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VEILED RUIN AND SEQUENCE OF SPACES

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La Georgia è diventata indipendente dall'Unione Sovietica nel 1991. Sullo sfondo delle guerre, il Paese è diventato una "rovina". Molte cose hanno smesso di funzionare o sono diventate obsolete. In questa abbondanza di spazi, la gente ha iniziato a occuparli e a rimodellarli secondo le proprie esigenze. Alcuni edifici sono stati rifiutati a causa della loro forte presenza simbolica - ricordi del passato regime. In seguito, con un forte desiderio di sviluppo, abbiamo iniziato a costruire su spazi liberi, ignorando per lo più ciò che era già presente.

La nostra tesi esplora le possibilità dello spazio architettonico nel patrimonio abbandonato del Paese nel caso specifico della villa che ha attraversato tutte le fasi delle condizioni culturali e politiche degli ultimi 150 anni. Con un'architettura caratteristica e un innegabile potenziale di sviluppo.

Con la coerenza per la questione dello spazio architettonico e l'analisi del sito, la ricerca è stata condotta in due parti. In primo luogo, per comprendere le qualità essenziali e il contesto di una villa e in secondo luogo il tema delle rovine e della conservazione.

La ricerca iniziale ha evidenziato una chiara mancanza di informazioni sull'edificio e sulla sua storia e ha richiesto un'intensa indagine in loco. Dopo aver raccolto piccole informazioni da archivi nazionali, pubblicazioni online e descrizioni informali, ci siamo recati sul posto per effettuare un sopralluogo dell'edificio e dei suoi dintorni.

La sovrapposizione dei risultati di entrambe le indagini ci ha fornito un'immagine più chiara della storia e del contesto circostante. In secondo luogo abbiamo cercato di capire.

Parole chiave: *Rovina, Conservazione, Patrimonio abbandonato, Riuso adattativo, Sequenza di spazi.*

Abstract

Georgia became independent from Soviet Union in 1991. On the background of wars, the country became a "ruin". Lots of things stopped working or became obsolete. In this abundance of spaces, people started to squat and reshape them according to their needs. Some of the buildings were rejected because of their strong symbolic presence - memories of the past regime. Later, with a strong desire to develop we started to build on vacant spaces, mostly ignoring what was already present.

Our thesis explores the possibilities of architectural space in abandoned heritage of the country in specifically chosen case study of villa which went through all the phases of cultural and political conditions in last 150 years. With a characteristic architecture and undeniable potential for development.

With the consistency for the question of architectural space and analysis of the site, research was carried out in two parts. Firstly, to understand the essential qualities and context of a villa and secondly the topic of ruins and preservation. Initial research showed a clear lack of information about the building and its history and required intensive investigation on site. After gathering small bits of information from national archives, online publications, and informal descriptions we went to the site to survey the building and its surroundings. Overlaying the results from both investigations gave us a clearer image of the history and context of the surroundings. Secondly we tried to understand the notion of ruins in the arts and sciences and the critical approaches of the last two centuries towards them.

In the end, research provides Important information and possibility to create competition brief for this specific case and for similar cases throughout Georgia. This, in hand, gave us the opportunity to explore our design proposal as one of the examples of territorial and architectural development.

Project is strongly connected to the context and terrain. Design choices are bold, but not aggressive, while keeping the ruinous aspect of site and re-uses given conditions. It clearly differentiates between manmade and natural environment. Plays with contrasting conditions and creates sequences between these spaces.

Keywords: *Ruin, Preservation, Abandoned heritage, Adaptive re-use, Sequence of spaces*

Introduction

What is the topic?

The initial thought starts when we think about how fast and how many we are building, while at the same time we witness the great obsolescence. We talk about building CO_2 emissions and carbon footprints while those built decades ago going empty and roofless. Yet, there are people without a shelter, while there are buildings fully heated but underused. Then we see artists and activists squatting the buildings just to prove a point and then sustainability rushes through every architectural magazine and article that we encounter in recent times.

So why we do not use the vacant spaces? we do. Adaptive re-use and variations of sustainable architecture became our times topic of interest. But our focus lays on the adaptation of abandoned places or ruins. This type of preservation still has wide range of variable to deal with, so we will choose those which are in the grey area of historical heritage.

Grey area is a somewhere between national cultural heritage and abandoned factories. First case is a complex relation between space and culture, they are strongly bound to each other and requires years of research before some actions are done for its adaptation. Later one, is generic space for pure utilitarian use. buildings which fall between these two ends are our topic of interest.

What is important?

recent years have clearly shown the relationship that we have towards preservation. How we want to preserve not just structures, but memories as well. Everything is slowly becoming frozen in time, for the sake of culture. As rem Koolhaas said in his lecture "Preservation Is over taking us".

There are lots of cases where conservation of restoration of old building is not necessary. it doesn't have high value, it just lasted longer than others, the period it witnessed was same as many others, it wasn't in some special place, nor a very

famous person lived there, doesn't have distinctive structure or materials nor it had a "special" function. Despite of all if this, it still has a potential, it can be reused as an architecturally defined space. And since the form doesn't follow the function anymore, it can accommodate different programs.

What is Georgian context?

In Georgian context abovementioned statements make more sense. Since the independence from Soviet Union country started to develop rapidly. One of the outcomes from this process was superficial restorations. At some point decisions were made to restore whole streets, neighbourhoods and even towns. And they were not ordinary candidates, they were historic pieces of our culture. But at the same time, country did not have enough professionals to handle several buildings at the same time. So, the majority of restored buildings looked more like a replica made in a theme park rather than an authentic historical building with the signs of restoration or any kind of

preservation. Destroyed original pieces of façade replicated with fake, low-quality craftsmanship, poor structural attention and material quality. And occasionally, highly important cultural heritage would get a proper attention. In the end, lots of historic places now feels fake and colourful.

What is the system?

Our thesis tries to investigate these topics in context of Georgia. After Soviet Union, country was left with huge amount of building heritage, collected over the period of 190 years. But the times of war did not distinguish cultural hierarchy of buildings. They were robbed, demolished, dismantled, and squatted. Most of them were the symbols of traumatic past, they became unpleasant images, they were abandoned.

We collected several abandoned buildings and places. Trying to have variation in examples for better analysis of surroundings and space. In the end they were categorized into three groups: Old

Georgian or traditional buildings, Industrial or big span buildings, and Russian empire/Soviet Union period.

Old Georgian or traditional buildings were too precious. There are almost no buildings left from the past except the churches and castles. And from those what is left intervention is under public discussions.

If there is intervention, it will be most likely subtle. With a museum nearby and path going through the ruins or something similar, highlighting the remains.

This category has too much value and almost no practical space.

Industrial or big span buildings were the ones giving the most amount of space to work with, but they lack architectural character and historical value.

Russian empire/Soviet Union period, has good examples because there is variety in style, functions, and locations. Their value must be determined by research and the spaces they offer can be re-used.

Categorizing examples gave clear direction towards the topic that we were exploring. Buildings from Russian empire and Soviet Union were the grey area we wanted to explore. They had architectural character, historical value, and potential of development.

Later building was one of the examples and was chosen based on our own interest in the place. Unique natural environment with ease of accessibility neighbouring highly touristic and economically active capital of the region.

Chapter I
Hidden stories

The man

Konstantin Mikhailovich Sibiryakov (1854 - after 1917) was born in Irkutsk, south Siberia. Family of a major gold miner, Irkutsk merchant of the 1st guild, hereditary honorary citizen [1] Mikhail. A. Sibiryakov and Varvara K. Trapeznikova. He was the third child after Olga and Alexander. His younger brothers and sisters were Antonina, Innokenty and Anna.

Without having information about Konstantin's years of study, it can be assumed that, following the family tradition, the young man received a serious education (Alexander graduated from the Zurich Polytechnic School, Innokenty studied at St. Petersburg University), and his artistic inclinations allowed him to enter the **Imperial Academy of Arts in the class of sculptor** N. A. Laveretsky. The greatest fame for Sibiryakov as a sculptor was brought by the work "Bust of N.M. Yadrintsev", made in bronze and in 1900 installed in granite on the grave of a public figure in Barnaul.

It should be noted that the entrepreneurial activity of K.M. Sibiryakova was closely intertwined with his public and charitable undertakings, often even obeying them.

Arriving in St. Petersburg as a young man, Konstantin Mikhailovich plunged into the social life of the capital, made friends with Raznochintsy writers, members of populist circles. Probably, not without their influence, Sibiryakov initiated the creation of a people's library-reading room in St. Petersburg, in 1878–1881. finances the publication of the "Slovo" magazine (together with A.A. Zhemchuzhnikov). "A man of leftist liberal convictions" characterizes him during this period.

1. The Code of the Law of the Russian Empire of 1832, vol. 9, "Laws about Estates". The distinguished citizens ranked above merchantry and below nobility. They were freed of personal taxes, military service obligation (recruitment duty), corporal punishments, etc. Distinguished citizenship was available for persons with a scientific or scholar degree, graduates of certain schools, people of arts and distinguished merchants and industrialists subject to certain conditions.

The impetus for the independent entrepreneurial activity K.M. Sibiryakov was the receipt of his inheritance in 1875. According to the world record of the heirs, Konstantin received an equal share of capital (875 thousand Rubles).

All land plots, movable and immovable property in Irkutsk, left after their parents - Varvara Konstantinovna and Mikhail Alexandrovich - passed into full ownership of the brothers. In 1896, the share of participation in the hereditary enterprises of the younger brother Innokenty also passed in favour of Konstantin.

As for Alexander, Innokenty and Anna, the profitability of those owned by K.M. Sibiryakov of gold mining companies created the main financial basis for the stability of his economic situation and entrepreneurial activity. Development at the beginning of the twentieth century. gold mines led to a sharp reduction in the income of the family and the almost complete curtailment of commercial, and at the same time, charitable activities of its representatives.

Unlike his older brother, who invests significant amounts in the development of river and sea transport, Konstantin Mikhailovich tried to realize himself as **a large landowner**. In the mid-1870s, apparently after receiving a share of the inheritance, he buys up, according to his contemporaries, "a large amount of land from the impoverished Samara landlords in order to organize a large, technically rational economy".

Improved agricultural tools were purchased abroad, including two steam plows, and **huge brick and adobe buildings were built at farms for livestock and agricultural tools.** M.N. Chistyakov recalled:

Fig. 1.1.3-Bust of N.M. Yadrintsev, K.M. Sibiryakov, 1900s

Fig. 1.1.4-Hall of imperial Academy of Arts

"The idea is great. He acquired several tens of thousands of acres of land, erected a whole village and several separate farms. The buildings are all magnificent, all stone, brick and iron. The main village was the whole city. One school building cost a million. Agricultural tools were all ordered from England, they cost two hundred thousand, and maybe more. Farms were built all around - all the buildings were made of stone, roofed with iron. Houses for workers are comfortable, everything is on a grand scale."

Innovative ideas ran into the inertia of workers. It was almost impossible for the workers to adapt to new technologies, since they have never had any experience, they would just sit on the trucks and fall asleep while the vehicle was running. This kind of behaviour ruined the equipment.

The economy brought only a loss, and Sibiryakov had to abandon his idea. Agricultural implements were sold for next to nothing to a German who had a trade in small bench tools and agricultural implements in Samara.

SAMARA

According to contemporaries who knew about him from the "Samara life", even the estate itself in the village of Alakaevka and Skolkovo, Sibiryakov acquires, having in mind the revolutionary propaganda among the people. In any case, he had political connections from one or the other. He widely helped the populists, who, since the late 70s, had been conducting continuous revolutionary work in the Alakaevka.

Due to the lack of other sources, it is not yet possible to confirm the reality of K.M. Sibiryakov's intentions regarding revolutionary propaganda, but it is known

that among the clerks and managers of the Samara estate of Konstantin Mikhailovich in the 1870s. were Konstantin Ivanovich Sumkin, who took part in 1874 in the Samara revolutionary circle, Alexander Konstantinovich Solovyov (1846–1879), who on April 2, 1879 made an unsuccessful attempt on the life of Emperor Alexander II, A.A. Aleksandrovsky, who was held under the "Trial of the 193s", but acquitted. K.M. Sibiryakovs provided financial assistance to V.St. Minaev, N.St. Dolgov, P.V. Grigoriev. In the late 1870s and early 1880s, Konstantin Mikhailovich was subjected to secret surveillance by order of the head of the Samara gendarmerie department.

Fig. 1.1.5-Statue of eros and psyche, K.M. Sibiryakov

Without parting with the idea of organizing **agricultural enterprises**, K.M. Sibiryakov turns his attention to the lands of the Black Sea coast, where he owned an estate 22 [23.5 km] versts from Tuapse, located on the very shore of the sea, between the river Nezhdannaya and Ashe. Countess P.S. Uvarova, who visited the estate in the summer of 1886, noted:

> "Another two versts and we stop at the pier of the **luxurious and completely Crimean** (in terms of setting and location) **Sibiryakov's dacha**. This dacha is very luxurious, and beautifully located on a high mountain slope, has a significant farm, a lot of livestock, and may eventually be, at the request of the owner, turned into an agricultural school.

The estate of Konstantin Sibiryakov was a classical economy in terms of the late 19th century. **Crops, grapes and fortified red wines** were grown here, which "found a lot of connoisseurs and gradually gained a reputation as excellent moderately strong table wine."

Fig. 1.1.6-First Varvara School of Horticulture, Viticulture and Winemaking. later Golubev's dacha
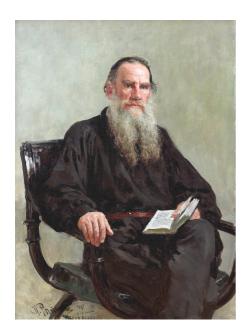
Fig. 1.1.7-Varvara School of Horticulture, Viticulture and Winemaking, Tuapse, 1906

TUAPSE

Konstantin Sibiryakov really created the Agricultural School. It was called the Varvara School of Horticulture, Viticulture and Winemaking. Over time, it was transferred to Tuapse. The Varvara School was often depicted on postcards. Varvara - that was the name of the mother and that was the name of the daughter of Konstantin Sibiryakov. Apparently, it was in their memory that the Sibiryakov School got its name.

In addition, as the newspaper "Bulletin of Winemaking" reported, *" in the Sochi area in the 1890s. quickly moved forward and occupied one of the prominent places among the wines of the Black Sea region, [..]"*

Fig. 1.1.8-L.N. Tolstoy, Russian writer

INFLUENCE OF L.N. TOLSTOY

Early 1880s became for K.M. Sibiryakov, probably the time of rethinking his socio-political and philosophical views. In search of renewal of value orientations, he gradually approaches L.N. Tolstoy, falling under the influence of his ideas and it turned out to be great.

In 1887, Tolstoy wrote about him in a letter to V.I. Alekseev:

> *"He is a pre-original person; so sedately, not hurrying, but stubbornly doing his job. In the Caucasus, he has a school, and in Samara now there are five people living, and, according to stories, very well". And a little later: "He is a very good man, gentle, kind, truly touched by the spirit of Christ and only wants one thing - to serve his riches for the good of people. My opinion, as it was, and is, that wealth cannot serve good. It is only necessary to get rid of it and help others to get rid of it; but in my eyes he is not a rich man, but a man whom, if I can and you can, we are obliged to help brotherly. If he seeks fellowship with us"*

However, this enterprise also turned out to be unsustainable. After the death of the young daughter of Konstantin Mikhailovich Varvara, who was not saved from the disease by the southern climate of the Caucasian coast of the Black Sea, Konstantin Mikhailovich in the 1890s sold the estate to the industrial engineer F. Golubev. **Sibiryakov moves to Georgia,** Kutaisi province. Having bought a summer house near **Batumi**, two kilometres from **Makhinjauri** station.

dacha became known as Golubev's dacha. After the revolution, Golubev's dacha was renamed the village of Sovet-Kvadzhe. On March 31, 1931, it became the administrative centre of the Shapsug National Region. In 1943, the Political Directorate of the Black Sea Fleet was located in Golubeva Dacha. And then Golubeva Dacha became a sanatorium for children with bone tuberculosis. Now the resort is abandoned.

Fig. 1.1.9-K.M. Sibiriyakov's second wife Yulia Ivanovna Lazovich

BATUMI

Konstantin Mikhailovich entered a new marriage with a lady 30 years younger than himself, a former student of the Bestuzhev Women's Courses. It is interesting that at one time the Sibiryakovs took an active, including financial, part in the development of these courses. The wife of a Siberian gold miner was Yulia Ivanovna Lazovich, who came from a noble Serbian family. For example, her grandfather was one of the leaders of the Serbian liberation movement in the Balkans against the Ottoman yoke.

Together with his wife they settled in Batumi, where they had their only son Igor Konstantinovich Sibiryakov, in 1915.

The formation of Soviet power was a difficult time for a wealthy merchant family. Konstantin Mikhailovich was repeatedly arrested, released, and then arrested again. The estate was devastated. Yulia Ivanovna fled to Baku with her five-year-old son. Konstantin Mikhailovich himself was forced to hide.

According to the testimonies, all the local community stood behind the Sibiryakov's Mountain and helped him as much as they could, because they knew him as a great benefactor. "all the roofs of Batumi were his" was a saying which came from the time, when Konstantin Sibiryakov was building his house, while helping locals to make or renovate roofs.

The Soviet authorities knew that Konstantin Sibiryakov belonged to the richest family of gold miners, so they tried to find gold from him for a long time. However, this did not work. There is evidence that locals literally bought him out of prison several times. After another arrest, his house was completely looted.

The trials of that period became a serious psychological trauma, from which Konstantin Mikhailovich was never able to recover. After that, the trail of Konstantin Mikhailovich Sibiryakov is completely lost. Neither his descendants nor historians know the exact date and place of his death. It is also unknown where he was buried, whether his grave has been preserved.

1870s–1880s became the peak of public and charitable activities of K.M. Sibiryakov. In addition to the directions already indicated, K.M. Sibiryakov was a participant in several large philanthropic undertakings jointly with his brothers and sister.

Together with Alexander, Innokenty and Anna, Konstantin Mikhailovich established 10 nominal scholarships at the Bestuzhev courses.

Together with Anna and Innokenty for significant donations to this educational institution, K.M. Sibiryakov was elected an honorary and lifelong member of the Society for the delivery of funds to St. Petersburg Higher Women's Courses. In addition to this society, Konstantin Mikhailovich and his brother Innokenty stood at the origins of the Society created in 1890 in St. Petersburg to help needy migrants.

In 1886–1888, in province of Samara, on his lands they tried to organize agricultural school. It was closed in September 1888 at the insistence of the Samara governor A.D. Sverbeev.

Sibiryakov opens a similar school on the territory of his Caucasian dacha. In 1888 I.M. Ivakin characterized this idea as follows:

> "Sibiryakov gives everything that is needed for the school, moreover, he even orders the servants to fulfil the slightest desire of the participants in his house … And one of them, a smart, good man, demanded: I want champagne with oranges! They brought both champagne and oranges."

Wanting to expand the contingent of students and give the educational institution a higher status, in the late 1880s. K.M. Sibiryakov buys a plot of land in Tuapse for the construction of the Varvara School of Fruit Growing and Viticulture on it. By the time of its opening in 1897/1898, the school was provided with donated Siberian capital (15 thousand rubles) and the Charter, the benefits of which were mentioned in her correspondence by the donor's younger sister.

At the expense of Konstantin Mikhailovich in 1881–1882. in Tuapse, a public school was built; Sibiryakov repeatedly donated to other educational institutions in the southern region.

Two postcards from the beginning of the 20th century have been preserved: with a view of Sibiryakov's Batumi dacha and the image of the Eros and Psyche fountain at Sibiryakov's dacha.
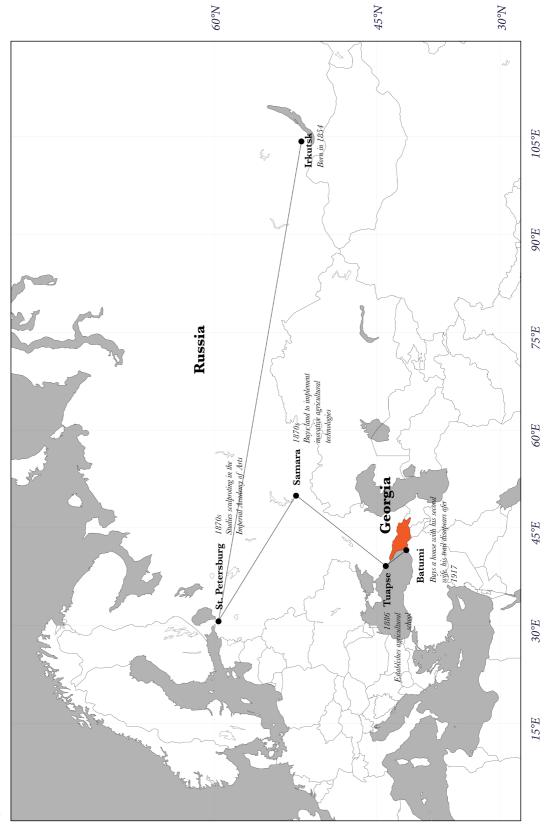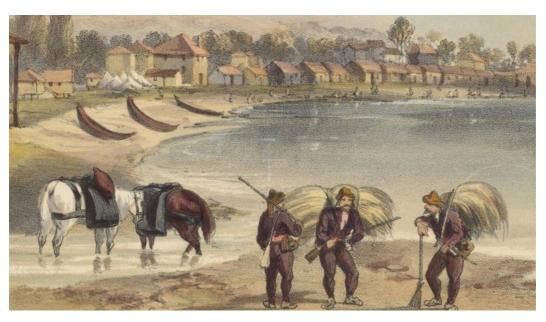
Fig. 1.1.10–Map of K.M. Sibiriyakov's life

60°N

45°N

30°N

Russia

Georgia

Irkutsk
Born in 1854

Samara
1870s
Buys land to implement innovative agricultural technologies

St. Petersburg
1870s
Studies sculptroling in the Imperial Academy of Arts

Tuapse
1886
Establishes agricultural school

Batumi
Buys a house with his second wife, his trail disappears after 1917

105°E

90°E

75°E

60°E

45°E

30°E

15°E

Fig. 1.2.1-View of Batumi by Captain William Hyde Parker 1853

Makhinjauri is a small seaside town with a population of 735 people according to the census of 2014. It serves as a coastal resort and is situated on the Black Sea coast 5 km north of Batumi, in the region of Adjara.

