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PRESERVATION PROBLEMS OF THE GENOESE ARCHITECTURAL HERITAGE AT BLACK SEA COASTS: TURKEY AND UKRAINE

History of Genoese Colonization

Mare Maggiore, «the Great Sea», - this is how the Italian merchants called the Black Sea. The Black Sea indeed had a huge significance for trading: Italian city-states and Golden Horde were fighting to take control over the trade routes in this region. In Charles King's «The Black Sea: a History» a statement made by Marco Polo during his trip from Trabzon to Constantinople in late 1200s is mentioned: «We did not say anything about the Black Sea and the lands around it, though we got to know them very well. I will refrain from the story, because it seems odd to talk about things that others constantly face. The Venetians, Genoese, Pisans and many others often sail to these lands, - so everybody knows what one can see there» [1, p.108]. As the Black Sea was the crossroad of trade routes from eastern lands, ruled by Golden Horde, and the European civilizations, the dominance in this region in fact meant the control over world trade. So how did it happen that the Genoese managed to subjugate this region and became one of the most powerful states in that time?

Before the middle of XII century the main trade routes, which connected the Western Europe and East, laid in Egypt, Syria and Palestine, where starting from XI century the Crusaders formed their feudal states [2]. In the same time, Italians were expanding their trade connections though the Byzantine Empire: Republic of Genoa came to Constantinople for the first time in 1115 and together with Venetians, Amalfitans and Pisans, they had their own commercial quarters at the northern shore of the historical peninsula, near Golden Horn [3]. At 1182, mostly because of East-West Schism and their own rivalry clashes inside the city, nearly all Roman Catholic population of Constantinople was massacred by

Byzantines and survivors were sold as slaves. This incident made Byzantine-Western European relations even worse [3,4].

The Fourth Crusade (1202-1204) led to foundation of Latin Empire. The biggest advantages from the creation of this feudal state were gained by Venetians, who took control over 3/8 parts of Byzantine Empire. However, the remains of Byzantine imperial family, who was ruling Nicaea, tried to restore the state. On March 13 year 1261, the emperor of Nicaea Michael VIII Palaiologos signed the Treaty of Nymphaeum in order to receive military help from Genoa in his war against the Crusader's State. On July 25, 1261, the city of Constantinople was retaken by Byzantine forces. After this, the Genoese merchants received all the benefits previously owned by Venetians: «Genoese moved to the rich neighborhoods of the metropolitan area Pera, which laid on the hills on the other side of the Golden Horn, in front of the Imperial Palace. Genoese merchants opened up all the ports of the empire, including the Black Sea», wrote Charles King [1, p.110]. In Constantinople, this time Genoese had an area on the other side of the Golden Horn, at Sykai-modern day Galata/Pera. They first settled at Galata in 1267 and in 1303 their quarter was clearly described by Andronicos II. During their possession inside the territories of Byzantine Empire, Genoese not only used existing buildings, but also built their own ones until decisive Ottoman conquests between 1453-1475 [5].

At the same time because of the collapse of Crusader's state, the trade routes are partly moved to the shores of Azov and Black Sea. Soon after the war between Genoa, Pisa and Venice started. As the result of this war, the influence in the Black Sea was divided between Venice and Genoa. In fact, by the end

of 1200s Genoa managed to create a real trading empire in the Black Sea.

In the late 1200's the chain of port settlements stretched around the Black sea. During the XII-XV centuries, the Genoese founded 39 trade colonies in the Black Sea region. Genoese also developed the trade in the Eastern direction: they founded the settlements in the area starting from Iberian peninsula until the northern borders of Central Asia. The Genoese colonial system on the Northern Shore of the Black Sea was holding on the main factories: Soldaia, Aluston, Tana and Caffa [6]. By the middle of XIV century, the predominance of Genoa in the Black Sea became obvious [7 p. 173].

The period of Genoese dominance was rather short: in late XIV century, after War of Chioggia (1378–1381) Genoa started to lose its control over Mediterranean. In the same time, the Black Sea region becomes a part of by Ottoman Empire that conquered Constantinople in 1453 and soon took control over the Genoese Gazaria and colonies of the Southern coast of the Black Sea.

Preservation Problems of the Genoese Architectural Heritage in Turkey: Galata

Istanbul was added to World Heritage List by UNESCO in 1985. The areas that were designated as world heritage were Archaeological Park in the tip of the historical peninsula, where Hagia Sophia and Blue Mosque were located; Süleymaniye Mosque area, Zeyrek Mosque area and Byzantine land walls area [8]. In 1995, the whole historical peninsula of Istanbul was designated as an urban protected area by municipality. In 2013, only Galata Tower was added to UNESCO Tentative List with other Genoese fortifications all around Turkey, under the name of «Trading Posts and Fortifications on Genoese Trade Routes from the Mediterranean to the Black Sea» [8]. Being one of the main historical areas of the city and having a very characteristic pattern, it can be stated that Galata was mostly ignored and left outside of national and international protective legislation in a comprehensive way. In Galata neighborhood of Istanbul, there are still plenty of Genoese architectural heritage from 14-15th centuries that most of them are under different

levels of risks. The main ones could be counted as Arap Mosque, Bereket Han and Galata city walls (Fig. 1).

