

INCONGRUOUS HINSICHT



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REIMAGING THE PARK-MONU-
MENT TO THE BULGARIAN-SOVIET
FRIENDSHIP IN VARNA, BULGARIA

CONTENT

Introduction	7
History	11
Monumental propaganda	43
The Park-Monument	53
Globalised monuments	129
Monumental dichotomy	147
Incongruous Hinsicht	203
Sources	249

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Reimagining the Park-Monument to the Bulgarian-Soviet
friendship in Varna, Bulgaria

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Master of Science

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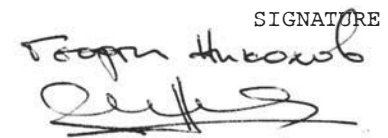
TO MAMA, TATI, BABA, DEDE & NEHA...

AFFIDAVIT

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INTRODUCTION

“I have a dream...”

I also have a dream. I dream of Bulgaria. I dream of happy people. I dream of young people not leaving, but rather returning back home.

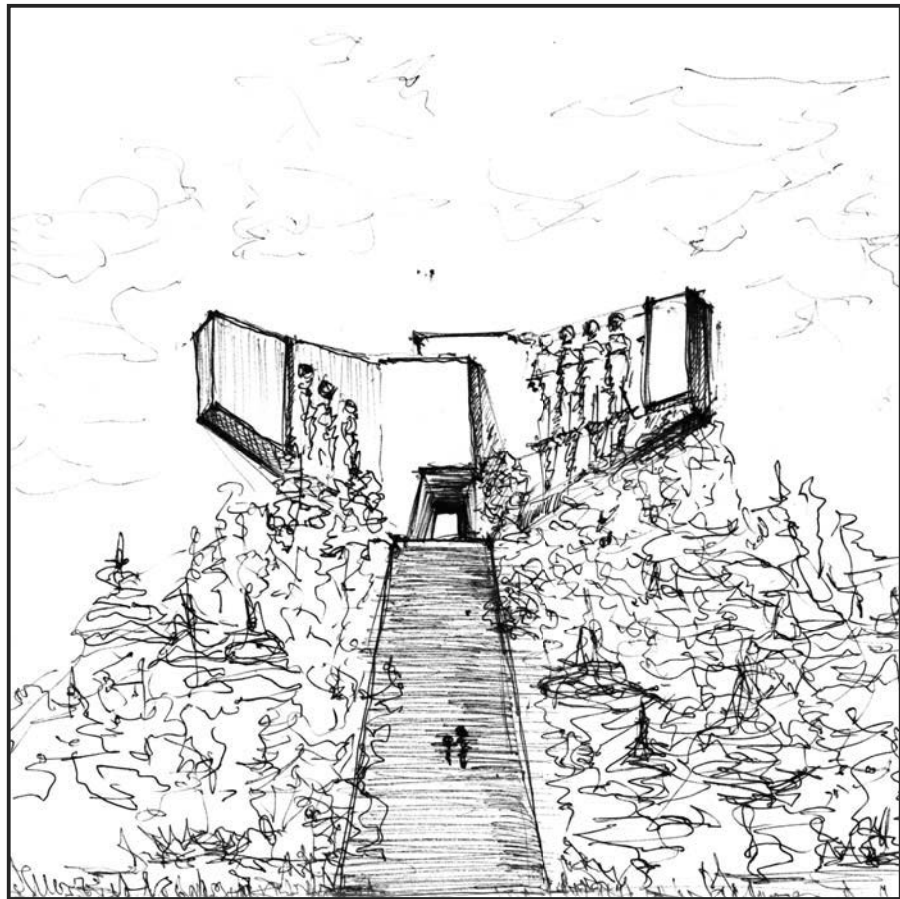
“... [T]his is the faith that I go back to the South with. With this faith we will be able to hew out of the mountain of despair a stone of hope. With this faith we will be able to transform the jangling discords of our nation into a beautiful symphony of brotherhood. With this faith we will be able to work together, to pray together, to struggle together, to go to jail together, to stand up for freedom together, knowing that we will be free one day.”¹

Martin Luther King, Jr.

And I dream of a different Bulgaria.

I was scared. Like a mindless youngster I was scared to climb up the stairs. Countless were the times I had passed by it, sitting in a bus, not even asking myself the question: “What is that up there?” Back in the autumn of 2005, I suddenly found myself on a journey as a first-year Architecture student in the beautiful city of Varna. Apart from being scared, I guess I was not interested. But this journey became a part of me. It taught me many lessons. Lessons about architecture, people, languages, societies, cultures, about life and love. On top of all, it taught me to pose questions. To ask myself: “What is up there?” That is why, I feel the right thing to do is to end up this first chapter of the journey looking for the answer.

1. King, Martin Luther Jr.: I have a dream..., Speech by the Rev. Martin Luther King At the “March on Washington”, 1963, <https://www.archives.gov/press/exhibits/dream-speech.pdf>, 15.03.2016



ABSTRACT

That “we will buy Bulgaria, we already bought half of the coast”¹ is not the problem. It is the fact that there is someone to sell it.²

Undoubtedly, in geopolitics, external and internal interests entangle in intricacies, which leave historical traces. In some countries, these traces provoke controversial counter-reactions in society. As a phenomenon, the decaying conditions of many monuments in states formerly ruled by totalitarian regimes has almost become a narrative for *the new time of transition*. This Master’s Thesis presents the Park-Monument of the Bulgarian-Soviet Friendship in Varna as a historical artifact from the communist era. It deals with its past, present and future and foresees an idealized transformative art-work. Its aim is to provoke critical reflections on the communist cultural heritage and how the post-communist reality treats it.

This Thesis does not aim to develop explicit answers to theoretical questions and to impose a firm point of view on the reader, but rather to introduce him or her to a collection of possible parallels, which might allow him or her to develop a new abstract perception on the object.

The Thesis is divided into six chapters. The Introduction outlines the author’s personal motivation, goals and methodology. The First Chapter is based on the most widespread Bulgarian historical publications. It lays out the territorial borders of Bulgaria and its neighboring countries throughout the centuries. The Second Chapter reveals the monumental art, as part of the communist propaganda after the Second World War, and relies on the studies of the anthropologist Nikolay Voukov. The Third Chapter narrows the focus on the object of the Thesis – the Park-Monument to the Bulgarian-Soviet Friendship in Varna – using Nikolay Savov’s book “The Monuments of Varna” as a primary source. The Fourth Chapter aims to explain briefly the complex socio-cultural transformations after 1989 in relation to the monumental heritage of the previous epoch. It includes reflections of the social-cultural anthropologist Arjun Appadurai, the philosopher Julia Krasteva, the anthropologist Nikolay Voukov and the architect Emilia Kaleva in order to shed more light onto the inconsistency of the period. The Fifth Chapter focuses on the concealed features of the Monument and intends to capture the little known structural and spatial aspects of its interior. In order to emphasize them, parallels are drawn to Rem Koolhaas’ definition of *architectural lobotomy* from “Delirious New York” and Étienne-Louis Boullée’s visionary Cenotaph for Isaac Newton. The last, sixth, part introduces a new setting into the interior that aims to broaden the spectrum of *connotations*. The main references towards that idealized transformation are adduced from Michel Foucault’s notes on space and time “Of Other Spaces” summarised under the term *heterotopia*. In conclusion, Susanne Mahlmeister’s exhibition “Monumente” and Jochen and Esther Gerz’ “Gegendenkmal” draw the attention to the concept of *anti-monumentalism* (or *counter-monumentalism*).

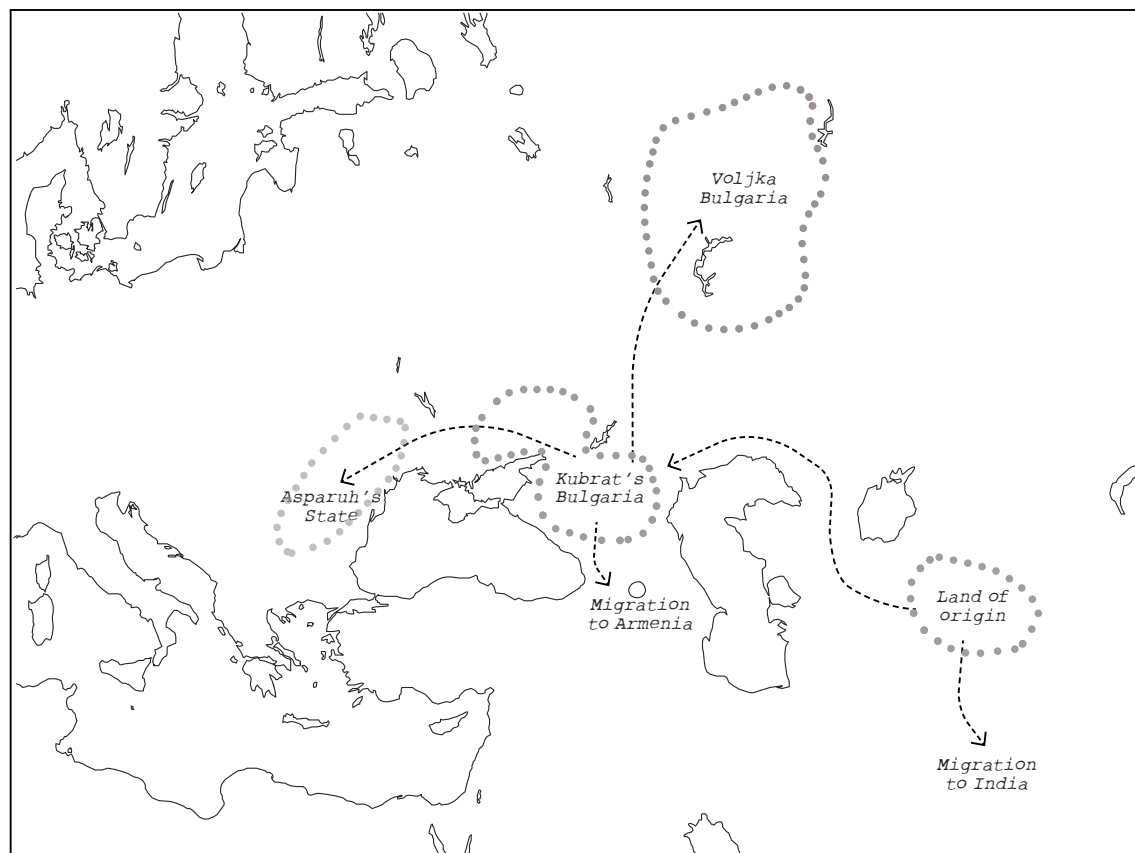
1. Georgi Gotev, Russian MP: “We will buy Bulgaria, we already bought half of the coast”, 21.09.2016, <https://www.euractiv.com/section/europe-s-east/news/russian-mp-we-will-buy-bulgaria-we-already-bought-half-of-the-coast/>, 23.09.2016
2. Polina Paunova: The problem is not Russia, the problem is Bulgaria, 22.09.2016, <http://www.dnevnik.bg/analizi/2016/09/22/2831523-problem-ne-e-rusiiia-problemut-e-bulgariiia/>, 23.09.2016
Translated by the author.

HISTORY

*"[...] historian's most important role is the synthetic one of giving meaning to the facts and events of the past."*¹

1. Itzkoff, Seymour: History of Education Quarterly, in: History of Education Quarterly, vol. 2, no. 2, 1962, pp. 132-134. <http://www.jstor.org/stable/367109>, 26.10.2016





1. The Bulgarians before Asparuh's Bulgaria - Proto-Bulgarians, <http://istoria.bg/1458/prabalgari>, 17.03.2016
Translated by the author.

ORIGINS OF THE PROTO-BULGARIANS¹

There are many theories about the origin of the Proto-Bulgarians. The term was introduced during the 19th century and depicts a group of Asian nomadic tribes with unclear origins. Their ethnolinguistic appearance was most probably Turkic with Iranian and other strains.

The name "Vulgares" appeared for the first time in the Anonymous Roman Chronograph of 354. It is considered a derivative from Volga river and is construed as "mixed people" and "unruly, rebellious people".

The Proto-Bulgarians bred mainly horses and lived by hunting and fishing. They believed in one preternatural force called Orenda. Their supreme god was Tangra - God of the Sky. The basic social entities were the family and the tribe.

The marches during the 4th and 5th centuries lead to the development of a dynastic khan state with strong military organization. In 632, Khan Kubrat formed a powerful military and political union between several tribes called Old Great Bulgaria. Among the many peace treaties he signed, the one from 635 with Byzantium entitled him patrician. After his death in 665, contrary to his behest, his sons parted and established new states. The most successful of them was Khan Asparukh - the founder of the First Bulgarian Empire in the area around the Danube delta (present day North Bulgaria). The military and statesmanlike art of the Khan conducted mainly to the formation of the Bulgarian nationality, which was a corollary of the amalgamation of three separate tribal groups on the Balkans between the 5th and 10th centuries - the Thracians, Slavs and Proto-Bulgarians.

The nature of the terms between the newcomers and the resident population is a matter of serious speculations. For many years the official historical thesis confirmed the union between them, but most probably the Bulgarian Khan ensured military protection against inimical assaults and allowed internal self-government in return for taxes. Initially the Slavs were not included in the army and their right of self-rule was deprived later during the reign of Khan Omurtag.



BULGARIA AND VARNA DURING THE CENTURIES

The earliest artifacts in the region of Varna date back to 100,000 years ago. There are more than 30 unearthed settlements, the best preserved of which is the Chalcolithic Necropolis. Later on, the area was populated by the Thracians, and after them the Miletian Greeks founded Odessos there. It existed as an autonomous cultural, artisan and trading center until the end of the 6th century. According to some historians, after taking possession of the fortress, it was here that Khan Asparukh signed the peace treaty with Byzantium in 681.

Together with the great migration of peoples, the establishment of the Bulgarian state in 681 is considered one of the most prominent developments in Europe in the 7th century. The Bulgarian history ever since could be summarized in several periods.

The First Bulgarian Kingdom spanned from 681 to 1018. The most significant events for the Bulgarian identity in these 337 years were the Christianisation in 864 undertaken by Khan Boris I and the development, recognition and dissemination of the Cyrillic script between 855 and 868, the Golden Age of Bulgarian literature, together with the vastest expansions of the state borders under the reign of Tsar Simeon I from 893 until 927 and the Bogomil movement - *"the great doctrine of doubt."*¹

The Byzantine sway (1018-1185), the Second Bulgarian Kingdom (1185-1396) and the Ottoman sway (1396-1878) maintained the Bulgarian spirit under different conditions. A spirit that never faded away, whose love of freedom and national unity became most explicit at the time of the April Uprising of 1876 and the Union of Eastern Rumelia with the Principality of Bulgaria in 1885.

The Third Bulgarian Kingdom from 1878 until 1946 and sadly notably the subsequent Communist Bulgaria between 1944 and 1989 set the direction for a controversial transition towards what we may now call Democratic Bulgaria.

1. See Markov 1990, 14
Translated by the author.

GRAVE#43 OF THE CHALCOLITHIC (ENEOLITHIC) NECROPOLIS



Fig. 01

THRACIANS

ODESSOS

Founded as trading post and mixed community of Ionian Greeks and Thracian Tribes.

ALEXANDER THE GREAT

reaches the city, but it remained independent.

PART OF THE EAST ROMAN EMPIRE (BYZANTINE)

province of Moesia Inferior

ERECTION OF THE ROMAN THERMAE

Biggest roman bath on the Balkans and the best preserved remains of the ancient polis
According to the studies, the vaulted structures were more than 20m high.



Fig. 02-03

ODESSOS' FORTRESS OUTLINES

Vastest expansion of the polis juxtaposed with the present streets of Varna.

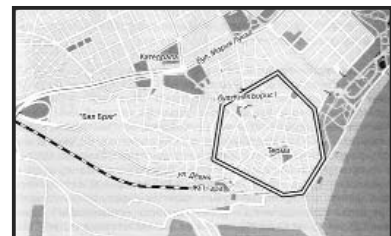


Fig. 04

~4400 ~ ~4100 BC

~4100 ~ ~1000 BC

~570 BC

335 BC

395

late 2nd century

late 6th century

Khan Kubrat
632 ~ 668

Khan Asparuh
681 ~ 705

Khan Tervel
705 ~ 814





Khan Krum
814 - 836



Khan Malamir
836 - 863



Tsar Samuil
863 - 927



Tsar Simeon I
927 - 983



Tsar Samuil
983 - 1018

BYZANTINE
1018-1185

Uprising
of Asen and Petar
1185 ~ 1197





After
Asen and Petar
1197 ~ 1207



Kaloyan
1207 ~ 1241



Ivan Asen II
1241 ~ 1257



Mihail II - Asen
1257 ~ 1277



Konstantin Tih Asen
1277 ~ 1371



After
Ivan Alexander
1371 ~ 1396

Ottoman Turks seized Varna.

1389

OTTOMAN EMPIRE
1393-1878

BATTLE OF VARNA
55,000-60,000 ottomans led by sultan Murad II defeated
20,000-30,000 crusaders led by Ladislaus III of Poland.

10.11.1444

THE BULGARIANS IN THE TIME OF THE OTTOMAN EMPIRE

The status of Bulgarians in the times of the Ottoman Empire has been fiercely disputed ever since the Bulgarian Revival. To many, it was unarguably “slavery”, even though Bulgarians were never “sold, bought, murdered, whenever their owner wished it.”¹ The term was replaced for a while after 1989 with “presence”, which triggered broad indignation “against this nonsense”², so that a third term was introduced - “rule” or “sway”. In his article “*Was Turkish slavery a slavery, or just a national disaster*”¹, Dr. Bozhidar Dimitrov concludes that depending on the point of view all terms are equally right and wrong, just because the arguments do not take into consideration the political changes in the Ottoman Empire during the centuries.

The Ottoman Empire began its existence as a state of one religion - the Islam. That is why the main reasons for the discrimination of the Bulgarian people are first of all religious and in addition - national.

After 1396 Bulgarians were divided into three groups in almost equal proportions. The worst living conditions were experienced by the peasants. They were paying their taxes to the cavalry of the sultan. The taxes amounted to 10% of people’s income, but by means of arbitrary acts of outrage, the cavalry were taking up to 50%. Due to the fact that these were mostly field villages in which one could hardly hide himself, very often the arbitrary acts affected the honor of the Bulgarian Christian families.

The status of the Bulgarian population in the private estates of the Sultan was completely different. This is where the private incomes of the Sultan were collected and correspondingly it was of his interest that the inhabitants live and earn well, so that they could pay well. Furthermore, because of the fact that the Muslims were exempt from taxes, they were not allowed to settle in those estates, which led to areas like Strandzha with the three centers Sozopol, Kiten and Ahtopol, Chiprovtsi and

1. See Dimitrov 2006
Translated by the author.

First temporary seizure of Varna by the Russian army.

SEIGE OF VARNNA

Part of the Russo-Turkish War from 1828-1829 drawn from behind "Turna tepe".



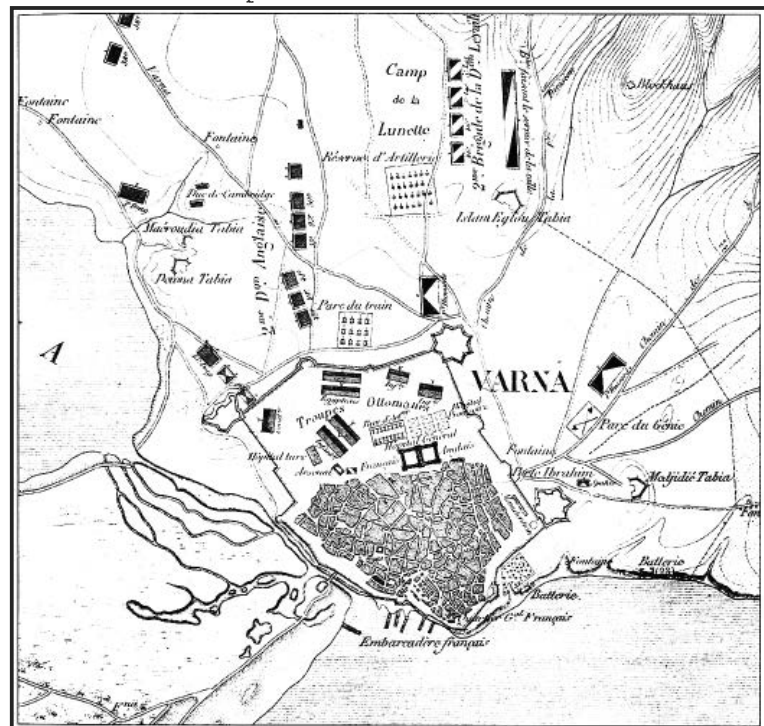
July-September,
1828

Fig. 05

OTTOMAN EMPIRE
1393-1878

VARNA DURING THE CRIMEAN WAR

In May 1854 an allied conference between England, France and the Ottoman Empire was held in Varna.



1854 - 1856

Fig. 06

28 | INCONGRUOUS HINSICHT

the Sofia field to be populated only by Bulgarians, where even the official language was Bulgarian.

