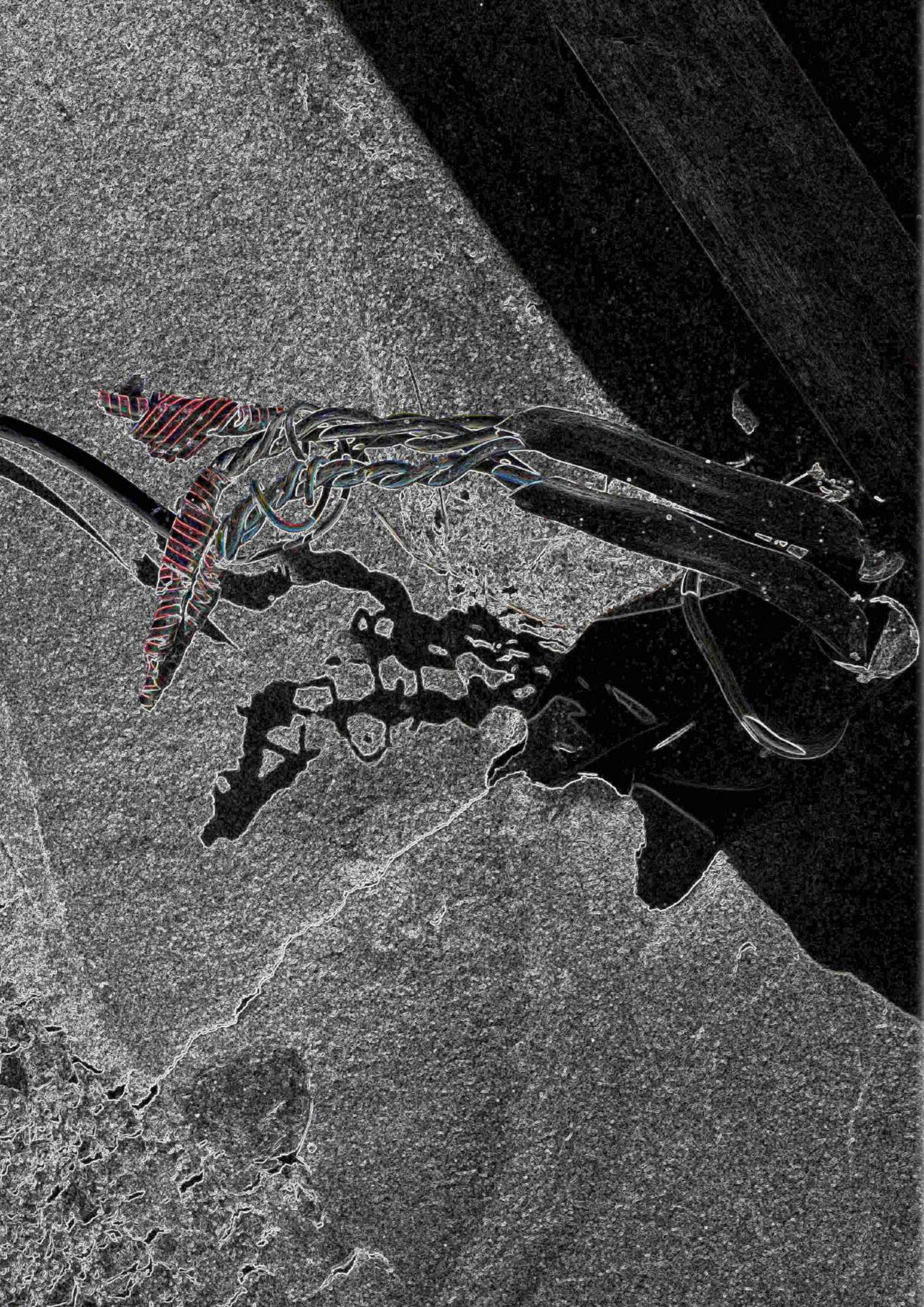


საშაშობლო

Vol. 15

დაჭმოჭული





Bazaars, in their millenary existence, are entities that constantly renew themselves, shifting across urban spaces, similar to immense Theseus' ships.

The original identities of a city so rich in ferocious transformations, like Tbilisi, are often veiled by rust, cracks in the walls, makeshift solutions to everyday problems, general neglect: Ill testimonies left by the voids and scars of rushed modernization attempts without proper urban planning.

Bazaars are not only rich places of cultural and economical exchange, they are precious source of information we can't ask any A.I or Search Engine for; they are nodes of regional identity and stages of universal struggles: Bazaars are delicate structures that embody all the challenges and risks of any given era.