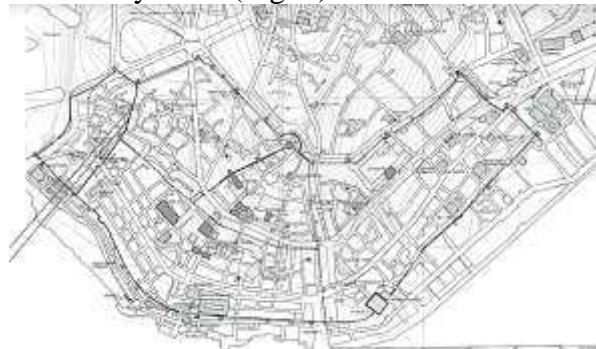


Fig. 1. Existing Genoese Structures in Galata (grey) and Risks for Them (marked with dashed line) (S.Seglam, 2015 after Müller-Wiener, 1977)

Arap Mosque (Former San Domenico Church) is a former church, now located in a quarter, which bears its name in Beyoğlu district of Istanbul. The building is one of the most controversial ones within the city due to its history and recently its listing registry does not exist. According to *Hadikatü'l-Cevâmi* (Garden of Mosques), written by Ayvansarayî Hüseyin Efendi in 1768, the mosque was first built during Second Arab Siege of Constantinople in 717-718 by Umayyad prince general Maslama ibn Abd al-Malik and being the first mosque of Constantinople, it is then converted into a church in medieval ages by Genoese during their rule in Galata. Finally, the building was turned into a mosque again in 1475 by Mehmed II, the Ottoman conqueror of Constantinople in 1453 [9]. Possibly inspired from this source, a marble inscription about the same story was located into the mosque in 1807, written by imperial clerk Hacı Emin Efendi. The original source of this legend is unknown.

Nowadays, modern informative panels around the building and brochures given by mosque administration to visitors also mention the same story and try to link its architecture with Umayyad Mosque in Damascus. However, the aforementioned legend was clearly disproved both in historical and architectural perspectives by many respectful scholars, such Benedetto Palazzo [10] and Semavi Eyice [11]. Palazzo clearly mentions the impossibility of constructing a mosque

during a siege after his historic survey and Eyice says that the architecture of the existing building clearly represents medieval northern Italian churches with its plan and Gothic details.

By a deep research, prepared by Eugenio Dalleggio D'Alessio [12], the construction of the recent building, which was originally dedicated to Saint Dominic (*San Domenico*) was dated to 1323-1325 and it was built on a former Byzantine church called Saint Irene. It is possible to see a call from Pope Gregory XII for the maintenance of the church, dated to 1407 [13]. In 1475, the church was converted into a mosque, as Catholic residents of its quarter left the area after the conquest and the mosque received its recent name after the immigration of Muslim Arabs, who escaped from Spanish Inquisition in Al-Andalus, came to Istanbul and then settled to Galata in 1492. The oldest physical intervention registry about the building was dated around 1595-1603 [14]. *Giovanni Mauri della Fratta gives the old proportions of the building in Relazione dello stato della Cristianità di Pera e Costantinopoli* (1631) and it is known that nearby wooden buildings around the mosque were demolished in the end of 17th century due to fire threat.

The first physical intervention was possibly for minor repairs because Joseph Pitton de Tournefort, who visited Istanbul in 1700 speaks of Gothic details of the building in his *Relation d'un Voyage du Levant* [15]. In 1734-1735, major repairs were executed after a destructive fire and there were also one third enlargement of interior size in proportions, conversion of Gothic elements into Islamic ones, addition of a third, small window row on existing two bigger ones, constructions of fountains and the recent courtyard gate, which has an Islamic horseshoe arch. In 1807, there were another major repair works after a fire, that recent Islamic interior architectural elements were also added, together with the marble inscription about the story of the mosque. After some minor repairs in 1854-1855, construction of the cistern and repair of fountain were completed in 1868-1869.

A last major repair was done in 1913-1919, which also resulted with the reveal of

approximately 100 Genoese tombstones beneath the floor, together with several reused Byzantine architectural elements from the former church of Saint Irene [13 pp. 26-29, 74-75]. During this intervention, the adjacent wooden house of *imam* was demolished and possibly caused damage on the eastern corner of the building, which was then repaired with modern brick and stone courses. This section can easily be perceived due to its different material characteristics when compared with the medieval Genoese and the 18th century Ottoman masonry. An external section for the late worshippers called «*son cemaat yeri*» was added just in front of the northwest entrance of the building, which has similar horseshoe arches on its windows like the main gate added in 1734-1735. The adjacent corner fountain of the previous section was demolished. The overall roof height of the building was also lowered due to changing its type from two-sided to a four-sided one, which resulted with the removal of embossed column capitals above buttresses and just below the former roof eaves.

Finally, between 2010-2012, further minor repairs were executed and façades of the building were cleaned. Furthermore, its three ribbed vaults with frescoes, the only remained original ceiling parts of nave and formerly exposed, were totally covered with wooden panels.