Even lighter were the conditions in those settlements where the population was militarily obligated. Such settlements were mostly those, which were guarding passes and important military roads and Bulgarians in them were fully armed and there were no Muslims living there at all. For example the road through the Strandzha Mountain, or the one between Vetren and Vakarel, or from Shipka to Veliko Tarnovo became legitimate free zones.

The Bulgarian artisans in the cities were worst off. In wartimes they were obliged to sell their production for state needs at prices much lower than the prime costs. Under this economic pressure many of them converted to Islam in order to be exempt from the taxes.

Doctor Dimitrov's conclusions are not of direct concern regarding the arguments about the correctness of the terminology used to depict those 5 centuries of our history. Much more important are not the conditions in which the Bulgarians were living, but what their opportunities for progressive development actually were. The true tragedy consists in the fact that the Bulgarian people had the status of an object and not a subject of the governmental rule. Bulgarians were deprived of the various strata of society - aristocracy, bourgeoisie, supreme priesthood, which led to a significant lagging behind in technology, education and culture.³

These conclusions are supported by the main reason for the outbreak of the April Uprising. According to Zahari Stoyanov, a Bulgarian revolutionary and historiographer of the April Uprising, "several young people in Bulgaria assured that the condition of the Bulgarian people could not get any better and that all aspirations towards education and enlightenment are unthinkable to come true and bring the anticipated favor as long as the Ottomans are governing us, following the example of the other people, formed patriotic societies denoted as 'Revolutionary Committees', with the main task of impelling the people to rise against the Ottoman rule..."⁴

3. See Dimitrov 2006
4. See Stoyanov 1977, 98
Translated by the author.

THE APRIL UPRISING

April-May, 1876

OTTOMAN EMPIRE
1393-1878

The resolution of the Conference of Constantinople



The Conference of Constantinople
23. December, 1877-
20. January, 1878

Fig. 07

THE APRIL UPRISING - A FIRST-PERSON NARRATIVE

“Notes on the Bulgarian Uprisings” by Zahari Stoyanov reveals in details the preparation for, outbreak of and the atrocious suppression of the uprising which ensued, but also substantiates the people’s pure will for independence.

The book was written in the period 1881-1883 and in its introduction, Stoyanov classified the April Uprising as the most significant event in the Bulgarian history since the fall under Ottoman rule. His main purpose was to describe the national character of the organization and to disprove any “deceitful sources, mainly foreigners and sworn foes of the Bulgarian people,” who “intentionally and with malicious objectives are concealing the true reasons for our national movements”.¹

The Bulgarian Revival began with the major economic changes in the Ottoman Empire in the beginning of the 19th century. Many well-to-do Bulgarians were able to travel, study and live abroad. The first revolutionary mentioned by Stoyanov is Lyuben Karavelov, who “has preached for more than four years with his newspaper” about the idea of a “Balkan federation among Bulgarians, Serbs, Romanians”.² Among his followers, the most significant contribution for the awakening of the national spirit was provided by Vasil Levski, who traveled over the country for years and together with his revolutionary committees concentrated on the preparation of the Bulgarian people.

The precipitated announcement, poor armament and the many internal treacheries condemned the uprising to a military failure. Nevertheless, this feat and its many heroic victims succeeded as a great political act for freedom in the international indignation they triggered. It was the reason for the “Conference in Constantinople”, which resolved for the first time after 1396, the right of the Bulgarians to have their own state in their ethnic borders.

1. See Stoyanov 1977, 9
2. Ibid., 96
Translated by the author.



San Stefano
Peace Treaty
03. March,
1878



Berlin Treaty
01. July,
1878-1885

THE CONSEQUENCES OF THE RUSSO-TURKISH WAR

There have been 14 wars recorded in history between the Russian and the Ottoman empires. They are only comparable with the 11 wars between the Austrian and Ottoman empires. The real reason for the war in 1877-1878 *“is the realization of the sacred ideal of Russia - the seizure of the straits between the Aegean and the Black Sea. The pretext, however, remains the badly treated brotherly to Russia peoples on the Balkan peninsula.”*¹

Right after the most important resolution of the San Stefano Peace Treaty - the proclamation of the Principality Bulgaria - the scanty and politically poorly prepared Bulgarian people became an instrument of different conflicting political, economic, ethnic and imperial interests.

An incontestable fact is the unjustness of the Berlin Treaty. The Bulgarian ethnic borders defined at the “Conference of Constantinople” and later on in San Stefano, contradict the secret agreements between the Russian and the Austro-Hungarian Empires², according to which *“Austro-Hungary is bound to maintain neutrality in the coming Russo-Turkish war and in case of success Russia shall gain an outlet via Bulgaria to the straits by Constantinople; as a compensation Russia acknowledges the claims of Austro-Hungary over Bosnia and Herzegovina and its further (either direct or as a sphere of influence) outlet via Serbia and Macedonia towards the Aegean Sea by Thessaloniki; an equal condition was: the formation of a big Slavic or other state on the Balkans (which may oppose to their expansions) is excluded.”*³

As a result Bulgaria was parceled out. The Bulgarian Principality included Northern Bulgaria and the Sofia administrative district with Prince Alexander Battenberg as the Head of State⁴. An autonomous province of Eastern Rumelia was formed to the south, governed by Alexander Bogoridi⁵, the other territories populated by Bulgarians in Eastern Thrace, the Aegean Sea coast and Macedonia still remaining under the Ottoman rule.

The Berlin Treaty predetermined future irrepressible contradictions and conflicts on the Balkans.

1. See Yanchulev 1941, 3
2. 26. June, 1876 in Reichstadt, 03. January, 1877 in Budapest
3. Petrov, Sultana Racho 1991, 207, quoted by Tsanev
4. Alexander Battenberg was a German prince, nephew of the Russian Emperor “Tsar Liberator” Alexander II (1855-1881). He was recommended by his uncle and chosen by the Bulgarians.
5. Alexander Bogoridi was Bulgarian member of the council of state of the Sublime Porte and was chosen by the Sultan.
Translated by the author.

[. . .]

“IN THE INFANCY OF SOCIETIES, THE CHIEFS OF STATE SHAPE ITS INSTITUTIONS; LATER THE INSTITUTIONS SHAPE THE CHIEFS OF STATE”¹

In the third volume of the “Bulgarian Chronicles”, Stefan Tsanev quotes Vasil Levski’s “Ordinance”:

“By means of a general revolution a fundamental reformation of the current despotic-tyrannous state system must be achieved. It must be transformed into a democratic republic (people’s government). If anybody despises and rejects the “democratic republic” state system outlined above and assembles parties for a despotic-tyrannous or constitutional system, then such people will be considered foes of the fatherland and the punishment will be death.”

Unfortunately this clear order of the “Apostle of Freedom” was replaced by Karavelov in the Regulations of the Bulgarian Central Revolutionary Committee by the rather unclear: *“The form of the future Bulgarian government will remain undetermined until the time, when the Bulgarian liberation becomes a deed done.”*² Anyway, neither he, nor Levski, nor any other Bulgarian revolutionary appealed to the Russian might. In Karavelov’s words, confirmed by Stoyanov: *“Why do we need Russia, since they thrash the same way as in Turkey?”*³

Probably the most prudent were Todor Ikonomov’s outlooks. He was an enlightener and an anti-revolutionary, who believed in words, rather than arms and preferred dualism with Turkey instead of liberation with the assistance of external forces. He considered the gift of freedom pernicious and claimed that we were unprepared for it. He asserted that the independence should happen rather later, but peacefully and that only such scenario would not allow other external interests to interfere with our fortune. After the Russo-Turkish War and the Treaty of Berlin his proposal sounded absurd, but foresighted that:

*“we should renounce the redundant rights of the Principality of Bulgaria and accept the rights and status of Rumelia and in return for which we should ask for expanding the scope of the same rights to cover Macedonia, the three parts uniting in one autonomous province. Thus, in time, sooner or later, the Principality, Rumelia and Macedonia will simultaneously be granted independence as one complete Bulgaria.”*⁴

To him the Union of Eastern Rumelia with the Principality of Bulgaria was an inconsiderate coup d’état, which cost us Macedonia. Idealist and moralist to the fullest, he unfortunately never achieved introducing reconciliation between the parties in the name of the Fatherland.⁵

But a war between two empires was declared. And who was to stop it...

Right after the liberation, the Bulgarian deputies split in two – Conservatives and Liberals. The brittle political situation and divisions were a fertile soil for the Russian interests. *“The Tsar Liberator was the most supreme moral power ever to be exerted upon the Bulgarian people,”* Tsanev quotes Simeon Radev. And so the adoption of the first Bulgarian constitution developed and personally approved by His Imperial Majesty Alexander II became a fact.⁶

1. Montesquieu: <http://www.gotd.org/search/single.html?id=48063>, 19.04.2016
2. See Tsanev 2008, 47-48
3. See Stoyanov 1977, 96
4. Ibid. 2008, 42-43
5. Ibid.
6. Ibid., 44
Translated by the author.



The Union of
Eastern Rumelia
with Bulgarian
Principality
1885 - 1913

THE UNION OF EASTERN RUMELIA WITH THE BULGARIAN PRINCIPALITY

Contrary to the overall feudal despotic imperial policy of Emperor Alexander II, the Constitution of the Principality of Bulgaria was rather democratic. Unfortunately after his assassination on 1 March 1881, Prince Alexander of Battenberg, with the help of his cousin Alexander III, succeeded to suspend the Constitution for a period of seven years. Thus he established his absolute power, but under strict Russian control.¹

At the same time, Eastern Rumelia was becoming a free Bulgarian republic. Most of the people, dissenting the dictatorship of the prince and the Russian influence, found sanctuary in Plovdiv. It was there that the struggle for the Unification of Eastern Rumelia with the Principality of Bulgaria started. Fateful was the unsuccessful attempt for coup d'état against the prince, planned by the Russian generals. After it, he reinstated the Constitution, according to which "only Bulgarian citizens could hold state, public and military positions" and all Russian generals had to leave the country.²

The Unification of Eastern Rumelia with the Principality of Bulgaria was first announced as a peaceful coup d'état in Plovdiv by Ivan Andonov and Zahari Stoyanov, and Alexander of Battenberg had no choice, but to accept it and to announce himself Prince of North and South Bulgaria. As a self-willed deed of the Bulgarians, the Unification was not coordinated with any other country and was a bold demonstration of independence, which changed their attitude towards Bulgaria. England unexpectedly supported the Unification, while Russia was against it. Turkey also preferred a united Bulgaria, rather than a Russian province. Only Serbia undertook a decisive act against the Unification and on 2 November 1885 attacked Bulgaria from the rear at a moment when an attack from Turkey was expected and all Bulgarian forces were concentrated on the south-east border. In 5 days the Bulgarian troops crossed the country and defeated the Serbs. And so, the general feat of the Bulgarian people in the name of the Unification overwhelmed the peoples of the world, shocked the statesmen and confused the diplomats.³

1. See Tsanev 2008, 96
2. Ibid., 117
3. Ibid., 126
Translated by the author.



London Peace Treaty
1913



Bucharest Peace Treaty
1913 ~ 1919



After Neuilly-sur-Seine Treaty
1919 ~ 1940

DISUNION IN THE THIRD BULGARIAN KINGDOM

After the Union started the Disunion. A game of life and death, which continues even nowadays. After the victory over Serbia, the hatred of Aleksander III for his German cousin Prince Aleksander Battenberg reached the limit. It also transferred onto the political and intellectual elite of the Bulgarian society, thus forming the so called Russophile and Russophobe. On the 26th of August, 1886, after the second coup d'état organized by the Russophile against him, Prince Aleksander Battenberg abdicated.¹

Despite the Russian and internal Russophile resistance, the Bulgarian regency, lead by Stefan Stambolov, chose hastily the Austrian lieutenant Ferdinand Maximilian Karl Leopold Maria von Sachsen-Coburg und Gotha for Bulgarian Prince. After several years of conspiratorial government, many political assassinations, including the one of Stambolov and as an infringement of the Berlin Peace Treaty, he announced the Bulgarian Independence and himself Tsar of Bulgaria on the 22th of September, 1908. Rather to direct the Bulgarian foreign policy towards accession negotiations for the annexed territories of the *Conference of Constantinople*, his contradictory personality and single morbid ambition to conquer Constantinople are held responsible for the losses after the Balkan Wars and the First World War, called not without reason national catastrophe. Tsar Ferdinand I abdicated on the 3th of October, 1918.²

In spite of the disastrous foreign affairs, the home policy in the end of the XIX and the beginning of the XX century was described by many American newspapers as "*the Bulgarian economic miracle*". The period from 1896 until 1912 was characterized with impetuous economical development, population explosion and cultural uplift. In 1894 there were 501 factories, 218 joint-stock companies. Many railways including Orient Express and roads were built. In 1905 Bulgaria was the foremost producer of wheat in Europe. In 20 years the population increased from 3,150,000 up to 4,350,000. Even though it is considered the reign of Ferdinand I, it is mainly Stefan Stambolov's deed and his 7 years long authoritarian government as prime-minister. He remains "*an epochal historical figure*".³

1. See Tsanev 2008, 261
2. Ibid., 318
3. Vazov, quoted by Tsanev 2008, 260
Translated by the author.



Craiova Agreement
1940 – 1941



World War II
1941 – 1944



Anti-German coalition
1944

BULGARIA OF BORIS III – FASCISM, AUTHORITARIAN MONARCHISM OR A MILITARY DICTATORSHIP

Ferdinand I was never allowed by his son Boris III to return to Bulgaria and compared with his father's expansive foreign policy, the successor's ruling manner was rather neutral. However, his influence on the internal policy was quite direct and the struggles between the parties didn't show any signs of calm.¹ The disunity continued to delve and embodied itself in series of protests, revolts, assassinations and coup d'état. The most audacious one was the bomb attempt in the church "Sveta Nedelya"² on the 16. April, 1924. It was organized by far left party functionaries and its main purpose was the elimination of the political and military élite, including Tsar Boris III. It eventuated from the failure of the "September uprisings" in 1923 and the ensued writ of injunction on the Bulgarian Communist Party on the 2. April, 1924.

After the start of Great Depression on the 24. October, 1924 the authoritarian and totalitarian regimes in Europe and Asia gained immense strength, as a result of the interference of the state in the coordination of the rural economy. In 1938 the revisionist policy of Germany and Italy lead to fatal for the European peace consequences.³

On the 1. September, 1939 started the II World War. On the 15. September, 1939 Bulgaria declared neutrality. On the 7. September, 1940 Southern Dobrudja was peacefully annexed. The price for that gift would have been Bulgaria's joining to the Tripartite pact. The strong contradictory and manipulative German and Russian influence forced Tsar Boris III to join the pact on 1. June, 1942. The German forces crossed Danube exactly at 12h and in the next days occupied Macedonia and Thrace, which later became pawns for the Bulgarian participation in the war. On the 19. April the Bulgarian army replaced the Germans and took the administration there. Until the end of the war all parties were suppressed. The conjunction of these circumstances, combined with the mysterious death of the Bulgarian Tsar on 28. August 1944, preordained the role of the grounding on the Red Army.⁴

1. In the period 1935-1943, Boris III replaced 27 governments.
2.-4. See Tsanev 2008, 499
Translated by the author.

MONUMENTAL PROPAGANDA

...in "[...] the period of Stalin-Chervenkov's darkness, when Bulgaria was as if translocated northern of Siberia and each feasible contact with the outer world was cut off [...]"¹

¹. Markov 1990, 214
Translated by the author.



Fig. 01 (left)
Hermannsdenkmal in "Teutoburger
Wald".

1. See Busch (Ed.) 1987, 363

2. See Mittag 1987, 532-558

3. Ibid.

4. Ibid.

Translated by the author.

ARTS, POLITICS AND MONUMENTS

Throughout history, art has remained a powerful source of influence. Yet, the political power became autonomous and independent of religious funds only since modern times, as the national states began to form. The emancipated arts were able to acquire the aesthetic design of the independent political public sphere. *"Politics could take advantage of the arts for propaganda purposes. With the help of arts it directed its self-manifesting rituals[...]."*¹ Thus, along with squares, town halls, palaces and parks, monuments became physical representations of the relation between arts and politics.

Celebrations and demonstrations are still taking place at the Hermann Monument. Yearly it attracts around half a million visitors. It does not remain invisible. As a sightseeing destination in the landscape, it is still a testimony of the unification efforts of previous generations.

In 9 AD, Arminius of the Cherusci tribe, later called Hermann, lead a German army to victory against three Roman legions. Built in the middle of the 19th century, his colossal 54-meter-high monument still evokes the unification of Germany out of 30 states.

It is not its remarkable size, but the programmed symbolism of the details which formulates its appeal. The first message is delivered by the name of the area "Teutoburg Forest", which gained popularity after the monument was built. The gaze fixed on the enemy and the German physique of the statue, on top of a German edifice together with the victoriously raised sword are the artist's intentional provocations. These national motives still evoke unity, power and warning.²

Back in the 19th century the national idea in Germany meant not only identity and continuity, but also democratically stated strength. It was not imposed by the ruling dynasty. Thomas Nipperdey considers the monument a result of a democratically constituted nation. The people's union and the victory against a foreign enemy is the focus of its political legitimacy.³

In 1834, the idea for the monument originated from the architect and sculptor Joseph Ernst von Bandel. He founded many associations and also managed to involve rulers to contribute. The process of financing and building deemed by Nipperdey as a compromise between the national-democratic and monarchic tendencies and powers in the 19th century was the greatest evidence of the unity of the nation.⁴ In 1875, four years after the establishment of the German Reich, the Hermann Monument was inaugurated as a long anticipated symbol of the conciliation efforts of the whole German people.

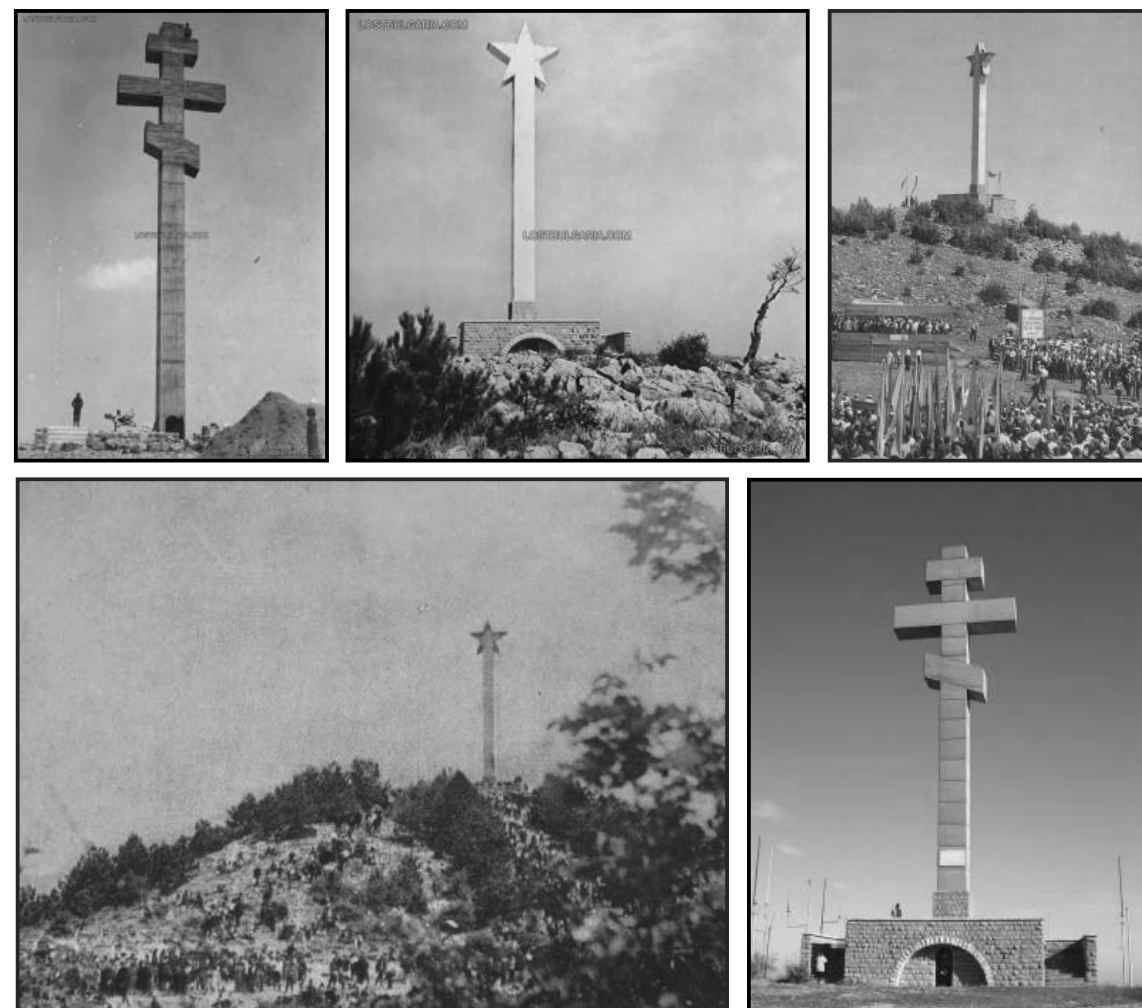


Fig. 02-06
Monument to Hristo Botev, Okolchitsa before 1949 (top left), between 1949-91 (top middle, top right, bottom left) and after 1991 (bottom right).