Adjara is located on the southeastern coast of the Black Sea and extends into the wooded foothills and mountains of the Lesser Caucasus. Adjara is well known for its humid climate (especially along the coastal regions) and prolonged rainy weather. Thus, the places between Kobuleti and Batumi (the administrational center of Adjara) are famous coastal resorts that are visited by many tourists during the summer season. This part of Adjara is famous for its high mountains that are extended until the sea with its beautiful valleys and beautiful flora and fauna. That's why there is no wonder why Adjara is considered one of the top tourist destinations in Georgia.

Until 1878, Adjara was under Ottoman occupation, which exerted a significant cultural influence

Fig. 1.2.2 Georgian border 1878

Fig. 1.2.3 Georgian border XIX Century

Fig. 1.2.4 Invsion of Georgia 1921

Legend:

Borders of Adjara during the Ottoman occupation

Emigration of Georgian government from Batumi

Borders of Georgia until now

Russian invasion movements in 1921

Changes in Georgian border

Populated areas

Borders of neighboring countries

Borders of Adjara until now

BLACK SEA, RUSSIA, GEORGIA, TURKEY, ARMENIA, AZERBAIJAN

SOKHUMI, POTI, KUTAISI, SAMTREDIA, MAKHINJAURI, BATUMI, ADJARA, KHASHURI, TBILISI, TRABZON, EREVAN

Fig. 1.2.5-Adjarians 1902-1913

Fig. 1.2.6-Adjarians 1902-1913

on the region. The Adjarian people commonly refer to this period as *"Three Hundred Years of Ottoman Domination"*, and this terminology is also found in historiography. The introduction of Islam to the region through commercial, military, administrative, and judicial systems led to the process of Islamization and strengthened loyalty to Ottoman rule.

Georgians in Adjara were gradually introduced to Muslim culture, which took several decades for them to adapt to. As Georgian soldiers participated in Ottoman military services, they were compensated with good pay and lands, but conversion to Islam was necessary to receive all the benefits of Ottoman empire. This resulted in many Georgians leaving Christianity.

According to some researchers, Adjarians were predominantly Christians until the 17th century, and the process of Islamization was relatively mild until the 19th century. However, during the Crimean War of 1855, many Adjarians fought on the side of the Ottomans, which coincided with the Ottoman Empire's further tightening of its policy in Adjara, including banning the use of the Georgian language and Christianity.

In the beginning of the 19th century, hundreds of mosques were built in Adjara, and the Georgians were significantly affected by Muslim culture. They were forced to pray in Arabic, even if they didn't understand the language. In addition to these Turkish words entered the Georgian spoken language in Adjara, but the native language could not be replaced. The Georgian language has been the medium of daily communication, narration of the past, and oral memory for centuries. It serves as a storage and mnemonic medium of connection with "Georgia" in general for the Adjarians. Language is the string of memory that enables people to feel a sense of commonality and grasp the idea of unity.

As a result of the Russo-Turkish War in 1877-1878 and the Berlin Congress agreement of 1878, the Adjara region became a part of the Russian Empire. However, the process of joining was
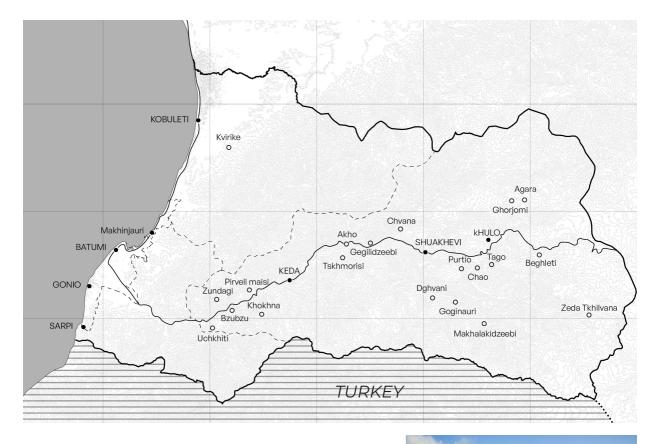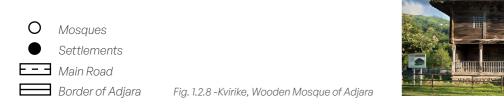
Fig. 1.2.7 - Mosques in Adjara

○ Mosques
● Settlements
⊟ Main Road
▤ Border of Adjara

Fig. 1.2.8 -Kvirike, Wooden Mosque of Adjara

not a painless one. This event marked a significant turning point in Adjara's history and holds an important place in the collective memory of the Adjarians.

What did this mean for Adjara under the new empire? And what role did the newly joined Adjara play in Georgian society, which was already colonized and under the rule of the Russian Empire? At the time, Adjara was viewed as an undeveloped and poor region in need of particular attention and assistance. Even Georgian newspapers advertised and encouraged Georgians from other regions to provide material aid to Adjarians. Interestingly, one of the most sensitive topics, religion, was not directly affected. Other Georgians understood that it would be difficult to find common ground with the local Adjarians if they were to preach Christianity. As one of the most famous Georgian writers, Ilia Chavchavadze, writes:

Окрестн. Батума.
Environ de Batoum.

Сборъ чаювъ Чаквинскомъ Удѣльномъ Имѣніи.
Recolte du the Tchakoua.

Fig. 1.2.9-Tea Harvesters, Chakvi

"If we were to preach Christianity in that area and provide them with the Gospel and books like this "polemical conversation," they would undoubtedly become convinced that what they have been told is true. This could lead to them attempting to convert us to Christianity. It doesn't take much intelligence or wit to predict the kind of reaction this would cause among the Muslim Georgians.

Haven't we heard why some of these people are so faithful to Islam that they are willing to change their entire way of life? We shouldn't try to convert the Georgian Muslims of Batumi and other areas to Christianity. Instead, we should focus on improving their poor economic situation, reducing poverty, eradicating ignorance, establishing schools, and promoting brotherly love and support in every situation."

According to the Berlin Congress of 1878 and the Constantinople Agreement of 1879, conditions were established for the migration of the local population to the Ottoman Empire (Muhajiroba): for three years, residents of Adjara were allowed to choose where they wanted to live - in Ottoman or Russian territory. Several

Fig. 1.2.10-Adjarian Fisherman, selling fish and lemons
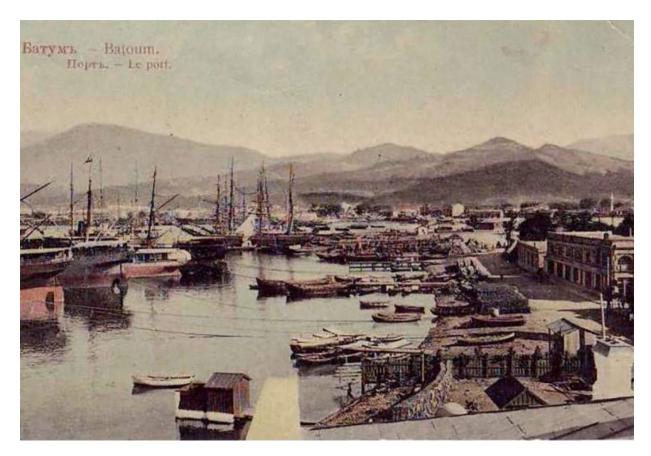
Fig. 1.2.11 - Port of Batumi, XIX century

factors contributed to the Muhajiroba movement, including fear and rejection of new institutions, laws, land use, and way of life under the new empire. Many feared that *"the Russian government would take away our land, water, and justice, which we had during the Ottoman period"*.

The new empire not only introduced a new system to Adjara, but also turned the region into a career opportunity for Russian officials, resulting in severe harassment of the local population. Additionally, Russians created a negative perception of Adjarians in the empire, viewing them as culturally underdeveloped:

In the book "Batumi and its Surroundings" by I.A. Veru, the local Turks of the area are portrayed as strange, unwelcoming people who are covered in dirty, dark clothes, "like the dead in savannahs". They live in small huts scattered in the nearby mountains, creating a depressing atmosphere.

Fig. 1.2.12 –Batumi oil terminal

№ 72 Батумъ.
Batum.

Нефтяной городокъ.
Nafta urbeto.
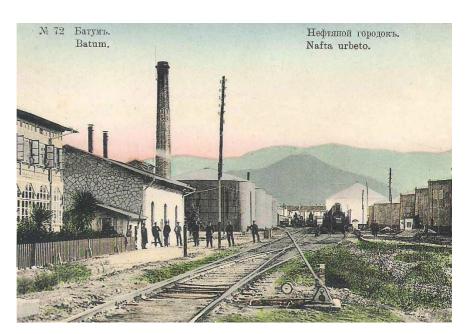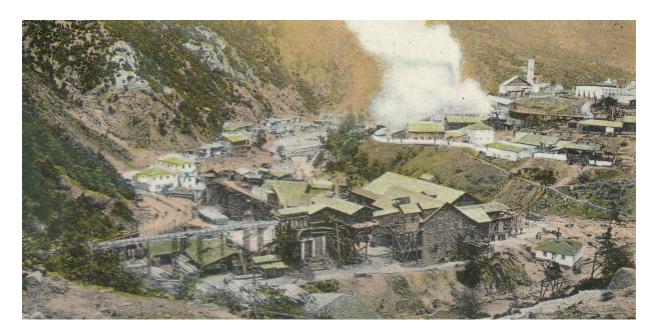
Fig. 1.2.13 - port of Poti XIX century

However, after the Russian occupation of Adjara in the 1880s, the surroundings started to change. All the nearby seaside places were cleared of wild vegetation and replaced with a variety of rich plant life such as coniferous plants, tea plantations, mandarins, oranges, and bamboos. Additionally, many parks and gardens were created, featuring exotic trees like palms, eucalyptus, magnolias, roses, camellias, gardenias, and other flowers and plants.

The deadly smell of Malaria has been changed by the scents of pine trees, Cupressus, and the flowers which are entering the open windows of the Villas and the private houses that are beautifully scattered on the hills in front of the black sea.

By winding, mountain roads and paths going from one Villa to another, in the shadow of the tree's laughter of the kids and the woman with the colorful dresses is heard. As

a Reminder that the difficult times have been gone.

In ten-or fifteen-years swamps have dried out and with the new vegetation, the whole picture of the coast of Adjara has been changed dramatically. In addition to this, locals were contributing by developing a rural economy that directly affected the development of resorts of the seaside of Adjara.

At the end of the XIX century, the Seaside area of Batumi, Makhinjari, and other nearby resorts with its seaside, and mountainous environs intended to become one of the Important climatic stations in Russia. This vast region, on the one hand, from Batumi to Kobuleti, and, on the other hand, on the other side of Chorokh to Limani is surrounded and partially protected by the mountains, the height of which rises above the sea level from 300 to 1500 meters and, gradually decreasing to the sea, covered in Evergreen vegetation, where through beautiful hills and the valleys picturesque natural Ampitheaters are overlooking the sea.

In Russia resorts such as Makhinjauri were famous for their meteorologic and therapeutic values, which were comparable with the resorts such as Biarritz in France. The idea of creating and developing such places in the Russian empire was imagined not only with the means of health benefits but also as a tool to allow the aristocrats to stay in the country and stop gold flow outside the borders of the country, thus the surroundings of Batumi and in general, the seaside of Adjara region became important and famous summer resort in whole Russia, That explains the existence of several palaces and Villas of Russian aristocracy in the region.

In addition to this 70s and 80s is known for its infrastructural development of Adjara, which characterized with new highway, railway constructions, or even creation of new harbor in Batumi that played huge role in economic development of Georgia.

Fig. 1.2.14-Industrial Area near Batumi XIX

Fig. 1.2.15-Georgian railway near Batumi XIX century

Fig. 1.2.16-Tunnel in Cara-Dare, Makhinjauri

At some point, development of Adjara could be linked to one of the most important families of Georgian scientific Inteligencia of XIX century, Niko Nikoladze's family, who were committed to modernize their homeland by implementing principles of scientific rationalism. The family played a significant role in the cultural and industrial transformation of Georgia for an extended period spanning from late Imperial Russia, Georgia's independence in 1918-1921, and the Soviet era.

Most importantly, idea of creation of Poti as a Harbour city belongs to Niko Nikoladze who was involved in the development of the harbor of poti and the masterplan, there was an indirect influence towards Batumi that was coming from the idea of construction of Poti. In the 1878 article "*The Importance of the Black Sea for Russia and the Importance of Batumi for the Black Sea*," Nikoladze reflected on the economic and strategic advantages that the Russian empire could offer to Georgia. As was
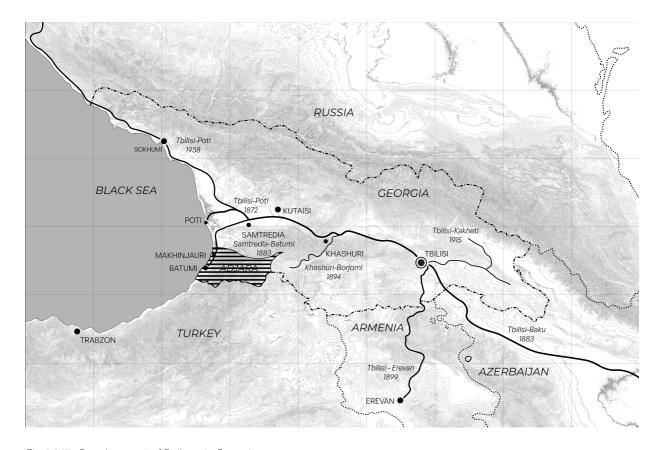
Fig. 1.2.17 - Development of Railway in Georgia

apparent, Georgia directly benefited from the Russian victory in the war against the Ottoman Empire in 1878, which had brought the reunification of the port town of Batumi, thus connecting Georgia with European trading routes.

The main driving force behind the development of the port has been and continues to be the Caspian Sea oil industry.

The history of the creation of Batumi harbor is inextricably linked with the formation of the logistics center of the Caucasus region, which played a crucial role in establishing Georgia as a transit country. Thus, After the annexation of Batumi, Bunge and Palashkovskii Company obtained a concession for the construction of the railway that was to transport petroleum oil from Baku to the Black Sea. Palashkovskii was able to convince the Paris branch of the Rothschild family to invest ten million dollars in the railway. After the opening of the railroad, Palashkovskii, and the Rothschilds

Fig. 1.2.18 – April 9, 1989 Protest for Georgian independence

founded in Baku a new firm in 1883, with the Rothschild House owning the stocks as well as the factories. Nikoladze acted as Palashlkovskii's representative during some of the negotiations with the Rothschild house in Paris; meanwhile, he was trying to find a foreign investor to develop Tkibuli coalmines in west-central Georgia.

In 1878, Batumi harbor was declared a Porto-Franco, a status that remained in place until 1885. This duty-free import and export of foreign goods brought significant economic growth to Batumi, and the city gradually acquired a modern, European look.

Today, the Port of Batumi serves as a crucial link in the Europe-Caucasus-Asia corridor, which originates in Europe and passes through Bulgaria, Romania, and Ukraine before connecting the countries of the Caspian Sea, including Azerbaijan, Kazakhstan, and Turkmenistan.

From 1918 to 1921, a political struggle erupted in Adjara over who owns Batumi and who the Adjarians are, leading to the ongoing issue of the "return of Adjara." In April 1918, Ottoman troops occupied Batumi, and later that year, Batumi was occupied by England. The political team of "Muslim Georgia" continued to fight against the British occupation, and in July 1919, a meeting was held in Batumi where Adjarians decided to send a telegram requesting to join Georgia at the Paris Conference. However, at the 1920 London conference, at the request of the British, Batumi was declared a free port, Porto-Franco.

In 1921, the Red Army invaded the Independent Republic of Georgia, and Turkey again tried to occupy Batumi. The battle for Batumi turned into a matter of interest for the two states. Following Sovietization, anti-religious policies were enforced in Adjara, including the closure of madrasahs and mosques, and the abolition of Sharia in 1924.

Fig. 1.2.19 - Black sea costal cities

The Adjara government was abolished in 1926, and in 1927, a campaign against the wearing of the veil began. In 1929, the anti-religious campaign in Adjara increased, which, given its historical background of being targeted by various empires, intensified the anti-Soviet sentiment in the region.

During the Soviet era, Adjara was largely obscured from public knowledge and academic research, with very few studies about Adjara before Sovietization and during Stalinism. The Soviet visible and invisible border not only defined the geographical and administrative boundaries of Adjarians but also their cultural and social life. Adjara was seen as a border region between the USSR and Turkey, resulting in limited mobility due to bureaucratic difficulties, and Islam and other Adjarian traditions and cultural processes were "hidden" behind a curtain. It wasn't until

the post-Soviet era that people began to gain more insight into Adjara's history and culture.

During the final years of the Soviet Union, as the system underwent transformation, nationalist sentiment grew in Adjara. In 1988, a group of Adjarians participated in a protest rally from Batumi to Tbilisi.

With the rise of the national movement and the discourse of nationalism, calls to abolish Adjara's autonomy began to be heard in the manifestos of individual intellectuals and civil groups since 1988. Tariel Futkaradze's words in 1990,

> *"the autonomy of Adjara - the autonomy of Georgians in Georgia - is most absurd...the abolition of autonomy is the honorable and historical duty of Adjara's inhabitants, express the spirit of nationalism at that time."*

State power in Adjara was only strengthened in 2004. In November 2003, the leader of Adjara, Aslan Abashidze, condemned the Velvet Revolution in Tbilisi, deepening the tension between Tbilisi and Batumi. However, in May 2004, the Aslan Abashidze clan, which had ruled Adjara alone, came to an end. Adjara entered a turbulent phase of political and economic transformation after the Rose Revolution.

Since velvet revolution Adjara started to become one of the most important tourist attractions, by local government it was important to rebuild and reform the region and in particular the administrational center-Batumi. In Adjara, in the recent period, quite significant investments were made in the tourism sector, the largest investments were made in the construction of high-class hotels. The frequency of investments in the Adjara region is determined by the geopolitical security of the country and the region on the one hand, and on the other hand by the important benefits established by the government for foreign investors.

Architectural tendencies in Georgia

Throughout the centuries, Georgia has produced numerous architectural masterpieces, intricate sculptures, monumental paintings, manuscript decorations and applied arts. These creations hold immeasurable historical significance and artistic value. Georgian art has always pursued its own ideological, artistic, and technical objectives, while maintaining a close connection with the Middle East, particularly in relation to the "Christian East" and its art. Although a significant portion of Georgia's architectural heritage has suffered considerable damage over time due to various factors such as the passage of time, natural events, environmental conditions, and relentless attacks by enemies, many examples of Georgian architecture renowned for their artistic excellence have endured.

Some of these monuments now stand as picturesque ruins, while most temples and monasteries bear the marks of repairs carried out at different periods. Feudal ensembles and entire cities that were once thriving centers of trade and craftsmanship have been devastated. As early as Vakhushti Batonishvili's "Description of the Kingdom of Georgia" in the first half of the 18th century, references to the destruction of various structures and locations such as "ruins," "remains," "deserted cities," "dilapidated," and "destroyed" are frequently found.

The 19th century marked a significant turning point in Georgia's political and cultural landscape, characterized by tumultuous events and a complex period in the country's history. Following its incorporation into the Russian Empire in 1801, Georgia experienced a respite from incessant wars but lost its independence and became a Russian province. Despite a relatively peaceful environment, the threat of eroding Georgia's cultural identity persisted, fueled by targeted actions by Russian authorities.

Joining the Russian Empire did have positive aspects. The relatively stable situation

provided a certain degree of strength to the country. In the mid-19th century, a cultural resurgence took place, reviving the Georgian theater and giving rise to the establishment of a public library, observatory, Russian drama theater, and Italian opera. Simultaneously, a new phase of economic development unfolded in Georgia, marked by the construction of railways, an increase in factories, and intensive trade, which improved the overall conditions of the country.

It is important to note that at the beginning of the 19th century, there were few Georgian architects leading the reconstruction efforts in the destroyed cities, and there was no specific company or organization dedicated to new construction. Consequently, Russian and European architects had responsibility for various architectural projects in Georgian cities. Among the highly esteemed architects of that era was Giovanni Scudieri, who was invited by the Russian viceroyalty of
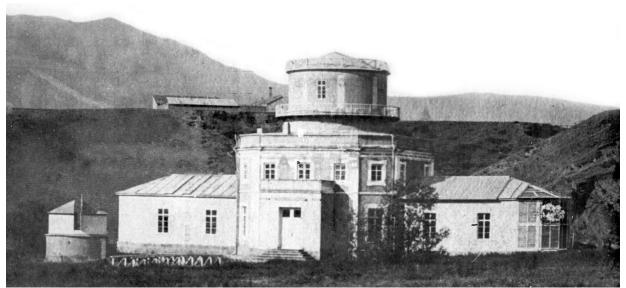
Fig. 1.3.3 - astronomical observatory, Tbilisi 1837
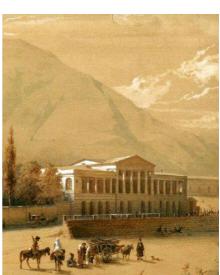
Fig. 1.3.4- Viceroy's palace, Tbilisi 1869

Vorontsov. Scudieri, a foreign architect, constructed numerous residential, public, and governmental buildings that exerted a significant influence on the subsequent development of 19th and early 20th century Georgian architecture.