It is seen that since mid-18th century, there were continuous alterations to Arap Mosque and Islamization of its architecture but speaking for modern times, the last intervention could only be related with an ideological approach to building, that its possible reasons were explained in the beginning. In this case, it can be said that there were an enforced identity and improper works to the building, which could be described as notable preservation problems (Fig. 2-3).

Bereket Han (Former Palazzo Comunale). After a great fire which burnt entire Pera (Galata) in 1315, *Palazzo Comunale* (municipal palace) was reconstructed by podestà Montano de Marini in 1316, together with a hospital, streets, lodges and walls, that

АРХИТЕКТУРА

Byzantine Emperor Andronikos II Palaiologos gave a concession to Genoese in order to reestablish Galata as a colony in 1303.

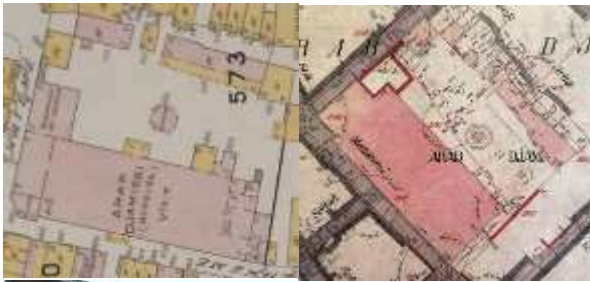


Fig. 2. Plans of Arap Mosque Before and After the Works of 1913-1919 (above), that its Demolished Fountain at West and Imam House at East can be Seen. Transverse Section of Arap Mosque From West (below left) Before the Works of 1913-1919 [16] and the Repaired Part (below right) During the Same Period Where the Demolished Wooden Imam House was Once Located [17]



Fig. 3. Ribbed Vaults of Arap Mosque Before and After the Works of 2010-2012 [17, 18]

The story about the construction of the building were written in the chronicles of Jacobus de Varagine (1230-1298), chronicler and archbishop of Genoa [19] and John Covell's notes[20]. Dr. Covell (1638-1722) was the chaplain to the Levant Company in British Embassy of Istanbul between 1669-1677, that he mentions an inscription-which is lost today- with the aforementioned information in a tavern next to the embassy building. Coat of arms of Republic of Genoa and de Marini family were also used to stand on the top corner of the building, that these two pieces are in Istanbul Archeology Museum

today [21]. After the conquest of Constantinople in 1453, the building became the seat of *Magnifica Comunita di Pera*, which represents the Genoese community within the city. In the early 18th century, the community was deactivated and the building became a commercial building (han) under the names of «Franchini Han» and «Bereket Han» (Fig. 4), respectively [22]. During 1870s, the building was cut in half due to widening of Bankalar Street, which lies in front of it. Therefore, its front façade was drawn back and frontal of the building was reconstructed with the architecture of that period. Its rear was also transformed that the window openings were converted from medieval to modern. It is possible to clearly see these differences in Robertson & Beato's 1857 panorama of Galata and Berggren's 1875 panorama of Galata, that the building appears with its original façade in the former, and with the new one in the latter. The building was designated as a listed monument in 07/12/1989. After long years of commercial use, the building was purchased by a businessman in 2010 to serve as a boutique hotel. In February 2010, the owner gave an interview and described the details of the project, which would be started in 4 months and finished by the end of that year [23]. However, in February 2015, he says that they are still waiting the approval of the project from Council of Monuments [22].

Recently, lower parts of the building were turned up with plaster-which prevents the view of the original brickwork-and then covered with metal panels, which is the only change since its purchase. The building has a very poor condition due to longtime neglect and vegetation. In this case, it is possible to mention two potential problems that firstly, the Council of Monuments might not working efficient and fast enough, that fragile structures badly suffer from this waiting process. Secondly, the ownership status of one of the oldest and most characteristic buildings-partially being a 700 years old palace-in Galata could be questioned, as its counterparts were mostly expropriated, preserved and designated as museums in Istanbul, such as Topkapı Palace and Palace of the Porphyrogenitus (Tekfur Palace).