INTRODUCTION

The essential means of ideological propaganda and maintenance of political legitimacy of the communist regime in Bulgaria after 1944 was the building of monuments. Propagandizing the idea of the *unfading memory* of the *special dead*, they are called upon to approbate the *imperishable character* of the communist heroes and to demonstrate the *eternal truth* of the ideal.¹ Described as *the true boom* more than 1,000 monuments were built in 45 years.²

OBJECTIVE

The main intention was to sustain the discourse of recollecting particular events and personalities and to utilize the symbolic significance of death in order to create rigid incarnation of the ideology.

STARTING POINT

The two decades before 1944 were the prime reference for the political representation of death during the communist regime. Representing one of the most vicious turning points in the new Bulgarian history, the 1930s and '40s premise the strong politicization of the collective memory after the Second World War.³

GUIDELINES

Integrated automatically in the visual culture of ideology, monuments follow three guidelines - design innovation, exultation from the victory and establishment of the new social order and the solemnity of death and its commemoration. The innovation concept finds the clearest expression in the subject of the artworks and their scale.⁴

FUNDING

The main initiators for the erection of monuments were the party's regional committees, hence the budgets were almost unlimited. They were either redirected from the state budget or collected as donations and obligatory deductions from salaries. The sculptors' and architects' fees varied from 15,000 to 80,000 leva, which was comparable to the price of a three-bedroom apartment (20,000 leva) and the average monthly wage of 190 leva, which signifies their importance for the state apparatus.⁵

1. See Voukov, 2009
2. See Mihov, 2015
3. Ibid., 2009
4. Ibid., 2009
5. Ibid., 2015
Translated by the author.

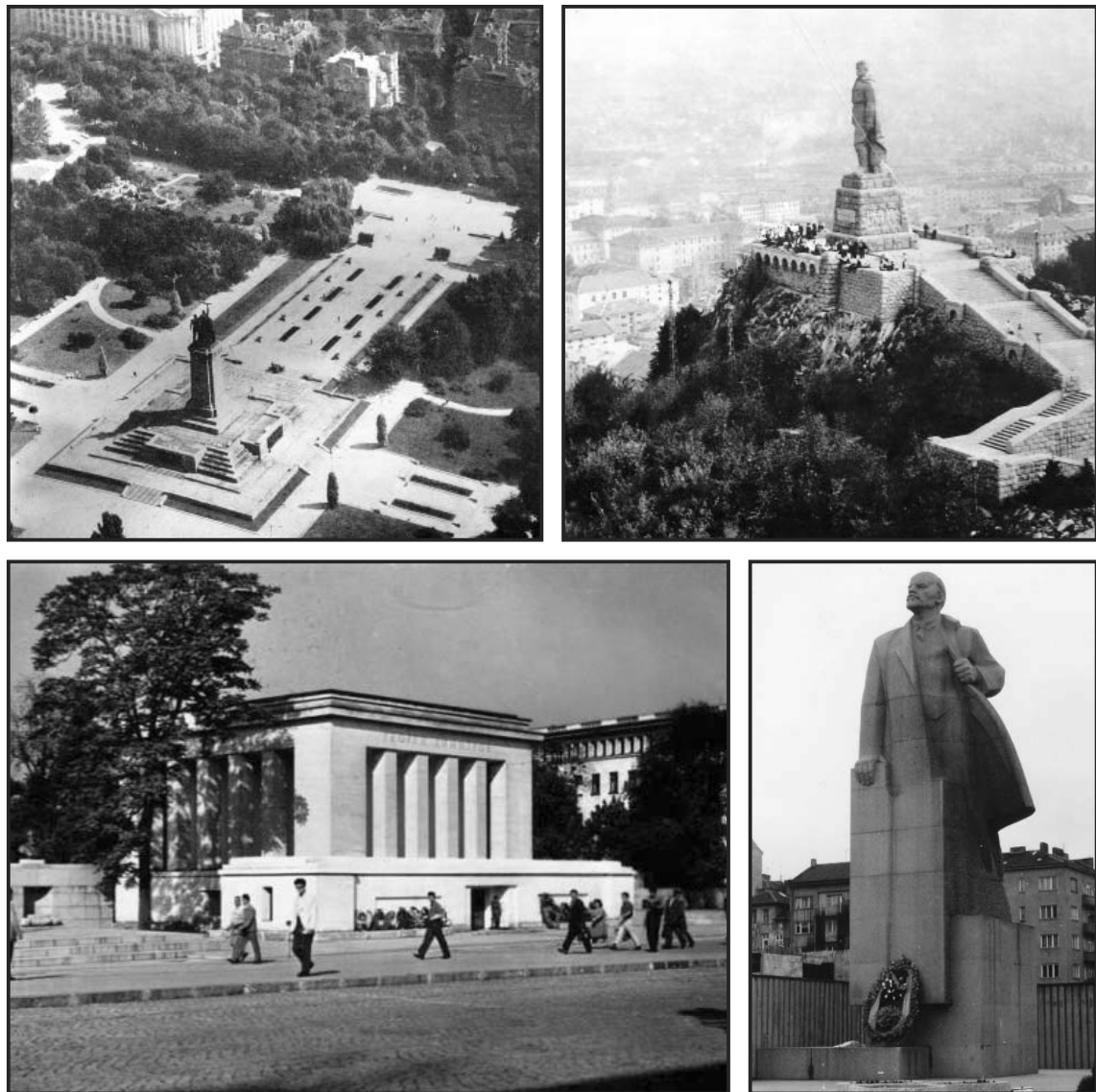


Fig. 07-10

Monument to the Soviet army, Sofia, 1956. (top left)

Monument to the Soviet army, Plovdiv, 1957. (top right)

The mausoleum of Georgi Dimitrov, Sofia 1949. (bottom left)

Monument to Lenin in front of the Parliament in Sofia. (bottom right)

TYPES OF REPRESENTATION

After 1944, in a time of mass terror, the idea of *optimism* and *revived spirit* was demonstrated with the building of factories, public buildings and the dynamic reconstructions of the central parts of bigger cities. Spacious squares for parades and manifestations were designed and the first permanent monumental compositions appeared on them.¹

In the first decade after the war and until the end of the 1980s the focus of special attention were the monuments to the Soviet Army, which in the 1960s began tendentiously being dedicated to peaceful collective life under the slogan *Bulgarian-Soviet Friendship*. These symbols of immortality and gratitude handed down the message of the *invincible ideology* and the discourses about them were often interwoven with the concept of the *double liberation*.²

The monuments dedicated to emblematic representatives of the communistic ideology were an unchanging tool of the monumental propaganda and were the embodiment of the so-called *cult of personality*. Their special vitality overwhelms the significance of death to give way to the concept of immortality. Such monuments reject the perishableness of the leaders as they refract the belief in the everlasting value of their ideas and use their biographies as *sufficient ground* for their “*eternal life*”.³

A central place in the memorial practices of the 1960s and 1970s is taken by the monuments dedicat-

1. See Voukov, 2009
2. Ibid.
3. Ibid.
Translated by the author.

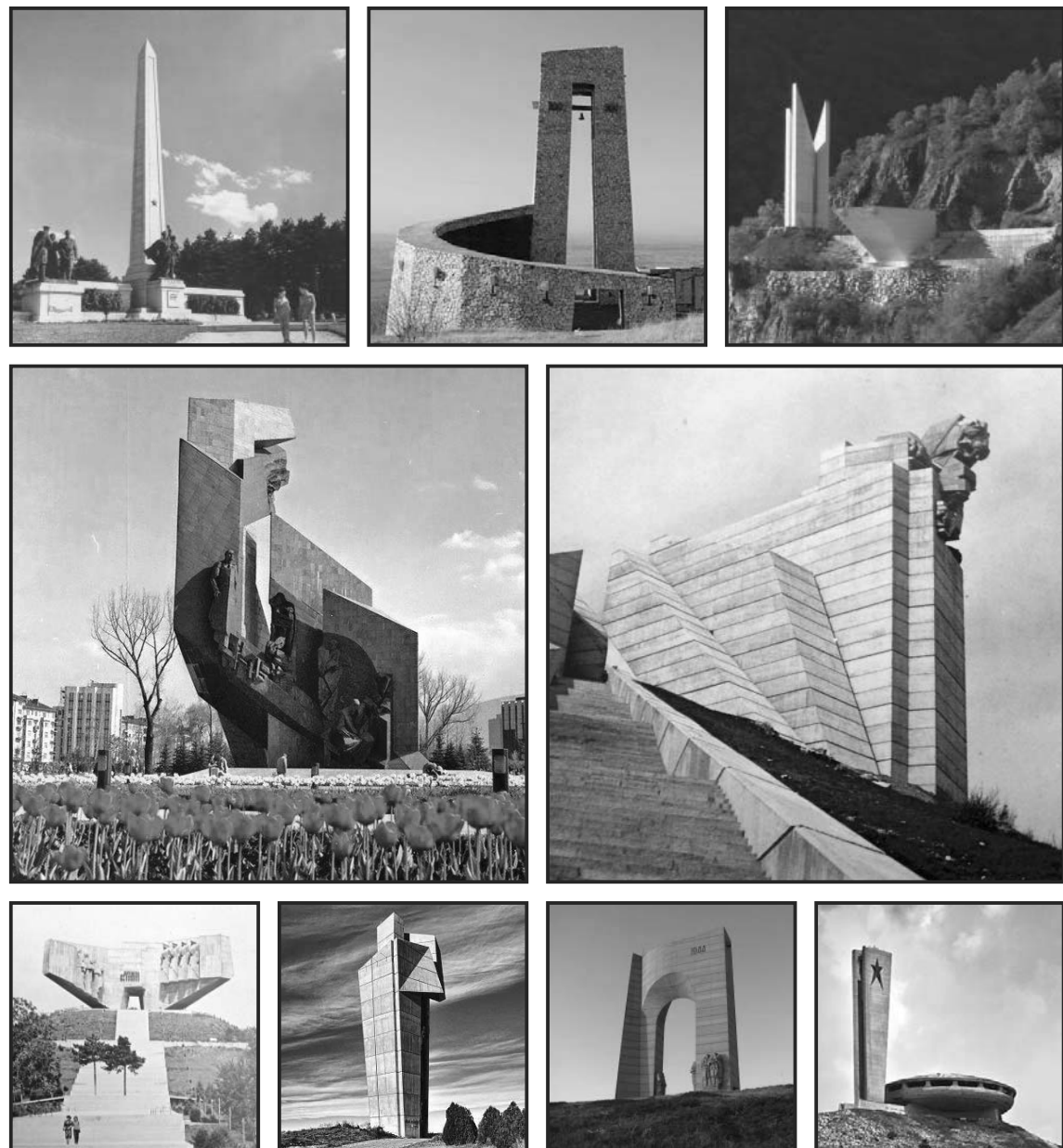


Fig. 11-19

Monument to the Common grave in Sofia, 1956. (top left)

Monument to the fallen in the 3 revolutionary epochs - 1876, 1923 and 1941-1944, Perushtitsa, 1976. (top middle)

Monument to the fallen in the April uprising and the partisans from Anton Ivanov's squad, Batak, 1978. (top right)

Monument to the 1300th anniversary, Sofia, 1981. (middle right)

Monument to the 1300th anniversary, Shumen, 1981. (middle left)

Monument to the Bulgarian-Soviet fellowship, Varna, 1978. (bottom left)

Monument to the Bulgarian-Soviet fellowship, Vidin, 1978. (bottom second left)

The arch of freedom to the Bulgarian-Russian and Bulgarian-Soviet fellowship, Beklemeto, 1978. (bottom second right)

Memorial house of the Bulgarian communist party, Buzludzsha, 1981. (bottom right)

3. See Voukov, 2009

4. Ibid.

Translated by the author.

ed to partisans, communists and antifascists, mainly represented by collective memorials such as ossuaries and common graves. Most of them exaggerate the relation between events of the national history and the feats of communists and antifascists, which attests the endeavour of *rooting* the regime in the national awareness. It is interesting that until the 1970s, monuments of national heroes fell outside the scope of the social and political attention. One exception was Botev, because of his beliefs in the communist ideas, which made him a *flagship* of the communist and partisan movement of the 1930s and '40s.³

Towards the '70s and '80s, the shift against the national heroes and history faded mainly because of the approaching anniversary of the establishment of the Bulgarian state. Many big scale architectural ensembles of that time represent a tendency for all those who have fallen for the Bulgarian freedom to be included in collective pantheons. Their dimension and rank exemplify the peak in the monumental sacralisation of death.⁴

CONCLUSION

The process of legitimization of the regime places in the center of its rituals the resource of the "*special fallen [soldiers]*" and benefits from their strong symbolism for the "*ultimate victory of communism*". During that period, the representations not only remained vaguely revised, but extended themselves in the national historic scale. Their problematic fate after 1989 represents the clash of re-identification.

THE PARK-MONUMENT

*"The fellowship with the Soviet union is as vitally important as the sun and the air for each and every living being."*¹

1. Georgi Dimitrov, inscription in the entrance-hall of the monument. Translated by the author.

ACQUAINTANCE

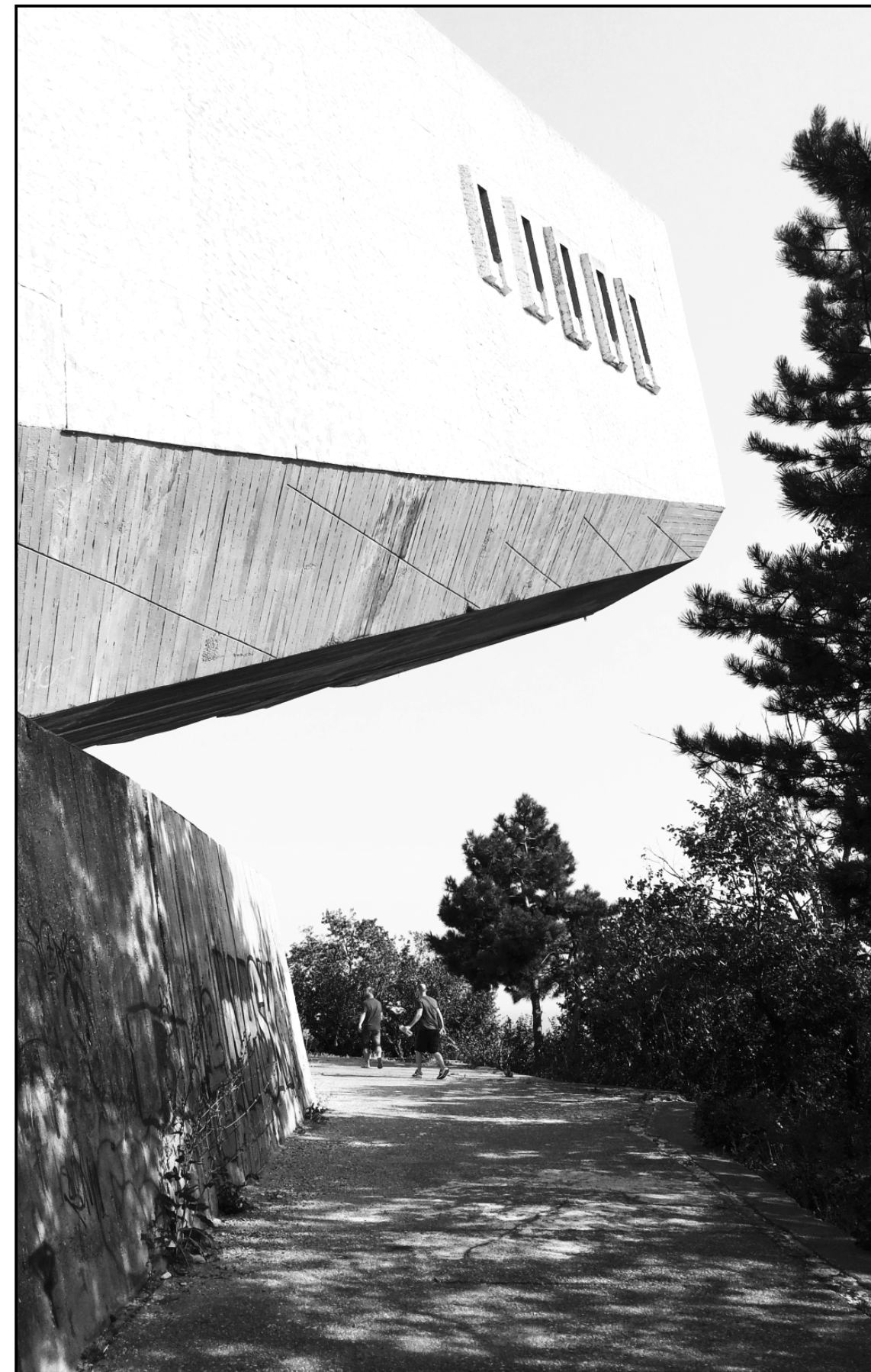
I got on top of the “Sahat Tepe” Hill for the first time in the summer of 2014. The friends who took me there, chose one of the paths in the park, which led us around the monument, so that we lightly approached it from its back side. Now I realize, none of them really wanted to climb the stairs. The awe of the massive silhouette as it began to appear bit by bit from behind the trees, was swiftly taken over by my bated breath as I faced the magnificent view of the city and the sea.

The front side was not less fascinating. Facing it from the platform, it was almost impossible to sweep both cantilever wings with a single glance, without turning my head to the left and the right. The ominous presence was further exaggerated by the over-dimensional statues and their rigorous cubist outlines. At that moment I became aware of the actual dimensions of the structure and that there should be some interior.

Furthermore, to my greatest astonishment, we easily got inside through a hole in the walled-up former entrance and started to make our way upstairs through a labyrinth of dark, filthy and creepy differently sized stairs, corridors, chambers and halls. At last, we reached a narrow viewing platform on top of the left wing from which the scenery was incomparable to the one from the foot of the monument.

On the way back, by reason of my curiosity, I lost track of my company and found myself in the big hall of the right wing. From there, by taking another way downstairs, I ended up a level lower and at the back side of the thing.

At the time, I was a part of a team working on the idea competition for the monument “1300 years Bulgaria” in Sofia and the spark of my interest for monuments was already ignited. As we were descending the 302 steps, the questions I was asking myself were already too many. Many enough to start the flame of this master thesis.







MAIN ENTRANCE [+112.40m]



SERVICE ENTRANCE [+109.90m]











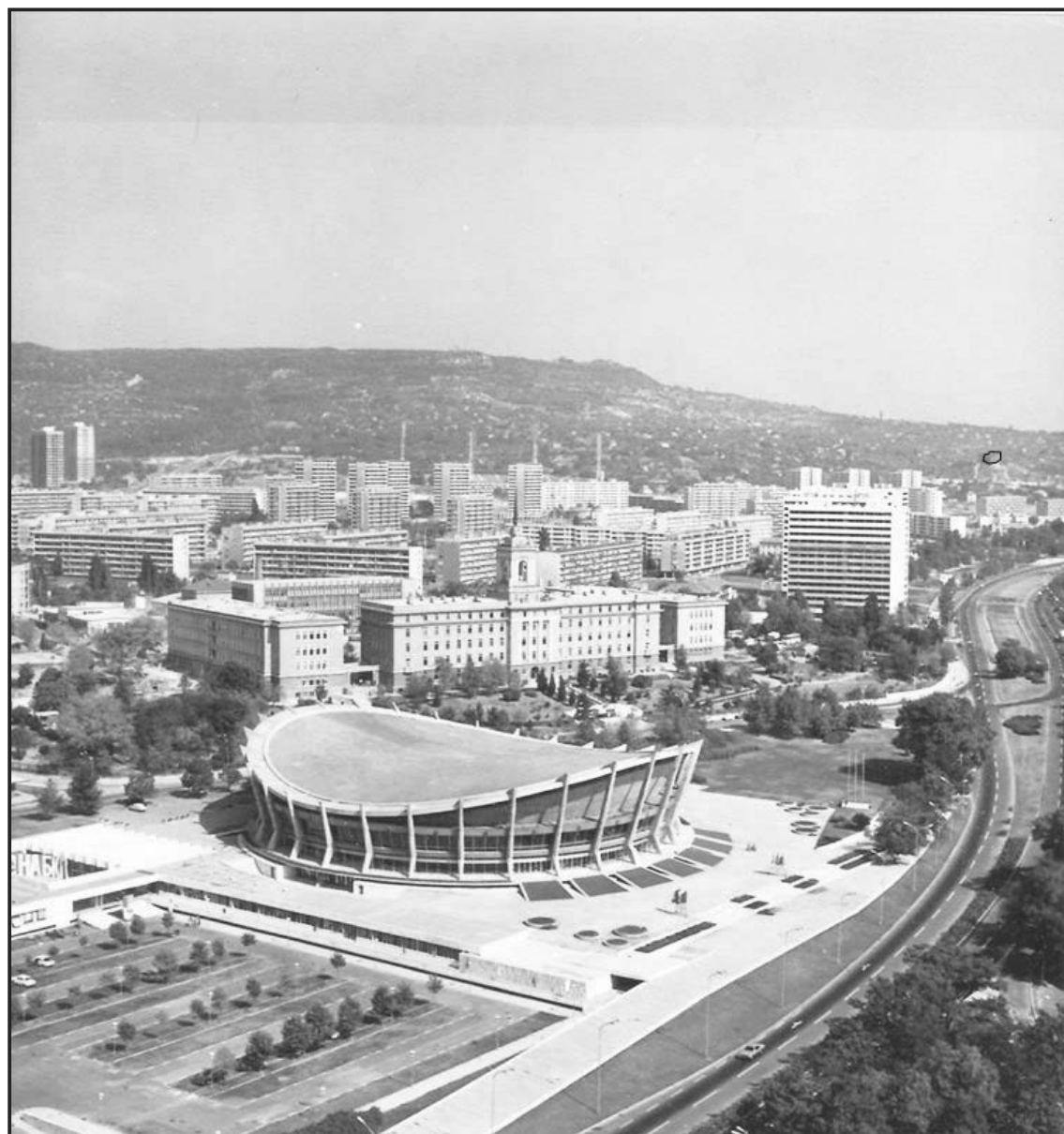


Fig. 01
View to the Palace of Culture and
Sport and the Park-Monument

VARNA

"With its 350 000 inhabitants, Varna is the third largest city in Bulgaria. It is an important seaport and touristic center, and is located on the eastern coast of the Black Sea, where the roads connecting Southeast Europe, Asia Minor, Russia and the Mediterranean have intersected for centuries. As a result, contemporary Varna is a multicultural mix of Bulgarians, Turks, Armenians, Greeks, Roma, Russians, Ukrainians and Jews, which have all been living successfully together for many years.