Following the establishment of the Russian government, certain architectural themes, such as residential complexes, churches, caravanserais, and public workshops, naturally continued to exist but gradually underwent transformations, acquiring new forms and serving different purposes. Simultaneously, new architectural themes emerged in response to the changing social and political circumstances, accompanied by new needs. These included administrative buildings for an expanded administrative apparatus, barracks, new types of schools, theaters, hospitals, and specialized structures. By the end of the century, a diverse range of urban buildings characteristic of 19th-century capitalist European cities had emerged.

Fig. 1.3.5-Romanovs Palace Likani 1898

Fig. 1.3.6- Dadiani Palace, Zugdidi 1840

The 19th century posed critical questions regarding the future of Georgian national architecture, stemming from both general and local factors, as well as those related to the new political and socio-economic conditions.In the 19th century, the prevailing types of medieval Georgian architecture underwent significant changes.

The feudal castle, no longer suited to the evolving needs and lifestyle norms, diminished in significance along with church architecture, which receded into the background. Instead, urban architecture gained prominence, introducing new and distinctive themes along with entirely novel forms. With the establishment of Russian rule, the architectural regulations prevailing throughout the empire were mechanically imposed on the capital and Georgia as a whole.

Consequently, official buildings in Georgian cities adhered to Russian classicism, conforming to government-approved "model" projects. This architectural style

Fig. 1.3.7-Nikolas II Romanov

Fig. 1.3.8-Romanovs Palace Likani 1898

lacked a developed tradition in Georgia that could have provided a distinctive local character. Therefore, the assimilation of Russian classicism into the official construction of Georgian cities, particularly Tbilisi, Batumi or Poti, did not arise from organic development or an evolutionary process but rather from deliberate implementation through decree.

As a result, Georgian Architecture had a huge influence of the western architectural styles and in the last decades of XIX century and in the beginning of XX it was typical for Georgian cities to have houses with classical architectural forms, "Renaissance", "Baroque" facades. pseudo-eastern, pseudo-Russian stylization, pseudo Moorish, Gothic styles.

Residential houses and palaces of feudal lords constitute a distinct category of construction in the 19th century. The houses of wealthy non-feudal individuals, built in the provinces, can also be included in this category. These buildings vary in their origin and architectural features. Some of them are constructed on foundations that predate the 19th century, later modified to accommodate new functional needs and changing tastes. These houses often exhibit multiple layers of construction chronologically, and while they bear the influence of the classical motifs introduced in the 19th century, they still maintain a connection to tradition and the emerging national architecture.

The buildings in the second group have lost any connection to the national tradition. These houses were designed by architects invited from abroad or Russia.

In many cases, these buildings were commissioned not by local residents but by representatives of the new government. Here are a few examples: the Dadian palaces
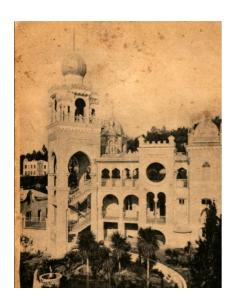
Fig. 1.3.9- Alexander Chavchavadze's Palace, Tsinandali 1886

in Zugdidi, the Romanov palaces in Borjomi, Likan, Abastuman, the Tarkhnishvili palace in the village of Akhalkalaki, E. Garikulaze house, and the Cholokashvili village house. These houses stand on Georgian land and bear witness to the life and culture of 19th-century Georgia. Each of them represents an important aspect of Georgian history and culture.

It is important for us to understand the phenomenon of villas owned by wealthy families in Georgia, as Georgia was one of the most famous destinations for summer houses due to its beautiful nature. It is evident that the architectural developments of this century, which were taking place in major cities of Georgia, also influenced rural areas. During the Russian occupation, several foreign architects worked in Georgia, and they mostly followed a similar architectural approach in terms of style. Even if they attempted to incorporate Georgian motifs, it is still possible to observe similarities in the architectural style of buildings across different regions of Georgia.

Sybiriakovs palace in Makhinjauri is not an exception, even if we don't know who was the architect of the building we can see the comparative similarities in its architecture. Facades that has eclectism,Neo-moorish style and the influence of the Middle eastern architecture.

This type of Houses has been built in Georgia with some differences that varied from the used materials to the topographical peculiarities of the places Such as: Romanovs Palace in Likani which is one of the biggest and well preserved palaces of that Era. The palace was designed by architect Leontin Benoit between 1892 and 1895, with construction overseen by German architect Leopold Bielefeld. Greek and Italian craftsmen played a significant role in its construction. The main palace exhibits an asymmetrical shape. Inside, it housed a remarkably extensive library and featured French paintings.
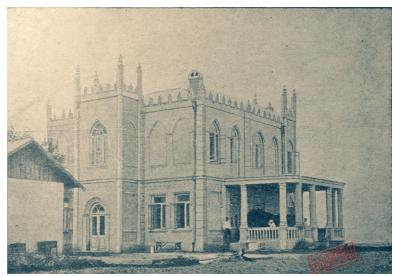
Fig. 1.3.10- Villa Aloisi, Sokhumi 1896   Fig. 1.3.11- Villa Zelenski, Tsikhisdziri

The palace, reflecting the romantic architectural style prevalent in European and Russian palaces, boasted a rich assortment of decorations. A magnificent marble staircase provided access to the palace, adorned with decorative stone columns featuring Italian jugs, stylized monsters, and bunches of grapes. The pedestal of the staircase was embellished with bronze statues of eagles, porcupines, and turkeys engaged in rabbit hunting.

Another interesting part of the palace is the park which was a novelty in Georgia, The Palace Park project was conceived and designed by Regel and Ram, alongside Nikoloz Romanov. Within the park, an artificial lake was created, serving as a home for cranes, swans, and Japanese chickens. The park spans an area of 47.16 hectares.

Near the palace in Borjomi There was a Borjomi Museum of Local History, located in the town of Borjomi in the Samtskhe-Javakheti region of Georgia, is housed in a building that was initially designed as the chancellery of the Imperial House of the Romanovs. The building, constructed in 1890, was designed in a pseudo-Gothic style by the German architect-designer V. Shveier.

The museum is considered one of the oldest in Georgia and was opened in 1926. It boasts a diverse collection of approximately 36,000 items. Among its exhibits are archaeological artifacts discovered in the Borjomi area, china and glassware from the Romanov palace, displays showcasing the early bottles and labels associated with the renowned Borjomi mineral waters, as well as samples representing the flora and fauna of the Borjomi gorge.

In comparisson to the Romanovs palace In the east part of Georgia there is a palace of Alexander Chavchavadze that has indeed undergone several changes throughout its history. The original palace included 28 bedrooms and several salons, with wide

Fig. 1.3.12- Villa Silini, Old Gagra 1909

balconies surrounding it. The interior was decorated in a European style, which was uncommon during that time. However, in 1854, the palace was burned down and suffered significant damage. Alexander's son, David, made efforts to restore the palace, but it was reduced in size.

In 1886, when the palace came under the ownership of the imperial royal estates, a major reconstruction project was initiated. The renowned architect Alexander Ozerov led the architectural works. Ozerov, who had also built several notable buildings in Tbilisi, including the first wine factory on Melikishvili Street and the building of the Theater Institute on Rustaveli Avenue, included the wall of the Alexander palace during the general reconstruction of the Tsinandli Palace. The aim was to convert it into a summer residence for the Russian Imperial Family.

After the Sovietization, the Tsinandli estates came under the control of the Soviet government, and the Alexander Chavchavadze palace became a winery hotel. In 1946, the Aleksandre Chavchavadze House-Museum was opened in the building, thanks to the initiative of Giorgi Leonidze. In 1983, the museum underwent another reconstruction, which resulted in the building acquiring a new Soviet style.

In 2007, a significant reconstruction project took place, bringing the museum closer to the Ozerov-era palace and removing the Soviet-era additions. As a result, the authentic walls of Alexander Chavchavadze's palace became visible once again.

Silini's country house, located in Old Gagra, is considered a significant landmark of the area. The building, dating back to the early 20th century, exhibits architectural characteristics commonly found in oriental palaces. Its design prominently features elements of the Moorish style, evident in the wall structures, ceramic-tiled columns, intricate carvings, and a dome. The Moorish style is characterized by oriental

Fig. 1.3.13- Lighthouse palace, Tsikhisdziri

Fig. 1.3.14- Pavilion near Zelensky palace, Tsikhisdziri XIX

ornaments in the decoration, including mosaics, friezes, and arches.

Originally constructed in 1909, the country house served as the residence of Isai Silin, a merchant who dedicated the building to his Iranian wife, whom he met during his tenure as the Russian ambassador in Persia. Subsequently, the house became part of the Ritsi sanatorium during a later period. However, at present, the building stands abandoned and has suffered significant damage over time. Despite its state of disrepair, the house offers a vantage point from its roof, providing panoramic views of the city.

Villa Alois, located in Sukhumi, is a renowned and captivating building that was constructed in the late 19th century. Throughout its history, the villa changed hands and underwent several renovations, resulting in an intriguing architectural blend of modernism, neo-Gothic, Moorish, and pseudo-Russian styles.

The villa's original construction took place in 1896 under the order of Lieutenant Colonel M. de Simone, who served as the ruler of the Sukhumi district. The architectural style of the building combined elements of romantic modernism and neo-Gothic design. Following de Simone's death in 1903, the building was sold to Joachim Alois, a prominent silk merchant of the second guild. Under the guidance of architect-engineer A. Sinitsin in 1904, Alois expanded and remodeled the villa, giving it the appearance it retains today. The additions included tower elements, an expanded second floor, as well as the incorporation of Moorish and pseudo-Russian architectural features, as described by architect Temur Lomia.

Joachim Alois, a French citizen and entrepreneur, relocated to Sukhumi from Kiev with his wife Nino and their two sons in 1901. They purchased the two-story house for a substantial sum of 35,000 rubles, a significant amount of money during the early 20th century. However, the ownership of Villa Alois remained with Joachim and his
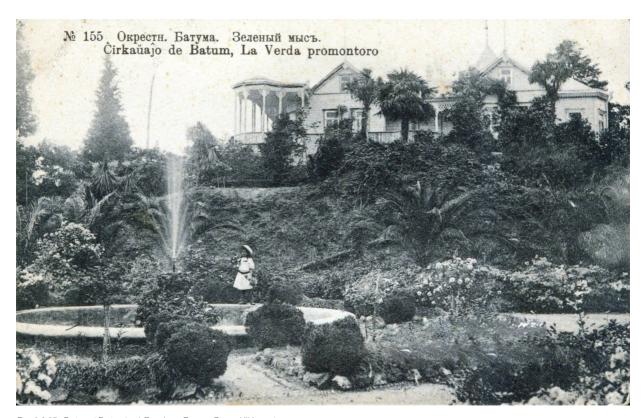
Fig. 1.3.15- Batumi Botanical Garden, Green Cape XIX century

family only until 1920 when it, like other properties, became municipal property under the Soviet regime. Over time, the villa was divided into three apartments, with Abkhaz scientist and politician Samson Chanba residing in one of them from 1925 to 1938, as noted by historian Anzor Aguma in his book "Old Sukhum."

In the end of XIX century and in the beginning of XX Seaside region of Georgia especially surroundings of Batumi and Kobuleti has been developing rapidly economicaly and architecturaly as well, that was due to the rise of the population and the interest toward this region, thus we can observe rising numbers of Summer houses which was occupied mainly by Russian wealthy people, thus the architecture of their houses were following the tendencies of architecture in this period. Houses with eclectism, clasicism, renesance, neo-moorish style and gothic architecture has been erected.

However In 1921, following the Sovietization of Georgia, the Bolsheviks seized the imperial lands and country houses that belonged to the descendants of the generals. These properties were then repurposed as holiday homes or sanatoriums by the Soviet authorities. For instance, the magnificent houses previously owned by General Zelensky, Pomorsky, and Ushakov were transformed into sanatoriums named "Druzhba" (Friendship), "Vetserok," and "Raduga" (Rainbow) respectively. Specifically, General Zelensky's house located in Tsikhisdziri became the "Vesroki"

Fig. 1.3.16- Tbilisi Botanical Garden worker XIX century

rest house after Sovietization. It was among the properties that underwent this conversion, serving as a recreational facility for the public under the new socialist regime.

In addition to this one of the best examples of transformation and adaptation to the needs of the different rejimes were the palace of Zelenski in Tsikhisdziri that has been constructed in the end of XIX century, and after sovietization known as "Lighthouse" - this was the name of the holiday house in the Soviet era and the yard, which was built on an area of more than 7000 square meters, and the alley leading to the beach. In the Soviet era, every holiday home in Tsikhisdziri had its own beach and, accordingly, its own alley leading to it. Now we are passing "Shukura" through such an alley.

Nowadays the place is still called "lighthouse", developers have managed to preserve the place as they inherited it after the collapse of soviet union, with the restaurant, bar, and Ice cream shops which is full of old furniture from the Sanatorium. Long stairs that leads tourists towards the sea is famous place for Georgian and foreign tourists.
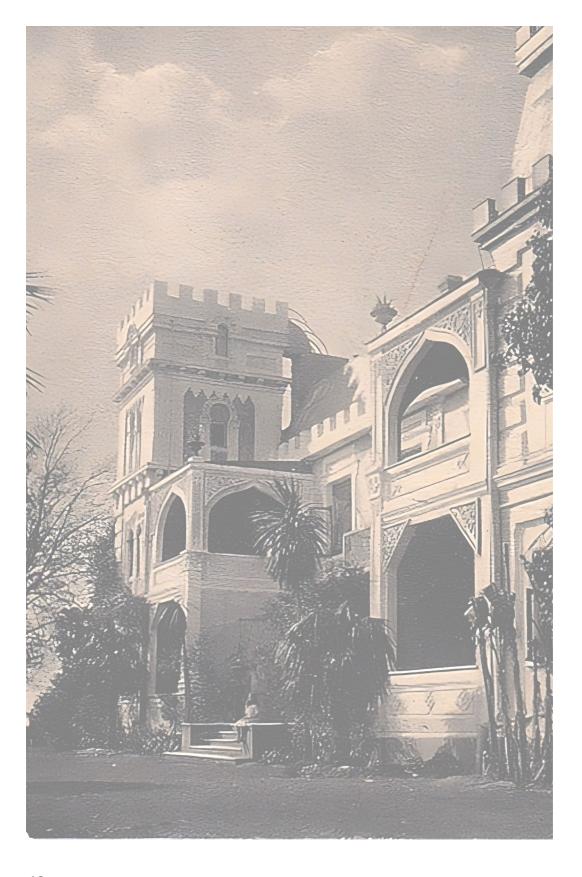
The 19th century brought significant developments to Georgia, including the introduction of European-style parks. These parks were associated with feudal palaces, agricultural establishments, and city public gardens, leaving a lasting impact on the cities and resorts along the Black Sea coast. Notable among these parks were the botanical gardens in Tbilisi, Batumi, and Sukhumi. Unfortunately, some of the parks created in the 19th century were abandoned due to neglect, such as the park of the Dadiani Palace. However, several palace parks still exist today, including Tsinandali, Zugdidi, and Likani, all of which were meticulously designed with planned alleys, architectural elements, fountains, ponds, and water parterres. The selection and arrangement of plant varieties, both local and exotic, played a crucial role in these

parks, with a particular emphasis on subtropical plants along the Black Sea coast.

The Tsinandli Park, renowned for its beauty, was mentioned as early as 1820 by Consul Gamba, who noted Alexander Chavchavadze's intention to create an English park there. The Zugdidi Park, founded in 1840 by Chief Dadian, showcased rare plants and trees brought from Trieste. It featured an orangery, flower parterre, labyrinth, and a pavilion overlooking a pond. The Likan Palace Park, near Borjomi, is considered one of Georgia's most beautiful parks. The park's construction began in 1892 and lasted until 1905, following the completion of the palace itself, designed by architect Leonty Benoit. The park's project was attributed to A. Regel, who also contributed to the creation of the new park in Tsinandli.

Other noteworthy parks of the 19th century include Kutaisi's "Farm Garden," the Great Jikhaish Park, the seaside garden-boulevards in Batumi, Sukhumi, Gagra, and Sinopi Park near Sukhumi. The Boulevard in Kutaisi was one of the first public gardens, with its foundation laid in 1830, and the construction of Tbilisi's Alexander Garden, designed by architect O. Simonson, began in 1859.

 Thus it is evident why in the seaside of Black sea, where the vilas of renowned people from whole Russia and Georgia were located had a well organised parks and gardens that has been planned by Architects and Landscape Architects. Creating the picturesque relationship with the Architecture of XIX-XX century with the nature by their facades that were mainly composed by eclectism, baroque, neo moorish or classical styles.

1.4
The building

There is not a lot of information available to reconstruct the full history of the building. The latter stated information is based on deductive reasoning from the pieces of information that we collected from on-site observation, pictures, written and verbal discussions. we followed the timeline and the context that building was situated in, which in hand fortifies the assumptions which were logically created.

The story of the building starts when Sibiryakov arrives in Batumi, with his second wife. The first image is dated 1895 with a text in front, stating the ownership of the palace by K.M. Sibiryakov. Image is taken from the south to north direction. The next image is from 1905 taken from the north to south direction. These two pictures are the first visual clue on how the building looked. Later in 1910 we get two more images showing the staircase leading towards the south façade of the palace, surrounded by dense and various plants. These are the images which conclude the period when Sibiryakov is said to be in Batumi. In two books from "Batumi and its Surroundings", I.A. Veru, 1910 and "South Colkhis", C.C. Colovkin, 1913.

Fig. 1.4.2–Sybiriakov's villa, 1895

Fig. 1.4.3-Sybiriakov's villa, 1905

Fig. 1.4.4-Sybiriakov's villa, 1917

Fig. 1.4.5-Sybiriakov's villa, 1910

Fig. 1.4.6-Sybiriakov's villa, 1910

In "Batumi and its Surroundings", I.A. Veru, 1910, describing general situation in Georgia, is a chapter about Makhinjauri and the palace of K.M. Sibiryakov. *"[..]on top of the [Kara-Dere] cliff, picturesquely sit villa of K.M. Sibiryakov. [...] interesting decorative plants – bananas, with its wide leaves, dracaenas, resembling finicky palms, beautiful multi-coloured pine trees [appear]."* This description fits perfectly the ones shown in the images, but in a later book ("South Colkhis", C.C. Colovkin, 1913) we get a more detailed explanation of the gardens and layout of palace.

"[..] Kara-Dere cape - a cultural, beautiful corner with Sibiryakov's villa.

At present, only part of this cape remains in the possession of his family, with a dacha and a luxurious park. The rest of the land was divided into plots, all sold out and now cultivated. The sea at the cape itself, ending in steep black rocks, pressed the canvas so close that there was almost no room left for a highway.

Now a massive stone embankment is erected here. Through gates on a concrete staircase, shaded by palm trees, you climb into the park and immediately find yourself in another kingdom, all around you, as it were, the scenery of some forgotten magical oriental tale.. Entire alleys of bananas, tall fan ghouls, huge agaves. And climb the stairs to the platform to the house itself in the Moorish style, you will be amazed by the beauty, the corners of the new cultural nature created by the hand of man, from where a lovely panorama opens in all directions, one better than the other. Especially when you climb up the narrow spiral staircase, with the permission of the owners, on the roof of the tower.

On the site you will see a group of palm trees near the fountain, laurels in the form of pyramids, pavilions entwined with wisteria overlooking Makhinjauri and Green cape; from another open gazebo at the very cliff, you admire the city and the sea distance. Go to the other side of the park to the grave of the owner of this estate, always strewn with flowers.

all around are huge camellias, purple magnolias, eucalyptus, oranges, and roses without end, without counting everywhere ... Enchanted, you leave this piece of coast to at home to experience everything once again deeper, more fully, carrying away its aromas and sunny colors."

Fig. 1.4.7 -Resort "VASKHIL", 1952

According to sources Sibiryakov was pressured new upcoming power, the dates are unknown, but it should be assumed that repressions starting from the Russian revolution in 1917 until the full establishment of Soviet Union and annexation of Georgia in 1921. during this period his trail disappears, and his family flees to Azerbaijan.

Next written descriptions appear later in 20th century either as a part of biographical book or forum discussion of the people who visited the place. During the soviet periods, there were postcards depicting Sibiryakov's palace. Two pictures from 1952 shows the west façade of the building, where it is clear the additions and changes that the building went, when it got transformed into public resort house "VASKHIL". Later two postcards show the same view from the street looking at the south façade of the building, from 1955 and 1961.

