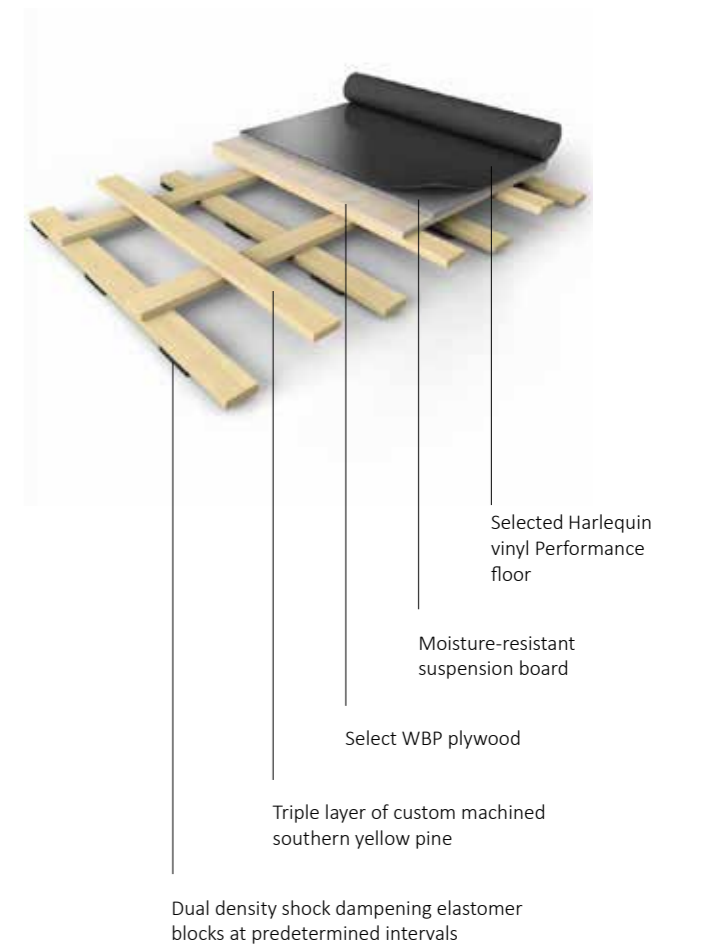
The wrapping skin of the exterior façade appearance is one of the important parts of architectural design into the project as long as I am following the same idea and feeling from its very beginning of the project. Wrapping façade skin also provides seating and moments of leisure by experiencing vertical hanging garden exhibition. It is lifted above the ground and it could fold at the spaces to allow views. The exterior façade consists of transparent or translucent polycarbonate and glass panels, depending on whether space behind them requires a view. Transparent polycarbonate panels are mounted in front of the glass panels or in some places without glass and to the constructions, it serves as a protective shield (against sun, heat radiation) and contribute to the overall energy system. The shadow images of the dancers, which will fall onto the matte polycarbonate surfaces of the exterior walls and facades, have a magical effect and play an active part of the National dance academy's architectural identity in the current city of Batumi.