Varna is an ancient city with an intriguing history. It has gone through economic rises and falls, and has been under the authority of all the major empires that have left traces on the Balkans. Founded under the name Odessos in the 6th century BC by settlers from Asia Minor, the city became a Greek colony and had a period of great prosperity under Alexander the Great. After the fall of the Roman Empire and its separation in the 4th century, it remained under Byzantine rule.

In the middle ages, the city was part of both the First and Second Bulgarian Empires. During that time it also returned under Byzantium's authority several times, until the arrival of the Ottoman Turks, which conquered it permanently in the 14th century.

Because of its strategic geographic location, the city became an important administrative center (Sandžak) in the Ottoman Empire. Varna flourished during the Bulgarian renaissance due to the Crimean War (1853-1856), when trade, artisanship and construction underwent a steady development.

Varna became part of the Third Bulgarian Kingdom in 1878 with a population of just 3500 Bulgarians out of a total of 21 000. The number of Bulgarians steadily increased, until they became a majority in the first half of the 20th century. The cultural and ethnic diversity, however, remained.

The first beaches in the city were built in 1890. In 1921, Varna was officially proclaimed a seaside resort. The "Sea Garden", the coastal park which connects the central part of the city to the resorts to the north of it, was expanded further.

During the period of socialism (1944-1989) the development of tourism along the Black Sea coast became official state policy. In 1955-6 began the construction of "Druzha" and "Golden Sands", which were the first two of a series of emblematic Bulgarian seaside resorts built in the second half of the 20th century.

As a result of the turbulent history described above, the architecture of contemporary Varna is a peculiar cultural and historical mix, blending Antiquity, the Ottoman period, the Bulgarian Renaissance, the post-Ottoman period of the Third Bulgarian Kingdom, socialism and the construction boom after the fall of the Berlin Wall.

Varna's urban environment hosts (with varied success) the coexistence of Roman ruins, houses and cultural monuments from the 19th and beginning of the 20th centuries, socialist modernism, and the chaotic surge in construction from the last 25 years, which is most evident in the coastal area and some parts of the city center."¹

1. WhAT Association, A short history of the city of Varna, <http://www.varnalibrary.bg/documentation>, 11.06.2016.

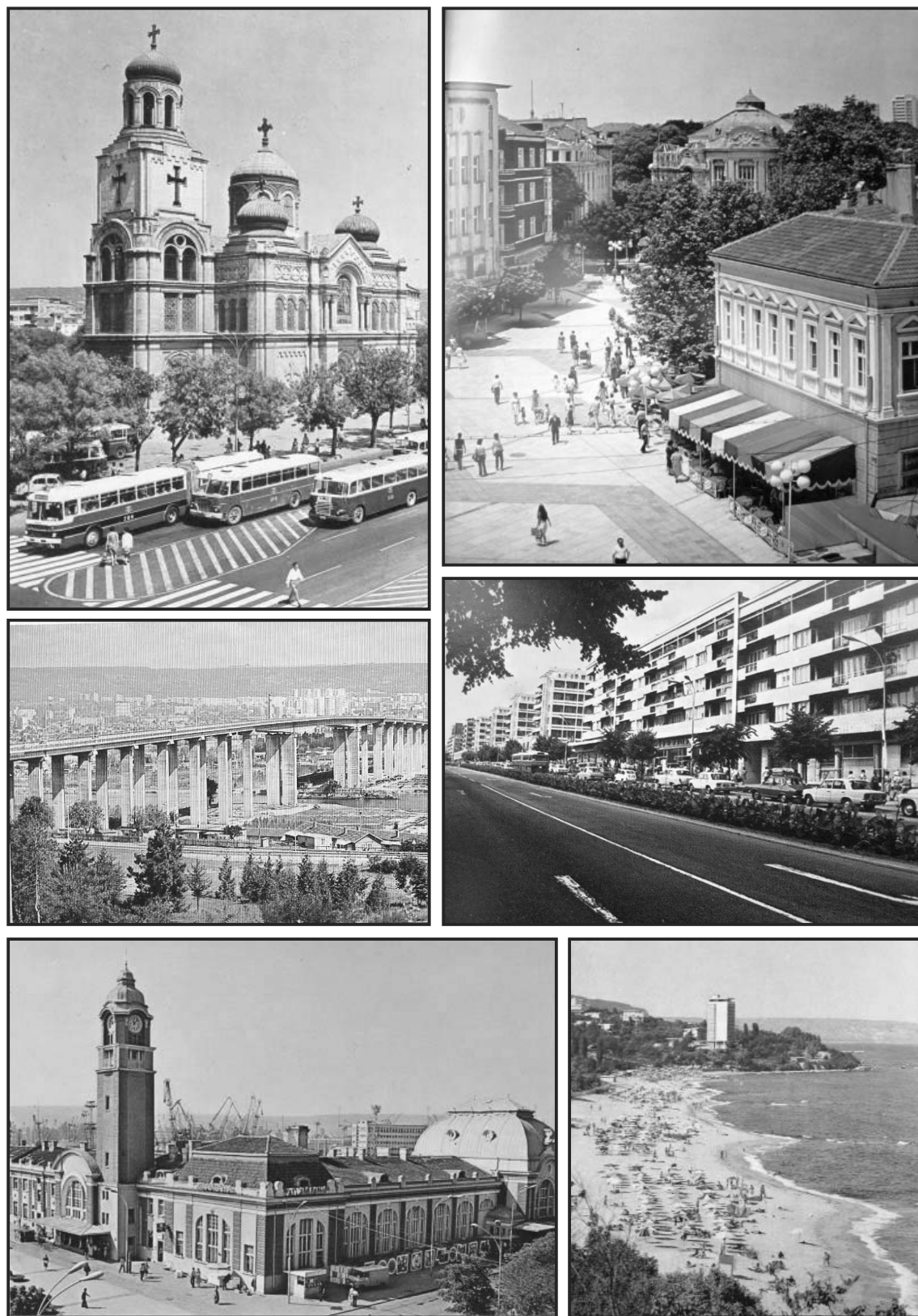


Fig. 02-07
Varna before 1989.
74 | INCONGRUOUS HINSICHT



Varna in 2014.
THE PARK-MONUMENT | 75





Harbour





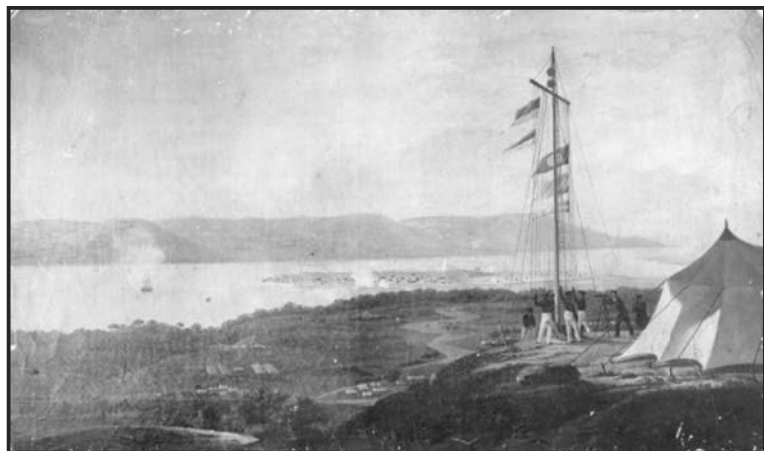


Fig. 08
Varna from Turna tepe, 1828.
Sahat tepe can be spotted in the
lower left corner of the lithog-
raphy.



Fig. 09
Varna at the time of the siege,
1828. Lithography by unknown
German author.

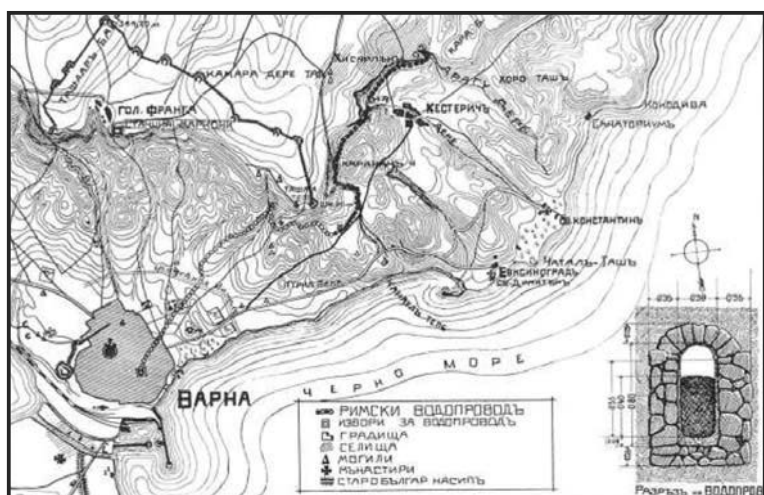


Fig. 10
Varna and Franga plateau, 1921.

THE HILL

The monument is located in the “Turna Tepe” area which shapes the end of the “Franga” plateau north of Varna. It stands 107 meters above the sea level on the lowest and southmost hill called “Sahat Tepe” – “The Clock Peak”. Its open exposure made it an important mili-
tary historical artifact itself.

The Russian Army appeared for the first time in history near Varna in the area of “Turna Tepe” in July 1828. At the time of the siege of the city, “Sahat Tepe” was an army commanding point with a small block house on it. Even though it housed only two howitzers, thanks to its dominance above the plane between the town and the plateau it covered well the north-east access to the for-
tress. Every day at 12 o’clock a cannon would fire there, hence the name of the hill.¹

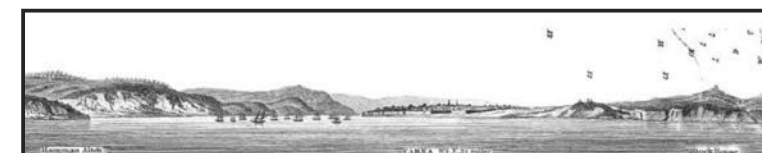


Fig. 11
The bay and the fortress, 1863.
Tick 107 with the block house
on it can be spotted in the far
right.

Exactly 150 years later, but this time as part of a new urban context, the exposed geographical features of the hill were the reason for the choice of location for the monument of the Soviet Army. According to the compe-
tition report from 1958 “the situation of the terrain, located in between two highways, connecting the city with the resort, the higher altitude and visibility provide excellent opportunities for the building of a big scale monument, which will manifest the power, the might and the belligerent spirit of the Soviet Army.”²

In the article “Where is Turna Tepe situated?”, Cap. Tifonov investigates the historical misconcep-
tions related with the origin and actual name of the hill on which the monument stands. With the help of old lithographies, maps and comparative studies of present photographs, he disproves the common confusion among historians between “Turna” and “Sahat” Tepe and simulta-
neously throws light on significant historic events.

1. See Trifonov Where is situated
Turna tepe? ,29.09.2013
http://www.su-varna.org/izdaniy/Kultuta-13/pag-es_107_113.pdf, 02.06.2016
2. See Savov 2007, 191
Translated by the author.

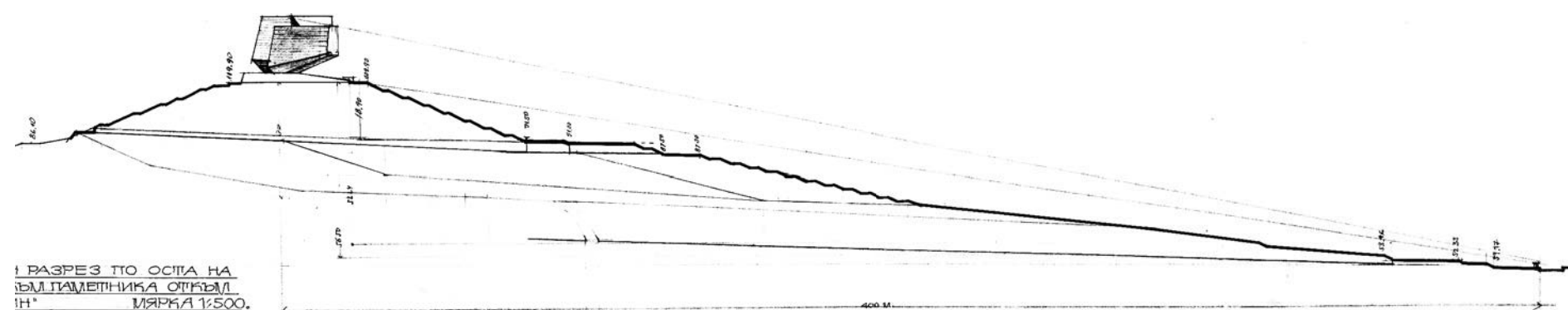
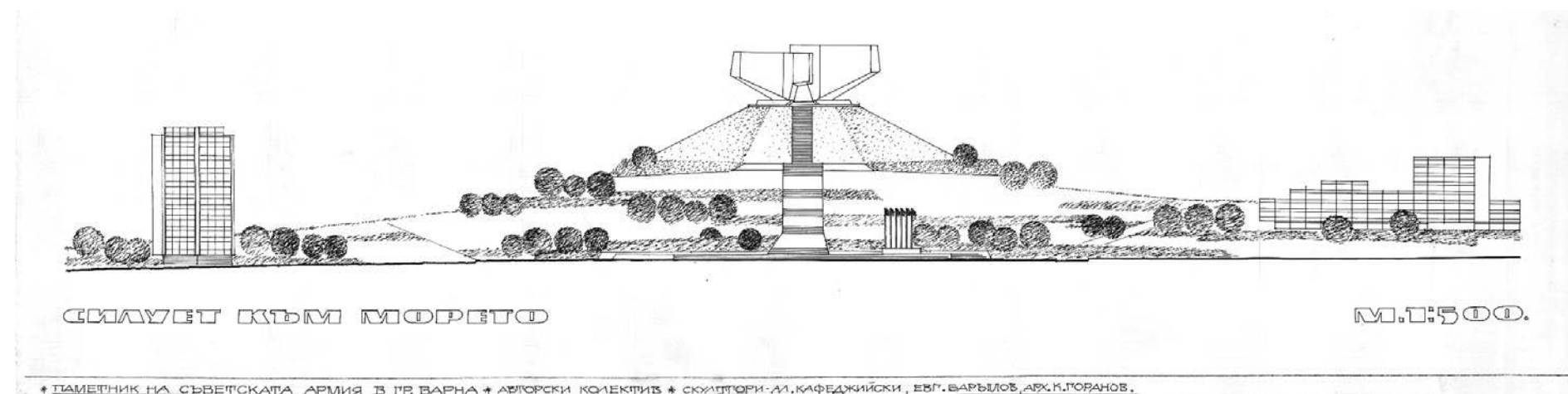


Fig. 12-13
Axial section/view
East elevation
M 1:2000
86 | INCONGRUOUS HINSICHT

0 50m

Fig. 14-15
The Pantheon in Varna.
Le Corbusier's "Plan Voisin".
1. See Savov 2007, 191-196
Translated by the author.

THE "MODERNISED" HILL

The idea for a monument to the Soviet Army on the "Sahat Tepe" Hill dates back to 5 May 1958. On that day, the Executive Committee of the Town People's Council and the Central Committee of the Bulgarian Communist Party announced the first competition. Its purpose according to the reports of the Town People's Council was: "to achieve the best solution for the monument in ideological and architecturally-sculptural respect, in order to emphasize the liberating role of the Soviet Army, the century-old and indestructible Bulgarian-Soviet friendship, our love for our two-time liberator, the gratitude for assuring our independence and appreciation for the great help we received in building socialism and for protection of the peace."¹

At the time, the common grave of the fighters against fascism and capitalism was still situated on the hill. The remains were moved to the newly inaugurated Pantheon. This puristic approach to the already existing mound corresponds to the modern vision of Le Corbusier's "Plan Voisin" for Paris. Despite the fact that the remains got re-entombed, the act of exhuming them is violative in itself. It contradicts the idea of the monument to praise the memory of the Soviet Army and marks it as a rigid incarnation of the totalitarian regime.

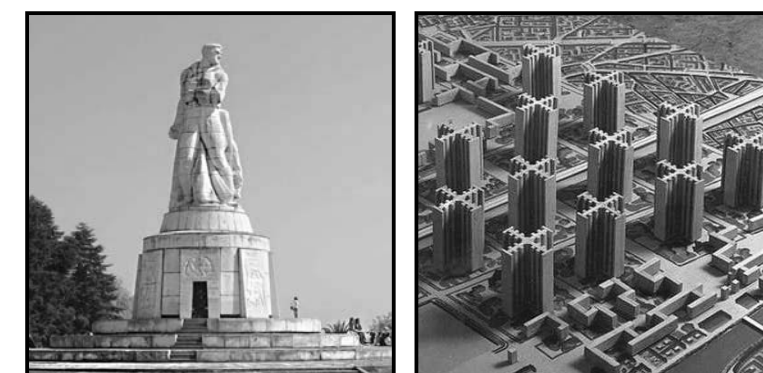








Fig. 34 Varna
92 | INCONGRUOUS HINSICHT



THE ORIENTATION

The Park-Monument to the Bulgarian-Soviet Friendship, as the name already suggests, consists of several structural elements. The monument, being the highlight of the complex, is surrounded by an adjoining park, where the whole setting seems to be subordinated to its presence. However, observed from above, the overall composition reveals another unsuspected perspective.

The overlapping of the historical past with the geographical aspects placed the monument outside the urban context. The break caused by the two major roads leads to inaccessibility of the area. Their transitional character further reinforces the desolation and remoteness. Thus, the context produced as a setting for the monument, remains untouched by any contextuality. It resembles an island between the modernist "Chaika" Residential Complex, the "Briz" Rural Area and the "Sea Garden" Park. The organization of the main pedestrian access to the memorial complex is the most dominant feature of that "island".

The major structural reference is expressed by the direction of orientation marked by the main approach axis. It goes across the park in south-east direction and connects the foot and the peak of the hill in a straight line. Compared to the massive impression of the monument crowning the hill, the closer observation from above reveals the repeatedly stronger significance of that feature.

Juxtaposing it to a greater scale and taking into account the military past of the region, along with the theme of the monument, may lead one to the false assumption that the origin of that orientation lies in addressing a warning message in that direction. According to the historian Rossitza Guentcheva, the reason for the orientation in that direction was determined only by the nature of the local topography.¹ The directionality matches the longest straight connection between the foot and the top of the hill. Only thus the common notion of the long and strenuous way up towards communism could have been best represented.