They are the sum of complex expressions of precarious realities that lacks the resources or time to speculate on idealized transformations of the future, yet they contain vital energy, always ready to regenerate.

On this volume, Samezoblo asks: How can this transformation be documented? How can we trigger a deeper understanding of what does it means to transit, to experience, to work, in public spaces? How can we reinforce the idea of the bazaar as the spinning center of public life and not just a sterile island meant to be conquered by rich realtors and followers with bright and dull ideas involving shopping malls, or food courtyards, or entertainment centers with corporate friendly djs and private security: places of total evasion and exclusion.

Possible answers and assistance were found in the Renaissance.

The idea is simple: new creations and technological experimentations should function also as an archive of reinterpreted older perceptions and aesthetics. An archive that give sense to the importance of inner continuity through time and space, creatively guiding us toward a clearer understanding of who we are, where do we come from, where are we going, how can we define and refine the new in relation to older, overlooked, frameworks?

The trigger, on the other hand, is trapped in the wrinkles of the often crumbled draperies that protect the structures of the bazaar. These canvases hide individual stories, secrets, socio economical conditions, an abacus of urban taste. Those colorful and weary tarps have power and influence over our imagination of our unconscious aesthetical behaviors.

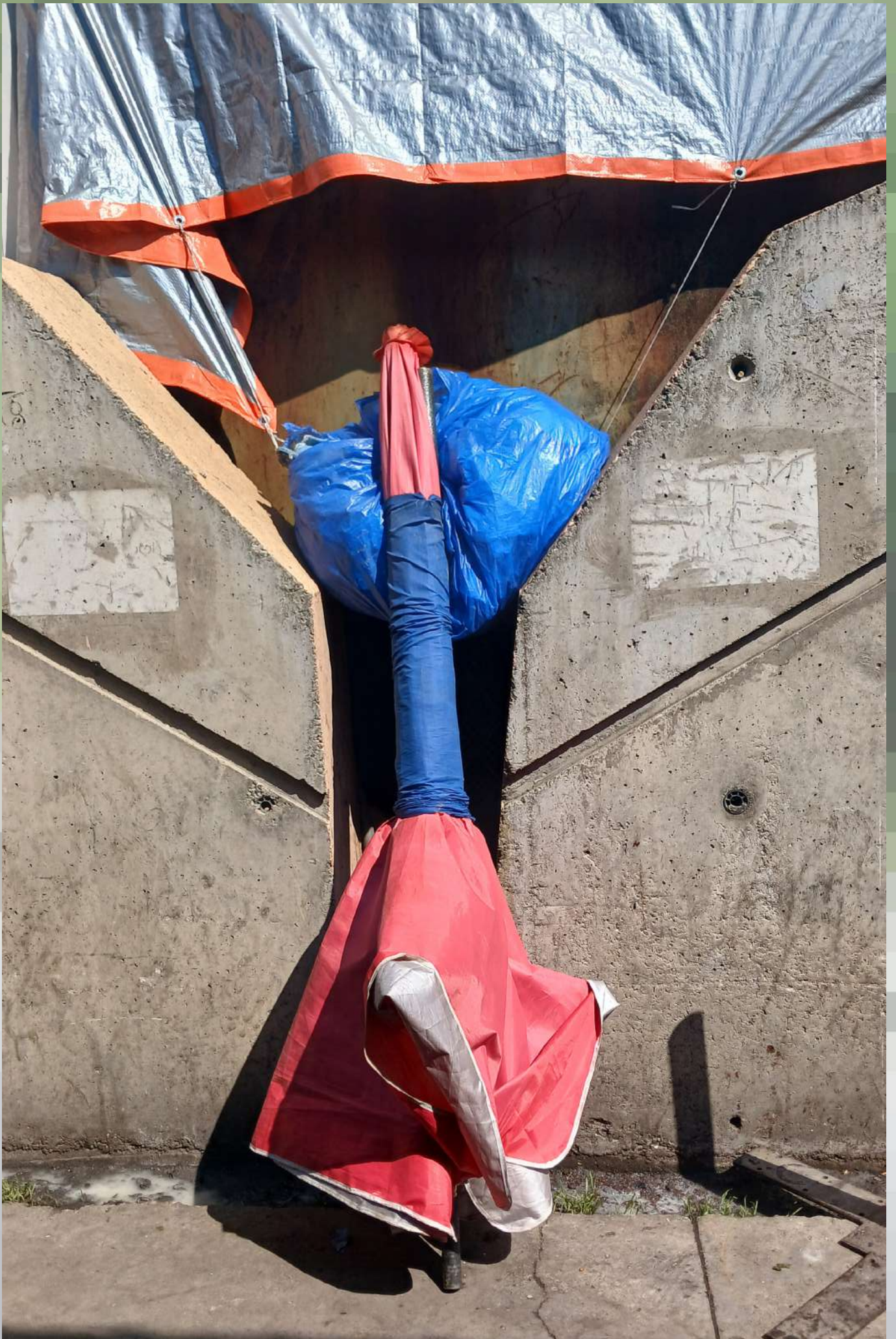
For masters like Leonardo, Perugino, Raffaello, Lorenzo Lotto, Michelangelo, the draperies that cover the figures in their paintings were central to the narrative, they added threedimensionality, they conveyed deeper, and hidden messages.