ELEMENTS
to focus on

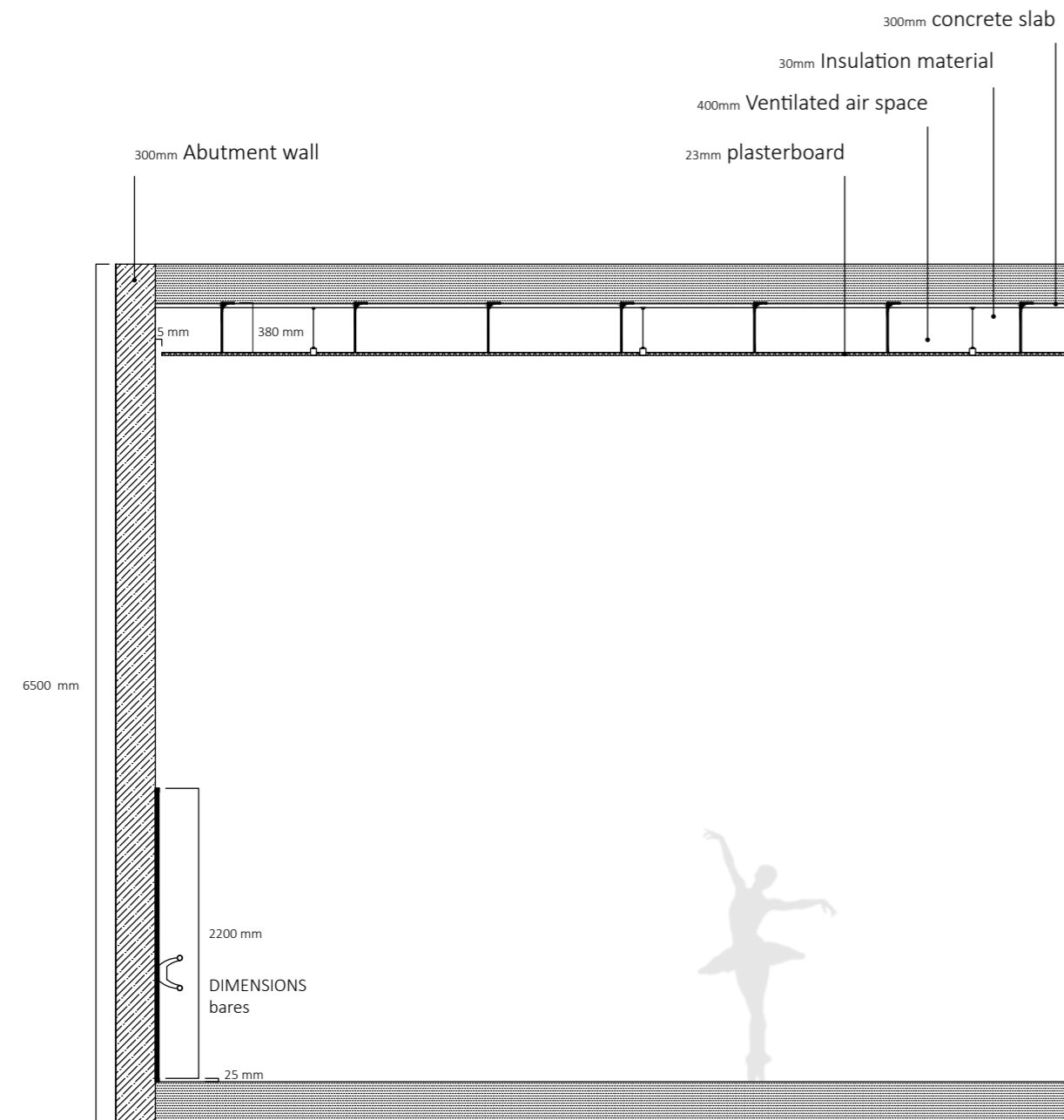


- Choice of vinyl performance surface Harlequin cascade.
- Top Panel sub-surface semi-flexible, moisture resistant load distribution panels.
- Lower panel sub-surface semi-flexible, flooring grade underlayment panels.
- Layer three weave stringers, clear southern pine.
- Layer two weave stringers, clear southern yellow pine.
- Layer one weave stringers, clear southern yellow pine.
- Progressive resistance suspension, rubber suspension pads, thickness density proprietary.
- Existing sub-floor, concrete shall be cured and dry to industry standards, wood floors must be structurally sound.