1. In a conversation on 29.12.2016.



LEGEND:

A. Greek quarter:
a1. Drama theatre
a2. "Independence" square
a3. "Ekzarh Josif" square
a4. Black sea hotel
a5. Roman baths
a6. Varna historical museum

B. Varna centre:
b1. Naval academy
b2. Palace of culture and sport
b3. Professional school of tourism
b4. High school
b5. University of economics
b6. Medical university
b7. "Saint Anna" hospital
b8. Piccadilly center
b9. Dental faculty
b10. Spartak stadium
b11. Regional historical museum
b12. Municipality building
b13. Varna cathedral
b14. Festival and congress center

C. "Chayka" quarter:
c1. "Ticha" stadium
c2. High school
c3. Sport school
c4. High school of mathematics

D. "Pochivka" quarter:
d1. Park-monument
d2. 4th foreign language school
d3. Professional school of chemistry
d4. University of Shumen
d5. Varna stadium

E. Port Varna:
e1. Central railway station
Varna

F. Sea garden:
f1. Naval museum
f2. Varna aquarium
f3. Summer theater
f4. Zoopark Varna

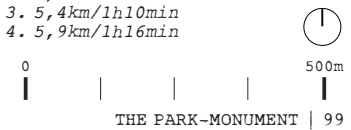
0 500m

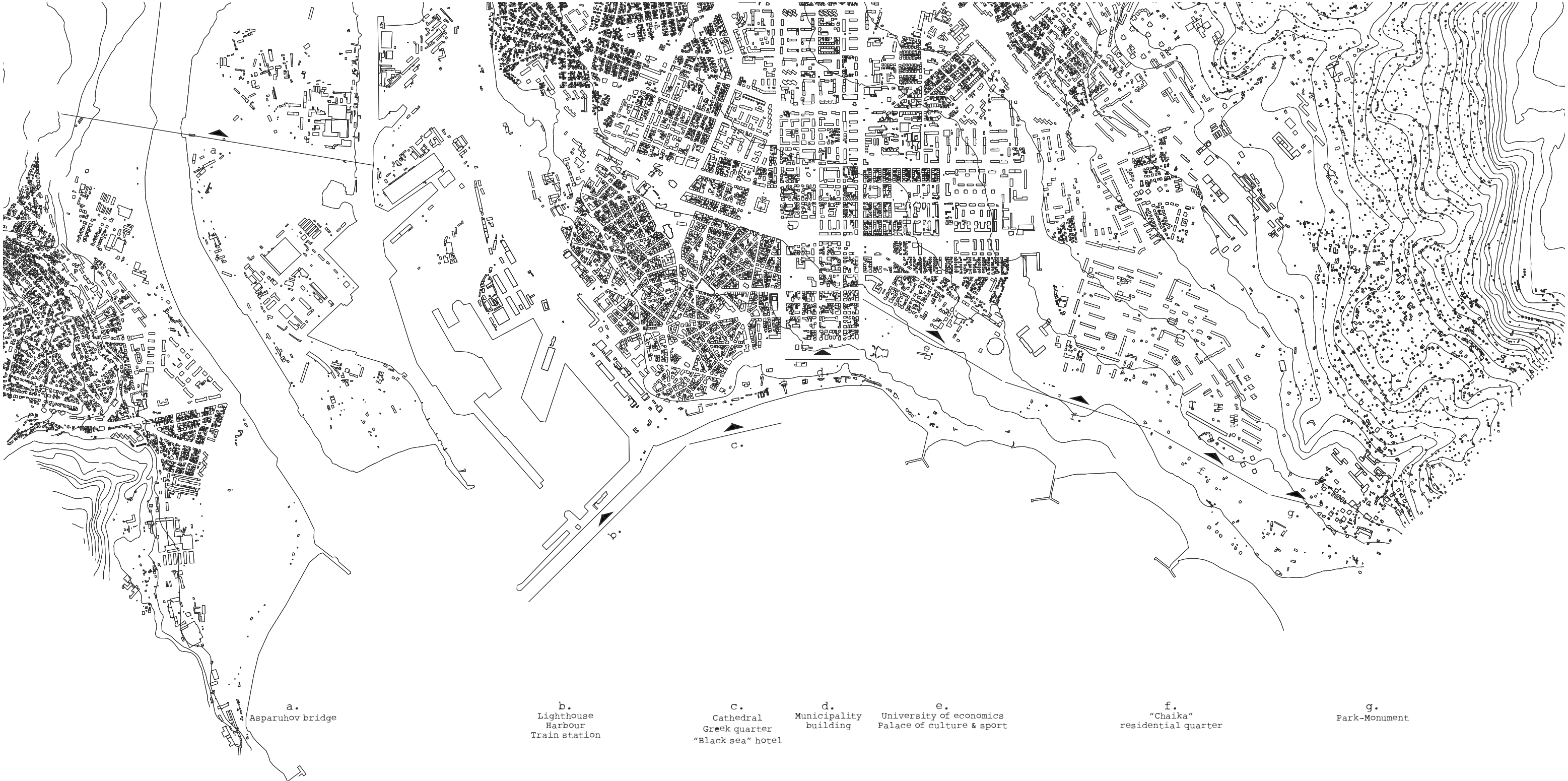


Accessibility M 1:10 000
98 | INCONGRUOUS HINSICHT

WALKING DISTANCES:

- 1. 4,8km/1h2min
- 2. 5,3km/1h9min
- 3. 5,4km/1h10min
- 4. 5,9km/1h16min





a.
Asparuhov bridge

b.
Lighthouse
Harbour
Train station

c.
Cathedral
Greek quarter
"Black sea" hotel

d.
Municipality
building

e.
University of economics
Palace of culture & sport

f.
"Chaika"
residential quarter

g.
Park-Monument

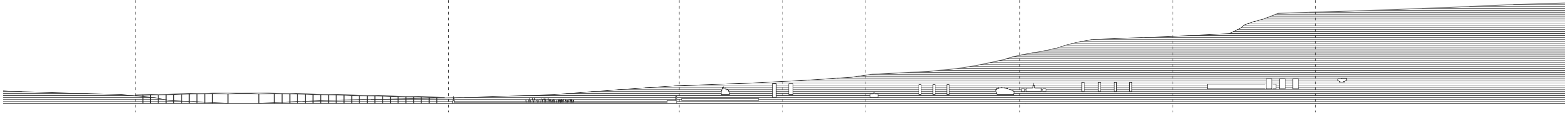




Fig. 35
Inauguration of the Park-Monument, 13. November, 1978.

THE PARK-MONUMENT

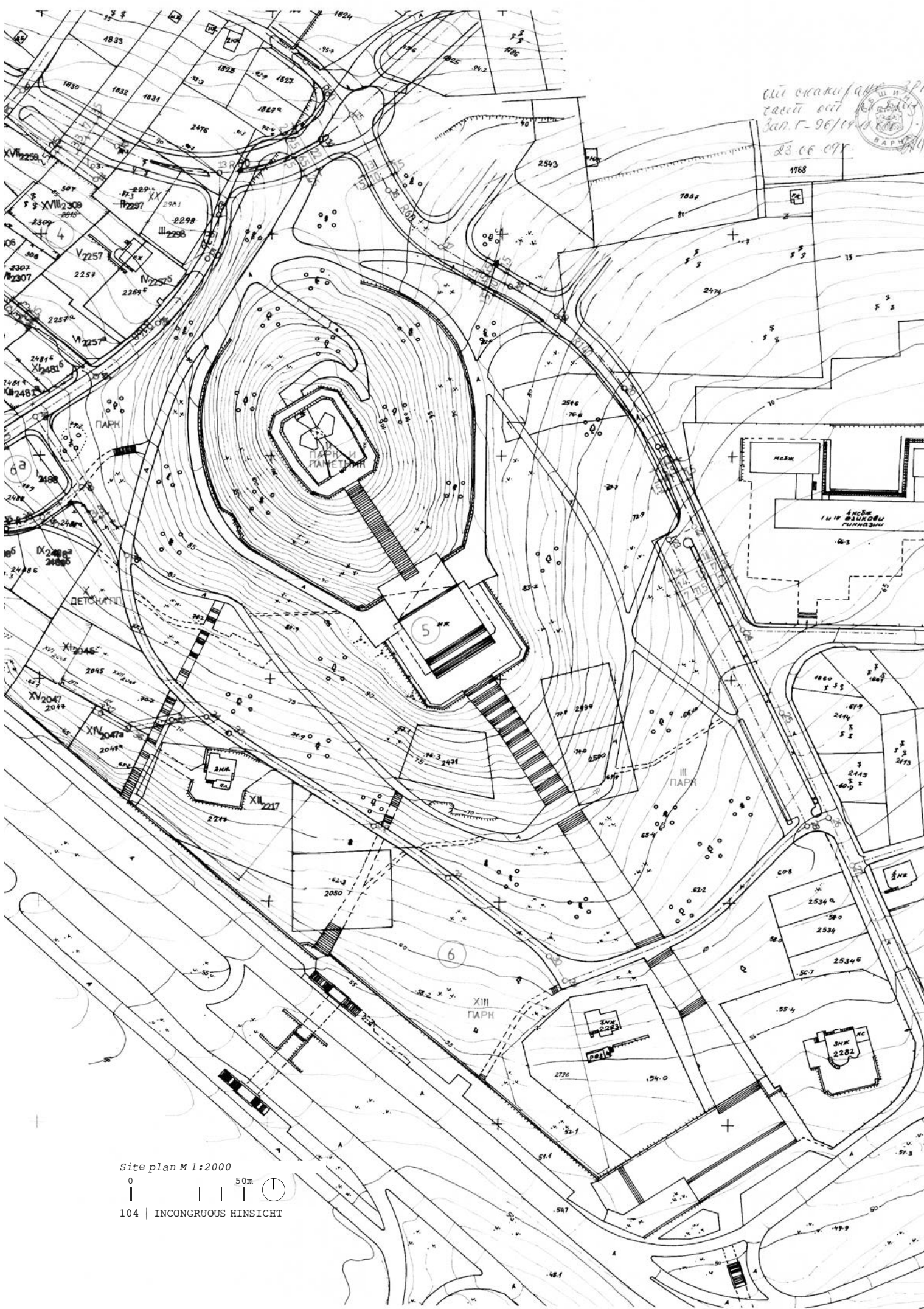
The Park-Monument to the Bulgarian-Soviet Friendship is a unique and complex engineering and building conception. Located on the city outskirts, 110 m above the sea level on top of the "Sahat Tepe" Hill. It consists of four parts - the biggest monument in Varna Municipality, a library, a staircase and the adjoining park.

INAUGURATION

Inaugurated on 13 November 1978, the memorial complex represents a powerful example of how blending the national with the party history turned into a central method for communist propaganda. Unveiled for the 100th anniversary of the Russo-Turkish War, but dedicated to the "Red Army" and the fight against fascism, this controversial symbol proves the myth about the "two-time liberation" right.

"The idea of brotherly help coming from the north of the Danube has deep historical roots and immense symbolic significance for Bulgarians. It is almost natural to read the second crossing of the Danube in 1944 as a 'second liberation', which is 'predetermined' by the first one".¹

1. See Voukov 2009, 600.
Translated by the author.



THE ADJOINING PARK

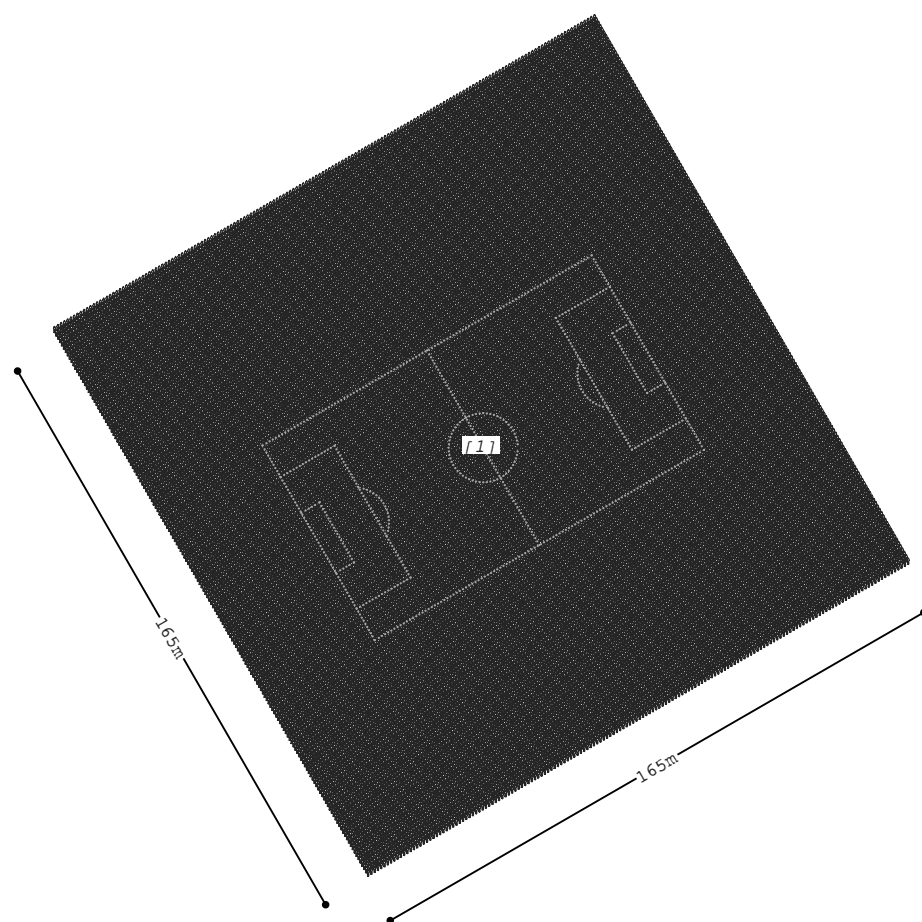
Along with the immense intervention on its top, the “Sahat Tepe” Hill underwent general design adaptation in order to create the befitting setting for the monument. Over 1,000 trees and 11,440 decorative shrubs were planted on 130,000m². They were artificially subirrigated by a 3,500m³ water-supply network. On the level of the second platform, a 158-meter-long prop encircles the base of the memorial.¹

THE ILLUMINATION

The complex reached its absolute splendour at night. The monument itself was bathed in light by 40 floodlights of 400W each. Other 180 luminaires of 250W each were arranged in the park. The total length of the cables necessary amounted to 5,000 metres.²



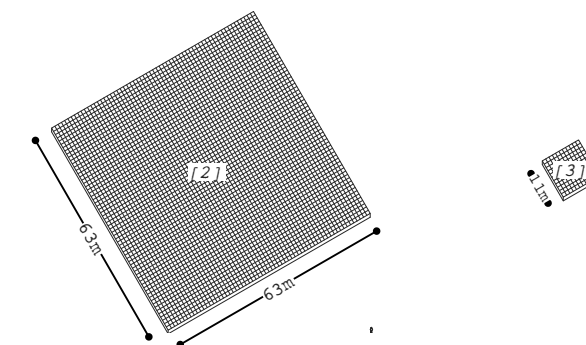
Fig. 36
The Park-Monument at night.
1.-2. See Savov 2007, 191-196
Translated by the author.



THE BUILDING PROCESS

The first sod on 4. November, 1974 started the construction process that lasted for four years. The building permit was issued on 27. February, 1975. The declared building costs were 1,000,000 leva and the building area - 400m². The construction works started in April, 1975. On 29. September, 1975 the statues were mounted. Until November, 1976 was executed the shuttering of body A up to level +119,60m and the process of casting of the exposed concrete began. Between 100 and 110 workers were involved daily, up to 200 at the weekends. In total 27,000 workers from different state cooperatives, university professors and doctors volunteered.¹

First were built the roads for the excavators, trucks and concrete mixers to the top of the hill. For the whole complex were used 10,000 tons of concrete and 1000 tons of reinforcing steel.²



The body of the monument itself is 48 meters wide and 23 meters high. It stands on a buttress foundation of 26 by 34 meters, which shapes a 400m² plinth.³

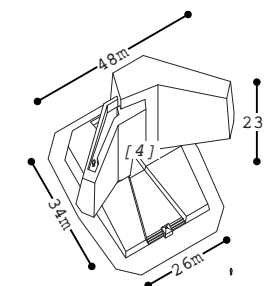


Fig. 37-39

The working process. (left top)

27,000 workers, M1:2000.[1]

10,000 tons of concrete equal 63m³, M1:2000.[2]

1,000 tons of steel equal 11m³, M1:2000.[3]

The monument and the pedestal, M1:200.[4]

1.-3. See Savov 2007, 191-196
Translated by the author.

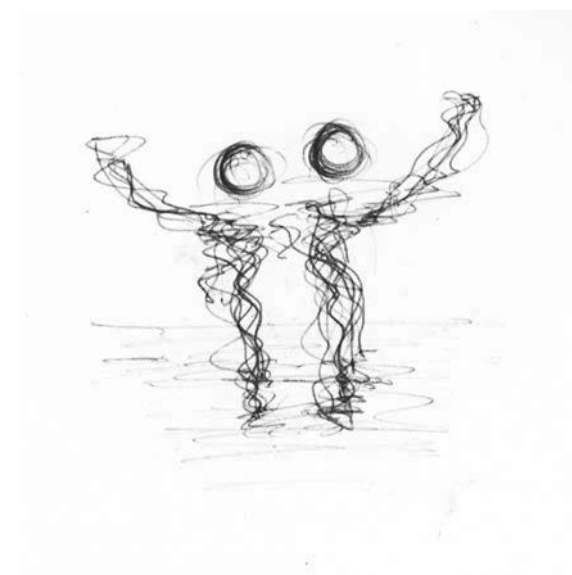


Fig. 40
"Plaza de Colón", Madrid.
108 | INCONGRUOUS HINSICHT

THE FORM

The prototype, which served as a primary inspiration were the macro-sculptures by Joaquín Vaquero Turcios on "Plaza de Colón" in Madrid, built in 1977. According to the son of the architect, Arch. Ognyan Kamenov, his father had visited the city shortly before the competition was announced.

After a series of unsuccessful architectural competitions, a "noteworthy" design was finally proposed in 1973 by the team of sculptors Alyosha Kafedjiyski and Evgeni Baramov, together with the architect Kamen Goranov. The long anticipated artistic solution was distinguished for its dynamic shape and colossal dimensions. The asymmetric cantilevered composition derives from the idea of brotherly love and represents a gigantic embrace between two brotherly nations.¹



1. In a conversation on
05.01.2016.



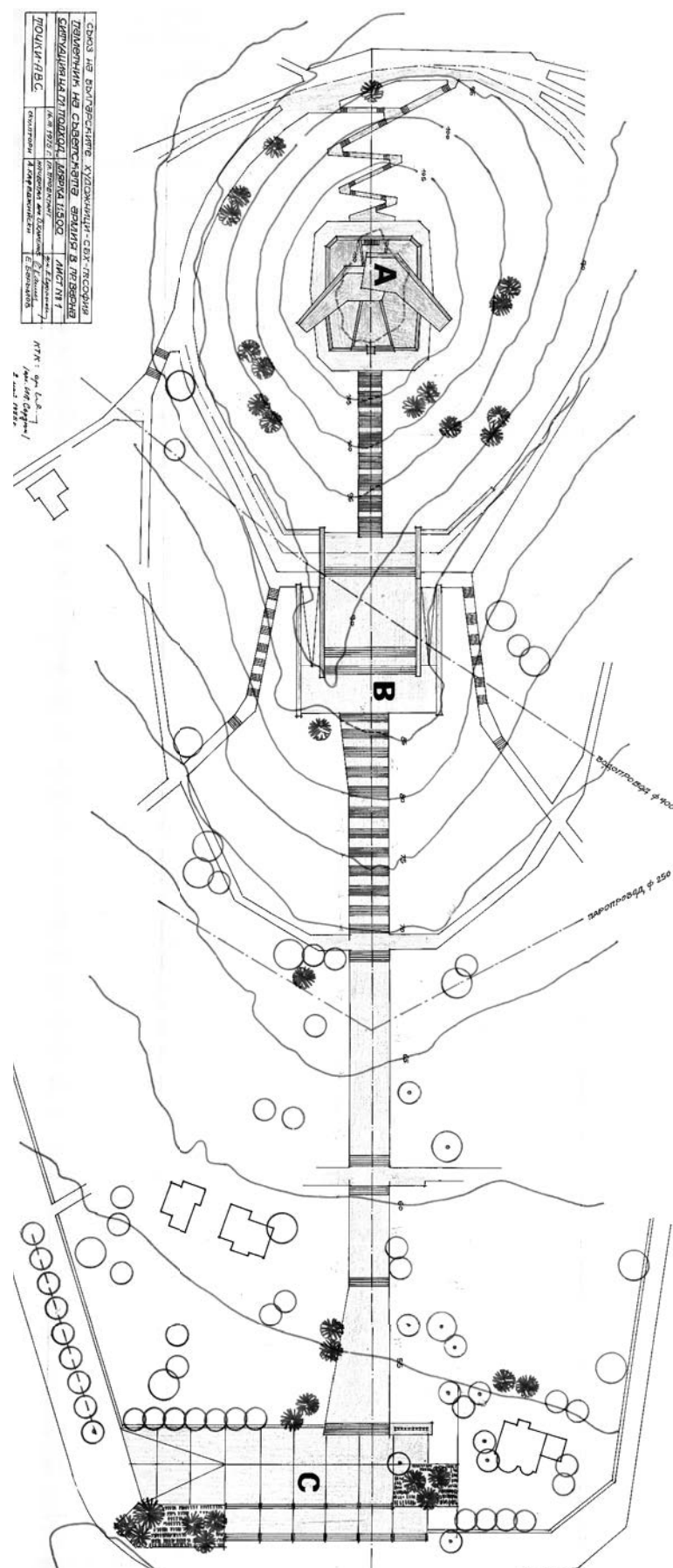


Fig. 56
Site plan M 1:2000



THE STAIRCASE OF VICTORIES

The monument itself is the main emphasis in the overall spacial composition. It is the culmination of a 400-meter-long axis called "The Staircase of Victories". Its 302 steps ascend 59 meters of elevation. Each step is 15 centimeters high and 35 centimeters deep.¹ The rhythm of the axis is discontinued by three platforms and three even sections between the first and the middle platform.