Fig. 1.4.8 - Resort "VASKHIL", 1955

Fig. 1.4.9 - Resort "VASKHIL", 1952

Fig. 1.4.10 -Resort "VASKHIL", 1961

Fig. 1.4.11 -Stereotopographical survey, 1981. highlighted is resort "Nardji"(previously "VASKHIL")
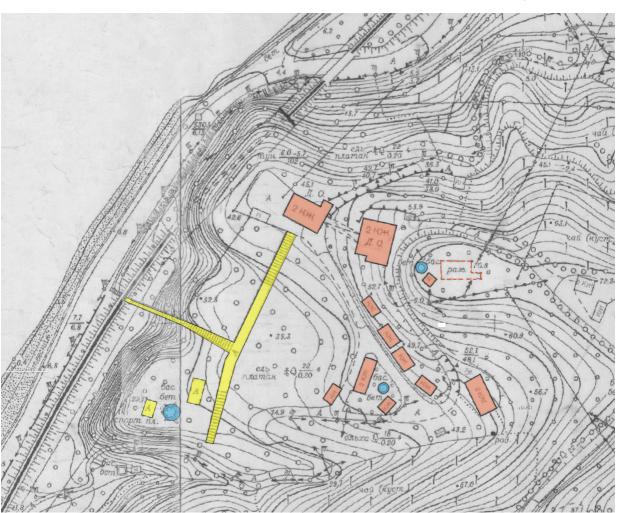
Fig. 1.4.12 - Satellite image, 2004. Buildings that belonged to resort

Fig. 1.4.13 - Satellite image, 2014. Only Sibiryakov's place is present. rest of the resort buildings weres removed.

CIVIL WAR AND CURRENT CONDITION

According to *Pastvu.com* forum members who recall the resort, it is easier to understand how it operated. They describe two periods. One in 1986 when Soviet Union was nearing its end and the other one after the civil war in Georgia, 1993-1995. Overlaying this information with topographic map from same time and on-site survey give more or less general program and layout of resort.

In 1986 resort was located on three different levels, their remains where still present in 2014. Sibiryakov's house served as a dinning place with a dance floor near the sea. On a second floor it had a small bridge with connected to platform created by the first retaining wall. Going up there was several story residences on next flatform where the existing road goes. Following the road, it reached final small two-story residences at the highest point of the complex. It had big chess board and pieces to play with both hands, there was also a cinema nearby. From the dance floor, near the palace, there were several paths leading down, through the tees and arriving at the open field, where kids' playground and tennis court was located.

Fig. 1.4.14 - Comparison between west facades from 1952 and now

After the civil war in 1991-1993 refugees were given shelter in the building. It was called boarding house "Naridgji". Resort lost it previous beauty and there was no electricity or water. Later on, locals started slowly removing parts which were useable in construction or wood to stay warm during winter.

In 2005 when Adjara was released from de facto ruler region started to slowly recover and new projects have been developed. In 2009 building was put in the historical architectural heritage list, with a "very bad" condition. There is not official information why it was recognized, but according to the law and short statement, it belongs to historical part of the region.

In 2014 the rest of the complex, buildings built during Soviet Union, was demolished, and cleared out. Now building is partially buried in the ground to protect it from further damage.

Fig. 1.4.15-Comparison between south facades from 1910, 1961 and now

2023

1910

1961

Fig. 1.4.16 - Viewing tower, current state

Fig. 1.4.17 - interior of the villa

Fig. 1.4.18 –North facade, current state

Fig. 1.4.19 - West facade and "dancefloor"

Fig. 1.4.20 – last addition of the building

Fig. 1.4.21 – last addition of the building, Soviet period column inside interior

Fig. 1.4.22 – View from the second floor of the tower, towards the opening tot he sea

Fig. 1.4.23 – Scaffolding of the East facade to reinforce the concrete block addition of Soviet Union period.

Fig. 1.4.24 - Paint stratigraphy
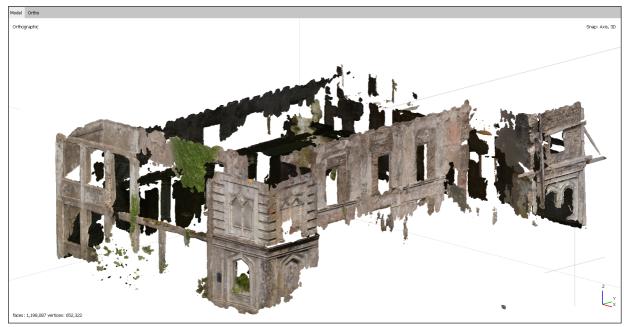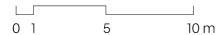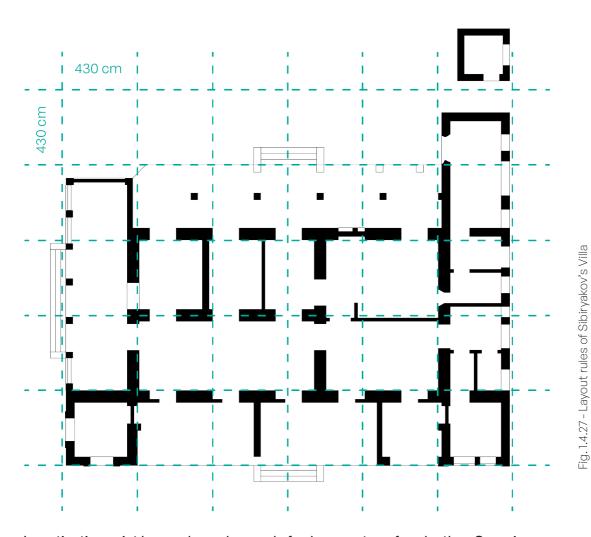
Fig. 1.4.25- Agisoft Metashape, dense cloud tile model

During the field trip we attempted to create photogrammetric model using *Agisoft Metashape*. Lower half of the building was mostly buried with ground and wild plants were growing on top of it. This made documentation of the lower half of the building harder. On top of that we didn't have access to go inside for the same reason. Created model was used to check the proportions while the overlaying on top of the surveyed measurements. In the end building did not have drastic inclines or setting of the ground. Overall formal conditions were relatively straight without any sign of structural cracks.

METASHAPE SURVEY

North facade

South facade

East facade

West facade

Fig. 1.4.26 - Orthomosaic of facades

0 1   5   10 m

430 cm

430 cm

Fig. 1.4.27 – Layout rules of Sibiryakov's Villa

Investigating paint layers showed several of colours on top of each other. Grouping facades by the colours and comparing to the written and photographic sources. On top of that according to the planning rules, buildings formal state was driven from 430 cm grid. Combining all of the information gave us clear layout and timeline of additions. For example, west façade with the concrete carcass was added after 1961, it doesn't appear on any photographs and has only one and last layer of paint – pale blue. This colour was present as last layer thought whole building. Below pale blue was pale yellow colour, which was present everywhere except the concrete carcass. Looking at the planning it is clear to us that the concrete carcass is smaller and doesn't follow rest of the layout, meaning it was last addition. Following this logic we can deduct other parts of the building by the paint colour, material dissimilarities and layout rules.
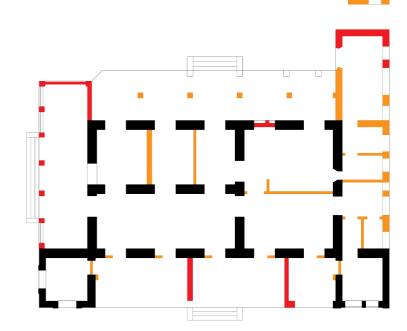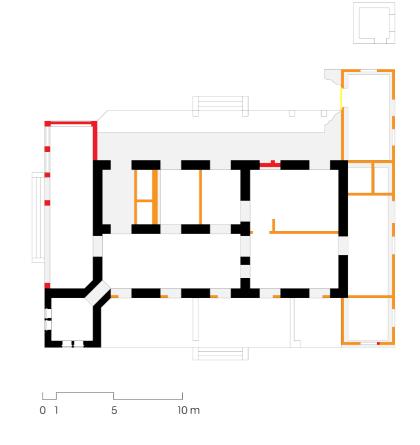
Fig. 1.4.28 - Plans of different period modifications

Original layout

Modification during Soviet Union

Modification after 1961

Remaining concrete floor

0 1   5   10 m
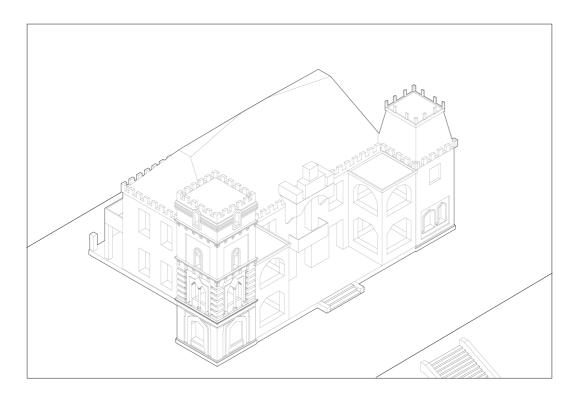
Fig. 1.4.29 – Formal speculation of original layout of Sibiryakov's villa

As a conclusion reconstruction of all major modifications were done. They show most informative facades of Sibiryakov's villa since there is almost no information about the north and east facades. This spatial approximation and speculation clearly show drastic changes in socio-political situation during these periods in Georgia. Classical, Communal and War period formal expressions.
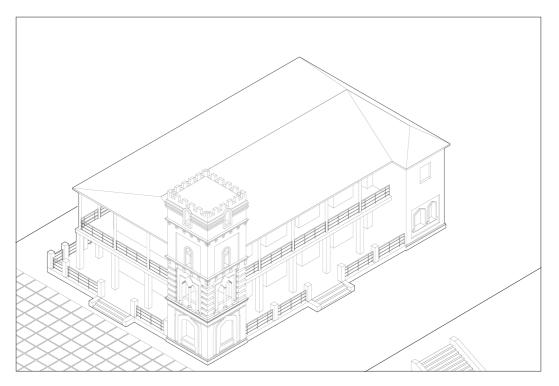
Fig. 1.4.30 – Formal speculation of Soviet Union modification
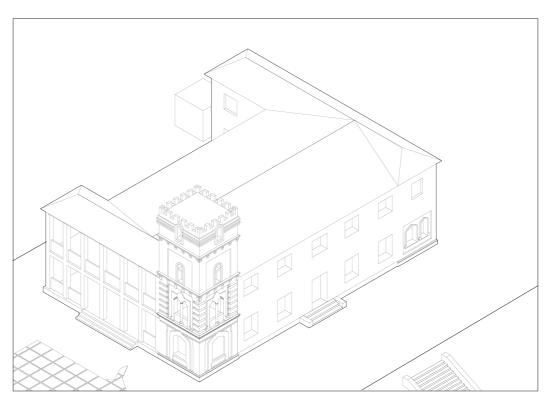
Fig. 1.4.31 – Formal speculation of final modification, after 1961

1.5
Current context

Adjara and its regional centre, Batumi is second largest economy after the capital, Tbilisi. They contribute 7% and 72% respectably. After the liberation from the de-facto ruler in 2004, city took a strong direction towards west, inviting investors and tourists from all over the world, modernizing the city and rapidly developing it. City very soon became crowded and new developments were starting one after another. This vector after 15 years created chaotic, uncontrollable, urban developments in big scale as well as, in small. Coastline has organized and historic boulevard that keeps the developers away. Except the ones which are worldly recognized and possess lots of power. *E.g.: Hilton, Sheraton, Alliance.*

68% of total GDP of region is located in Batumi, from which 16% is building industry, second after trade, car and motorcycle repairs. This is considerable amount if the look back at history of the city. Fortunately, it decreased by 4% since 2015 and more
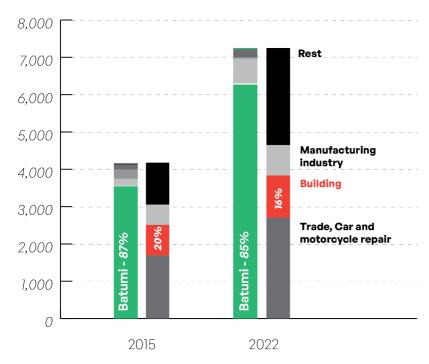
Fig. 1.5.2 -Adjara region's annual GDP by cities and municipalities and its distribution of goods. (millions)
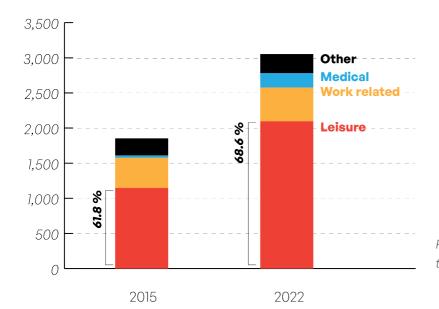
Fig. 1.5.3 -Total amount of visitors and their purpose (thousands)

regulations has been applied to control the development. Also, New city masterplan is more detailed in terms of its analysis and future development.

One of the main focuses of country was and is towards tourism. 68.6% (2 mil.) of total visitors in 2022 came for leisure activities. Unlike foreign tourists, only 11.2% of Georgians travel to Adjara region, but compared to other costal regions, it takes up half of the visitors. Half of the travellers visit their family and friends, but 62.6%

Fig. 1.5.4 -Historic city of Batumi

Fig. 1.5.5-Building development in Batumi

Fig. 1.5.6 -Batumi skyline from Sibiryakov's villa
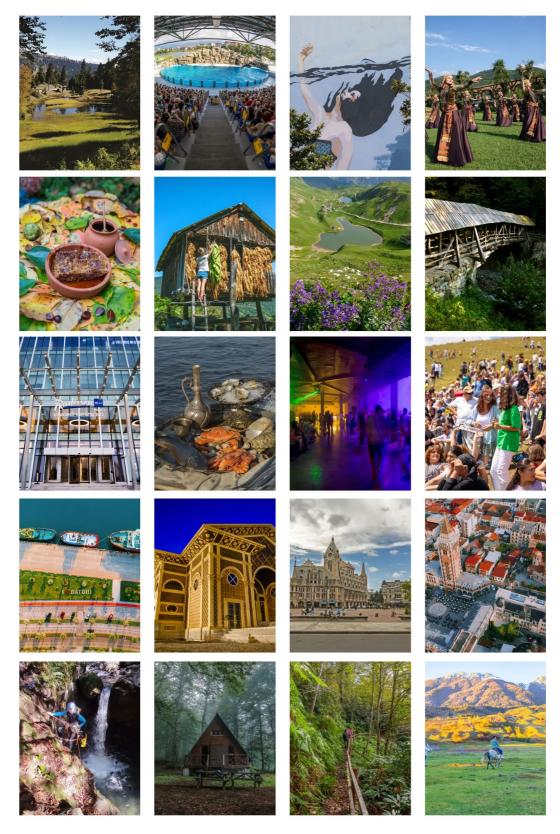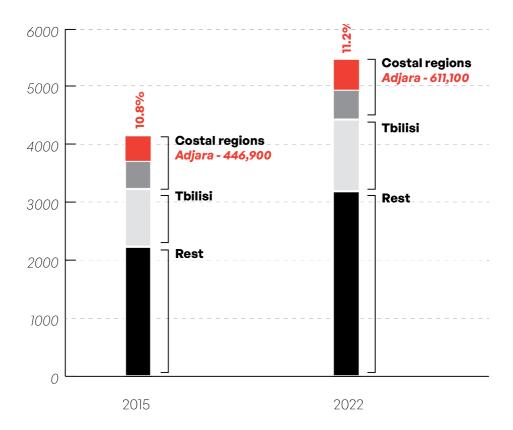
Fig. 1.5.7 - "Things to do in Batumi" according to official turisitc page of batumi - visitbatumi.com

Fig. 1.5.8 - Georgian residents' destinations inside Georgia (thousands)

Costal regions
Adjara - 446,900

Tbilisi

Rest

10.8%

Costal regions
Adjara - 611,100

Tbilisi

Rest

11.2%

2015

2022

expenses are concentrated on shopping, food and accommodation.

Since 2009 there is a noticeable increase in the number of hotels and rooms. As of 2021, Single and Three or more bed spaces occupy almost the same number in the country, but three or more bed type became more popular in recent years compared to single bed stays. Double bedrooms dominate the market with 23,782 units of registered hotels, which is slightly more as all the other types of rooms combined. On top of that, this statistic only counts registered businesses, which might exclude lots of family houses. But unlike the tendencies of increasing places to stay, average nights spend during visits decreased from 3.38 to 3.08, and this is at peak of season, between July and September.

Overall, the satisfaction level is higher than the previous years, and only fraction of visitors reported to be disappointed with visits.
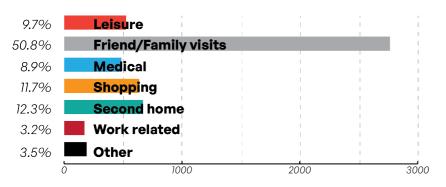
Fig. 1.5.9-Georgian residents'
purpose of destinations
(thousands)

9.7%	Leisure
50.8%	Friend/Family visits
8.9%	Medical
11.7%	Shopping
12.3%	Second home
3.2%	Work related
3.5%	Other
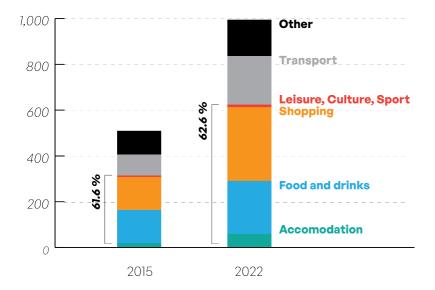
Fig. 1.5.10-Georgian residents'
expenses by purpose
(thousands)

Fig. 1.5.11-Hotel types and number
in recent years.

3.38 nights (2015)

3.08 nights (2022)

Jan-Mar   Apr-Jun   Jul-Sep   Oct-Dec
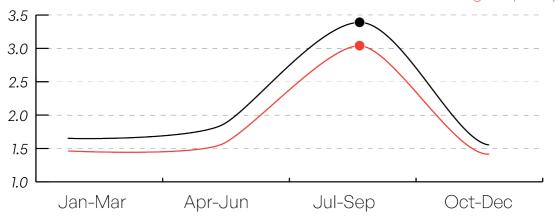
Fig. 1.5.12-Georgian residents' average nights spent during their visits inside Georgia. (thousands)

| 2015 | Very satisfied | Satisfied | Neutral | Unsatisfied |

| 2022 | Very satisfied | Satisfied | Neutral | Unsatisfied |

Fig. 1.5.13-Georgian residents' satisfaction level inside Georgia(thousands)

MAKHINJAURI

Makhinjauri prominent history of tourism and resorts declined when Batumi took the stoplight. Now town is characterized with guest houses in almost every building which Is closer to the beach. Glimpses of old palaces and villas sometimes appear between the newly built small houses.

Fig. 1.5.14-Makhinjauri near Green Cape
Fig. 1.5.15-Other villa in Makhinjauri
Fig. 1.5.16-Makhinjauri aerial view

Fig. 1.5.17-Lighthouse in Tsikhisdziri Cape

Several kilometres north on the third cape Tsikisdziri recently was done a project by an a famous architectural and design studio. Project deals with the similar condition and issues. Historically interesting but abandoned house, located on top of a larger cape hill next to sea, drenched in astonishing natural beauty and park layout.

The lighthouse is located on the middle of cape, on the ridge. It was a house for wealthy miliary it consists of several buildings but towards the sea there is a long staircase leading down to "Secret beach" small in size, disconnected from other seashore, filled with boulders laying peacefully in the sea.

To discover the secret beach there is a long staircase leading down towards sea, into huge sequoias guarding from sun and opening space beneath. At the bottom is beautiful garden with chickens, sheep, goats and other farm animals, with a small creek running through them and stopping at the small concrete dam. Right at the edge of the dam, totally new space appears,
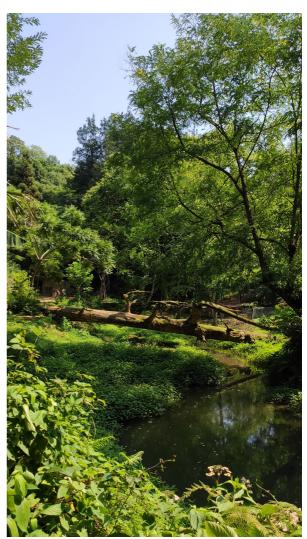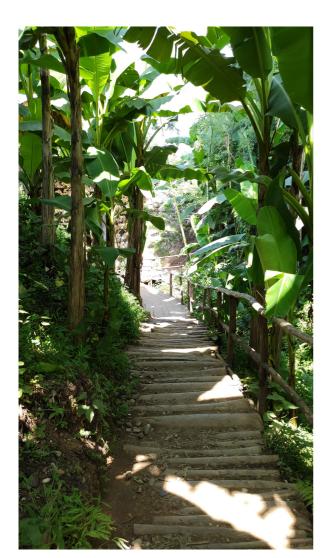
Fig. 1.5.18-the path to the beach. Lighthouse in Tsikhisdziri Cape

banana garden with soft light passing through the leaves. The creek slowly continues to go down and approaches small opening railway bridge, underneath the bridge is even smaller arch where the path pass. And as soon as you go through this small opening the view to the sea opens up and leads footstep stairs down the shore. For the people to move on the shore, wooden platforms have connected each other with bridges and stairs on the rocks. One of them, in the middle is a bar, serving cold drinks and cocktails. after sunbathing and swimming in the sea, several steps back at the rock, the creek becomes waterfall and a natural shower.

Going back up gives different experience because the path is now uphill and becomes harder after day of swimming on an empty stomach. The more you climb the tired you become. More energy you lose and become hungrier. Right at the last several marches of stairs a platform connects two small wooden houses, which were abandoned by locals. On the right side a beautiful Georgian kitchen is shining from the fire dancing inside the Tone, where fresh bread

is baked. Different Georgian dishes are being prepared on the long table where they are served to the people seating on other platforms through the woods, all assembled on the main staircase that led from the sea and leads to the sea. On the left side - bar with variety of drinks and cocktail, perfectly fitting for a hot day at the beach.