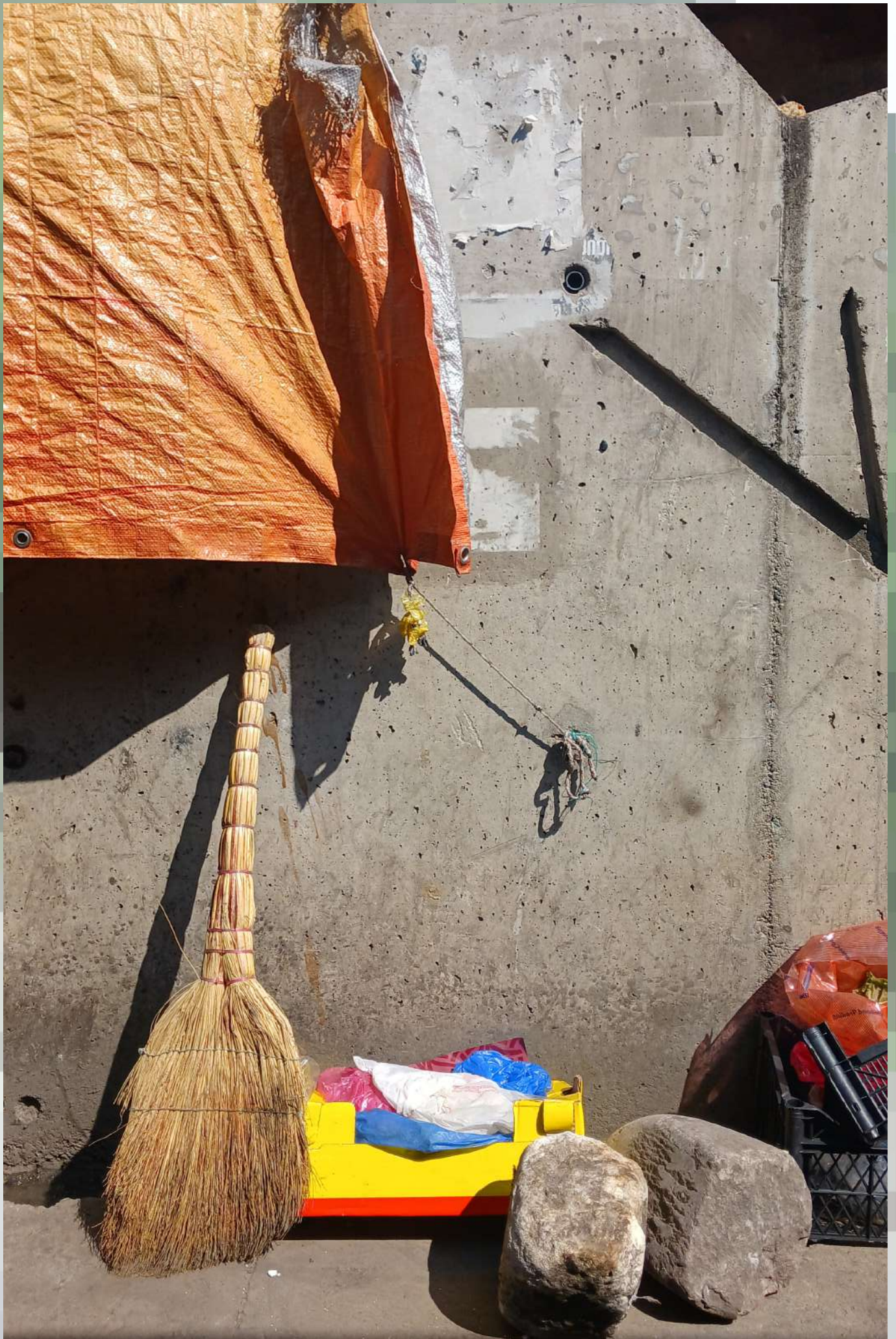
They spent endless hours studying the dynamics and physics of how a drapery wrinkles around a body, exploring of how to connect the real world to the ideal one and vice versa.