Suspended ceiling
Dance school 3rd floor

1:20

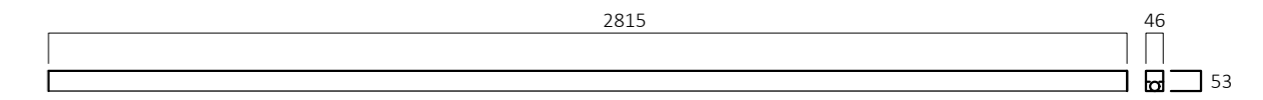


Detail/Material



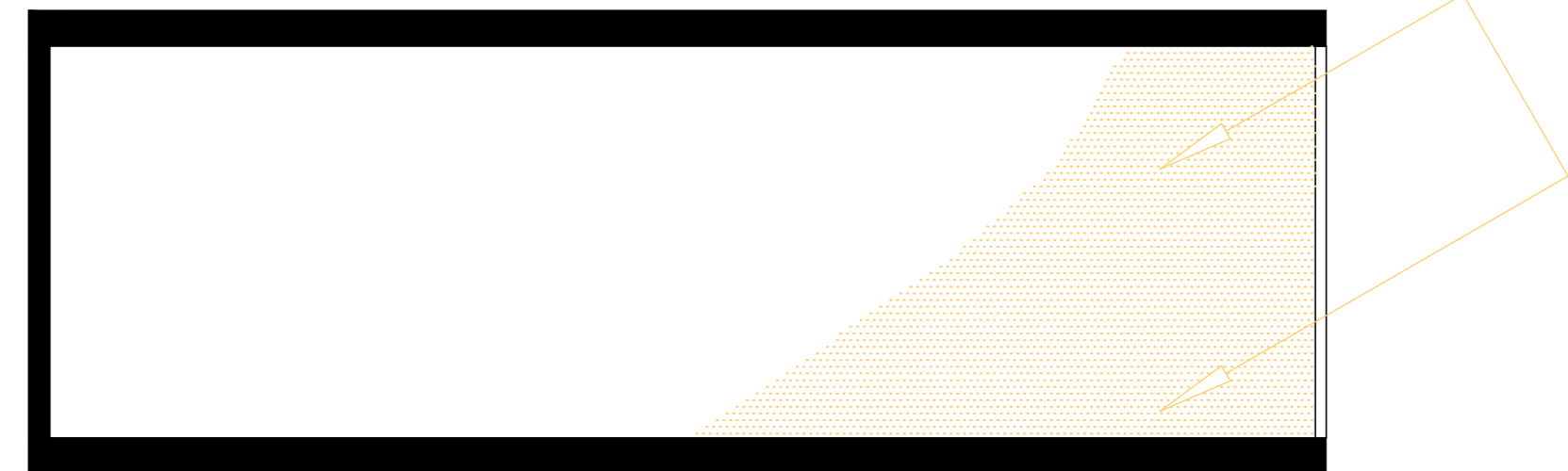
MINNI LED - DOWN - 2815 x 46 x 53 mm

- Design surface mounted or suspended LED luminaires
- Body made of aluminium profile MINNI, anodized or powder coated
- Electronic or dimmable electronic ballast
- Possibility of making continuous lines of particular modules



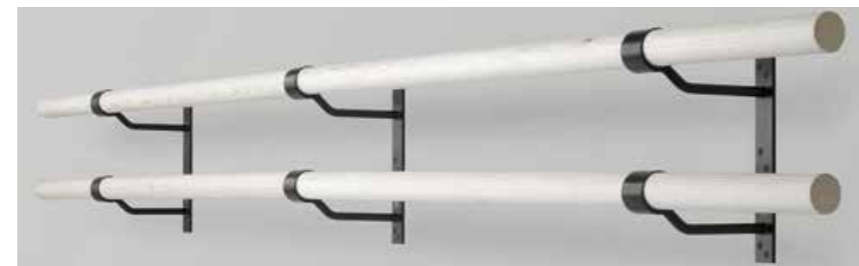
Detail
1:20

Natural lighting diagram
1:100



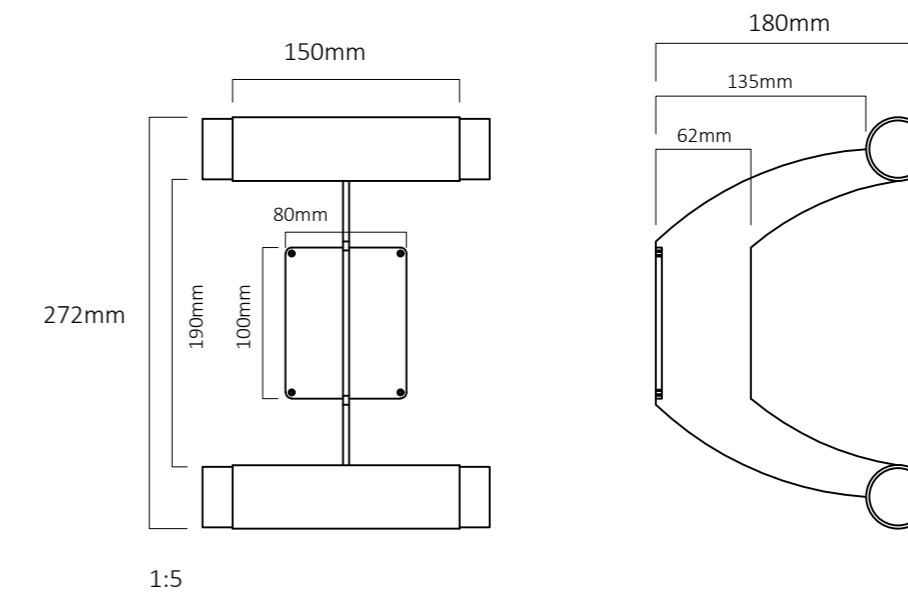
BARRES

Harlequin Wall-Mounted Barres are available as single and double wall-mounted brackets and barres. Brackets are supplied complete with screws and can be mounted at any height. Lengths of barre can be joined inside the bracket heads to hide the joins and give the impression of a continuous length of barre. Wall-mounted barres should be anchored to wood studs or wall blocking.