The vastest platform is the middle one. It is 3,000m² at an altitude of 91m. It is on two levels and used to house a library with propaganda materials. A second underground staircase connects it with the inner spaces in the plinth below the monument. Presumably its purpose was to serve as an emergency exit.

Two blue spruces as a symbol of the friendship between the Bulgarian and Russian peoples were planted right after the longest even section in the middle of the concrete path.



Fig. 41
The Staircase of Victories

1.-2. See Savov 2007, 191-196
Translated by the author.



Fig. 42
Working process at the first
platform.
112 | INCONGRUOUS HINSICHT

THE FIRST PLATFORM

The first platform is 51 meters above sea level. As a starting point, it was supposed to teach the visitors a fundamental historical lesson. Solid bronze letters attached on a 23-meter-long prop revealed the historical relationship between the Bulgarian and Russian peoples.¹ The following dates were inscribed:

"21 June 1774 – the victory of General L. V. Suvarov against the many thousands of Turkish troops near Vezir Kozludja (Suvarovo);

July 1828 – setting up the headquarters of the Russian Army on Turna Tepe, led by Emperor Nikolay I;

8 July 1878 – Russian troops led by General A. E. Zimmerman liberate Varna from the Ottomans;

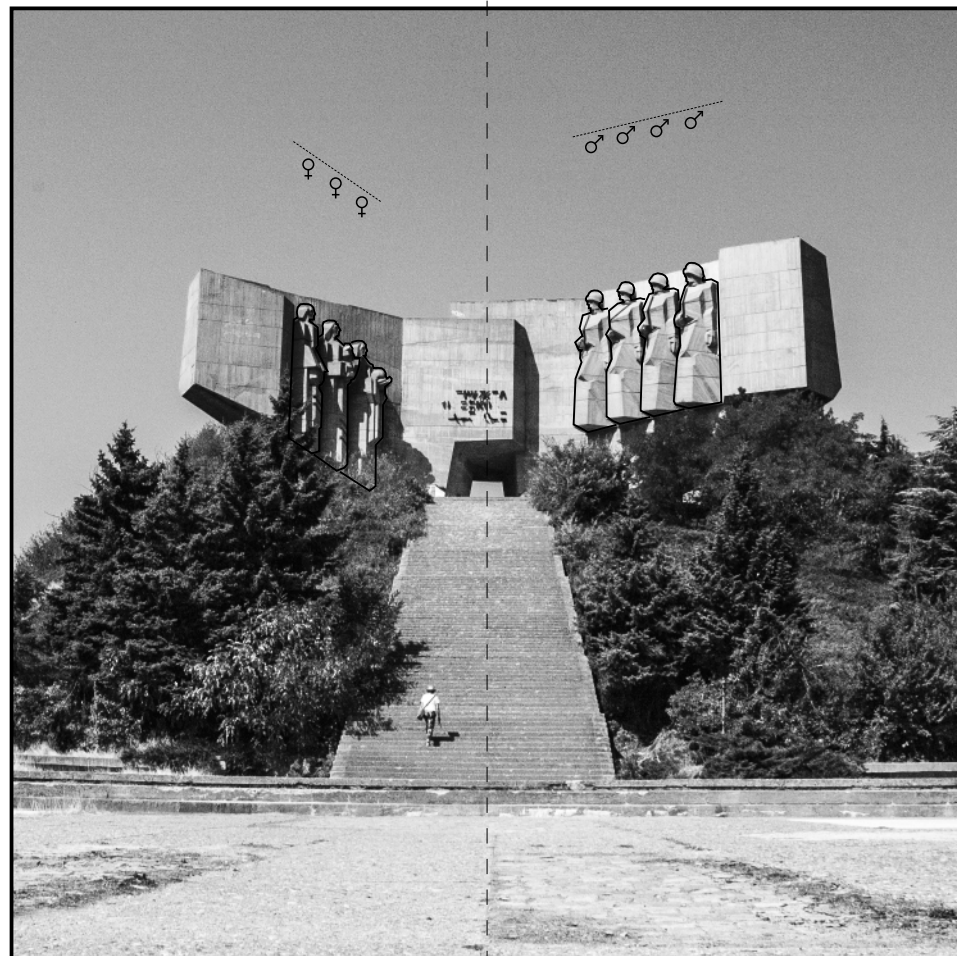
1901 – Iv. Zagubanski transports the "Iskra" newspaper and socialist literature using the illegal Varna – Odesa corridor;

15 December 1918 – the revolt on the "Nadezhda" cruiser;

29 June 1920 – G. Dimitrov and V. Kolarov sail away by boat to the Second Congress of the Comintern in Soviet Russia;

8 September 1944 – victory of the anti-fascist uprising with the helping hand of the Third Ukrainian Front."

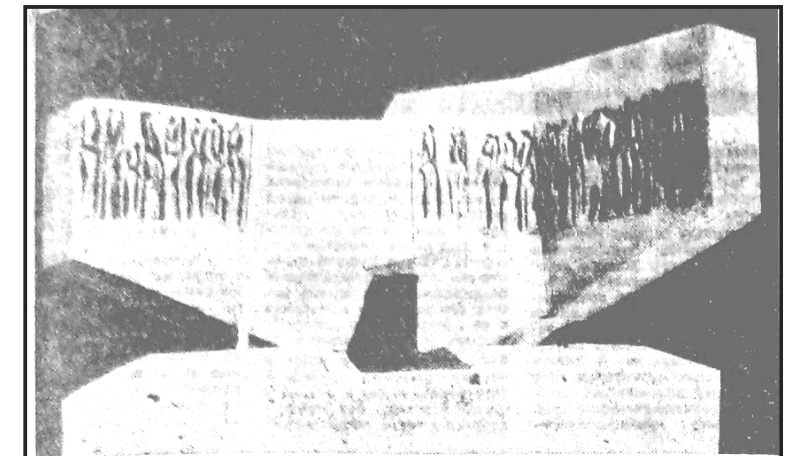
1.-2. See Savov 2007, 191-196
Translated by the author.



THE STATUES ICONOGRAPHICALLY

The dramatism of the exterior is further reinforced by two rough cubist sculptural groups of exposed concrete. Three Bulgarian girls attached to the left side represent the Bulgarian gratefulness. Dressed in national dresses with gifts in their hands they welcome four heavily armed Russian soldiers with five-point stars on their helmets.

While to some the composition is supposed to visualize a reception, the inequality expressed between the two sides may be interpreted by others as a conquest. Furthermore, the gender and numerical disparity builds up an implicit link to the real-life atmosphere. The representation depicts collaterally the treatment party-people, which as an unwanted evil spirit and had repercussions on all spheres of the socio-cultural and political life in the country.



The statues themselves are 11,5 meters high. Each one consists of six partitions, which weigh between five and eight tons. On an early photograph of a presentation model, as well as on the plans, it is clearly visible that the original intention differs from the actual execution. The elaborated reliefs on the model express the friendship between people in a more subtle way. Presumably the reason for the change was due to the short building period.

Fig. 43
Working model, "Rabotnichesko delo" [Workers deed] Daily, 1. May, 1976.

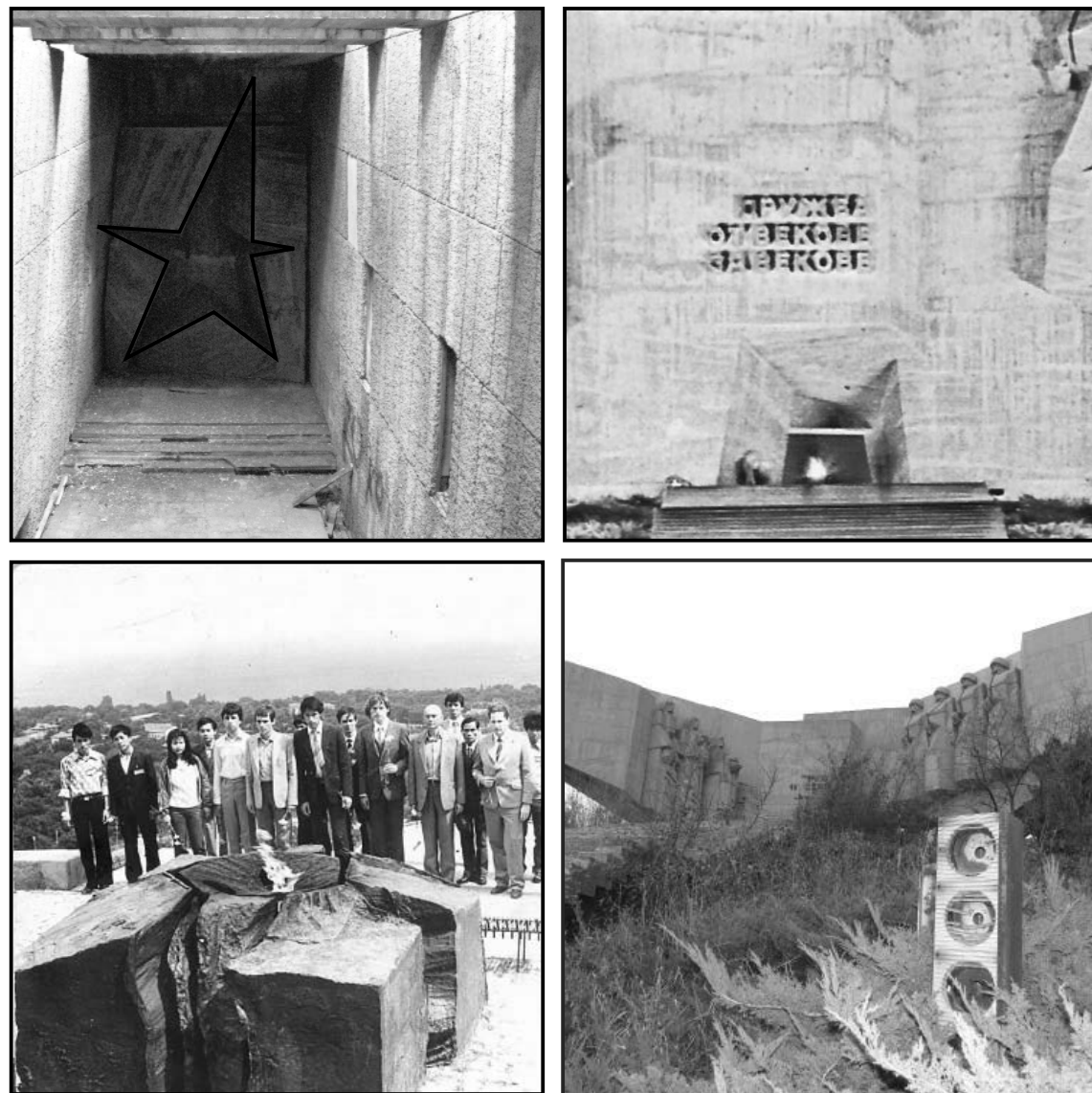


Fig. 44-45
 The star. (top left)
 The maxim. (top right)
 The eternal flame. (bottom left)
 The sound setting. (bottom right)

THE STAR

The special feature of the interior is the 4,65-metre-high and one meter deep five-pointed star cast out of concrete. In its middle were the Bulgarian and Soviet flags.¹

THE MAXIM

The uniting gesture of both sculptural arrangements carried the heavy inscription **“ДРУЖБА ОТ ВЕКОВЕ ЗА ВЕКОВЕ”** – **“FRIENDSHIP THROUGH CENTURIES FOR CENTURIES”**. Each letter was solid cast bronze and weighed around 200 kilograms. The heaviest one was **“Ж”** – 350 kilograms.²

THE ETERNAL FLAME

The compendium of monumental representation would not be complete without the warming effect of the eternal flame. It burned in a cracked solid cast bronze cube at the foot of the monument. It consumed four bottles of propane-butane in 24 hours. Ironically, against all expectations it burned for only 11 years.³

THE SOUND SETTING

The last detail of the multifaceted sacral aggregate took care of the aural impressions of the visitors. Along the staircase, loudspeakers would play on repeat Shostakovitch’s Symphony No. 7 until 1989.⁴

1.-4. See Savov 2007, 191-196
 Translated by the author.



THE STATUES ICONOLOGICAL

The painting "*The secret of England's Greatness*" - *Queen Victoria presenting a Bible in the Audience Chamber at Windsor*, by Thomas Jones Barker from 1861 is a suitable example in order to understand what Gelderblom names "*the political implications of the 'natural' differences*."¹ Something, that is likewise well represented by the composition of statues at the Park-monument to the Bulgarian-Soviet fellowship in Varna, Bulgaria. The differences between both artistic representations are fundamental - epoch, medium and location, still there are plenty of parallels, that could be drawn between them.

As Gelderblom introduces, between 1730 and 1840 workers' and poor people's role get marginalized in the English landscape paintings. Thus, at time of revolutionary ideas and outset of social commotions, through adaptation of their works, the artists reacted against possible threat of riots against the landowners. The undesirable truth got reduced to a zero sign.² More than hundred years later, the over dimensionality of the monumental art in communist Bulgaria signifies for similar symptomatology.

At both representations is the social disparity diagrammatically obvious. The mighty Victoria hands down to the kneeling, unknown African the Bible. His posture reminds of faithfulness and servility. At the Park-monument the lower positioned three Bulgarian girls hand up gifts to the heavily armed four Soviet soldiers above them. Being unfaithful and not servile seems almost unthinkable.

In the middle of both compositions are situated index signs. The Bible indicates Christianity and Queen Victoria herself. Through the colors of her dress, Barker emphasizes her spiritual position - white and sky-blue denote the Virgin Mary. The Bible is a symbol of binary extremes, i.e. between sky and earth, soul and body. These polarities are clearly depicted on the picture. Contrary to the spiritual purity of the Queen, the African is almost only body, whose animal character is further emphasized by the leopard mantle. He knuckles down to the Queen and her gift and for that he must be grateful. Gelderblom concludes, that the colonization and proselytization appear here as holy and acceptable, even eligible acts of generosity. The stress on the gifting reduces one more thing to a zero sign. The pawn for that gift were enormous amount on money, goods and territories.⁴

The inscription at the monument refers for eternal fellowship. Contrary to the painting of Barker, the gifting gesture is expressed in the opposite direction. In return of bread, salt and roses, the stronger and numerous Soviet soldiers sacrificed their lives for the freedom of their weaker and smaller Bulgarian sister nation. The gratuitousness of that deed reduces to a zero sign the means by which the ruling party exerted its power on the people, as consequence of the political commitment between both countries. The notion of fellowship here is twisted and appears as brutal, as the juxtaposition of bread, salt and roses to weapons, and as obscene as the gender disparity of three weak women against four soldiers.

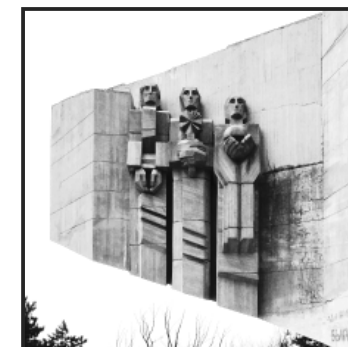


Fig. 46 (bottom left)
The secret of England's Greatness, Thomas Jones Barker, 1861.

1. See Gelderblom 1995, 232
2.-4. Ibid., 234
Translated by the author.

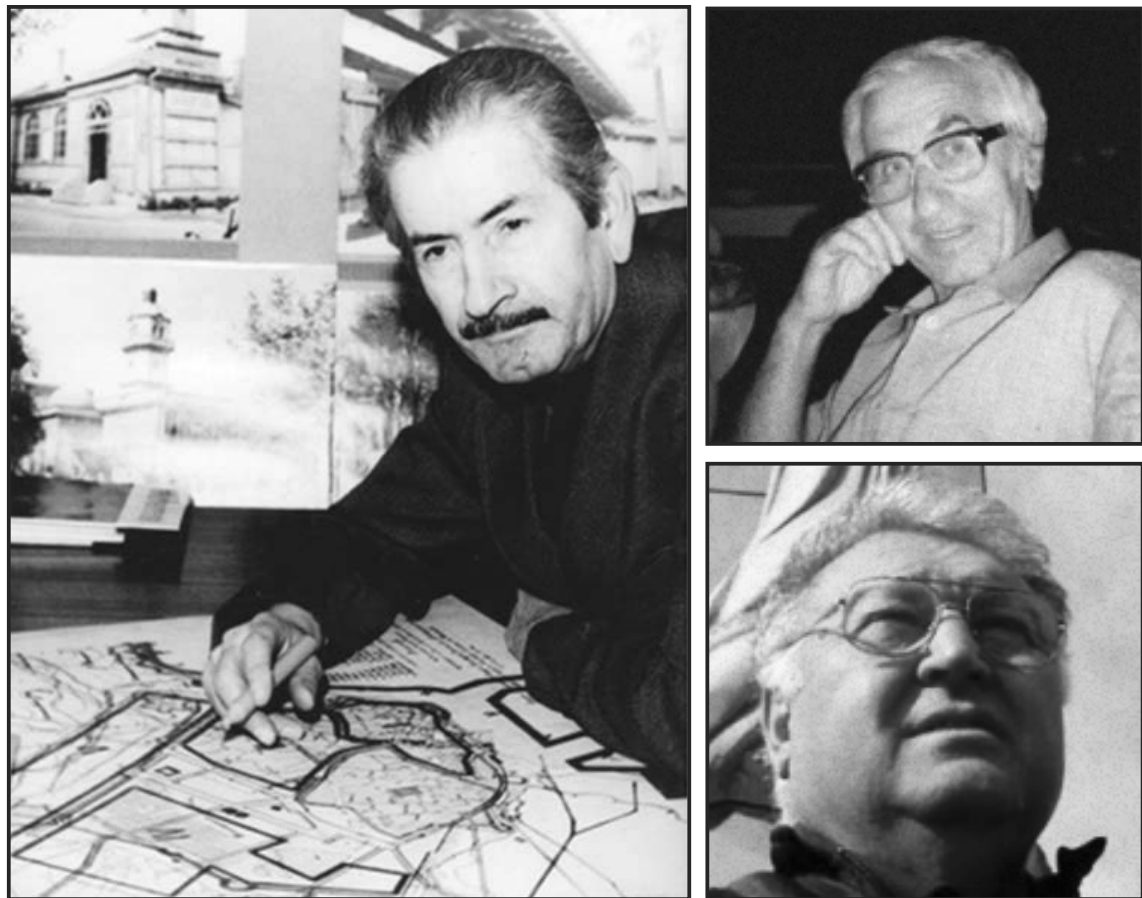
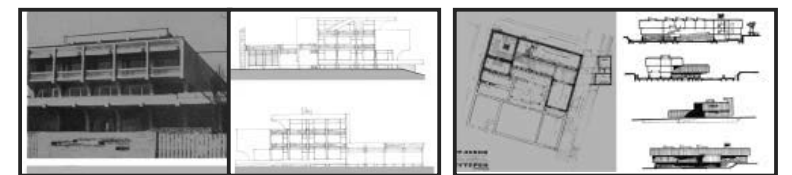


Fig. 49-51
arch. Kamen Goranov (left).
Alyosha Kafedjiyski (top right).
Evgeni Baramov (bottom right).

Fig. 52-53
Recreational complex Teksim,
1975. (left)
Museum of mosaics, Devnya,
1979. (right)



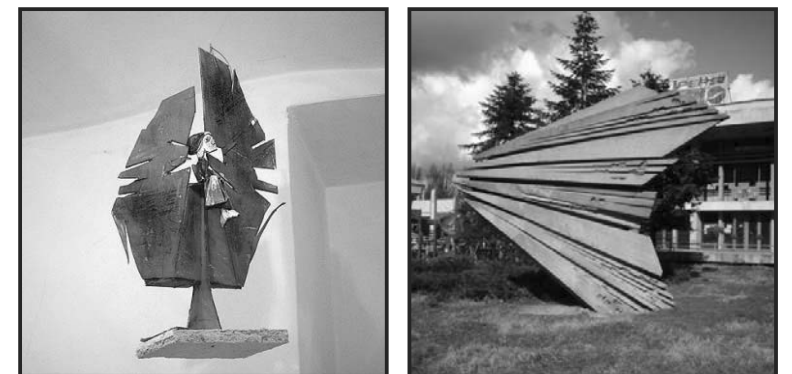
THE AUTHORS

Architect Kamen Goranov was born in Valchedram, near present-day Montana on 19 March 1925. In 1951 he graduated in Architecture from the Varna Polytechnic University. Among his most prominent projects are the recreational complex Teksim (1975) and the Museum of Mosaics in Devnya (1979).