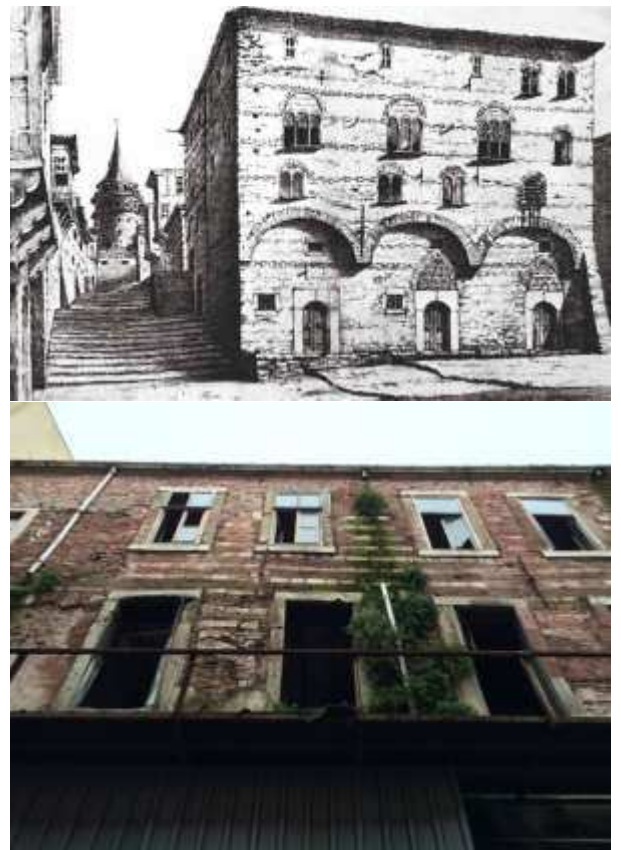


Fig. 4: Bereket Han in 1850s, that the Illustration was prepared by Italian Diplomat Romualdo Tecco (1802-1867) during his duty in Istanbul, and the Building in Nowadays [23; Saglam S.]

Galata City Walls. The first construction date of Galata walls is unknown. When Genoese arrived to Galata in 1267, borders of their quarter was not clear. Various Venetians raids-that the most destructive one occurred in 1296-and continuous requests of Genoese due to these attacks, their quarter was clearly defined in 1303 by Byzantine Emperor Andronikos II Palaiologos. However, they were not allowed to build their own defensive structures but 1304, he gave the permission of digging a moat around their quarter to Genoese inhabitants of Galata [5, p.12].

Starting from 1306, Genoese continuously expanded their borders by violating the granted area of 1303. There were complain letters of Byzantines to Republic of Genoa to this issue, dated to 1306, which are now in Genoa city archives (13, pp. 80-81). When the inscription about the reconstruction of *Palazzo Comunale* together with walls is considered, it can be said that first walls were

erected between 1306-1316. As Byzantine Empire was losing its power, they were unable to stop Genoese from extending their borders. Therefore, these extensions have reached to five main phases, which means five walled sections inside Galata. It is possible to assume the dates of these later extensions from existing 28 marble inscriptions with coat of arms, now in Istanbul Archaeology Museum. Starting from the coastal part, it is then extended to hilly northern part between 1316-1349, that famous Galata Tower was thought to be built in 1349, that located at top and being the *donjon* (keep) of this sector. Then, Genoese were extended to northwest between 1387-1440s. It is followed by a fourth zone at western end, presumably acquired between 1397-1440s. Finally, Genoese annexed a huge, rectangular portion at northeast, between 1404-1440s. All these parts were yet to be fully fortified in 1440s but the first invasion dates were different, which can be seen on different inscriptions.

Some parts of Galata walls were symbolically demolished after Ottoman conquest of Constantinople in 1453 by Mehmed II, as a sign of his rule over the city [5, p. 24]. They were damaged during 1510 earthquake and then repaired by Testa family in 1513 [24, pp. 334-335]. As the city was no longer a front line and having a safe position within the expanding Ottoman Empire, the walls were disused and then covered by houses. This situation caused damages on walls and the loss of original thickness in some parts. In 1864, a new urban project was prepared by Beyoğlu Municipality and the majority of walls were demolished for new urban settlements. Marble inscriptions with coat of arms were collected and brought to Istanbul Archaeology Museum just after this year [5, p. 19].

Nowadays, very few parts of Genoese walls were survived and most of the left parts have poor conditions due to neglect and weather conditions. The possibility of another serious risk to Galata city walls emerged in 2009, that they were stood on the route of Golden Horn Metro Bridge, where it connects M2 metro line from Şişhane to Haliç (Fig. 5). As the bridge starts from Yavuz Sinan quarter of Fatih district in Historical Peninsula, it then reaches to land again at slopes of Galata, after

passing through Golden Horn and the tunnel where the metro line becomes underground again was consolidated with concrete beams and steel fixings, which were directly inserted to a certain portion of Galata city walls. This part of walls were designated as listed monuments in four phases, being 09/09/1972 for the coastal parts, 12/11/1977 for Harip Kapı (the gate), 30/01/1986 for the tower and lower walls, and 04/12/1988 for the upper, directly affected walls [25].



Fig. 5. Golden Horn Metro Bridge and its Effect to the Remained Parts of Galata City Walls [26; Saglam]

The aforementioned project severely damaged the wall structure, which is thinner at most parts due to formerly attached houses, which were demolished before the project. Moreover, the bridge runs too close to city walls, approximately 200 meters and in the end even meeting with them directly where the tunnel starts, which all give a visual impropriety to a historical structure, by covering

a huge part of it with modern structures. Also, the last remained Genoese gate in the end of Yanıkkapı Street, Harip Kapı, which has a marble inscription on it, which bears coat of arms of Doria family and Republic of Genoa, lost its function due to closely passing metro bridge. It is also thought that in the long term, remained parts of Galata city walls will have further structural damages due to vibration and shake, caused by subways and directly transferred with the tunnel structure. In this case, it can be said that Golden Horn Metro Bridge project was prepared without the consideration of Genoese built heritage in Galata, in addition to its historical disadvantages in terms of protective legislation.