- Brackets are supplied complete with screws and can be mounted at any height: four fixings for the single bracket and six fixings for the double bracket.
- Barres are set at (21cm) from the wall to the center of the barre. On the double bracket the two wooden barres are spaced (20cm) apart, center to center.
- Maple barre is (5cm) diameter and (150cm) length.
- Lengths of barre can be joined inside the bracket heads and give the impression of a continuous length of barre. For example, along the entire length of a studio wall.
- Wall-mounted barres should be anchored to wood studs or wall blocking.

DETAIL



Technical Information wall/mirror-Mounted Barres

- Dimensions:
- Height of the support 272 mm
 - Width 150 mm
 - Depth: Wall—Outside of the bar 180 mm
 - Depth: Wall—Inside of the bar 135 mm
 - Distance between the bars 190 mm
 - Mounting plate (length x width x thickness) 100 x 80 x 6 mm

- Features:
- Weight 1.69 kg
 - Material: bracket and base out of steel
 - Finishing: epoxy coated silver



Mirrors

Dance mirrors are an important fixture in any dance studio to enhance a dancer's ability to learn and improve routines and techniques. For the dancer, the mirror provides immediate visual feedback allowing them to evaluate the height and shape of their movement and line of their bodies.

Mirrors enable dancers to see themselves as the audience will see them and are an important tool for technique training. Dance studio mirrors also benefit the dance teacher, offering greater visibility of their class and students from more angles.

For smaller studios, mirrors can create the impression of a larger and lighter area by adding greater depth to the dance space.

Design and manufacturing techniques have produced a mirror with a framed cutaway that does not weaken the overall structural integrity of this type of mirrors. Through the cutaway, the supports for barres are attached directly on the wall behind. This means no extra pressure on the mirror and a safe and secure barre installation.

Ideal dimension of mirror is 2200mm in which all participants can clearly observe their dance image. It is recommended to have curtaining.