After a delicious dinner last several marches of steps are easy to climb, just to be met with a lighthouse in front of you. In the ruined roof there is a sign saying, "ice cream". This is where the journey comes to an end. Sitting in a textile armchair, eating ice cream, with people who did the same thing and watching people who are about to begin their own.
This project is a good example of a similar, but larger, natural, and historical context, using local available architecture and understanding of cultural and economic reality of the place. it is subtle and unnoticed, hidden into the vast and dense forest of Cape Tsikhisdziri.

Site analysis

Site is characterized steep and complex orography. The size of hills and their direction varies dramatically relatively small areas. This makes accessibility and navigation in areas which are distant from seaside. Surroundings are covered in intense greenery of various plants and sizes.

MOBILITY

The highway which connects Makhinjauri and Batumi is a part of long seaside chain. In recent years government started to construct new highway system near the old one. Unlike the predecessor this new artery is constructed to be more efficient and faster, so it cuts through landscapes and towers on huge pillars. One of the final phases of the highway is near our projected site. After the road goes through the tunnel, under the Green Cape, where botanical garden is located, it will no longer follow the seashore, but half a kilometre deeper into the terrain, also going through the tunnel under Kara-Dere Cape. This new road segment will take away lots of

Buildings

10 m elevation

Black sea
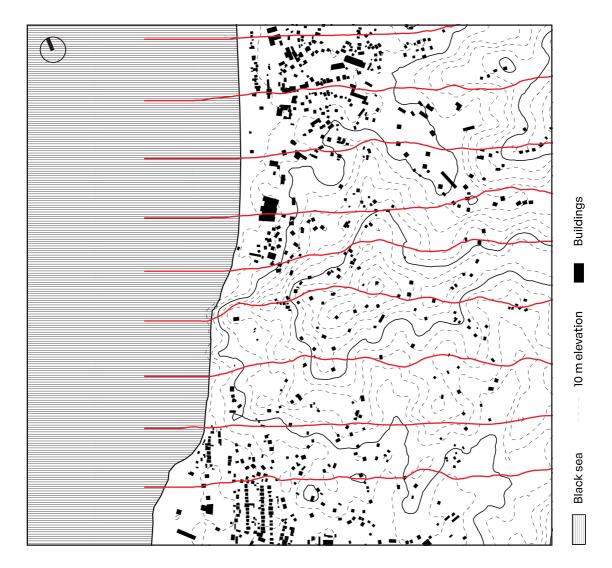
Fig. 1.6.2-Figue and ground. terrain with horizontal and verical sections

pressure from the seaside road going below the villa.

Reast of the road network is as complex as its terrain. Even though the hills are not high, they are branched out like roots, which makes navigation complicated. On top of that these small roads are stacked ground with leftovers of old asphalt.

Unlike many cities in the country Barumi is metropolitan and connects almost all Adjara seaside. One of the bus stops is located at start of the staircase, near the tunnel and the second one near the vehicle road entrance north of the cape.

Slow mobility in Batumi was one of the pioneers in democratic country. The implemented cycle roads, narrow streets for pedestrian priority, bike share, etc. unfortunately no of these infrastructures came close to Sibiryakov's villa. There is almost no pedestrian infrastructure in 500m radios [2]. The most problematic point
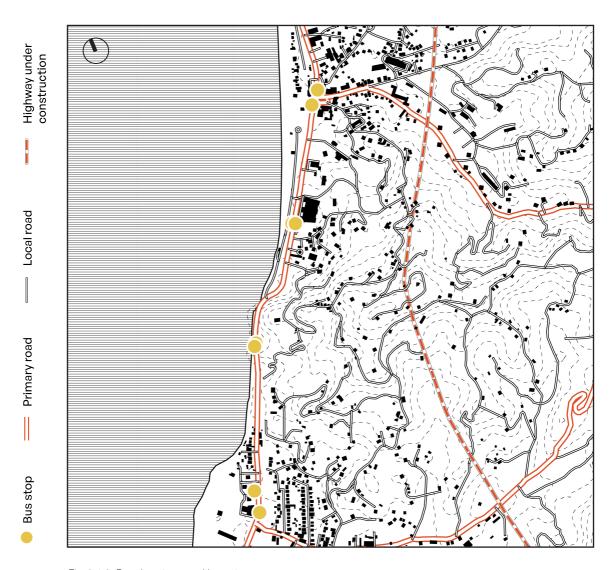
Fig. 1.6.3-Road system and bus stops

been the gap between the hill and sea. The gap is the only space which connects Batumi and Makhinjauri and it is the same width as the vehicle road. On one side is rocky wave breakers and on the other side cut hill. Nobody walks there and only the fisherman can be seen, sometimes, sitting on the rocks to fish.

CLIMATE

Adjara region is located on the Small Caucasus Mountain chain and borders the sea, which makes its climate quite diverse in some areas. Especially the bowl of Makhinjauri and Green Cape, where the National Botanical Garden is.
The coast of Adjara has subtropical weather, with warm winters and hot summers. The coastline is more humid compared to more mountainous parts of the region, where there is heavy snowfall and can reach several meters. Makhinjauri and Batumi are in the southern part of region, where mountain and sea start to come closer, thus
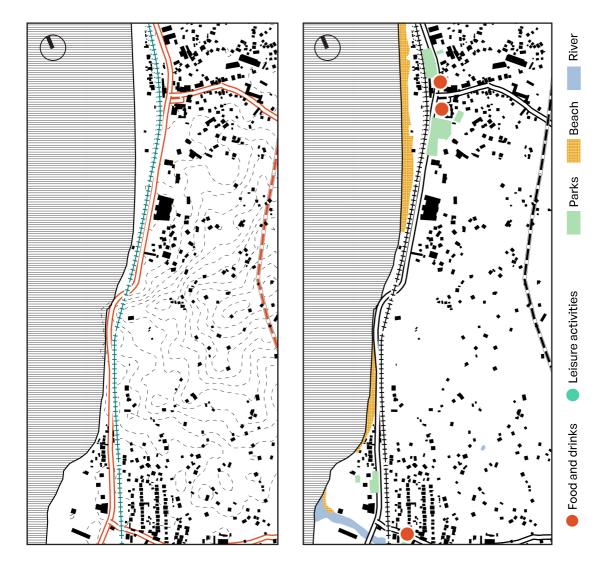
Fig. 1.6.4-Railway and highway system

Fig. 1.6.5-Natural features, attraction points

Legend:
- River
- Beach
- Parks
- Leisure activities
- Food and drinks

slightly altering the climate conditions. It is characterized by warm snowless winters and warm summers. The average annual temperature is 12.6 oC, in January 4.5 oC, in August 21.8 oC. Precipitation - 1617 mm per year. Relative humidity - 81%. Torrential rain is common. Snow rarely falls and melts quickly. The average annual temperature of sea water near the shore is 17 oC. Sea breezes are well expressed in the coastal zone, so the heat is less felt. Winds are dominant from SE and W directions with annual average high of 2.3 m/s (9 km/h) and low – 0.5 (1.8 km/h).

The length of the day in Batumi varies significantly over the course of the year. In 2023, the shortest day is December 22, with 9 hours, 9 minutes of daylight; the longest day is June 21, with 15 hours, 12 minutes of daylight. The earliest sunrise is at 5:38 AM on June 15, and the latest sunrise is 3 hours, 2 minutes later at 8:40 AM on January 4. The earliest sunset is at 5:42 PM on December 8, and the latest sunset is 3 hours, 9 minutes later at 8:51 PM on June 27.
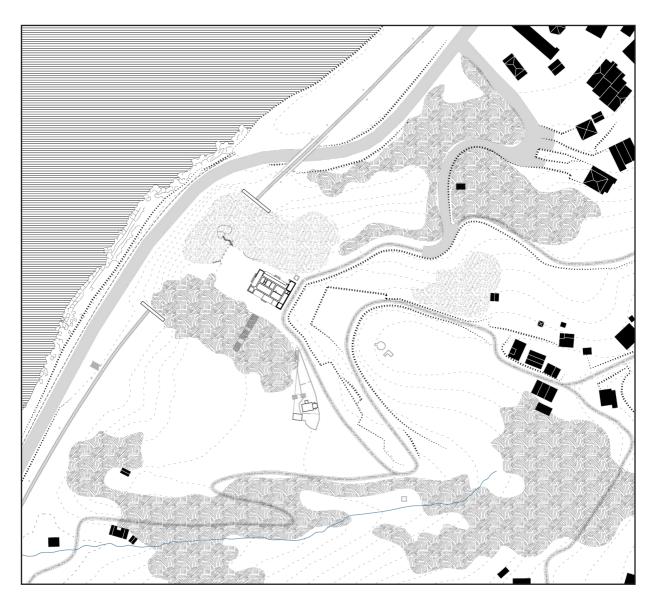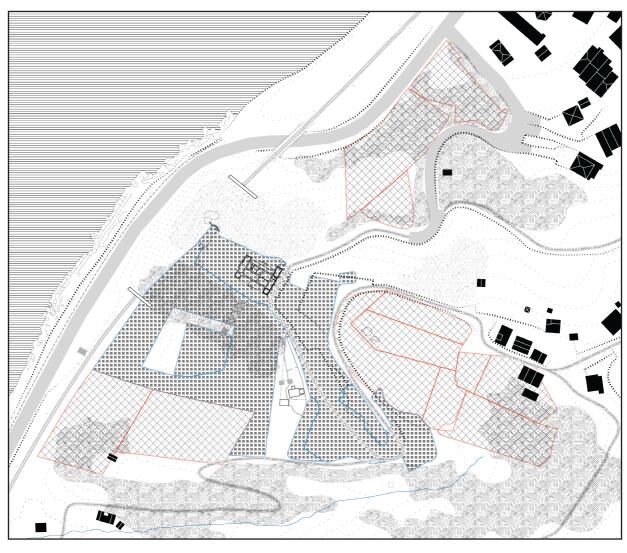
Fig. 1.6.6-Curretn site plan

Territory is complied from different land plots. The majority of the registered land near Sibiryakov's villa belongs to "Adjara Resorts" which is part of the "Silk Road Group" one of the biggest companies in Georgia. other parts of the lands are in private ownership of individuals and what is left is mix of undefined, unregistered, Adjara municipality's or Governmental. "Adjara Resorts" acquired several neighbouring plots in recent years. They were also planning to do project about the villa.

Chapter I
untold stories

Private - Adjara Resorts

Private - individuals

Fig. 1.6.7-Land plots and ownership

The first modification of terrain was a low height retaining wall which gave a possibility to create a platform for the road, piazza and building to sit. The rest of the retaining walls were done later in Soviet Union because their material and size are different. They served the same purpose and created two more additional ones. The overlap between old and new walls created and additional small one, right next to the house.

Russian Empire
Soviet Union
Democratic Georgia
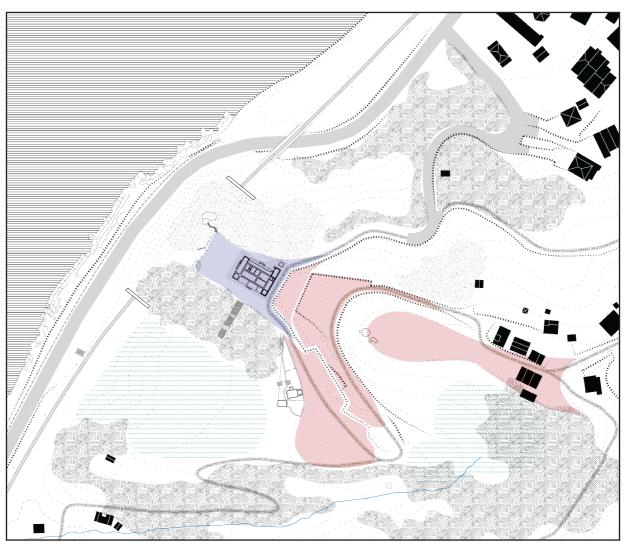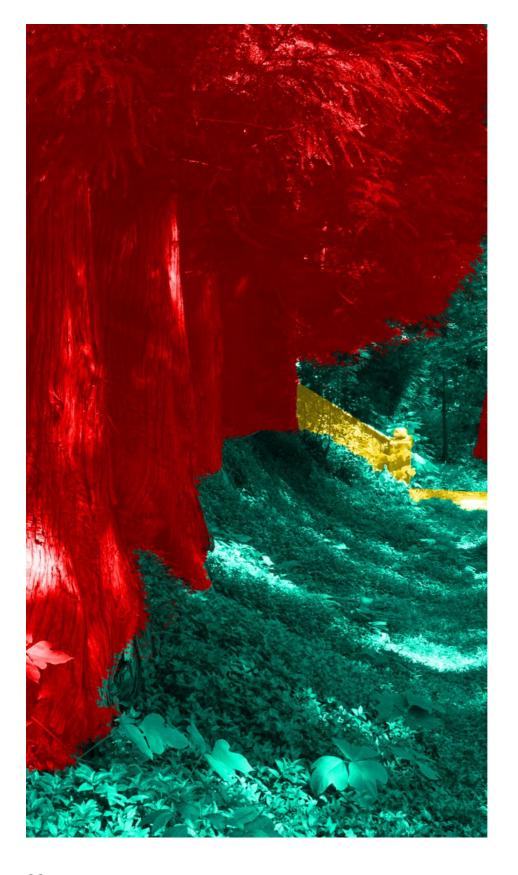
Fig. 1.6.8-Terrain modifications

Down the staircase there is an open space, terrain around it is shaped like an amphitheater looking towards the sea, to the west. This part was a park previously, but according to satellite images it was cleared out in 2017. Same condition Is the slope near the highest platform, were previously one if the buildings of resort was located.
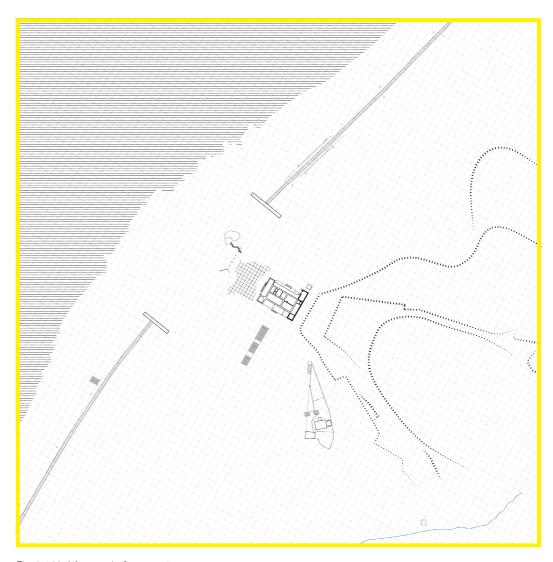
Fig. 1.6.10-Manmade fragments

The lowest platform is not the one where the building sits, but more towards the west, to the sea, deep in the dense forest of astonishingly tall bamboo trees. Even in broad daylight, this small platform is in darkness. Going up brings us to the villa's platform, open to the sky, thus creating extreme light contrast, between these two spaces, in natural conditions. Original piazza is surrounded by bamboo forest and mix of century old magnolia, sequoias, and mimosas. Between them is a small opening looking towards the horizon of the Black Sea.

The accidental platform, which was created by the overlap of retaining walls, is on the same height as the second level of the building which was connected by a small bridge. Space is narrow and dimly light under the shadows of trees and 7-meter retaining wall. This wall used to host a high-rise assembly block hotel, which was demolished in the beginning of 2014, like all the rest. The second platform on top of

TERRAIN MODIFICATION
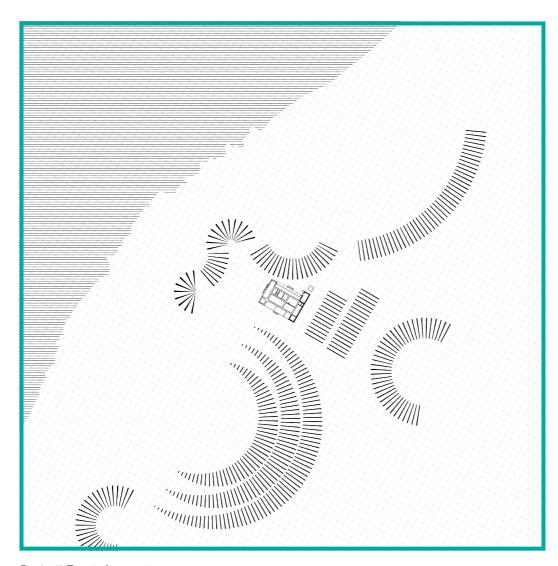
Fig. 1.6.11-Terrain fragments

a retaining wall is sandwiched between the giant trees and the last highest retaining wall. It opens views towards the cities to the north, Makhinjauri and to the southwest - Batumi. But unlike the previous one, it is wide open to sunlight.

Following the last retaining wall is a vehicle road, which brings us to the highest and the Third main platform. At the top of the ridge, it brings all the scenery together in one panoramic view. South the city scape of Batumi following all the way up to the north of Georgia, where the Caucasus Mountain breaks the sky with its white mountain tops.

Right next to the building is a small church, built at the beginning of the century. It has its own small garden and fountain. Following the road, towards the south is a small creek and the ruins of an old water reservoir. It is slightly below eye level, roofless
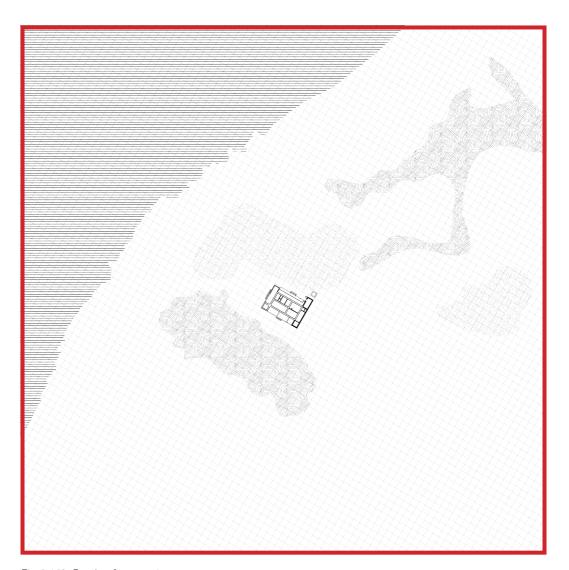
Fig. 1.6.12-Garden fragments

with trees growing out of it, resembling a vase with flowers inside.

Fig. 1.6.13-Fragments of surrounding

Fig. 1.6.13-Fragments of surrounding

Fig. 1.6.14-Major plant spices in the site

Since there are no records of the project, assumptions must be made, based on the context it was located in, tendency of planning and onsite observations. Species of large bodies and truck, like Magnolias are more than 1 meter in diameter, while Sequoias (Redwood) and Cryptomeria Japonica (Cedar) are between 50-100 cm. There are palm spices, Livistona which are missing from the place, shown in the postcards from the beginning of 19th century. The trees follow certain order and curve around the natural amphitheater below. There are paths on different levels going through the rows of trees.

To the north is a dense bamboo forest. The Japanese Timber Bamboos exceeds building height and measures almost 15 meters in average. Stems more than 10 cm in diameter. other nearest place where similar bamboos can be founds is green cape ridge, where old regional road is.

The third noticeable path would be inside Acacia dealbata (mimosa) forest. They grow on the steep cliffs on the southwest part of the hill.

Rarely appearing plants are Firmiana Simplex (Chinese bottle tree) and Liriodendron (Tulip poplar).

Most of the open space is covered with Pueraria Montana, fast growing weed type of plant laid like a blanket, throughout the whole site, obscuring visibility and restricting access to places.

Lots of the plants which are present here, are also present throughout the region, in small patches or single rows of the same spices. The consistency and variety of plants which might dictate that it is a planned garden are only present in the bowl of Makhinjauri, but significantly distinguished would be National Botanical Garden.

Chapter II
Ruins and terror of time

It was a rainy day when we arrived in Makhinjauri, we were searching for the abandoned palace that had been, hiding from the surroundings, on top of the cape of the black sea. The Neighborhood of Makhinjauri was packed with tourists, everyone was going somewhere even during this rainy day… well, Batumi is usually overdosed by visitors during summer, so why were we wondering… After the final junction, we got rid of the highway and started uphill. On our way, a massive row of trees welcomed and followed us, until a glimpse of the corner of the building was visible. Through the intense vegetation, the building that has been decayed and was left abandoned, it was waiting for us. Traces of all the layers of its important historical events have been exposed like an old palimpsest. We turned off the engine, and the stillness surrounded us and the palace… overgrown vegetation, different patterns of cladding on the main piazza, layers of various colored stuccos has been telling the story of devastating socio-cultural changes over the last century.

In particular, the devastation inflicted on post-soviet historical architectural treasures, it is important not only for the specific history of the country but also for the complex and perhaps universal issues of understanding changes in social values and the rise and fall of culture. Every nation has architectural landmarks that have been ruined because of war, accidents, and changes in time. In some cases, these remains are immortalized and poetically expressed. Like the way in Europe, classical and medieval ruins have long been staples of romantic genre painting. But we do not want to admit that the devastation of the heritage of history is often the product of our century. It has been rebuilt over time consisting of various layers of the past.