Preservation Problems of the Genoese Architectural Heritage in Ukraine: Caffa

Crimea has 26 cities that have the historical city statues, among them Gurzuf, Alupka, Alushta, Sudak, Feodosiya, where the remains of Genoese fortresses can be found. Among three most famous Genoese fortresses in Crimea (Kafa, Soldaia and Cembalo) only two had a strong protective status. Soldaya (modern Sudak) became a preserve in 1928 and during USSR times had a state monument status and in Ukraine achieved a National monument status (the highest level of protection) the same with Cembalo (modern Balaklava), which was and is a part of National Reserve of Tauric Chersonese that is included to the UNESCO list of world Cultural Heritage. In the same time, the fortress of Caffa (modern Feodosia) was given only a regional museum-preserve status. Now we would like to say some words about the history and modern problems of cultural heritage preservation in Feodosia.

After Russian conquest of Crimea, the city went under reconstruction of its territory. The new plan of Feodosia was made in XIX century in a classicism style; this plan barely took into consideration the existing structures: the city walls were destroyed, churches disassembled into building material for new construction and the mosques reused as Christian temples. Only several structures of Genoese period are preserved here until now, such as two towers and a part of citadel wall (St. Clement and Crisco tower), the Dock

tower at the seaside, Constantine tower, ruins of St. Thomas and di Scaffa towers; some Christian churches and a mosque, ruins of Turkish bath and a bridge also still exist (Fig. 6). We have to say that the situation on those objects is really dangerous: they face the constant risk of destruction. Not only their physical condition is bad, but also the preservation policy level is low: those monuments have only a regional monuments status and the new General plan of Feodosia does not provide the protective area on the citadel region, and even more: it encourages the new development in this region.

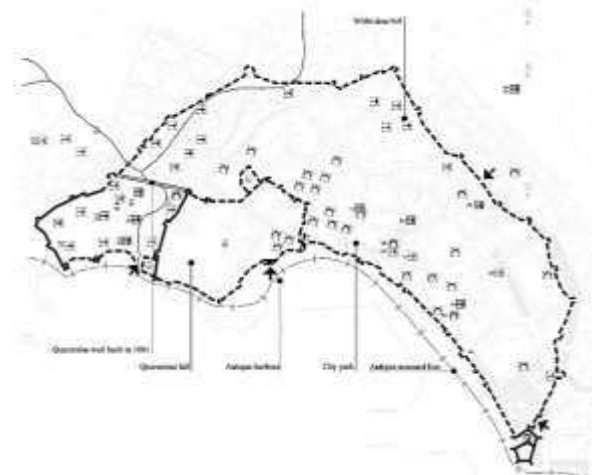


Fig. 6. Existing Genoese Structures in Caffa (black and grey) and destroyed structures (dashed line), by K. Veprytska

Tower of Constantine is one of the most beautiful elements of Medieval Caffa's fortifications. Its construction, in the end of the XIV century, was a result of a need to protect the city from the sea attacks. The tower was closed (it had 4 walls), it was a vaulted structure with an opened balcony [27]. The architecture of this tower has beautiful proportions with a rich decoration of the facade. After seizing Caffa in 1475 Turks added a bastion the tower Constantine in order to protect the weakest point of the fortress defense.

The history of restoration works on Caffa fortress started when Russian Government published an edict on 10.02.1784 in which the need for repair works of the fortress was declared [28]. At the same time we know that after the creation of the new plan for the city an incredible damage was made to the fortress and other architectural monuments,

also a coastline was changed due to the construction of the port (the coast became 100 m wider than in Medieval times).

In 1880s some attempts to organize the preservation works on the fortress were made by the head of Feodosia Museum N. Murzakiyevich. He developed the strategy for preservation of Constantine tower and the works were to be paid by a famous artist Aivazovsky but, in the end, the works did not start [29].

The first organized preservation attempts on the architectural heritage of Feodosia was made by Ludwig Colli, who was a keeper of Feodosia museum. The repair works were held in 1901-1903 on citadel and St. Constantine tower. Colli also made a big promotion work in Italy concerning the Genovese heritage in Crimea: he organized several exhibitions «Gli Italiani all' Estero» concerning Italian architectural heritage in Crimea in Milano (1906), Torino (1911) and Genova (1914). The *Società Ligure di Storia Patria*, in Genova still has the original photos depicting the restoration process and results of restoration of Caffa fortress. Those photos have an autograph of L. Colly on them (Fig. 8). The scientific collaboration between Colli and Genovese historians continued and in 1913: the head of Ligurian Society of Homeland came to Feodosia to see the fortress. In the same time, there is a theory according to which Italians also participated in restoration of St. Constantine tower in 1914 (as said in order to recreate the machicolation of the tower) [30] but according to the photos with Colli's autograph it is not true, because the machicolation already existed after the restoration of 1901 (Fig.8).