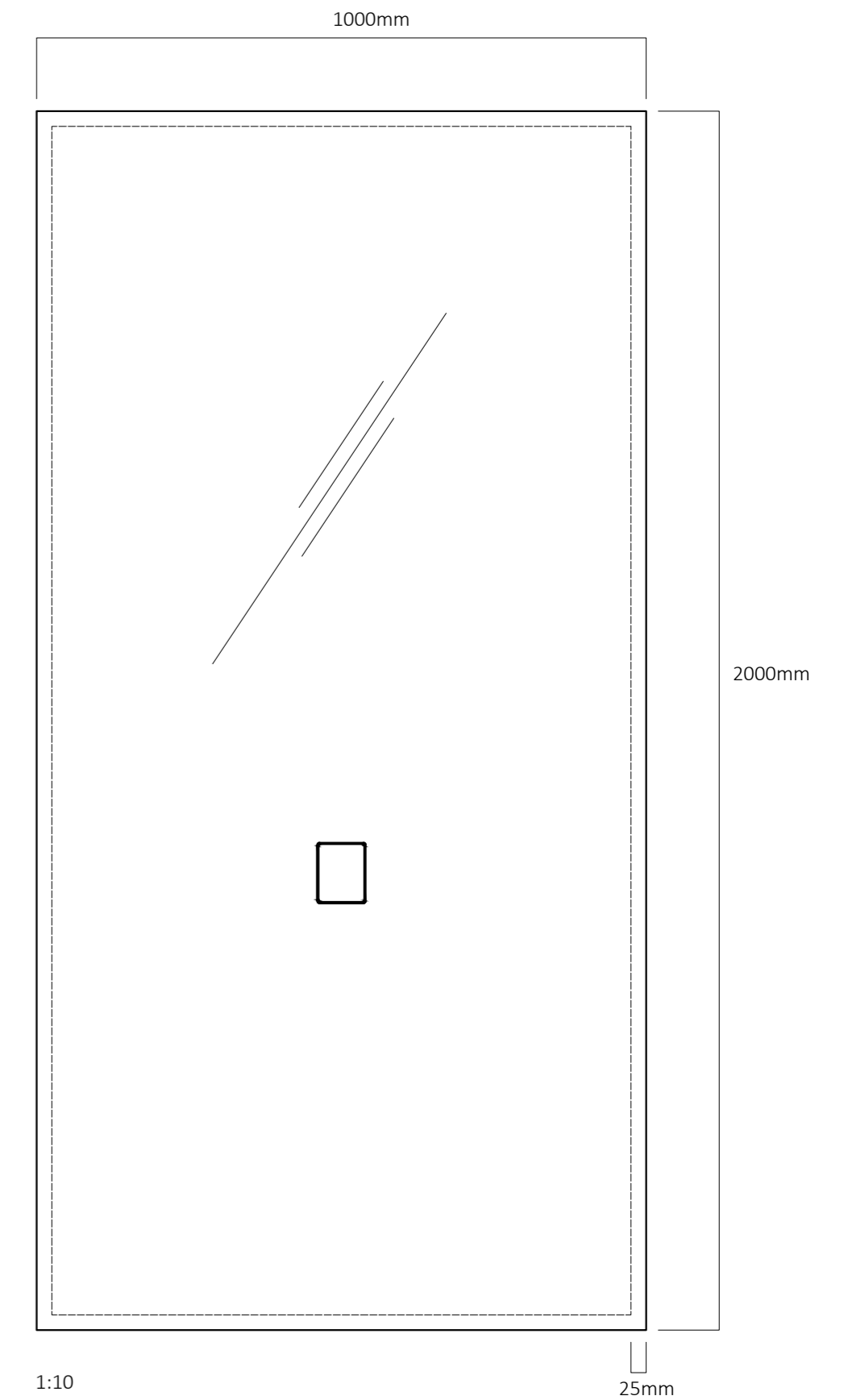
Detail

Technical information

- Main features
- Mirror dimensions: 2000 x 1000 x 25 mm
- Mirror thickness: 4 mm
- Aluminium frame: 25 x 25 mm
- Total weight (200 x 100cm): 27 kg
- Simple installation