In Georgia, on the other hand, anyone who deviates even slightly from the usual tourist routes is met with palpable evidence of neglect and cultural vandalism that spans both secular and religious monuments. due to the political upheavals of the 20th century. In many cases the relationship was indirect, the result of misguided urban renewal projects and demographic shifts from country to city, which inevitably led to the abandonment of various places and buildings.
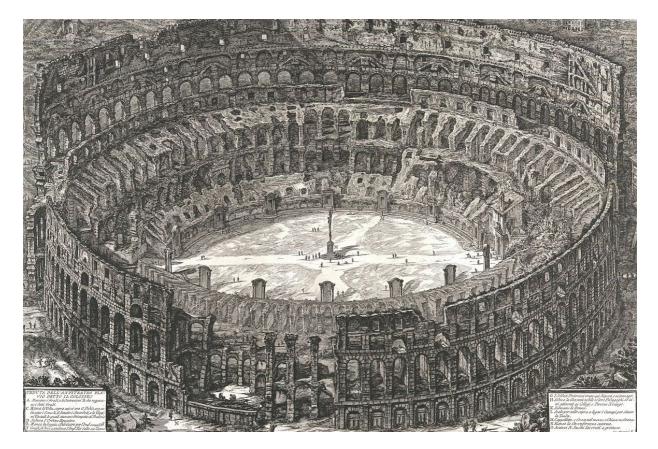
Fig. 2.1.1- Views of Rome, Giovanni Battista Piranesi 1776

And still Abandoned Palace of Sibiryakov has been a picturesque ruin that has been attracting visitors and involving them in the game of imagination to portray different scenarios of the place, asking themselves what this place looked like before the ruination.

We walked toward the viewpoint, stepping through the overgrown plants to see the horizon and Batumi. All of us felt the contrast between the ruins, landscape, and the stillness with the notion of frozen time.

What is the reason for our affection for the ruins?

> *"It is an empty desolate place, and I am sure it is this desolation that makes Dungeness so utterly attractive: that in its emptiness it can become so FULL."*

> *Jame and Louise Wilson, Interview with Williams Leith, The independent, 29 August 1999*

The pleasure of ruins is a concept that refers to the enjoyment or appreciation of things that are old, decayed, or in a state of disrepair. It is often associated with the Romantic era, during which many writers, artists, and intellectuals expressed a fascination with the ruins of ancient civilizations, such as those in Greece and Rome.

The pleasure of ruins can be seen as a form of nostalgia or longing for a past that is perceived as more authentic or meaningful than the present. Ruins are often seen as emblematic of the passage

of time, and as such they can be imbued with a sense of melancholy, awe, or wonder.

In addition to their aesthetic or historical value, ruins can also be appreciated for their ability to inspire the imagination. They can serve as a canvas for projection or interpretation, allowing us to construct our own stories and meanings around them.

The pleasure of ruins is a complex and multifaceted concept that speaks to our relationship with history, memory, and the passage of time. While it may be rooted in nostalgia and a sense of loss, it can also be a source of inspiration and wonder.

Since many centuries ruins has been fascinating visitors, and the interest to convey and rethink the ruins through the art and literature has been one of the main topics since 18th century.

We have seen many artists or architects who tried to show us the magnificence of the picturesque ruins in the landscape, but the conventional technics to tell us a story of picturesque wasn't completely enough, it has been lacking emotional attachment to the place and the magnificence of ruins. It seemed like only seeing and experiencing it in person was the key to understanding the ruins in an emotional way.

With their capacity to connect mental activity to the observation and identification of a place and to extend the image beyond the boundaries of the visual, Venetian artist Piranesi's works are among those that had a significant impact on both 18th-century imaging and romantic period vision.

A reconstruction that provides materials for an "impression of memory" rather than a description of reality is frequently the outcome, leading to depictions that go beyond documentary value.

From the middle of the 1750s, Piranesi increased the dramatic quality and visual impact of the panels he was adding to his series of "Views of Rome," embracing significant improvements in his illustrative techniques, such as the aerial view of complicated monuments, including the Colosseum and historic baths. The monumental focus of this image of the Baths of Caracalla, back when they were known as the Antonine Baths, is representative of a system of representation that lingers over the description of materials and building methods in addition to offering perspective views. The building is seen from the south, avoiding Caelian Hill's slopes, and embracing the churches and monasteries that stand out from the mountains' condensed silhouette. The greenery enhances the portrayal of the suburban scene, which is filled with wanderers, prostitutes, and ragamuffins sheltering amid the ruins, giving the already depressing character of the ruins a sad, modern sense.

> Thus: *"Piranesi saw that ruins were not static and spoke to each other as well as to our present – his juxtapositions of vastly different times and places suggest that ruins allow us to set ourselves loose in time, to hover among past, present and future" – Brian Dillon Ruin lust.*

Since 18th century, "Ruin Lust" has been overtaken the Europe, thus new tendency of new ruins has begun, where the fragmentation of the ruins has been used with the contrast to the landscape and so-called fake ruins has been introduced in the gardens of 18th century.

Framing the ruins in the surrounding landscape has become one of the tools to convey the

Fig. 2.1.2- The Temple of Poseidon at Sunium, Joseph Mallord William Turner 1834

concept of expressing picturesque. It could be seen in Turners works such as, the temple of Poseidon at sunrise (cape Colonna) 1834. Or Turner's Tintern Abbey: The crossing and chancel, looking towards the east window 1794.

Famous British writer William Gilpin recalls the turners painting of Tintern Abbey and describes:

> "a very enchanting piece of ruin, Nature has now made it her own. Time has worn off all traces of the rule: it has blunted the sharp edges of the chisel and broken the regularity of opposing parts. The figured ornaments of the east-window are gone, those of the west-window are left. Most of the other window, with their principal ornaments, remain. To these were superadded the ornaments of time. "

In Tintern abbey, the most substantial structures' components and materials survived as ruins while ephemeral materials, subtle traces of use, and specific qualities such as acoustics were less likely to remain giving future generations a somewhat distorted image of the original structure and the life within it, and crucially an opportunity for the present to reinvent the past.

Imagination as one of the key protagonists in ruinous landscape, broken structure that is still possible to read, the order that could be still seen and the nature that is trying to overcome manmade structure and, in the end, it's always inevitable – celebration of the time over the existing remnant of the past. Maybe the ruins are sublime because we, as fragile creatures, are fascinated by its persistence over time.

Fig. 2.1.3- Tintern Abbey, Joseph Mallord William Turner 1794

Fig. 2.1.4- Baths of Caracall, Giovanni Battista Piranesi 1765

"We have a hidden fear of both the passing and disappearance of time and its endlessness. Karsten Harries, a philosopher, writes about the "terror of time". Architecture materializes history and mediates our relationship with both space and time; we dwell both in space and time, and architecture needs to "tame" both dimensions for us. I see this mediating task of architecture as more important than any subjective artistic expression."

Pallasma interview

As seen, the picturesque landscape is equivalent to a history formulating an interpretation of the past in the present through classical reconstructions, antique sculptures, and dominant trees. The equally scenic landscape is analogous to fiction, triggering fractured narratives, unexpected digressions, and creative reflections on identity and society.

As for Piranesi, Monumental ruin exemplifies the majesty and controversial power of architecture more eloquently even than a complete building because it indicates not only the destructive force of nature but also the endurance of ancient forms, which are depicted as broken and denied absolute authority and thus a substantial stimulus to the imagination. As an incomplete ruin and broken forms expand architecture's allegorical and metaphorical potential and emphasize that meanings are not fixed but open to adaptation and reinvention, a fragmented work is a true reflection of a contemporary identity than a complete one, indicating that a work of art or architecture or literature can remain unfinished, literally and in the imagination, focusing attention on the creative role of viewers, readers, and users, as well as that of artists, writers, and architects.

To contemplate time, ruin is an image of the future as well as an image of the past. Encouraging us to imagine not only what is lost but also what is incomplete and what is yet to occur, and rather than to confine it to the past, the ideas and forms discovered in ruin can be seen as incomplete and open to future development.

Fig. 2.1.6-7-8 - Little Sparta, the garden of Ian Hamilton Finlay

Perhaps the most enigmatic aspect of the time of ruination is the manner in which it points towards the future rather than the past, or rather uses the ruined resources of the past to imagine, or reimagine, the future.

Brian Dilon (introduction/ a short history of decay – Ruins

"Many works of the ancients have become fragments. Many works of the modern are fragments at the time of their origin" – Schlegel.

In the palace of Sibiryakov, multiple layers of history are woven on top of each other, and if someone knows the past 20th century, even without architectural knowledge, they can easily identify the differences between the remnants of the building. Objects of the past century are scattered around the building nature has already overtaken the man-made structures. All traces of the whole were lost, and the fragments are left for our imagination to build and create a narrative of the place.

As Schlegel describes and compares the "Project" to the "fragment", he believes that the project could be seen as a plan that has been created by an architect. It is somewhat a subjective work that is transformed or needs transformation to an objective matter otherwise it can't be perceived as a fulfilled project, that has a possibility to evolve like "an indivisible and living individual" Thus, it is necessary to note that the project starts with a "subjective germ" and flourishes in an objective reality. Comparing "project" to the "Fragment" Shlegel states that the "sense for project" and the "sense for the fragments" are the same. However, project for the planner is a beginning point, the fragment on the other hand is already provided to its viewers. Where the project has been created to accomplish certain visions or goals, the Fragment's is usually completed by the imagination of the viewers.

The beauty of unfinished, the beauty of fragmentation has been appreciated on such a scale that the creation of the fake ruins took place in the vision of the picturesque design of the 18th century. particularly in England and France. These were structures designed to look like ancient ruins, complete with crumbling walls, broken columns, and overgrown vegetation. The use of fake ruins in gardens was part of a larger trend towards the "picturesque" in garden design, which emphasized naturalistic landscapes and romanticized visions of the past. By incorporating ruins into their gardens, wealthy landowners could create a sense of history and grandeur, while also

showcasing their taste and refinement. Some of the most famous examples of fake ruins in 18th-century gardens include the follies at Stourhead in Wiltshire, England, which included a temple, a grotto, and a series of Gothic arches and towers. In France, the gardens of Versailles featured a variety of ruins, including a replica of the Temple of Love from the Tivoli Gardens in Italy.

While the use of fake ruins in gardens was primarily decorative, it also had a symbolic significance. Ruins were seen as emblematic of the transience of all things, and their inclusion in gardens was meant to remind viewers of the impermanence of life and the passage of time. Today, many of these fake ruins survive as part of historic gardens and parks, serving as both a testament to the artistic and cultural values of the 18th century and as a source of inspiration for contemporary designers and artists.

Art of Ian Hamilton has been creating his garden, little Sparta for almost over 40 years. He has positioned various artifacts in the landscape creating dialogue between spaces, to create this notion of derelict, arcadian scene. We are already accustomed to language in landscape settings since there has always been signage or memorialization. Because of their ubiquity as objects—headstones, signposts, obelisks, and classical statuary—Finlay employs and adapts these linguistic presences. They are a component of the visual language we have been taught. Finding all these things in a natural setting does not seem strange. Yet, they take on a whole other meaning when they are gathered in a garden environment and utilized to convey poetry or to express political, moral, or philosophical discourse. The placement of the works is crucial. In formal settings, or wide clearings, hidden by vegetation or referring to their local surroundings, playing with the scale and an understanding of the sense of place.
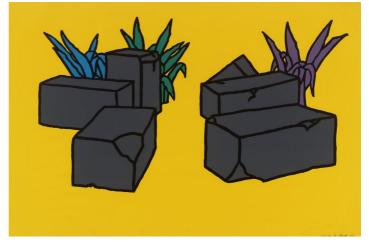
Fig. 2.1.12 - Greece Expiring on the Ruins of Missolonghi (after Delacroix), Patrick Caulfield 1963

One of the key aspects of showing the significance of the ruins could be seen as a framing technic, which allows artists to choose several objects that would convey the idea of picturesque. One the good examples-are Patrick Caulfield's paintings, one of his signature techniques was the use of fragmentation, which involved breaking up the image into discrete areas of color and shape. fragmentation allowed Caulfield to play with the viewer's perception of reality. By breaking up the image into discrete parts, he could create a sense of disjunction or discordance that emphasized the artificiality of the image. This was particularly effective in his still-life paintings, which often featured everyday objects rendered in a stylized and somewhat surreal manner. Framing Fragmentation allowed Caulfield to explore the idea of visual perception itself. By highlighting how we perceive and interpret images, he could comment on the role of art in shaping our understanding of the world.

One of the well-known paintings that he created while studying at the Royal College of art, is "Delacroix's - Greece expiring on the Ruins of Missolonghi" in this painting Caulfield broke down the original painting and chose the most crucial fragments that he called: "positive elements" and laid it on the canvas. Despite the differences between these two paintings, both Delacroix and Caulfield use ruins as a means of exploring larger themes and ideas. Delacroix's painting is a powerful commentary on the human cost of war and the struggle for freedom, while Caulfield's use of fragmentation is a comment on the nature of visual perception and the role of art in shaping our understanding of the world. Ultimately, both Delacroix and Caulfield's works show the enduring power of ruins as a symbol of the past and as a source of inspiration for artists and thinkers throughout history.

Photography has become a valuable medium for capturing the beauty and historical significance of ruins. Through techniques like black and white photography, long exposures, and creative framing, photographers can highlight the unique characteristics of each ruin. These photographs serve as poignant reminders of the vulnerability of human structures and the ephemeral nature of our achievements.

An intriguing example of photography's role in documenting enduring landscapes comes from Corinne Vionnet, a pioneering French-Swiss artist. Starting in 2005, well ahead of her contemporaries, Vionnet embarked on an exploration of web-based imagery. She conducted online searches for vernacular images of tourist landmarks worldwide, recognizing that most snapshots were either conscious or unconscious reproductions of existing depictions of those locations. This prompted her to contemplate the selection of the ideal vantage point for capturing a landmark and the deliberate exclusion of superfluous elements to construct our desired reality of leisure. Where should one stand at the Taj Mahal's entrance to achieve a perfectly symmetrical portrayal of its architectural facade? How does one position oneself at Mount Rushmore to frame all four American presidents on an equal scale?

Vionnet meticulously studied statistics on popular travel destinations and photo-sharing websites. She utilized thousands of these images to create her series titled "Photo Opportunities," a commentary on the relationship between mass tourism and digital culture. Each layered

Fig. 2.1.15 - The Bank of England in ruins, Joseph Michael Gandy 1830

Fig. 2.1.16 - The New Zealander, Gustave Doré 1872

composition in her series incorporates around a hundred appropriated photographs of different monuments. Beneath the ethereal beauty of these ghostly visions lies a deep concern for how the persistence of repetitively captured photographic compositions impacts our cultural and historical awareness. The images forming the foundation of Vionnet's artwork are mediated representations of reality. Iconic landmarks such as the Parthenon, the Giza Pyramids, and the Hollywood sign float in a dream-like haze. Tourists appear as spectral figures, inviting viewers to immerse themselves in the photograph and envision an exclusive encounter with the scenery.In "Photo Opportunities" Corinne Vionnet theorizes our consumption of, and contribution to, these patterns in visual culture, providing a nuanced perspective that may provide inspiration for our own next photo opportunity.

Fig. 2.1.17 - Rome, Corinne Vionnet 2007

"The ideas ruins evoke in me are grand. Everything comes to nothing, everything perishes, everything passes, only the world remains, and only time endures. How old is this world? I walk between two eternities: wherever I cast my glance, the objects surrounding me announce the death and compel my resignation to what awaits me."

Denis Diderot - salon of 1767

Picturesque decay and the ruins that have become victims of time and obsolescence are one kind of ruination, however, rapid, and destructive factors such as disasters or wars play a huge role in the creation of ruinous images.

During the XIX century in England arose the fascination toward the Imagining future or past destructions. Like John Martin's – The destruction of Pompeii and Herculaneum 1822. Or famous Hubert Robert known as Robert des Ruines' drawing- Louvre in ruins in 1796. Or Sir John Soane's Famous work, Bank of England has imagined a future utopian scenario with its decline and ruined. It was a painting made by J.M Gandy showing the Bank of England in ruins in a Bird's eye view and showing the ruin as the fatal triumph of nature over man. Interestingly in 1921 at the bank of England Selective Demolitions has been done, thus the vision of Soane and Gandy never turned out to be a reality.

In addition to this, the XIX century was full of Imagining future failure and decline of the structures one of the well-known Essays about future disastrous scenarios have been written by Thomas Babington Macaulay – "The New Zealander"

"And she may still exist in undiminished vigor when some traveler from New Zealand shall, in the midst of a vast solitude, take his stand on a broken arch of London Bridge to sketch the ruins of St Paul's."

CONTEMPORARY RUINS

Fig. 2.1.18 - Stalker, Andrei Tarkovsky 1979

It has been reproduced as an engraving by Gustave Dore, showing a traveler from New Zealand drawing the magnificent ruins of London with its collapsed domes and the roofless houses, fragments of the mock-classic columns, and the Trees following the river themes.

Macaulay's essay paints a vivid picture of the ruins of London and the thoughts and emotions that might be felt by someone exploring them in the distant future. He imagines that the New Zealander might be filled with a sense of awe and sadness as he contemplates the once-great city and the people who once lived there. The essay has been interpreted in many ways over the years, but it remains a powerful example of imaginative writing and the power of the human imagination to explore different possible futures.

On the other hand, the gradual decline of man-made is opposed by the rapid destruction by the wars that have been seen during the second world war where patches of holes have been created in the city full of pain and destruction.

> *"What was last week a drab little house has become a steep flight of stairs winding up in the open between gaily-colored walls, tiled lavatories, interiors bright and intimate like a Dutch picture or a stage set; the stairway climbs up and up, undaunted, to the roofless summit where it meets the sky."*
>
> *The pleasure of Ruins – Rose Macaulay*

Over the past 50 years, there has been a shift in the understanding of ruinous landscapes. The depiction of decayed places today is vastly different from how they were portrayed in the 18th century. These landscapes have become more prevalent in British art, showcasing visions of poisoned land, post-industrial ruins returning to a natural state, and sites that have been abandoned or devastated by human activity.

Contemporary ruins, in contrast to ancient ruins revered for their historical or cultural significance, possess a unique allure and fascination. Artists and writers have been captivated by the concept of the Zone, inspired by Andrei Tarkovsky's 1979 film "Stalker." The Zone represents

a neglected territory where the boundaries between nature and culture, landscape and ruin, become indistinct. This blurring of distinctions makes it difficult to determine what constitutes a ruin and what serves as its background, or to differentiate between a monument and the lifeless object it recalls.

Moreover, contemporary ruins can be seen as a connection to modernity and the rapid pace of societal and technological change. They symbolize the transient nature of human endeavors, highlighting the fragility and impermanence of our built environment. They serve as reminders of the ephemerality of progress and the potential for structures or spaces to become obsolete in a relatively short span of time. Furthermore, Robert Smithson had already, in his essay on Passaic of 1967 has given the name to the phenomenon of the of ruination of the buildings from the mid XX century that become "ruins in reverse" as those structures never become ruins with the classical understanding of ruination but rather they rise into ruin until the construction is finished.

> *The way the ruins of the recent past, especially haunt a present unsure if there will be a future, never mind what it might contain. (ruin Lust)*

In the end, we can indeed develop an appreciation for contemporary derelict, decayed, or abandoned places that evoke nostalgia. Andrei Tarkovsky, in his work "Nostalgia" 1983, delves into the themes of nostalgia and its connection to ruins. He explores the emotional and philosophical dimensions of nostalgia, utilizing ruins as symbolic elements that evoke a sense of longing, loss, and the passage of time. Tarkovsky often juxtaposes these ruins with natural landscapes, highlighting the contrast between the enduring beauty of nature and the impermanence of human creations.
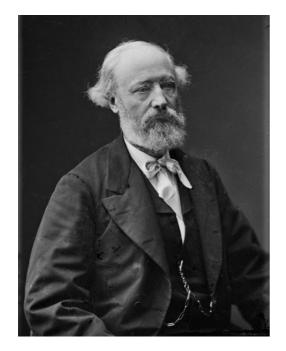
Through his exploration of nostalgia and ruins, Tarkovsky aims to evoke introspection and contemplation in the viewer. The decaying structures serve as metaphors for the fragility of human existence and the universal experience of longing for something that is lost or unattainable. His works invite us to reflect on the transient nature of life and the complex emotions that nostalgia can evoke.

AGE OF OBSOLESCENCE

"An obsolete building is in place but out of time, obsolescence arises when an artifact or technology loses value, sometimes through physical deterioration but often as a consequence of newer or better alternatives becoming available."

This does not necessarily include historical buildings, but all types which satisfy the condition. In this age some buildings might fall into the condition to be preserved as historically important. Even though they might have been built several years ago.

In product design we encounter planned obsolescence, but in architecture it is a rare case to find. Most likely it will be partial. Part of the building or a room, besides the whole building, has been underused.

It has been argued that we live in "age of obsolescence" proposed by architectural historian Daneil Abramson. Like fast-fashion, architecture sometimes faces fast-
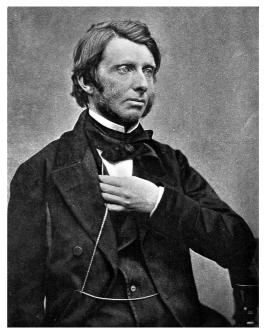
Fig. 2.1.19 - Eugène Viollet-le-Duc 1814-1879

Fig. 2.1.20 - John Ruskin 1819-1900

obsolescence, which we usually associate with fashion and electrical products. But unlike those, architecture can suffer from premature obsolescence, leaving incomplete carcasses. "White elephant" a term used in west to describe a large building in urban landscape which doesn't have any use, hold ambiguous value and are hard to dispose of. China is a good example of fast-obsolescence in a fast-growing economy and strict government programs towards building industry. lots of new constructions are left uninhabited because they do not meet socio-economic need and thus leaving them empty or partially occupied.