Sculptor and painter Alyosha Kafedjiyski was born in Chiprovtsi on 7 July 1937. In 1964 he graduated the class of Prof. Lyubomir Dalchev at the National Academy of Arts in Sofia.

Sculptor Evgeni Baramov was born in Debelelets on 13 April 1938. In 1966 he graduated from the National Academy of Arts in Sofia. He is the author of the first monumental abstract-associative plastic art sculpture called "Movement" (1972) in front of the bus station in Varna.

Fig. 54-55
Artpiece from the exhibition "5
to 10 inches", A. Kafedjiyski,
2012.
"Movement", E. Baramov, 1972.



YEARS OF BUILDING

DECREE #12 OF MINISTERIAL COUNCIL, REPORT #43
The memorial for the Soviet Army in Varna was commissioned to the sculptor Marko Markov. The committee for the erection of the monument raised major objections to both the idea conception and the urban integrational solution.

FIRST IDEA COMPETITION
The committee for the erection of the monument of the Soviet Army got permission to announce first idea competition.

SECOND IDEA COMPETITION
The Executive Commission of the Town People`s Council and the General`s Commission Department of BCP (Bulgarian Communist Party) announce second competition for the monument of the Soviet Army on the hill "Turna tepe" in Varna. At the time on the hill was still situated the common grave of the fighters against fascism and capitalism. No entries were approved.

THIRD NATIONAL IDEAS COMPETITION
Its purpose according to the reports of the Town People`s Council is "to achieve best solution for the monument in ideological and architecturally-sculptural respect, in order to emphasize the liberating role of the Soviet Army, the century-old and indestructible Bulgarian-Soviet fellowship, our love for our dual liberator, the gratitude for independence' insurance and appreciation for the great help we receive for the building of socialism and the protection of peace." No entries were approved.

FOURTH NATIONAL IDEAS COMPETITION
No entries were approved.

FIFTH NATIONAL IDEAS COMPETITION
In the Autumn of 1973 State commission with chairman Peyo Berbenliev approved the entry of the sculptors Alyosha Kafedjiyski, Evgeni Baramov and architect Kamen Goranov. According to the tight schedule of the contract, the final working draft was to be submitted in an year - November, 1974 and the raising of the funds in couple of months - 1. January, 1974.

FIRST SOD
On 4. November, 1974 general Todor Stoykov turned the first sod. With two state property deeds started a process of appropriation of land in two stages.

CONSTRUCTION WORKS
The building permit was issued on 27. February, 1975. The declared building costs were 1,000,000 leva and the building area - 400m². The construction works started in April, 1975. On 29. September, 1975 the statues were mounted. Until November, 1976 was executed the shuttering of body A up to level +119,60m and the process of casting of the exposed concrete began. On 5. September, 1978 the name of the complex was finally approved - "Park-monument of the Bulgarian-Soviet fellowship". On 2. November 1978, 180 luminaries lit up the whole complex.

INAUGURATION
On the 13. November at 11:30 the Park-monument was festively inaugurated and the eternal flame was lit up.

INVESTMENTS REPORT
Until 11. September, 1980 the total costs amount to 1,974,564 leva.

THE END
The complex functioned until November, 1989. In June, 1990, the tourist guides and the guards were paid their last salaries. Without any management began the process of decay and despoliation.

YEARS OF DECAY

FIRST OFFERS AFTER "THE CHANGES"
On 6. March, 1991 were considered several offers for the future management of the complex. Approved was a design project for a center for ecological culture and museum called "History of life". The project was not realized. Meanwhile the massive bronze door to the inner spaces and all other bronze elements disappeared. The entrance was walled up. The pavement around the monument was plundered. All of the luminaries were broken.

PROPERTY ISSUES

OBJECT: Defensive installation
10. April, 1998, Deed #888 - public state property > Head of the region
10. August, 2007, Order # 07-7706-209 - "Ministry of state policy in calamities and averages"
2009 - "Civil Protection" became part of "Ministry of Interior"
2011 - "Fire safety"
Present days - "Ministry of Interior", Varna, service "Fire safety"

OBJECT: Monument bodies A, B and staircase
21. December, 2000, Deed #3262 - private state property > Head of the region

OBJECT: Contiguous environment-park
23. January, 2009, Deed #5525 - municipal property > private municipal property
Park-landed estate "#10135.2563.188", area - 54,438m²
2. June, 2015 - Park-landed estate "#10135.2563.629" , area - 54,030m² according to the cadastral map in "Primorski" region

TITLE REMOVAL
In the period 2003-2014 Municipality Varna demands on removing the title of the monument in its favour. The requisition has been rejected repeatedly.

ABSENCE
At the moment body A and B do not subject to any operative cadastral map, but to a specialized one.

GLOBALISED MONUMENTS

"The matter turned out to be far more complex, than it appears on the surface. It is not so much about monuments and their artistic aspects, but rather the way we handle memory. [...] Our society has a severe problem with continuity and recognition."¹

1. Angelov, Martin: The next 1300, 12.01.2015, <http://provocad.com/next1300/>, 28.10.2016
Translated by the Victor Donkov.

INTRODUCTION

Socialist monuments represent a significant part of the sociocultural heritage of ex-communist countries. After 1989, the complex processes of transformation were getting revealed by leaving evident traces on them. From commemorative objects of historical heritage with cultural and historical values, they became objects of erosion, uttermost existential discourses and individual violence.¹

And it is inevitable not to change under the circumstance of a collapsed ideology. Deemed to remain urban focal points, many of the monuments generate processes of re-identification², because *“in Europe identity is not any more a cult, but a question.”*³

After 1989 the Bulgarian state policy drastically changed its ideology. As a result of rethinking the national history in the context of the changes many of the monumental representations lost their role in building and supporting a collective identity. They became part of the political present, which strives by all means to eradicate the communist ideological discourse from the national historical frame and attempts to construct the past *independently* from any ideological considerations.⁴ Thus they turned into objects of violations with political background, ground for political accusations and finally a clear representation of the state’s incapability and unwillingness to protect them. *“As such, monuments turned out to be emblematic for the post-socialist societies’ attempts of self-identification and their search for continuities beyond the end of the socialist system of power and representation.”*⁵

1. See Voukov 2010, 40-50
2. See Kaleva, Emilya The socialist monuments, 16.06.2015, <http://edno.bg/blog/sotsialisticheskite-pametnitsi>, 07.10.2016.
3. See Krasteva, Yulya New form of riot, 26.09.2014, http://offnews.bg/news/Analizi_289/Novi-formi-na-bunta-lektciia-na-Iuliia-Krasteva_394159.html, 27.10.2016.
4. Ibid., 2010
5. Voukov 2005, 211
Translated by the author.



SOCIALIST MONUMENTS AND GLOBALISATION

Translated on to another level, the vandalizing of monuments could be compared to *ethnic violence*. They both derive from propaganda, rumor, prejudice, and memory as well as doubt, uncertainty and indeterminacy.¹

Now, why does that happen? What is the reason to “forget your past” [Mihov, 2015]?

One possible explanation might be drawn back to the reasons for globalization. The process “marks a set of transitions in the global political economy since 1970.” It does affect not only the economy, but creates *growing multiplicity, contingency and apparent fungibility* of available identities, which leads to “*growing sense of radical social uncertainty about people, situations, events, norms and even cosmologies*”. Here it is possible to compare to some extent the individual violence expressed on monuments to ethnic violence. In that case the monuments become susceptible to the individual violence of the *local identities* which are “*far more important than higher-order names and terms*”. The inconvenient past of the monuments is *unimaginable* [Hayden 1996, 783] in a community uncertain about its historical origins, which desperately seeks way to re-identify itself.²

Based on another assumption, socialist monuments could be perceived as minorities in the era of globalization. In this case, instead of “killed, tortured, or ghettoized” they get vandalized. Still feared, they are weak now. The question in the elementary sociological theory of *us/them* explains the community as *us* – the people, the majority seeking new identity by means of terrorizing *them* – the minority with strong identity. The uncertainty of the *us* becomes a predatory identity “*whose social construction and mobilization require the extinction of the other*”.³

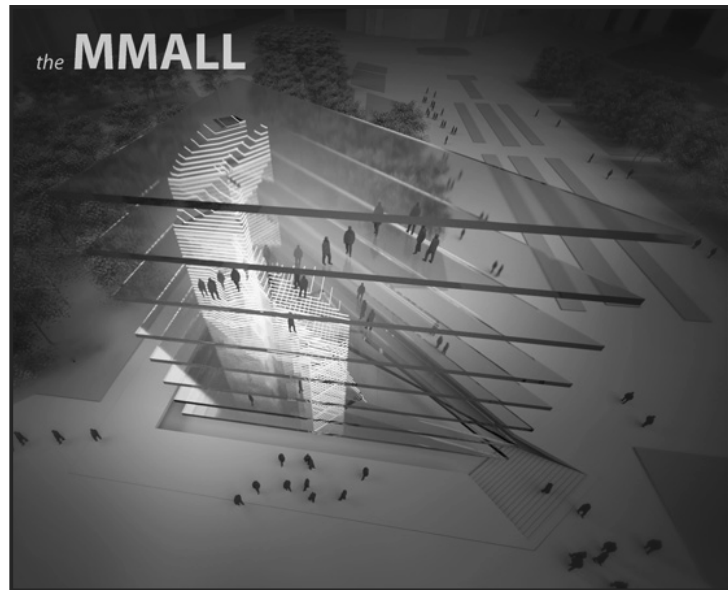
Fig. 01 (left)

“Up-to-date”. Graffiti on the monument to the Soviet army in 2011 transformed the soldiers into popular western characters. At the time of the presidential elections in Bulgaria, the violation became an international news story. The authors identity and their motivation still remain only objects of conjectures and speculations.

1. See Appadurai 1998

2. Ibid.

3. See Appadurai 2006



TYPES OF CONDITIONS

In his report *"Beyond the representation of death. Monuments of the socialist past in post-1989 Bulgaria"*, Nikolai Voukov discusses "the fate of socialist monuments" and analyses "their nature and meaning at a time when the ideology that they previously embodied has been dissolved."¹

Voukov's examination strives to give answers to the following questions. What remains after the monuments lose their primary "function of representing power"? When does the monument's "potential of life" stop existing? In case of metamorphoses, what guarantees no reemergence of "its force of emitting the power of the previous regime"? What does one imagine after the aura of the monument fades? What representations lead "to a monument's symbolic death"? How does all that affect power?²

In order to reveal the special reading and their symbolic roles after 1989, Voukov compares the monuments with Louis Marin's notion of the "remainders of power". The remainder is an empty form devoid of meaning. Still a representation, it is marked by substantial emptiness. It is the appearance, without its context – for instance the memorial sign without the memories, that enliven it, or the figure without the meanings, that decipher it. In that sense the remnant demonstrates the representation at the time when the power, which created it, does not operate any more. The remnant is only a form, in which "bodies are existent in their status beyond life." It is dependent on the body, which it used to constitute. The presence of the remnant indicates the "tangible power" of the dead body, which continues its existence and remains.³ "Life and death not merely coexist in remnants, but, tightly connected as inseparable units, deliver a special status of remnants – 'betwixt and between,' transitory but intransient."⁴

According to Voukov, after 1989 the socialist monuments could be subdivided in four different conditions – as ruins, as museum exhibits, as adaptive objects and as goods. These different states of existence are beyond the ideological representations. They are not stages, but rather moments, for no logic of transition could be traced between them. Conditions as marks of residence, which become their fate.⁵ "These four states pose an opposition to the way ideology's power was represented and embodied, and are to a large extent consequences of its disintegration, replicas to its vain aspiration. In them, ideology is both present and expelled, still active and already pacified, dead and alive."⁶

1.Voukov 2005, 211
2.Ibid.
3.Voukov 2004, 51
4.Marin 1988, 51, quoted by Voukov.
5.Ibid. 2004, 53
6.Ibid. 2005, 212
Translated by the author.



THE MONUMENT AS A RUIN

The first condition described by Voukov is the one in which the monuments remain *"as signs of wreckage after the waves of ideology and those of destruction have died away."*¹ As most intensive in the first years after 1989, this process of physical destruction affects mostly the form, function and symbolism of the monuments.² Regardless of their location and the expressed violation, *"the notion of the ruin was already explicit in the act of daring to break the monuments' inaccessibility and untouchability, in the attempts to crumble down their totality, as well as in the indifference to leave nature work in favour of the human refusal to sustain the monumental space."*³

During the socialist period, the final interpretation of the monuments as ruins itself contradicts their prime role as eternal representations. The interconnection between ideology and memorization shifts. The destruction of a memorial sign equals prevention of a power's absolutism. It is no longer an object of representation.⁴ *"The ruin was a sentence against the triumphant condition ensured by the ideology and a sign of the transitory character of totalitarian power."*⁵ All kinds of destructive states challenge the ideology's claim to permanence and reveal the absurdity of its desire for supremacy. Through persuasion of pastness, the ruin achieves reconciliation between past and present. Thus it becomes a sign outside the current realm, which refuses the power, fragments the historical and aesthetic experience and rejects any notion of entirety.⁶

The terminated previous state of the monuments together with their lasting presence as a remaining remnant reveal the dual nature of the ruin. It is simultaneously the delight of the purification of ideological references and the repulsion of the disturbing decay. This ambivalence of the ruin predetermines the polarized discourses with regard to the demolition or relocation of the monuments. These traces of dismantlement and destruction are a result of a state the post-socialist society is striving both to undergo and overcome. From this point of view, the ruined socialist monuments nowadays embody the brightest representation of the post-socialist period⁷ *"as loci polluted and inextricably bound with the past."*⁸

1.Voukov 2005, 212
2.See Voukov 2004, 54
3.Ibid. 2005, 212
4.Ibid. 2004, 55
5.Ibid. 2005, 213
6.Ibid. 2004, 55
7.Ibid. 2004, 56
8.Ibid. 2005, 213
Translated by the author.

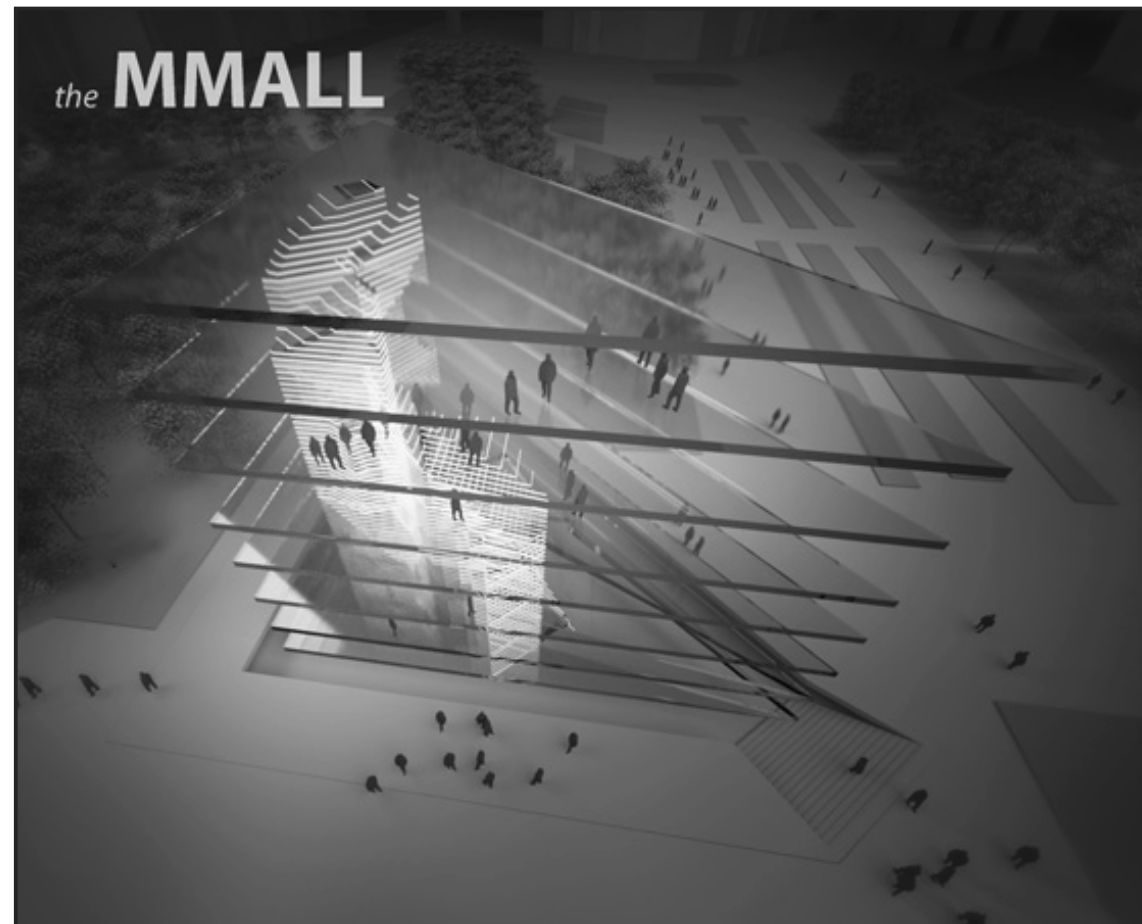


Fig. 02 © Nikolay Ivanov

MMALL, Museum of Modern Art for All, entry of the ideas competition "Transform the monument in front of the National Palace of Culture" aimed at exploring the potentials of the Monument in 1300 years Bulgaria, Sofia organized by transformatori.

THE MONUMENT AS MUSEUM EXHIBIT

This state is to a certain extent a continuation of the notion of the monument as a ruin. Its specific approach represents the ideology beyond its end, as the monument becomes an exhibit. It strongly attracts attention right after 1989, because of the assumption that *deconstructing* and *exhibiting* the socialist monuments predisposes power's restricted access to representation. On the one side this condition "would help 'bury totalitarianism'"¹, but on the other "ran the 'suspicion' that the conservation of monuments would actually preserve the legacy of the socialist past and might ensure the ideology's permanent presence."²

As Tony Bennett confirms in his book "The birth of the museum", "the space of the museum [...] becomes one in which art, in being abstracted from real life contexts, is depoliticized."³ This very meaning of the museum determines the new function of the monument. It suggests its own past as one that is unconditionally gone by. Past, that cannot transcend itself into the present. In the new context of the "museum as institution of enclosure"⁴, the artifacts exist distanced from the present. The established distance strips their strong ideological charge to an empty artistic form. To Voukov, this act of deinstitutionalization is positive: "This emphatic signification of ideology's death, rather than its vitality, constituted the legitimacy of the museum projects for storing representation of ideology after 1989."⁵

The collecting of socialist artifacts predisposes specific dealing with the issue of the socialist heritage. The conservation of their historical and aesthetic value as primary goal intervenes with the attempt to establish *common post-socialist memory*. This new discourse of representation reshapes and rethinks them according to its principles. The museum recreates them as objects by the clear border between past and present. Voukov distinguishes two possible approaches of exhibiting. The first is an authentic and genuine *socialist museum*, where the monuments remain *objects of wonder*. It opposes the impartial exposition in a *regional museum*, in which the artifacts transform into objects of ideologically reconciled observation and classification. As the credo of power reaches its climax only as an empty representation - "'cemeteries' of power remain, spaces where the idea of the ideology as eternal finds its ultimate, though ironic, realization."⁶

1. Voukov 2005, 214
2. Ibid.
3. Bennett 1995, 92
4. Ibid.
5. Ibid. 2005, 215
6. Ibid.
Translated by the author.

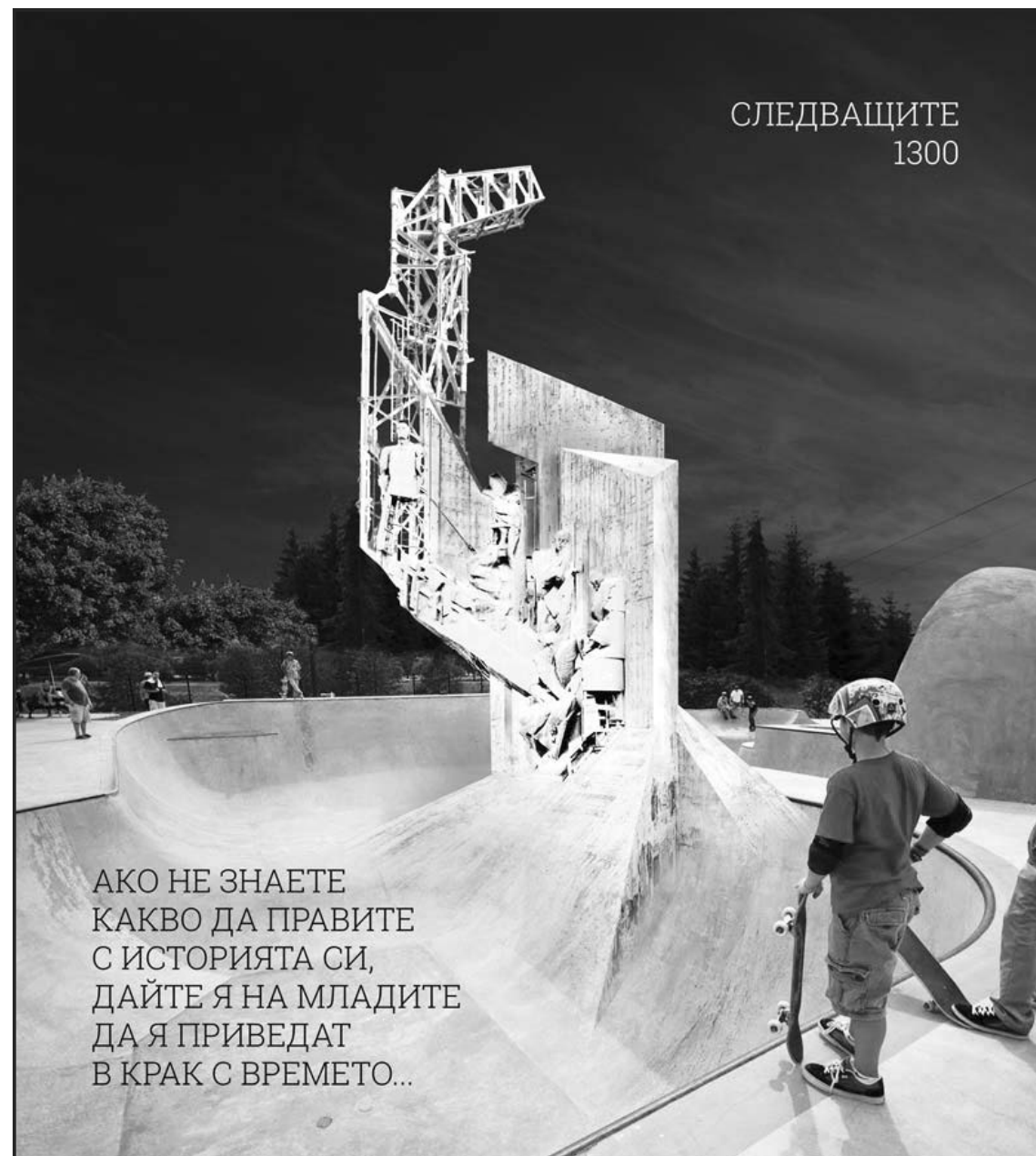


Fig. 03 (left) © Martin Angelov

"The next 1300. If you don't know how to deal with your history, then give it to the young ones to set it up-to-date..."