During the World War I and after the revolution in Russia there was no possibility for preservation of architectural heritage. In years 1923-1928 another restoration was planned but did not come to life. The economical situation was difficult, so the decision was to make at least a simple depiction of existing architectural monuments. Constantine Bogaevsky was in charge of this process. In 1926-1927 the special position «an architect archeologist» was created in Crimea in order to improve the restoration practice on monuments. The task of architect archaeologist was

to organize the repair of historic and architectural monuments. P. Gollandsky, who was a local architect archaeologist developed the strategy for heritage preservation, but his works stayed in theoretical field because of bureaucracy. Later some repair works were held in 1938-1940s by the masters of Central State Restoration Workshops from Moscow. The last restoration here was held in the end of 1960s- beginning of 1970s [31]. Nowadays Constantine tower in in a very bad condition: it has a lot of vegetation, there are some new developments that cause the physical degradation of an object and recently a part of a wall has fallen down (Fig. 9).



Fig.7. Tower of Constantine before the restoration [38]

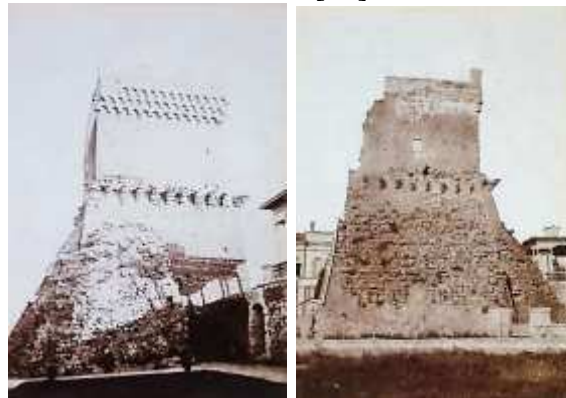


Fig. 8. Constantine tower after the restoration of 1901 [32].



Fig. 9. Constantine tower in year 2015 (photo by K. Veprytska). Constantine tower in September 2016 [33]

The Crisco tower was built in 1348. The marble plate with the inscription about the construction of this tower is now demonstrated in Feodosia museum. This is a two levels structure, which belongs to the towers of open type, which means it has only three walls. On the first floor there were the loop-holes, on the second there were the embrasure windows. The upper part of the tower had merlons. On the north and south sides of the tower the city curtain walls continued (Fig. 10).



Fig. 10. The Crisco tower before the restoration and after [32]

Crisco Tower is also famous because of the fact that in the XIII century on one of the walls of the fortifications the mechanical clock was installed – it was the second clock in Europe (the first one was installed in Genoa). Rare at that time, the clock mechanism was working properly, controlled by a specially trained master-watchmaker. There were also special guards, who were obliged to

signal the time by ringing of bells [27]. We can understand that the Tatars took good care of the citadel and fortification, because according to one of the eyewitnesses of the fortress, right after the Russian Empire annexed Crimea, the walls were still strong and high, with beautiful architecture, opened from one side, and had big gothic arcs. By that time, the citadel had 12 towers and a consular castle [34]. The restoration on this object was also held in 1901-1903 under L. Colly.

Now the Crisco tower is seriously damaged: the danger of destruction comes from the surrounding territory (the private housing), from tourists, it also comes as a result of previous conservation works, when the low quality materials were used and lack of finance for new conservation project (Fig. 11).



Fig. 11. Crisco tower in 2015 (photo by K. Veprytska)

The Iverskaya Church (also known as church of St. John the Baptist) is considered to be one of the oldest among the preserved monuments in Kaffa. According to some evidences, it was built in 1384. It is a cross vaulted temple without an apse on the east façade. This church has a remarkable decorative stone carving: the face of the Lord under the dome; the Savior is depicted in the altar, he is surrounded by the twelve apostles, six on each side; to the left and to the

right of the altar the are figures of John the Baptist and St. Nicholas [29]. An octagonal drum with narrow windows crowns the temple. Originally it was an Armenian church and it stopped the worship when Turks seized Caffa [35]. It was rebuilt several times, a spacious extension later was joined to the main entrance. In 1858, the priest Nicholay Tregub, with the help of benefactors, restored and consecrated a church in the name of Iverska Icon of the Mother of God. The walls of the church were painted with frescoes, fragments of which still could be seen at the beginning of the XX century. Unfortunately, up to now they have not been preserved. Liturgy here was committed until the mid-1920s, and then the church was closed and used as a warehouse (Fig. 13).

The restoration works started here in the beginning of 1990s. Due to disputes between the authorities and design institute of architecture, restoration work had not been maintained for several years. Meanwhile, the water has flooded the walls though the holes in the roof and damaged ancient murals, the floor was covered with piles of garbage and wet soil. Restoration work was advised by architect and sculptor Valery Zamehovsky. Drainage works were conducted, ground level lowered by 60-70 cm, the churchyard paved with stone [5, 36]. Though the temple is working now, and there is a need to improve the structure for modern requirements, it is obvious that some interventions to its architectural shape are inappropriate, for example the use of air-conditioning on the walls (Fig. 14).