In the bigger picture, the condition of obsolescence is inevitably connected to political economy. Architectural design doesn't contribute much to whether the buildings' life is extended or shortened. On one hand there were several architects who understood the new age of obsolescence and proposed more flexibility with open-plan factory aiming for "universal internal adaptability". on the other hand, for example, Japan Metabolism Group and Archigram were underlining structure changeability and replaceability but were rarely realized.

In simple terms it is expensive to adjust modify or retrofit buildings so they may enter back into the cycle of value. Buildings may well be suspended in the valueless present for lengthy periods. Occasion they will be rediscovered, revalued, and perhaps even regenerated. But at other times they eventually meet the more adamant face of demolition.
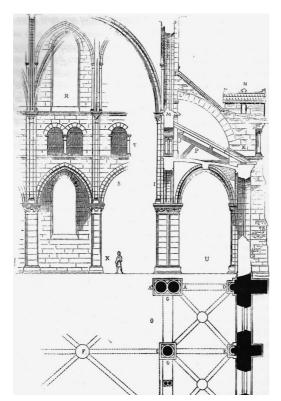
Fig. 2.1.21 - Gothic cathedral, Eugène Viollet-le-Duc

Fig. 2.1.22 - Medieval ruins at Kenilworth, John Ruskin

Since the 19th century two opposing ideas have emerged about the notions of ruins and how it should be treated. Main dilemma about ruins is should it be restored or should it stay as it is in a current state. Viollet-le-Duc and Ruskin were the most prominent figures who stood on the opposing ideas.

Eugène-Emmanuel Viollet-le-Duc, a French architect and theorist, is known for his influential restorations of medieval buildings in France, most notably the restoration of the Notre-Dame Cathedral in Paris. He believed in the concept of "rational" restoration, which involved rebuilding and reconstructing damaged or destroyed parts of historic structures in a way that respected the original design principles and materials. Viollet-le-Duc argued that restoration should aim to revive the original spirit and intention of the architecture, even if it required some reinterpretation or additions.

On the other hand, John Ruskin, an English art critic and social thinker, was a strong advocate for the preservation of historic buildings in their existing state, emphasizing the importance of their authenticity and historical significance. Ruskin argued against extensive restoration and alteration, criticizing Viollet-le-Duc's approach as a form of "forgery" that obliterated the integrity and historical value of the original structures. He believed that buildings should be allowed to age naturally and reflect the layers of history they have witnessed.

In Viollet-le-Duc's article Dictionnaire raisonné, he writes about restoration:

> *"The works of restoration undertaken in France... have rescued from ruin a number of works of undisputed value... These buildings, part of the glory of our country preserved from ruin, will remain standing for centuries as a testimony to the devotion of a few men motivated more by the perpetuation of that glory than by their private interests."*

Viollet-le-Duc, in opposition to the Baroque and Romantic traditions, believes that ruins have no value as such. On the contrary, the ruin of ancient buildings is to be avoided at all costs because their restoration can transform them into monuments of permanent and transcendent value. His theory implies the existence of an ideal form of building independent of its concrete realization at any given historical moment. This rather bold and presumably harsh ideology created debates in society, criticizing the idea as such since it is almost impossible to state why one person's decision is valuable and good enough to overtake the restoration of the buildings with the idea of creating something better than the building had been before the intervention. As Laurent Baridon states, the idea of Viollet-le-Duc was not merely to recreate a building by imitating medieval practices but rather to find the solutions to architectural problems that medieval artisans would have adopted had they had the technical means available in the nineteenth century.

Viollet-le-Duc begins his dictionary article on restoration:

> *"The word [restoration] and the thing itself are modern: to restore a building is not to maintain it, repair it, or rebuild it; it is to reestablish it in a complete state that might never have existed at any given moment."*

> *"[His] observations allow the definition of a law, but the law pre-exists, so that the observations conform to the law' (Leniaud 91). Despite the often brilliant investigations that Viollet-le-Duc conducted to discover the history of a building, his principles tend to abstract history in two ways. First, he idealizes a given period, the Gothic era, as the privileged moment of all architectural history. Second, by consciously reconstructing a building into a form that does not correspond to any of that building's past forms, he refuses a rigorously historical approach in favor of an aesthetic of timeless unity"*

Contrary, for Ruskin, it is a matter of the impact of architecture on public life, of the manner in which a building becomes a permanent part of the landscape, and of a certain ethical responsibility of the architect toward the people. The monumental character of the Gothic building resides in its capacity to bear witness to the history of a people, which it does through the richness of documentation contained in its ornamentation. Its minute and multitudinous sculptural decorations afford means of expressing, either symbolically or literally, all that needs to be known of national feeling or achievement... Better the rudest work that tells a story or records a fact than the richest without meaning.

Ruskin would have known the rich descriptions of this castle as it stood in Elizabethan days. His sense of the ruin's sublimity, however, would have come from the visible effects of time's ravages in the margins and interstices of the weakening stone. According to Ruskin, Gothic architecture creates conditions that are particularly advantageous to this external or parasitical sublime because the effects of the Gothic that depend on the play of shadow and light are enhanced by the partial wearing a way of sculptural detail. Ruskin denounces architectural restoration, then, because it effaces the sublime effects of time. If Hugo attacks specific projects of restoration on the grounds of their incompetence or lack of architectural understanding, Ruskin's condemnation is more categorical and even more impassioned. Restoration, so-called, is the worst manner of destruction. It means the most total destruction which a building can suffer: a destruction out of which no remnants can be gathered… It is impossible, as impossible as to raise the dead, to restore anything that has ever been great or beautiful in architecture.

Ruskin wishes to affirm the memorial function of the Gothic building: if poetry constitutes what a people has thought and felt, then architecture constitutes "what their hands have handled, and their strength wrought, and their eyes beheld, all the days of their life."

One of the interesting notions in discussing the difference between these two writers is the comparison between allegory and symbol. These two notions have been discussed by romantic critics: Samuel Taylor Coleridge and Georg Friedrich Creuzer.

For Coleridge, 'an allegory is but a translation of abstract notions into a picture-language, which is itself nothing but an abstraction from objects of the senses.' A symbol, on the other hand, unifies the material object with the metaphysical, between the phenomenon and its essence.

> "Whereas in the symbol destruction is idealized and the transfigured face of nature is fleetingly revealed in the light of redemption, in allegory, the observer is confronted with the facies hippocratica [death face] of history as a petrified, primordial landscape. Everything about history that, from the very beginning, has been untimely, sorrowful, unsuccessful, is expressed in a face—or rather in a death's head' (Origin 166)."

As for Ruskin, allegory refers to the use of symbolic figures, objects, or events to represent abstract ideas, moral qualities, or concepts. Ruskin believed that allegory could serve as a powerful tool for communicating deeper meanings and moral lessons through visual representations.

Ruskin's approach to allegory in art and architecture aimed to inspire the viewer to contemplate and reflect upon deeper meanings. He believed that art should not only provide aesthetic pleasure but also engage the intellect and the moral sensibilities of the audience.

In contrast, Viollet-le-Duc's restoration implies a kind of abstraction, a different dream. While the aesthetic of ruins fetishizes the marks of time, restoration seeks to erase them. In this respect, restoration belongs to the form of nostalgia that dreams of the timeless unity of the object with its ideal origins—the unity of the symbol—while the ruin, as we have just seen, expresses the temporal disunity proper to allegory. In the sense that the nineteenth century gave to these terms, restoration is symbolic, whereas ruins are allegorical.

Viollet-le-Duc represents a French rationalism that favors the concrete and empirical, while Ruskin embodies a supposedly English emotivity that privileges suggestion and evocation. In "The Seven Lamps," for example, Ruskin tells us that the architect must avoid the suggestion of a means of structural support other than the real one, as well as the painting of surfaces to represent a material other than that of which they are made. Likewise, Viollet-le-Duc insists in the Entretiens that 'stone appear really as stone, iron as iron, wood as wood,' and so on.
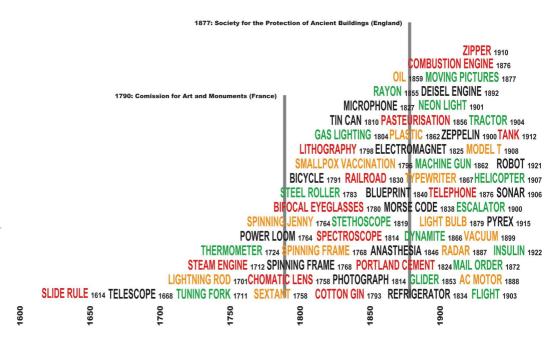
The fact that lots of historic buildings were changing over time - no matter if it was modified by necessity, restored to its "complete form", or aged with time - shows the inevitable change of time and space, they cannot be separated.

In Eugène Viollet-le-Duc vision we saw timeless form relative to function, because for him ruins were useless. The prefect embodiment of complete architectures state, without considering what is built and how history was affecting the choices and the possibility to complete its formal state.

But this in hand contradicts the statement, that we do not possess full information and views of architect, we are not aware of context it was born in. Which part of history is the closest to complete formal conditions? What if the imperfections are the reason buildings stand in the spotlight. We don't know what the future will have to say to our actions that we take now, but at least we can leave it for them to decide.

For John Ruskin, Le-Duc's reasoning was diametrically opposite. He admired time and layers of history. Formal conditions were less important. As Morris and Webb stated in SPAB manifesto, influenced by Ruskin, it is strange to take away parts of buildings history and then stop at some point and still consider it historical and functional.

There is undeniable obviosity from both figures admiring Gothic architecture. But only Ruskin accepted the passing of time as an undeniable truth. But there are instances where he contradicts his view for layer time. For example, his writings about the industrial soot covering whole continent was an layer of that condition, but several decades later, he denounces "industrial black devil" which cover the sky and blocks the sun. later in 1893, Camillo Boito published Conservare o Restaurare (Conserve or Restore) and declared that Ruskin's time stains were only traces of 'extrinsic filth' not to be confused with real patina. In this case the filth was not truly "natural" it wasn't the rain, dust, sun, wind or man which were scaring the form and mark its time, but mankind and its abnormal effect on nature.

1877: Society for the Protection of Ancient Buildings (England)

1790: Comission for Art and Monuments (France)

ZIPPER 1910
COMBUSTION ENGINE 1876
OIL 1859 MOVING PICTURES 1877
RAYON 1855 DEISEL ENGINE 1892
MICROPHONE 1827 NEON LIGHT 1901
TIN CAN 1810 PASTEURISATION 1856 TRACTOR 1904
GAS LIGHTING 1804 PLASTIC 1862 ZEPPELIN 1900 TANK 1912
LITHOGRAPHY 1798 ELECTROMAGNET 1825 MODEL T 1908
SMALLPOX VACCINATION 1796 MACHINE GUN 1862 ROBOT 1921
BICYCLE 1791 RAILROAD 1830 TYPEWRITER 1867 HELICOPTER 1907
STEEL ROLLER 1783 BLUEPRINT 1840 TELEPHONE 1876 SONAR 1906
BIFOCAL EYEGLASSES 1780 MORSE CODE 1838 ESCALATOR 1900
SPINNING JENNY 1764 STETHOSCOPE 1819 LIGHT BULB 1879 PYREX 1915
POWER LOOM 1764 SPECTROSCOPE 1814 DYNAMITE 1866 VACUUM 1899
THERMOMETER 1724 SPINNING FRAME 1768 ANASTHESIA 1846 RADAR 1887 INSULIN 1922
STEAM ENGINE 1712 SPINNING FRAME 1768 PORTLAND CEMENT 1824 MAIL ORDER 1872
LIGHTNING ROD 1701 CHOMATIC LENS 1758 PHOTOGRAPH 1814 GLIDER 1853 AC MOTOR 1888
SLIDE RULE 1614 TELESCOPE 1668 TUNING FORK 1711 SEXTANT 1758 COTTON GIN 1793 REFRIGERATOR 1834 FLIGHT 1903

1600   1650   1700   1750   1800   1850   1900

Besides aforementioned Ruskin acknowledged unavoidable necessity to restore historical buildings with a specific condition – honesty. Similar to his views on gothic architecture and layers of time.

> *Look the necessity full in the face and understand it on its own terms. It is a necessity for destruction. Accept it as such, pull the building down, throw its stones into neglected corners, make ballast of them, or mortar, if you will; but do it honestly, and do not set up a Lie in their place...Take proper care of your monuments, and you will not need to restore them.*

Ruin is not just a formal state, it is a process through time. Ture ruin goes with time. But if the building is preserved then time is preserved, history stops, and ruin becomes a snapshot of that time.

In a way, both approaches try to make building constant, timeless. If it is from the past, or from the present. And yet both of them admire the value the buildings hold.
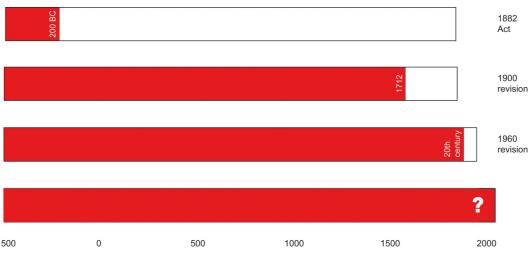
But what about the future of the buildings?

What about the ones which are not at the center of discussion or at the top of the list?

The ones which history is not critical, nor influential?

The ones which are unique in their small stories, but share similarities in bigger scale of events?

They have a value, but not enough to be restored, nor conserved. Not enough to be untouched or self-referred to itself. We cannot let it disappear, but they cannot be prioritized, either.

Source: G.J. Ashworth, *Heritage Planning*

Fig. 2.1.24-Historically, each new preservation law has moved the date for considering preservation-worthy architecture closer to the present. Courtesy of OMA.

The concept of preservation has its roots in intriguing historical contexts. It all began in 1790, just a few years after the French Revolution. It is fascinating to ponder that during the time when France was seemingly disposing of its past, the idea of safeguarding monuments was one the priorities to put at stage. Another pivotal moment occurred in Victorian England in 1877, a period marked by remarkable advancements in civilization. It was during this era that the second proposition for preservation emerged.

When we reflect upon the inventions and innovations that flourished between these two significant milestones, including cement, the spinning frame, the stethoscope, anesthesia, photography, and blueprints, a remarkable realization dawns upon us: preservation is not the adversary of modernity; rather, it is one of its very own creations. This notion makes perfect sense as the process of modernization inherently raises profound questions about what should be retained and cherished for future generations.

> *We then looked at the history of preservation in terms of what was being preserved, and it started logically enough with ancient monuments, then religious buildings, etc. Later, structures with more and more (and also less and less) sacred substance and more and more sociological substance were preserved, to the point that we now preserve concentration camps, department stores, factories, and amusement rides. In other words, everything we inhabit is potentially susceptible to preservation. That was another important discovery: The scale of preservation escalates relentlessly to include entire landscapes, and there is now even a campaign to preserve part of the moon as an important site.*

> *Preservation is overtaking us, Rem Koolhaas, 2014*

This has a direct relation to the time period that we want to preserve now. According to Koolhaas in the beginning of 19th it was 2000 years, in 20th century -200 years, in 60s -20 years and now "We are living in an incredibly exciting and slightly absurd moment, namely that preservation is overtaking us." On top of this the market economy regime of the last 50 years infiltrated pockets of autonomy and turned architecture into a different art.

To go back to historic value, today total demolition of historic buildings for the purpose of creating new architecture seems unacceptable. Old is seen more culturally relative than the new. In the end of 20th century, it was still possible to create substitute for historical buildings. But now preservation is the arbiter of architecture's cultural significance. Famous soviet preservationist, Evgenii Mikhailovskii argued that in the future, preservation will not involve architectural changes, but rather the way it was perceived.

In Mikhailovskii's perspective, maintaining architecture in its original state did not equate to adopting a conservation approach similar to what John Ruskin might have advocated. Mikhailovskii was entirely at ease with replacing significant portions of the original material fabric in historic buildings with new matching ones, as long as they did not alter the building's overall form. Preserving such buildings required a pursuit of formal self-effacement or formlessness, allowing the preservation work to operate more flexibly on a cultural mediation level.

In the age of obsolescence Koolhaas invites us to acknowledge the constant need for buildings supplementation, as one of the main tools to overcome it. Preservation, or the need for supplementation, is inherent to any architectural project that aims for cultural relevance. This is the key point and the reason behind Koolhaas's focus on preservation: a quest to understand the practice of architectural supplementation and sustain cultural significance.

For Mikhailovskii and we agree that preservation is framing visitors aesthetic experience of architecture in way that shows it cultural significance. This type of framing then needs to be adapted as cultural attitudes change. The formal qualities of buildings cannot be changed, they are static, but anything which surrounds this idea must be adapted to follow the ever-changing condition. For example, night lights, tours, events, VR and others.

Mikhailovskii challenged the idea that the best way to make old buildings culturally significant was to replace the surrounding buildings with new ones. He believed that newness alone didn't guarantee cultural relevance. Instead, he argued that cultural significance was about how a building connects and interacts with its surroundings, a role that preservation is better suited for than architecture.

Over time, the approach to providing a suitable contemporary context for historic buildings shifted within the field of preservation. Context is no longer just about

the physical environment; it now includes the aesthetic, cultural, and intellectual framework in which a historic building holds its value.

Today, the focus is not on creating new forms to replace or enhance older ones as a solution for improving a historic building's context.

Preservation plays a crucial role in making architecture culturally significant and relevant in today's world. This challenges the common belief that an architect's ability to create new forms is what drives cultural significance. By embracing preservation, architects must let go of the notion that new architectural forms alone determine cultural relevance. This might feel like architects' originality is compromised.

Preservation urges architects to confront their fears and realize that form-making is not the sole path to cultural significance. It offers a new avenue for cultural relevance, but at the expense of redefining the core focus of architectural creativity. Preservation is tolerated as a necessary supplement, as long as it remains secondary and doesn't compete with architectural form. it operates through a formless aesthetic, acting as a mediator between viewers and buildings. This might be frustrating for conservative architects who believe in the natural presence or absence of architectural form. Preservation both enhances architectural form's cultural value and maintains a distance from it. The cultural significance we associate with architecture does not arise solely from its built form, but rather through preservation's mediation.

Embracing preservation opens up new possibilities for our understanding of architecture. It reveals that the identity of architectural form and cultural significance cannot be fully realized without the mediating role of preservation. Preservation should help the building reach the cultural significance they deserve, for whatever reason they could not on their own.

Ruins pose an enduring dilemma for structures exposed to nature, rendering them unsuitable for modern use. Consequently, these obsolete places are appreciated by only a few individuals. It becomes crucial to treat ruins in a manner that allows the majority of the public to recognize their inherent beauty and the necessity of their existence. This issue is particularly pronounced in Georgian practice, where ruins from the recent past, disconnected from the grand historical heritage of Georgia, often receive limited acknowledgement from the local society.

As a result, a prevalent approach emerges within Georgian society, characterized by a banal and generic treatment of ruins. This approach involves complete restoration of buildings and spaces, accompanied by the introduction of new narratives and storytelling that cater to the needs of modernity. Consequently, the past, with its somewhat ambiguous heritage, exists in isolation without receiving adequate exposure.

Chapter III
Dēsignō

[d̪ eːˈṣ ɪŋnoː]

From *dē- +* ***signō***

1. **I mark**
2. **I trace out**
3. **I outline, describe**
4. **I indicate, denote**
5. **I earmark, choose**
6. **I appoint, elect**
7. **I order, plan**

We started by understanding a place with its distinctive features. Since it was a former villa, which later transformed into resort it is filled with various plants and traces of old buildings. The tall retaining walls and empty platforms bring unnatural feeling and open panoramic views towards the whole coastline of Georgia.

Everything is hidden in a plane sight. The title "**Veiled ruin**" has double meaning; it underlines the secretive nature of the place and ruin. Second meaning is more literal description of the design project and at the same time veiled ruin is part of the "**sequence of spaces**" - also, in its literal meaning.

By simply wandering through the villa, we move through the **contrast**. The abundance of nature and its size, considering their position, create high contrast spaces. century old tall trees cast soft dark shadows, while open fields are exposed to the sun and reflection from sea. noticeably increasing brightness overall. Additionally, Black Sea is towards west and sun always sets in the sea. The reflected red color amplifies the already **poetic scenery** environment.

Sounds coming from the sea, road and neighboring houses are changing accordingly. This **soundscape** also helps to define space.

Lastly, spaces are defined with one more quality – air. The place is humid, and its effects are also present. The density of air changes with the temperature, but in humid places this is more noticeable, when moving through the open bright or dim closed spaces.