DIMENSIONS barre cutout

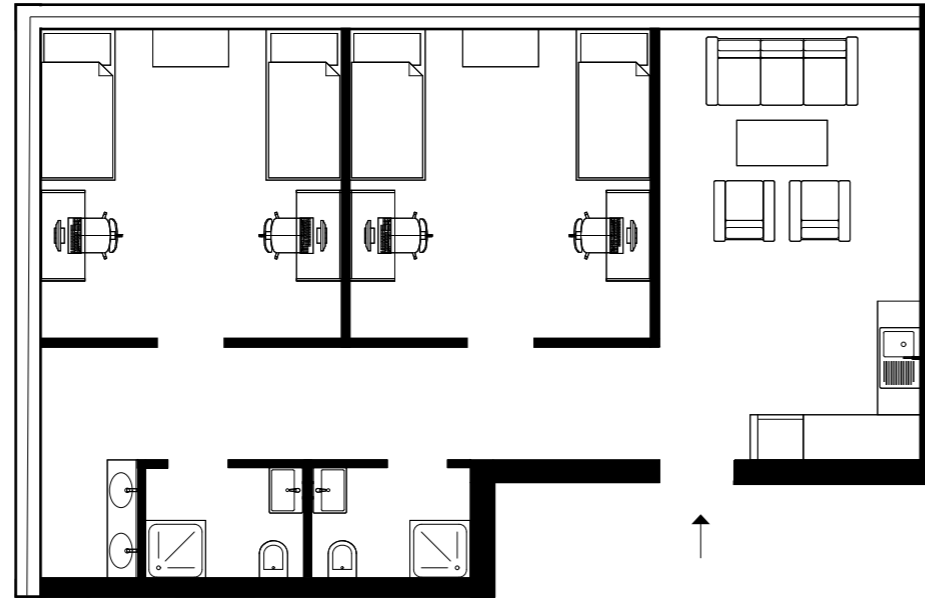


Dance dorm units

Type of units

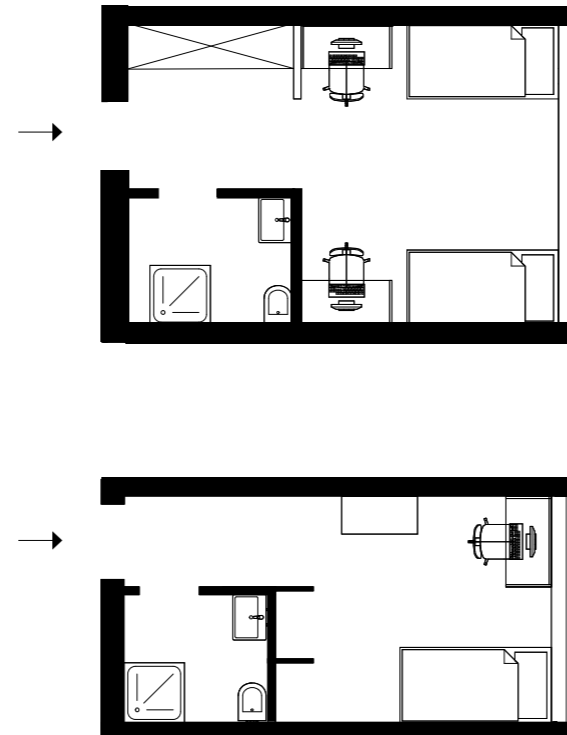
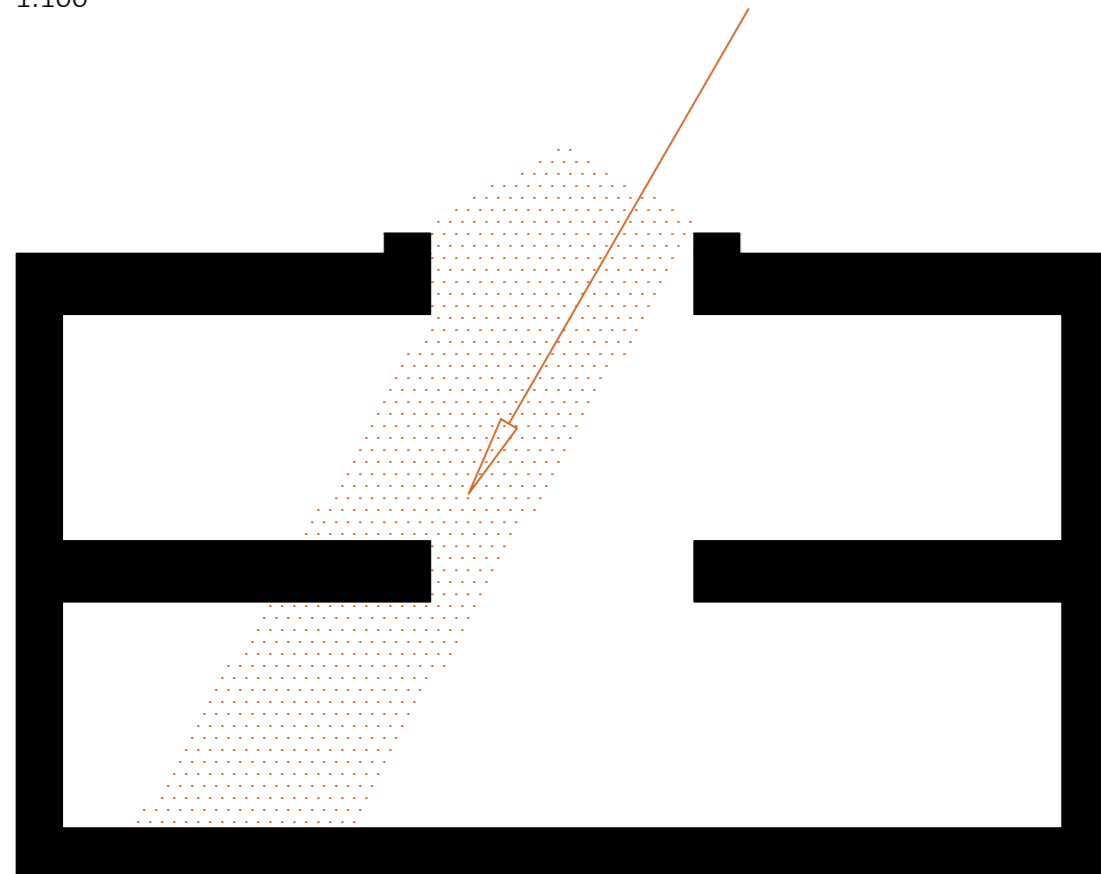
1. Two double-occupancy room 75 sqm
2. Double room 22 sqm
3. Private room 17 sqm

For 125 students.