Surb-Sarkis (St. Sergius) is an Armenian temple that was built in 1330 (or 1363). Nevertheless some researchers consider that time of its construction was X-XI century [39]. In XIV-XVI centuries this temple was the main center of Armenian culture in Feodosia: one of the biggest Armenia scriptoriums was in that temple, famous historians, poets and philosophers worked here, the art of book miniatures and engravings developed in this temple. Some of the manuscripts from this temple are contained in National Library of France (Paris), libraries of Armenian patriarch in Jerusalem and other public and religious libraries in Europe [40].

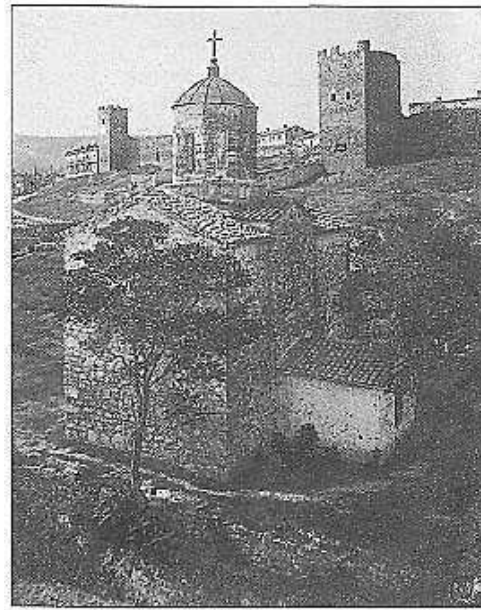


Fig. 13. St. John the Baptist Church in year 1924 (photo by E. Skrzynska) [37] and on the postcard



Fig. 14. The Iverskaya Church (John the Baptist church). Armenian church of XIV century, many times reconstructed and reopened in 1858 [38]

The church is rectangular in plan with three semicircular apses. From the west the wide arch leads to a rectangular porch. A space that is adjacent to the central part from the north consists of two parts: bigger part of trapezoid shape and a smaller part shaped as a square. Most of the volume of the temple is completed with semicircular vaults on the bridge arches (except for the northern part of the square room, overlapped with ribs-arches). The altar contains a baptistery with store carving on it. In front of the church there is a bell tower, built into the preserved part of the portal during the reconstruction in 1888.

Starting from 1811, when Feodosia museum of Antiquities was opened, people started to gather stone plates with engravings in this church – later this collection became the core for museum lapidarium exposition. In 1888 the fire happened in this church and it was seriously damaged: the repair works were paid by Aivazovskiy, he also made some new paintings in the church (Fig. 15).



Fig. 15. Surb-Sakis in the beginning of XX century [41]

The church went under the restoration in 1965-1970. Unfortunately, the new construction in the neighborhood destroyed an ancient drainage system and as the result, the

ground waters started to flood the temple. By the beginning of 1980s the remains of medieval frescos were destroyed. In the end of 1980s another restoration took place and it continues until now [40] (Fig. 16).

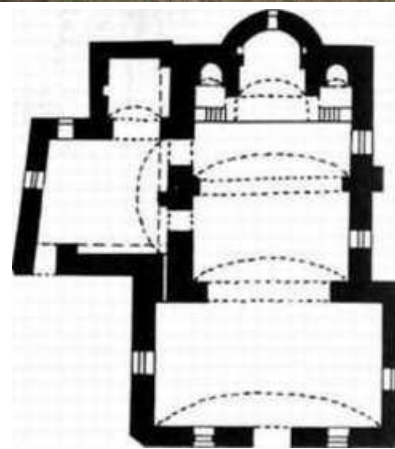


Fig. 16. Surb-Sakis in the beginning of XX century, photo by Igor Derevyagin [40]

Mufti-Jami mosque was constructed in 1623-1639 during the rule of sultan Murad-Han III. It has a rather high preservation level [41]. The mosque is situated in the southwestern part of the ancient city. Its façade was looking to the main city square. It is a domed structure with a square plan of 16×16 meters. The mosque had two enters: one from the north (it was decorated with and portal, framed with windows and external mikhrab niches) and another entrance was from the west. On the end of the main axis of the mosque there was a rectangular mikhrab (7.2×2.8 m) In the northwestern angle of the mosque there is an octahedral minaret with a rectangular base of 2.6×2.8 meters in plan. A dome on polyhedral drum, which is slotted with windows, heads the structure [42]. After the conquest of Crimea by Russia Empire, the mosque was used as a Catholic church (Fig. 17).

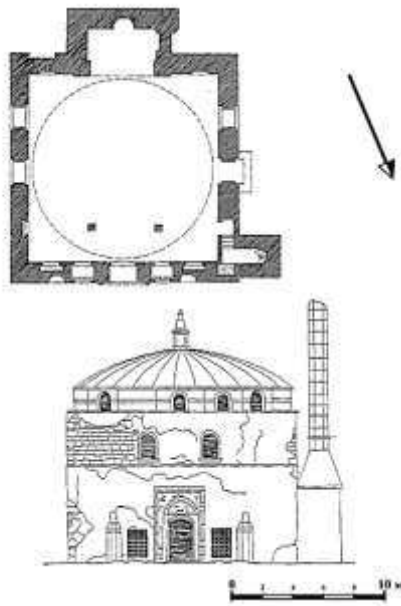


Fig. 17. Plans and façade of Mufti-Jami mosque [43]. Photo of Mufti-Jami Mosque, 1905 [45]

The first restoration works were held on this mosque in 1967. Also in this year the restoration started on other temples in Crimea: St. Gabriel and Michael church in Feodosia and on the St. John the Baptist Church in Kerch [29]. According to some sources another restoration was held here in 1975-1980s [35, 43]. Through the efforts of the Crimean and Kiev restorers mosque acquired its original appearance and the unique frescos on the walls of the mosque were preserved. With the end of Soviet-era building of the mosque Mufti-Jami returned to the Muslim commu-

nity, and since 1998 there are regular services. Nowadays this mosque is a popular tourist point (Fig. 18).