This volume follows an intuition based on those fundamental studies. This volume is also an invitation not to reject modernity and transformation, but to make an effort to pay attention to the meanings embedded in what composes the city today, to what remains from the past, and to try to understand their social and economic value, as well as their aesthetic potential, in shaping what we can create anew.











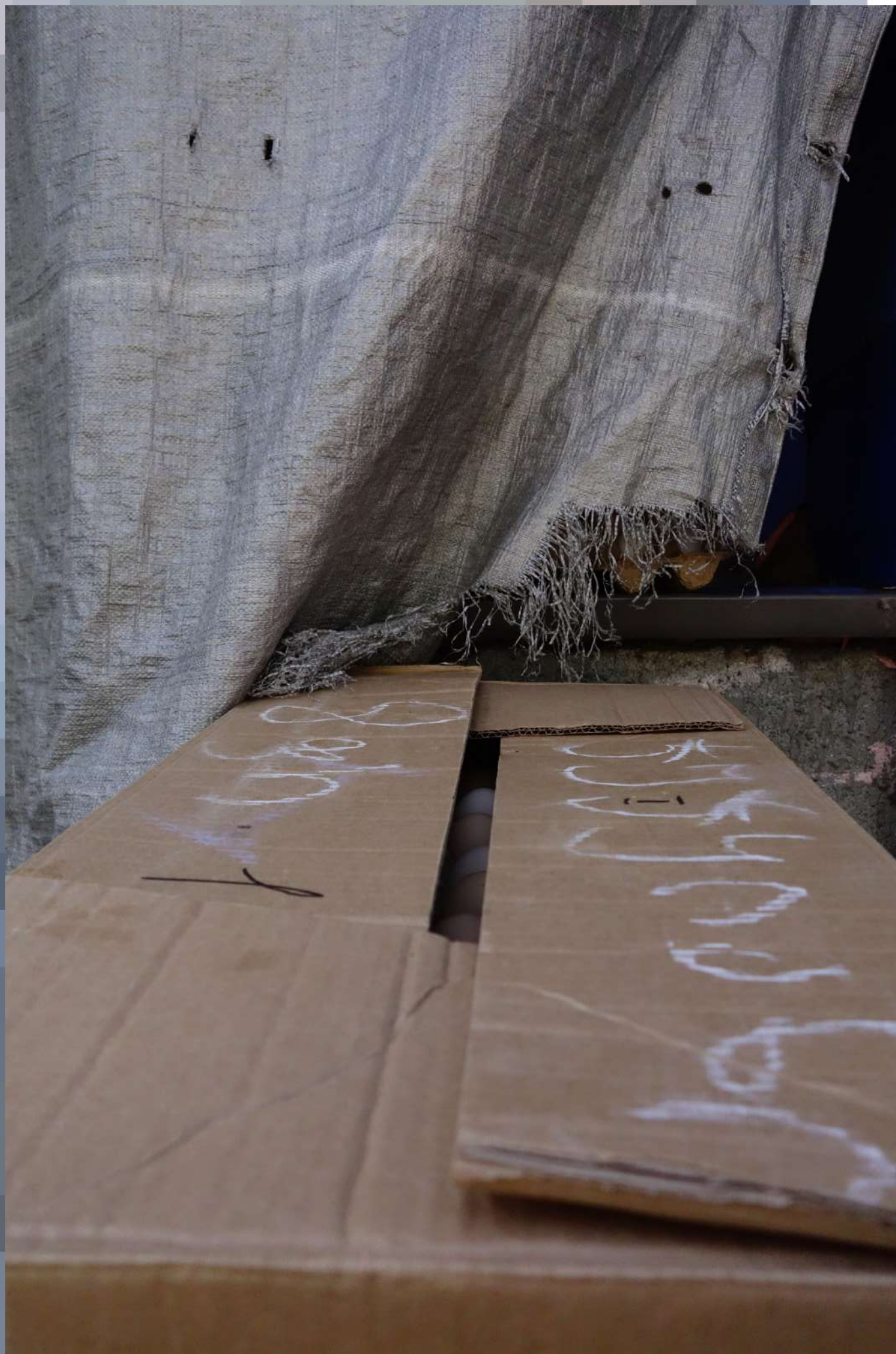




































:/Samezoblo Magazine

:/Vol 15

/August 2025

/Tbilisi, Georgia

:/Contacts and Collaborations

samezoblo@planetmail.net

IG: @expressoyeah

Printed by Art Service

www.samezoblo.com



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