Natural lighting Atrium

1.100



General dimensions and square meters

1. Performing art center 85X45

Ground 3825 sqm

2. School 45X25

Ground 1320 sqm

3. Dance dorm 35X30

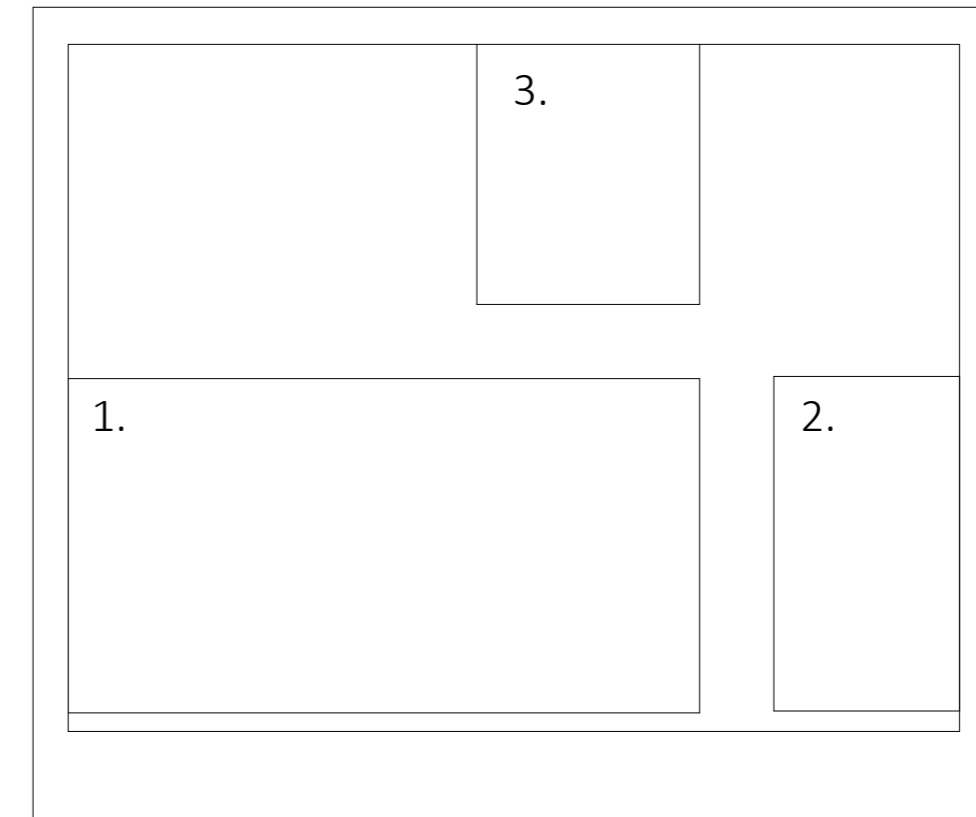
Ground 1050

Site- 130X100

Ground 13000

Height 35X25

Sloping down with angle 4 from west to east

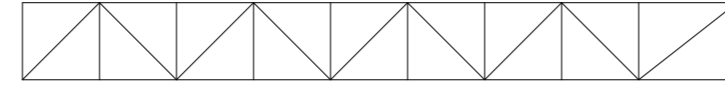


Materiality

First of all, compared with other building materials such as concrete, brick, and wood, building steel has much higher strength and high elastic formwork, so the structural components are light in weight and small in section. Because of the lightweight of steel structure frame under the same stress condition, not only the earthquake action can be significantly reduced, then the internal force of the structure can be reduced, but also the cost of the foundation can be reduced. This advantage is more obvious in the soft soil area. In addition, the components are light and easy to transport and install. Therefore, steel structure constructions are especially suitable for super tall buildings or as proposed shape, large span fabric space steel structure factory, heavy steel structure industrial building, bridges, towers, and other structures. Many famous buildings at home and abroad adopt steel structures or composite structures which are composed of steel and other materials.

Second of all, when the steel components are assembled on the construction site, simple and convenient welding connections or bolt connections are used, and the connection between steel components and other material components is also more convenient. Sometimes steel components can be assembled into larger units on the ground or even assembled into a whole before hoisting, which can significantly reduce the amount of aerial work and shorten the construction period which is typical in current city as long as it is fast developing city there many constructions which needs long time.