All these conditions are in contrast with each other, and their combinations define

Road node
Entrance/Exit

PUBLIC PARK AXIS

PROGRAM AXIS

Relativelty flat
surfaces
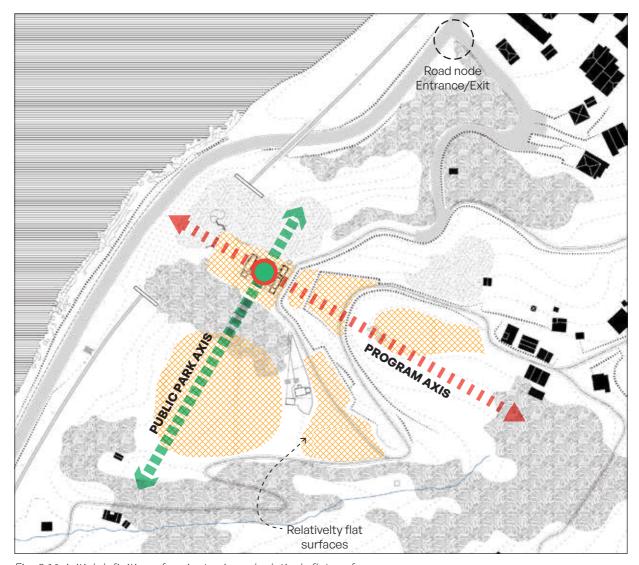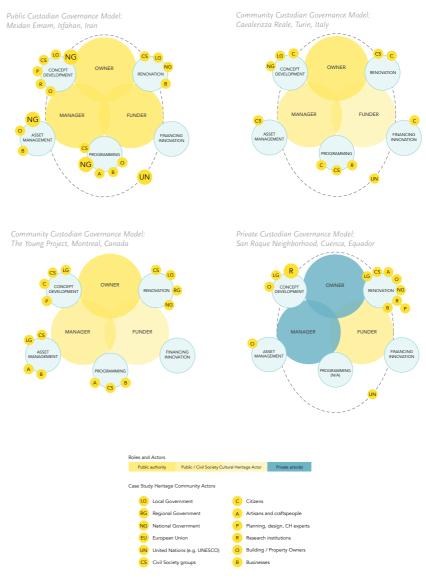
Fig. 3.1.1- initial definition of project axis and relatively flat surfaces

how space is perceived. Under the trees, in dim light, where the sound is dull, air is heavy, and cooler - **sets a scene** which is cardinally different from an open space. Here, space is brighter, sound is louder, air is lighter and warm. These qualities are interchangeable depending on how the environment is set up – **thus moving through it we move through contrast.**

On the one hand, we wanted to retain everything which contributed and highlighted the history of the place. **Fragments** of different periods scattered throughout the **ruined landscape**. And the spirit of the space which was shapeshifting according to country's overall conditions.

*Fig. 3.1.2-Circular models
Leveraging Investments in
Cultural heritage adaptive
reuse*

Public Custodian Governance Model:
Meidan Emam, Isfahan, Iran

Community Custodian Governance Model:
Cavalerizza Reale, Turin, Italy

Community Custodian Governance Model:
The Young Project, Montreal, Canada

Private Custodian Governance Model:
San Roque Neighborhood, Cuenca, Equador

Roles and Actors

| Public authority | Public / Civil Society Cultural Heritage Actor | Private actor(s) |

Case Study Heritage Community Actors

LG	Local Government		C	Citizens
RG	Regional Government		A	Artisans and craftspeople
NG	National Government		P	Planning, design, CH experts
EU	European Union		R	Research institutions
UN	United Nations (e.g. UNESCO)		O	Building / Property Owners
CS	Civil Society groups		B	Businesses

On the other hand, we understand current economical and development-oriented context, which is slowly occupying coastline. But at the same time our building development should have been very **clear and dominant**, to protect or at least slow down future building developments and give a chance for local communities and visitors to enjoy something **hidden, secretive, and playful**.

According to "Circular models Leveraging Investments in Cultural heritage adaptive reuse" there were three major cases falling into three distinct custodian governance models: Public Custodian, Community Custodian, and Private Custodian for the Common Good.

In our case the Private Custodian for the Common Good governance model matches the situation. it involves a collaboration between a private entity and public or third-
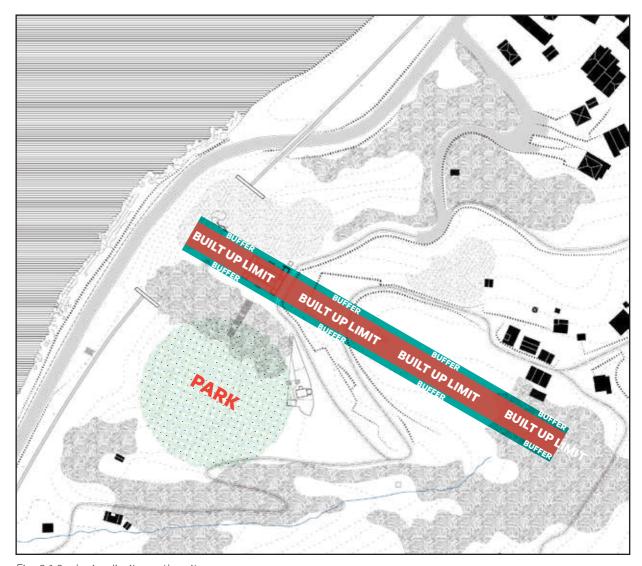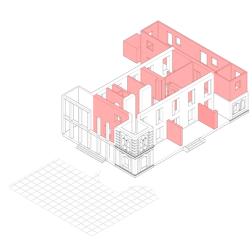
Fig. 3.1.3- design limits on the site

sector actors to preserve a heritage asset that serves the **common good**. The ultimate goal here is the **preservation and sustainable use** of the asset rather than seeking profits. But in our case, profitability is part of the project to sustain itself and satisfy investors.

These two ideas with a synthesis to the history and context, were shaped in orthogonal axis. They intersect where it all started and where these **two ideas overlap – Sibiryakov's palace.**

One axis which would introduce **buildings and programs** were placed on the existing platforms, because they already provide perfect conditions for human interaction and inhabitance. But it should have been strict with its limits and order. The stripe is an arbitrary border declaring limits of built-up space, program, and landscape design.

Fig. 3.1.4-Demolished walls of Sibiryakov's villa

DEMOLISHED WALLS

Ground floor plan

First floor plan

Second axis is Sibiryakov's palace north-south main axis, following the symmetry of house, staircase, and open **natural amphitheater** below. The necessary path to move around the place.

The park is organized similarly to the stripe, with an **imaginary cercle** which follows the already defined semicircle in the amphitheatic landscape and finishes it with segment of a **narrow bridge** emerging from the steep slope, like a **new ruin** of long-lost megastructure. The bridge brings visitors out to the endless sea.

Inside the cercle same rules are applied for built up and landscape design. It is organized and maintained regularly. Underneath the ground is **infrastructural grid**, which allows **modularity and flexibility** of desired **temporary space**.

THE STRIPE

The stripe dimension comes from the analysis of the villa. It takes existing buildings 4.3-meter grid rule and follows same rules on plan and section. This choice should keep the consistency throughout the built environment. At the edges one more unit was added to create transitional lane between ruinous park and the stripe. Organized space to clearly show difference between what was and what is.

The project and its architecture bring **another layer** of manmade spaces, increasing quantity and quality of the spaces.
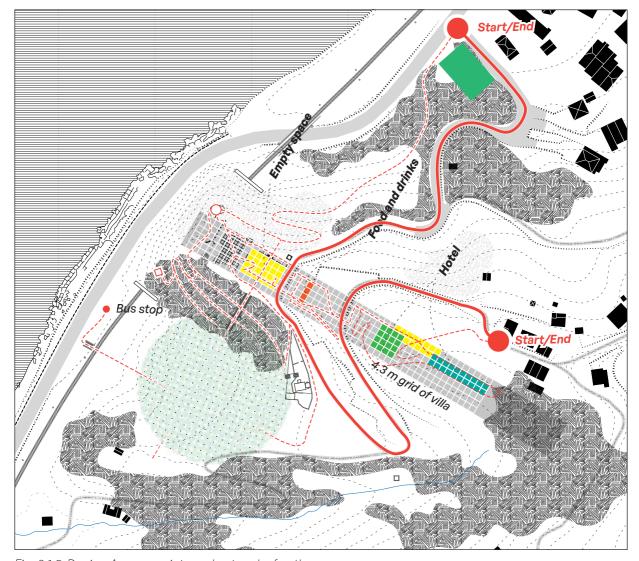
Fig. 3.1.5-Design Access points and network of paths

The abovementioned layout gives opportunities to play with open and closed spaces and create bi-directional paths to experience them in **various sequences**.

One of the starting points is at the villa and dancefloor Infront. And then it follows up to the hill.

Dancefloor- open piazza surrounded with natural walls of dense bamboo forest and tall conifer trees have an opening towards the sea to concentrate visitors towards that view. Towards the infinite horizon of Black Sea.

Ruin- Sibiryakov's villa is encased in **semitransparent** modular panels on a light steel structure. After removal of certain parts of the buildings which were not structurally stable and those which where intentionally removed to define the space needed

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reinforcement. Steel structure reinforces existing building and at the same time holds panels together. panels can be removed and attached easily choosing which parts of the façade to show and which don't, **framing certain fragments** of façade. The material has depth level and clearly shows parts of the building which are close to the surface and blurs which are far away. Coincidentally, stylistic parts of the façade will be clearer, but the more messy and heavily modified parts - less.

Inside space is empty with homogeneous stone pavement to contrast the **layers of history** on the walls. Two vertical connections – spiral stairs at the east part and elevator in old tower brings visitors to second floor. **Narrow bridges** hover over existing structures and connect different parts of the house.

From the second floor over the bridge path moves towards the small accidental platform, where three story building cuts into an existing retaining wall. On the first floor is **café** with wide doors to open completely during warm days and merge interior and exterior spaces together. On the left side of the building is staircase leading to the top and on the right – ramp. Both paths lead to small **piazza.**

Pizza and ice-cream – pizza follow the width of built-up dimensions. It opens a view to the south - towards Batumi. At the west third level of the building – ice-cream shop looks like one story building. on the east **hotel** sits on top of the hill.

Hotel - Over the road is existing retaining wall with small opening leading to hotel. Going inside leads to a narrow staircase bringing us to next level where views are clear towards Batumi. From here the new retaining wall hold north part of the hill and buffer lane becomes a main path to move through hotel.
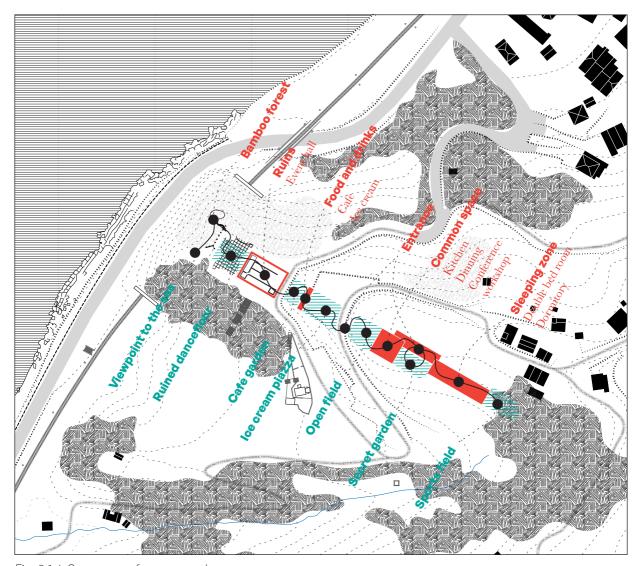
Fig. 3.1.6-Sequence of spaces and programs

Between the existing retaining wall and the hotel is an **open field**, easily accessible from the stairs. Its small slope allows you to slowly approach the **conference room**, hidden in the ground, under the **dining room/ common kitchen.**

Going up we arrive at the **dinning room**, with open plan and seating for 60 people. It is mix use of self service and staff. Depending on demand and events which will be carried out.

On the level of dining room, following the new retaining wall is **narrow bridge** which slightly extends over the limits of the wall. This completely isolates the viewers from the ground and structures, leaving them hanging in the air in the vast and **endless space.**

Next space is the **lobby** which is crossroad between dining room, hotel rooms, exit and ramp leading to lower floor in a **secret garden**.

Exiting the building going up one more level brings visitors to ground level. Where half of the hill is untouched, and the other half is hotel. The roof of the dinning room is last and highest **platform with uninterrupted panoramic view** over the whole coast of Georgia.

Continuing with the direction is hall of **double bed residences** and emergency staircase at the end. Double bedrooms are hotel type with common and sleeping areas divided by toilets. Since the sleeping space has natural lighting coming though toilets and common areas have skylights. In front of residences is a **long garden** with a small water channel which transforms excess rainfall into a creek.

Ramp which going down from the lobby is still and interior space and only opens inwards where the garden is. It turns around the **secret garden** and frames it like a continuous film.

Arrival below, then presents similar spaces as top floor, but at this level under the residences is **dormitory** type, 10 guest rooms and under the dining space is **conference room**, between them, hidden in the ground, - **secret garden**.

Following the strip to the east is the **backyard** for sport activities.
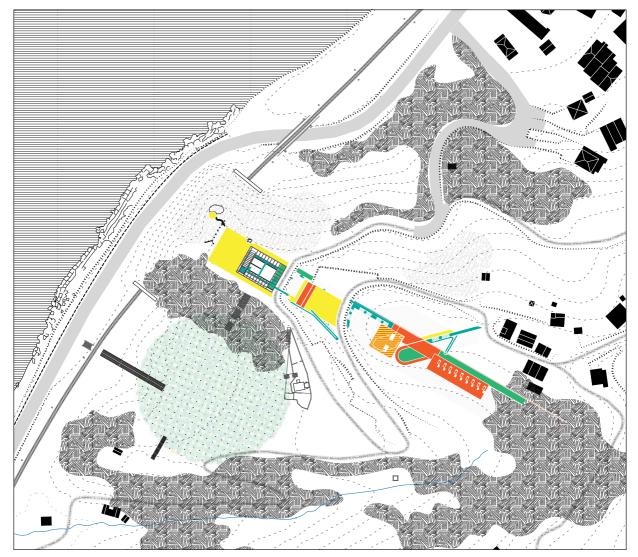
Fig. 3.1.7-final schematic plan of the project

These two conditions went hand in hand to create two program-oriented axis In a situation where we wanted to keep the history and highlight fragmentation and layering of different periods meant to regenerate park and give space to community or public activities. Space for everyone with different needs. Generic enough to accommodate passage of time and cultural morphosis. It should have been connected to what was already existing and ruined. Sibiryakov's villa has dominant axis on north south direction, where the stairs lead down to the park. This was chosen as "**public axis/ruinous par**k." Orthogonal to that, in symbolic way, is "**the stripe**".
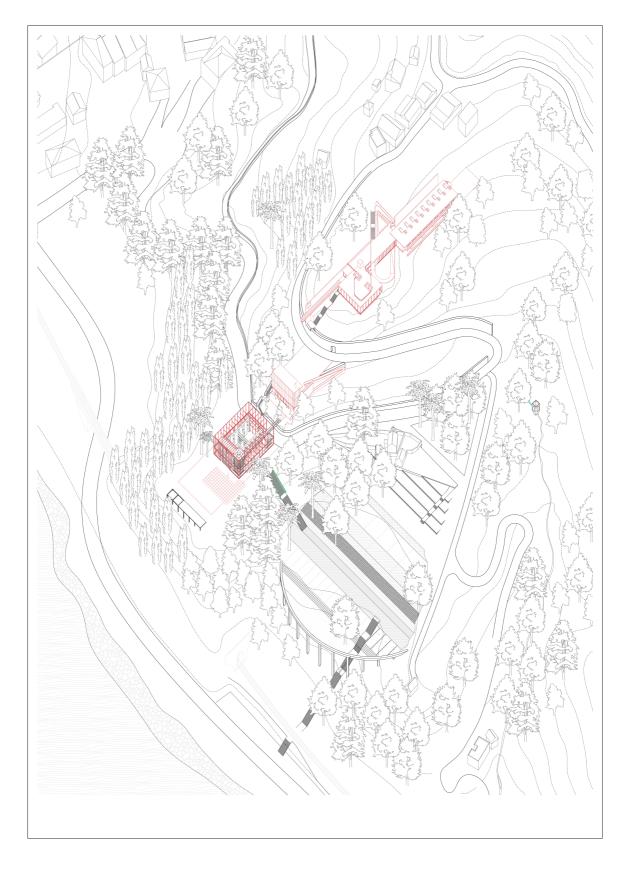
The park has similar movement as the stripe. The main axis is the necessary and shortest connection between these spaces. But inside the forest small serpentines flow for a different type of experience.

One of the starting points is at the highway where the vehicle road turns to Sibiryakov's villa. From that point small path branches out and wanders through the **open field** until it goes inside the dense **bamboo forest**. It intersects with the main axis, a short staircase to bring the visitor straight to villa, but the path continues to wander in the dark parts of the forest. First stop is the lowest, **small circular platform.** Hidden from everyone and everything. Following south, where the view is open to sea is another small rectangular space to **shelter** and isolate endless sea and sunset from rest of the world. After that the paths split in different directions as it was before, going through the colonnade of **tall sequoias and magnolias**, but right at the edge there is a small turn – third small platform, like the one inside bamboos, but this one - inside **mimosa forest.**
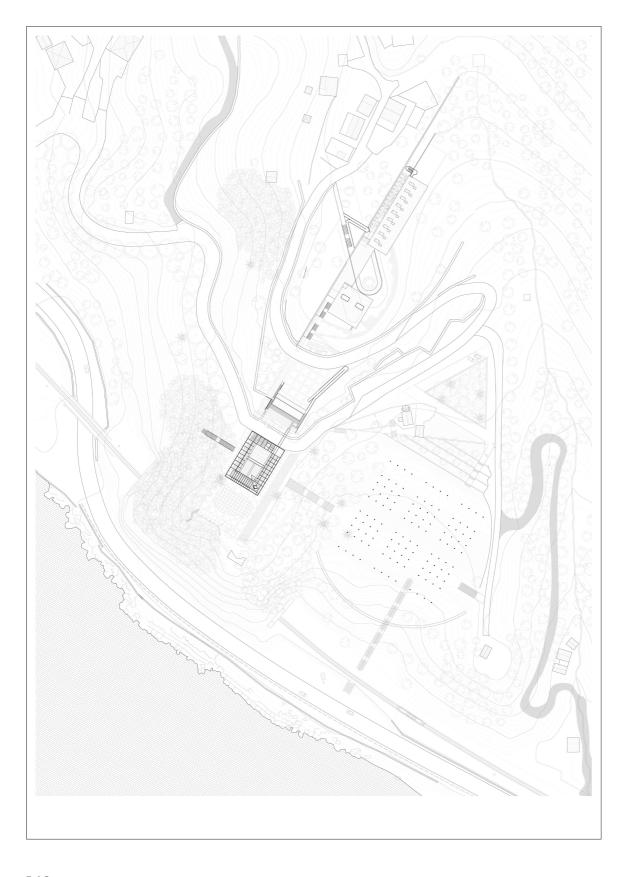
The paths run along the natural slope of terrain merging with the **imaginary cercle** of the park. Inside this cercle only the necessary axis and **infrastructural grid** is defined. The grid is also set apart by 4.3 meters and each point provides necessary infrastructure. The idea is to be able to plan out how structures will be present to the municipality and construct with **temporary** permission. Later it should be dismantled and **re-used** for future projects and events.

MATERIALITY
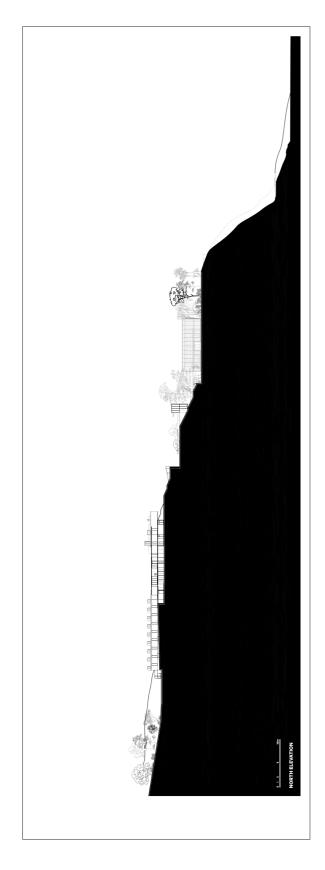
Unlike the ruins' light and transparent materiality, the rest of the buildings have different design choices and materiality. Hotel is a bold design statement occupying half of the hill, while also cutting it. Pigmented dark red, grounded color concrete will age and weather with time, while blending with surrounding. Physically in the middle, the café is a combination of semi-transparent panels facing the ruins and same concrete while facing hotel. Large windows are used for the parts where space is focusing towards views.

Boards

NORTH ELEVATION

LONGITUDINAL SECTION · 1:500

0.00 - SIBIRYAKOV'S PALACE

+3.80 - CAFE

LONGITUDINAL SECTION (A-A)
SIBIRYAKOV'S PALACE

PERSPECTIVE SECTION - 1:50
SIBIRYAKOV'S PALACE

+6.90 - SIBIRYAKOV'S PALACE

0 1 2   5   10m

+10.60 - ICE-CREAM SHOP

0 1 2   5   10m

LONGITUDINAL SECTION (A-A)
CAFE AND ICE-CREAM SHOP

0 1 2   5   10m

PERSPECTIVE SECTION - 1:50
CAFE AND ICE-CREAM SHOP

+18,00 - CONFERENCE ROOM, SECRET GARDEN AND DORMITORY

0 1 2   5   10m

TRANSVERSAL SECTION (1-1)
DINING AND CONFERENCE ROOM

0 1 2   5   10m

LONGITUDINAL SECTION

0 1 2   5   10m

NORTH ELEVATION

0 1 2   5   10m

+21,80 - DINING, LOBBY AND DOUBLE BEDROOMS

0 1 2   5   10m

TRANSVERSAL SECTION (2-2)
DOUBLE BED AND DORMITORY ROOMS

0 1 2   5   10m

PERSPECTIVE SECTION - 1:50
SECRET GARDEN

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