Fig. 18. Modern photos of Mufti-Jami mosque [45]

Conclusions

It is seen that in Turkey, Genoese built heritage of Istanbul has many problems that related to preservation issues, such as neglect, improper interventions and destructive modern developments. From an urban planning point of view, it can be stated that Galata was

mostly ignored both by national and international authorities as a whole quarter and not considered as one of the main historical parts of Istanbul as well, that this situation is almost the same nowadays and most precautions were taken separately in building scale. As a result of these circumstances, Galata has faced with significant losses and most of its Genoese architectural heritage was disappeared during previous centuries. Another disadvantage of the area was its hilly topography and densely built historical urban pattern-especially Genoese city walls-which has also triggered more radical demolition decisions for modern necessities.

Another possible problem for Genoese structures in Galata is their forgotten identity, that the lack of recognition and sources might have resulted with the creation of a less important image, despite their historical value in fact. When recent projects and modern interventions to Galata were not prepared appropriate to its historical layout, this condition might also reduce the understanding of Genoese architectural identity in Galata. Being located just next to a unique city, which is full of Byzantine and Ottoman heritage could be stated as a disadvantage, that Galata is naturally smaller and relatively less notable when compared with the Historical Peninsula, although it is not when considered individually.

Finally, it is aimed to preserve historical buildings and provide financial sources for them with many legislations in Turkey with a continuous progress in different periods but their results on Genoese built heritage could not be seen effectively in Istanbul. Having inspected some examples within the city, it can be stated that although having a detailed and comprehensive structure, legal statues for the conservation of monuments could not be implemented efficiently on Genoese buildings, due to various reasons presumably like financial insufficiency, lack of preservation consciousness, disconnection between official bodies and immediate necessity for modern developments because of increasing population and traffic, - which are generally destructive for historical built heritage.

In the same time the problems of preservation of Genoese architectural heritage in

Ukraine and especially in Crimea have a lot in common with the Turkish problems. If we talk about Caffa we can clearly see the historically long neglect of this heritage: the monuments we not preserved and moreover consciously destroyed for more than two hundred years. Those destructions touched not only the Genoese heritage but also the upper historical and archaeological layers of this monuments, such as Ottoman's and Tatar's buildings: the good example of this is the destruction of Ottoman's architectural details during the reconstruction of a fortress in Sudak (Soldaia) in the middle of XX century. Though we say that the monument is neglected and destroyed, the historical continuity can not be erased totally and we can see it through the formation of a general plan of Feodosia: the borders of a historical part of the city are built totally in accordance with the borders of Genovese fortress.

The problem of lost identity is long-lasting and stays until today. The dwellers of the area do not recognize the historical, cultural and architectural potential of the monument, as well as the authorities do not improve the preservation policy. The common opinion is that it is easier to destroy than to rebuild/reconstruct/conservate. In the same moment the citizens do not understand that the complex or single remains of historical building are an irreplaceable resource both of knowledge and of economical prosperity.

The questions of economy are probably the most important for the people living in this area: once a big port and touristic city Feodosia can not be concurrent to much more popular cities in southern coast of Crimea, so the life of people here is far away from luxury, there is almost no possibility for private initiative in support of the monument, as well as there is no governmentally approved strategy for the site management and valorisation. The undeveloped and not clear preservation policy in Ukraine was also one of the causes of monuments destruction. In the same moment even in cases when the attitude to architectural heritage is regulated by government, the on-site decisions can be far away from professional and in some cases far away

Type .

from legal. Another problem is also the political situation in Crimea. All of these problems dictate the emergence of control over the monument by locals and local authorities, by state authorities and of course the international support of these structures. In other case, the destruction of the heritage is unavoidable.

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ХУДОЖЕСТВЕННО-КОМПОЗИЦИОННЫЕ ВОЗМОЖНОСТИ ПРИРОДНЫХ ТИПОВ РЕЛЬЕФА В ФОРМИРОВАНИИ АРХИТЕКТУРНЫХ КОМПЛЕКСОВ

Цель исследования - более активное включение в архитектурное проектирование сложных типов природного рельефа.

Постановка проблемы. Проблема использования сложных типов природного рельефа в архитектурной практике по-

прежнему остается невостребованной, несмотря на то, что в работе Дж. Саймондса [1] дан подробный анализ художественно-композиционных особенностей каждому типу рельефа. Отмечены, как положитель-