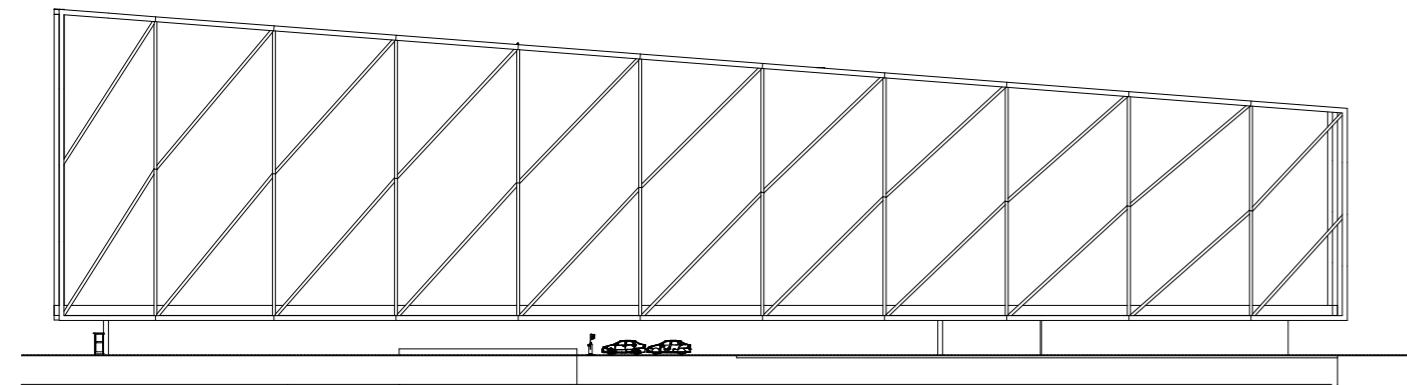
The last but not the least, the mode of steel structure construction is dry construction, which can avoid the environmental pollution caused by wet concrete construction, which is extremely important for the city of Batumi. The steel structure frame material can also be transported during the smooth traffic at night without affecting the daytime traffic around the buildings in the downtown area, and the noise is also low. In addition, I believe that heavy, huge concrete jungle is going to be disappeared and the National Dance Academy will be example to build such an important facility in the city with environmentally friendly construction.



Conceptual vision of structural system

Steel structural system with 2d trusses.
Building is ventilated naturally with support of the structural facade and building can hold facade and vertical garden with concrete columns and beams which is cantilevered from buildings.

Wrapping facade- polycarbonate facade shield



Technical report

A. Cover report

a.1 Identification data

a.1.2 Name: National Dance Academy- NDA

a.1.3 Country: Batumi, Georgia

a.2 Site data

a.2.1 Zoning: Recreational.

a.2.2 Size: 13,000 m2

B. General Technical Report

b.1 Site information

The proposed site is located in the city center of Batumi, total area of site is 13.000 sqm, square shaped 130m long and 100m wide. Existing construction “Magnolia” which is on the proposed site area is mix-used residential building, which was built in 2011. The nearest territory around the site is occupied by high residentials, hotels as well as shopping malls, hypermarkets and new buildings, which are under construction.

b.2 Site importance

The proposal brings to the site diverse functions and experience. The National dance academy consists of performance art center with tree type of dance stage and galleries, dance dorm, dance school, public ground, vertical hanging garden exhibition and culture that would ensures the regeneration of the site and bring new life on the site. The poorly developed surrounded landscape will be improved, with connections to the public ground of the proposed complex, it will greatly improve economy and livability of the site and entire city.

b.3 security and protection

The Academy will be secured and protect by the green boulevard security.

b.4 Impact of the National Dance Academy to the city

The proposal will have a significant positive influence on the city landscape and cultural life for all Georgians.

C. General description of the project

c.1 Architectural design and general urban design.

General urban design: Recreational; urban furniture.

Architectural design: The architecture of the National dance academy will be distinguished with its simple, distinct shape, materials and constructions. Steel, glazed and translucent polycarbonate facade shield, these three materials represent their functions both, for complex and its surroundings. For instance, surroundings have opportunity to see interior activities through the all four and fifth façade. At the same time, the wrapping skin of façade allows natural ventilation of buildings.

D. Basic parameters of technical and technological equipment

d.1 technical design: Hvac- Heating, ventilation, and air conditioning, natural ventilation.