Angelov, Martin: The next 1300, 12.01.2015, <http://provocad.com/next1300/>, 28.10.2016

1. See Voukov 2004, 60

2. Voukov 2005, 215

3. Ibid.

4. Ibid. 2005, 216

5. Ibid.

Translated by the author.

THE MONUMENT AS AN ADAPTIVE OBJECT

The third condition distinguished by Voukov suggests one radically different insistence. It defines the monument as unable to accept any change of its meaning and function. The ideological imprint is so firmly embedded in the monument's nature, that the only alteration seems possible by the means of physical transformation.¹ "In order to prevent polluting references to the recent past, monuments needed to have their forms 'unrecognizably' changed, so that they would occupy the same place, but be ultimately different."²

Here Voukov suggests an important aspect. His argumentation is based on the impossible relation between the unchanged location and the new sociological context. Under these circumstances the transformation appears as the only possibility to eradicate the ideological from the places it used to inhabit. The main intention behind such intrusion seems to "terminate, complete, efface and construct anew the recent past".³ Thus what the purified memorial sign achieves is to legitimate itself.

The issue of transforming a monument is controversial too. It emanates from the difficulty to accomplish remembering from "proper distance and detachment". On the one hand the transformation suppresses the association with the past and destroys the physical reference to ideology. On the other, it risks to preserve the vitality of the ideological sign and to express uncertainty towards a radical change such as demolition. According to Voukov, this ambivalence of the metamorphosis either accepts the past as dismantled, inactive and without potential, or overcomes it at the price of total obliteration.

All attempts at conversion confirm the intention to change the ideological form. They reshape the past in a more eligible manner in order not to be destroyed. This counter position opposes the stiff aesthetic function of the monument. It imparts dynamic change and enlivens the monumental space. Furthermore the very act of reimagining is "a process of unbinding the limits of possibilities that those in power had not considered acceptable before."⁴ Even reimagined, the deconstruction of the party's authority and power is perceived in the foreground as a notion unthinkable before. It now regulates "the forms of its own representation"⁵ and thus constitutes a radical protest against and an almost violent irreconcilability with the past.



CAPITALISED MONUMENTS

The fourth and last condition introduced by Voukov extends beyond the notion of representation and examines the monuments in the light of their economic value. During the socialism the actual funds spent on constructing a monument stayed in the background. The value of the monuments was measured according to *“the ‘true’ representation of the ideas propagated by the party.”*¹ The possible revealing of the required budget was only a matter of emphasis on *“the generosity of the party in fulfilling the people’s wish for a monument and the scale of the sacrifice required from the living to commemorate their heroes.”*² The desirable voluntarism in the deed was very symbolic too.

After 1989, the active process of more realistic economic estimation came to the fore. Monuments became objects with utilitarian status, which could be rented, sold or deprived of any financing. Especially the idea of “renting” reveals a crucial “symptom” of the period. It is justified as a possibility for a better maintenance, which in reality unearths the lack of any protection by the state. After the process of denationalization in 1991 and the attempts for renationalization in 1996, to declare a socialist monument a *“monument of culture or as a historical legacy”*³ requiring protection as object of “national importance” was problematic. This reluctance of the state prompted the speculative assumptions that destroying the monuments was a *“systematically applied state policy.”*⁴

An interesting contradiction after 1989 pointed out by Voukov is how the regularly concealed high building and ceremonial expenses during the socialism, suddenly were given publicity to. *“The dead, those whom the ideology had sacralised so intensely, showed themselves to be a burden for the living.”*⁵ The reverted symbolism of the *grateful obligation* consists in the conclusion that after 1989 the more economically valuable monuments became the ones which required less maintenance. Now the capital, and not the symbolism of the monument, determined how acceptable it would be. This new *objectification* only led to more ruptures in the discourse about the cultural heritage and *“evidenced a very characteristic ambiguity for post-1989 Bulgarian society – on the one hand, the disappropriation of the party and disintegration of its all-encompassing control of the economic and symbolic spheres, and, on the other hand, the inability to handle so much control and the failure to reintegrate power.”*⁶

1.Voukov 2005, 217
2.Ibid.
3.Ibid.
4.Ibid. 2005, 218
5.Ibid.
6.Ibid.
Translated by the author.



Fig. 04 (left) © Martin Angelov

"Bulgaria constructs itself, or de-constructs itself"

Angelov, Martin: 681-2014 the zeroing, 19.12.14, <http://provocad.com/bg1333>, 25.10.2016
Translated by the author.

STATE OF LIMINALITY¹

The term liminality was first introduced in the beginning of the 20th century by the folklorist Arnold van Gennep and further developed by Victor Turner. In anthropology its more recent usage denotes a state of transition from one status to another in terms of political and cultural change, which leads to ambiguity or disorientation.²

*"During liminal periods of all kinds, social hierarchies may be reversed or temporarily dissolved, continuity of tradition may become uncertain, and future outcomes once taken for granted may be thrown into doubt."*³

The fall of communism, concludes Voukov, puts its images and ensigns in a state of liminality.

*"They were driven from a position of utter stability and security to a position of threat of destruction."*⁴

The lively debates about ownership, maintenance and unpaid electricity bills disintegrate the aura of the socialist monuments. All entrepreneurial initiatives undermine their meaning as sacral objects. Putting them to auctions and restituting properties of the adjoining parks for profit diminishes their symbolic meaning. Treating them as salable objects subjects them to the rules of a *profane world*.⁵

Undoubtedly, one of the most affected victims by the state of liminality is the monument "1300 Years Bulgaria" in Sofia. Located in the heart of the city centre, as part of the immense architectural ensemble of the Palace of Culture, it is a focal point of great importance in the urban fabric.

Designed by the sculptor Valentin Starchev, the monument represents the peak of the monumental art at the time. The composition manifests the idea of a spiral of progress from "the heroic past of the Bulgarian people" throughout "their socialist present" towards the "communist future". Charged with profound symbolism it was built in extremely short time and inaugurated on 23 October 1981. Contrary to the intention to represent 13 centuries of history and the zeal for eternity, the monument begins to disintegrate shortly after.

Now true incarnation of the notion to remain, a remnant and most of all a ruin, the monument "1300 Years Bulgaria" is the most evident reflection of the controversial socialist time and even more controversial period of transition - the reflection of a monumental state of post-socialist liminality.

1. limen (Lat.) - threshold
"liminal", Oxford English Dictionary. Ed. J.A. Simpson and E.S.C. Weiner. 2nd ed. Oxford: Clarendon Press, 1989. OED Online Oxford 23, 2007
2. Liminality - https://en.wikipedia.org/wiki/Liminality#cite_note-1, 07.11.2016
3. Horvath, A., Thomassen, B., and Wydra, H. 2009, 3-4
5. Voukov 2005, 219
Translated by the author.

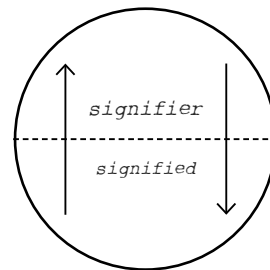
MONUMENTAL DICHOTOMY

*"Dichotomy - a division or contrast between two things that are or are represented as being opposed or entirely different."*¹

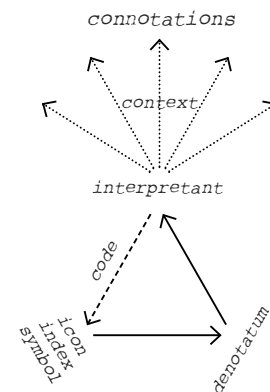
1. Dicotomy - <https://www.google.com/search?q=dichotomy+definition&ie=utf-8&oe=utf-8&channel=fs&trackid=sp-006,02.01.2017>



Fig. 01
 "The treachery of images", René
 Magritte 1928-29, Los Angeles
 County Museum of Art.



Sign model of Ferdinand de Saussure.



Sign model of Charles Sanders
 Pierce.

1.-3. See Gelderblom 1995, 219
 Translated by the author.

INTRODUCTION

In 1928/1929 the Belgian surrealist René Magritte painted "The Treachery of Images". It is a picture of a pipe. Below the pipe it is written "*Ceci n'est pas une pipe.*" [This is not a pipe.] Through its medium, Margritte constructs a critical statement to man's natural reaction to relate words and pictures to reality. What he means, is that the picture of the pipe, its representation as a drawing, is not a pipe itself. It cannot be used as an object, but compels one to ponder over the relation between reality and image. That process is the initial point of semiotics - the study of signs. It studies their functionality as meaning and usage in relation to the interpretation of reality, as Gelderblom concludes.¹

Semiotic studies originate from two theories of languages, developed independently from each other. The first one, called Structuralism, derives from the language studies of Ferdinand de Saussure - *Cours de linguistique générale* (1916). His notion about the sign constitutes two values. The first one is the *signifier*, which may be visual or acoustic. The second one is the *signified*, which is the mental image. There is no intrinsic similarity between the *signifier* and the *signified*. Their relationship is not firm, but rather established *arbitrarily*.² In the case of Margritte's picture, two *signifiers* - the image and the word "pipe", as part of a bigger statement - signify one mental image - the perception of the object. The particular order of signifiers, that construct the statement, on the other hand, denounces that mental image. The first contradiction exists in the unconscious *arbitrary connection* between the image and the statement. The second one is the unconscious *arbitrary connection* between the image and the real object.² Apart from smoking pipes and knowing French, understanding Margritte is also a matter of *interpretation*.

The *interpretation*, as the third value of the sign, was introduced by Charles Sanders Pierce. According to him, the sign represents, *denotes*, the object - the *denotatum*. The third aspect added by him is the way of interpreting that representation, called - *interpretant*. It is a mental perception by the person, and not the person who interprets himself. The *interpretant*, concludes Gelderblom, constructs a new sign as a result of one's own interpretation of an object. The possibility of a sign to transcend the *denotatum* and to associate to new meanings is called *connotation*. Both *denotations* and *connotations* are crucial for the formation of semiotic meaning. This process is called *semiosis*. Pierce differentiates among three types of representations - *icon*, *index* and *symbol*. *Icons* are any sort of *depiction* based on resemblance to an object and are divided into *images* and *diagrams*. The *indexes* establish a casual indication for particular occurrence, e.g. footprints indicate gender, height and gait. The *symbols* provide firm *convention*, e.g. letters. According to Pierce, *semiosis* occurs inside and is directly dependent on a particular context, which he calls "*ground*". It is comprised of defined conventions in humans' behavior in a certain setting. Affirmed rules like law, grammar or etiquette in the *ground* Pierce defines as *codes*.³

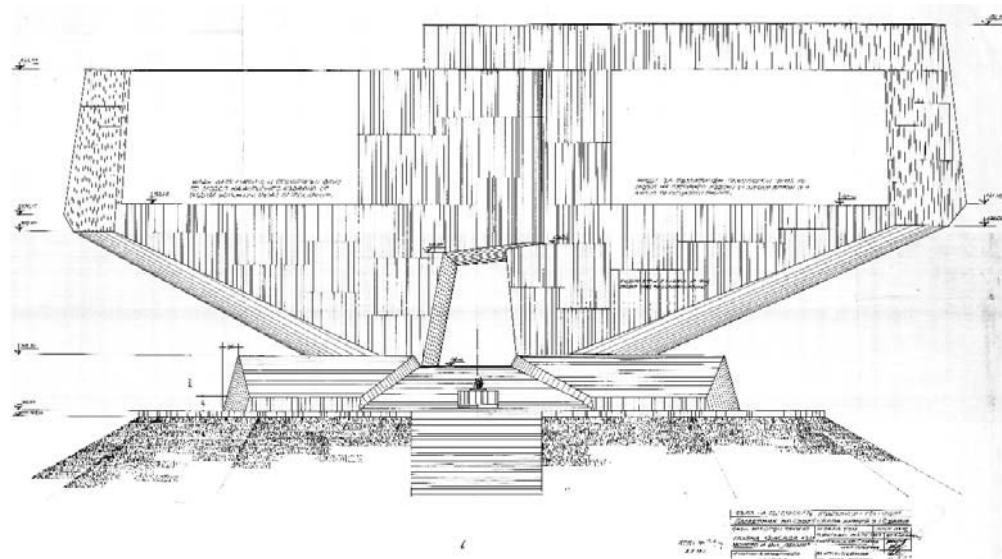


Fig. 02
Elevation East M 1:400

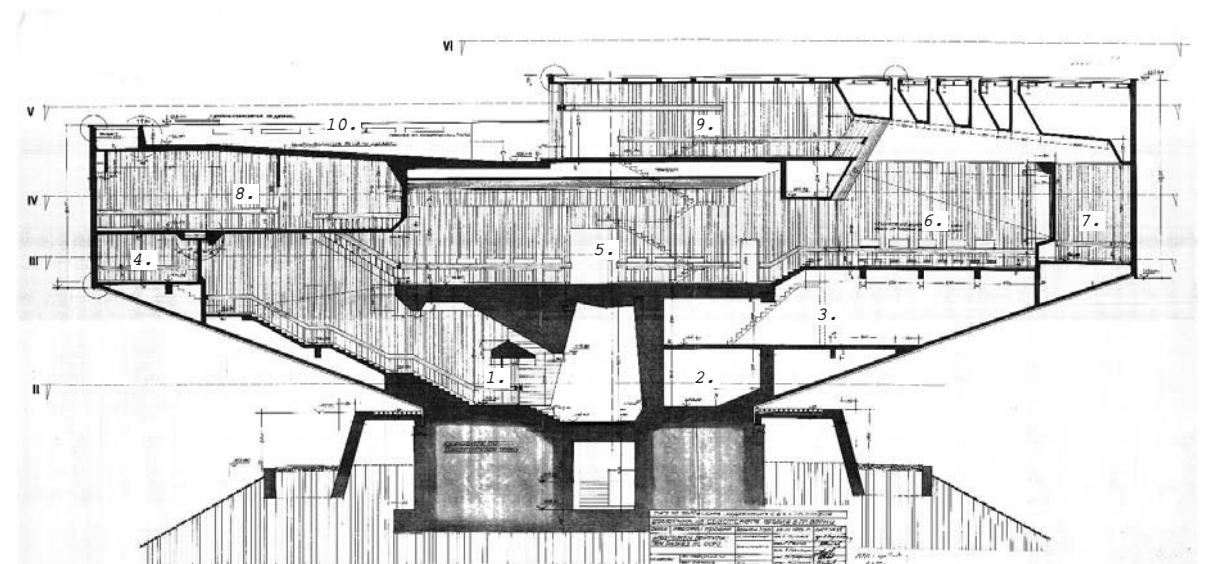


Fig. 04
Section I M 1:400

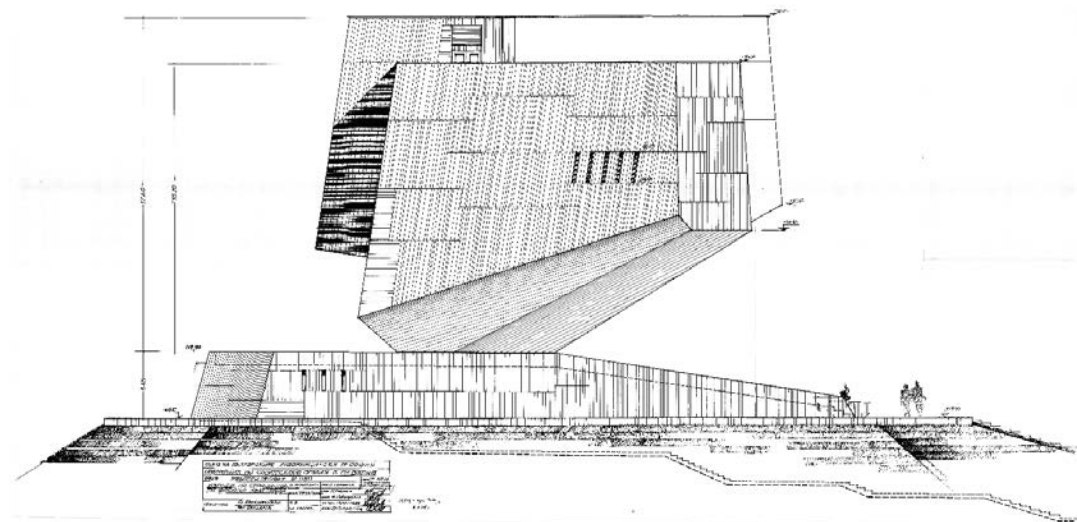


Fig. 03
Elevation South M 1:400
150 | INCONGRUOUS HINSICHT

0 5 10m

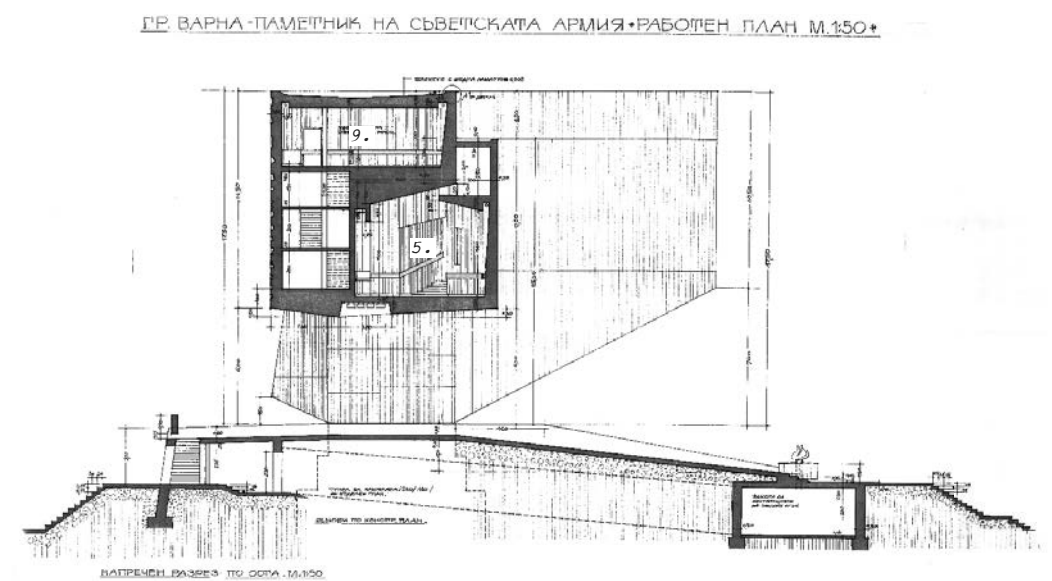
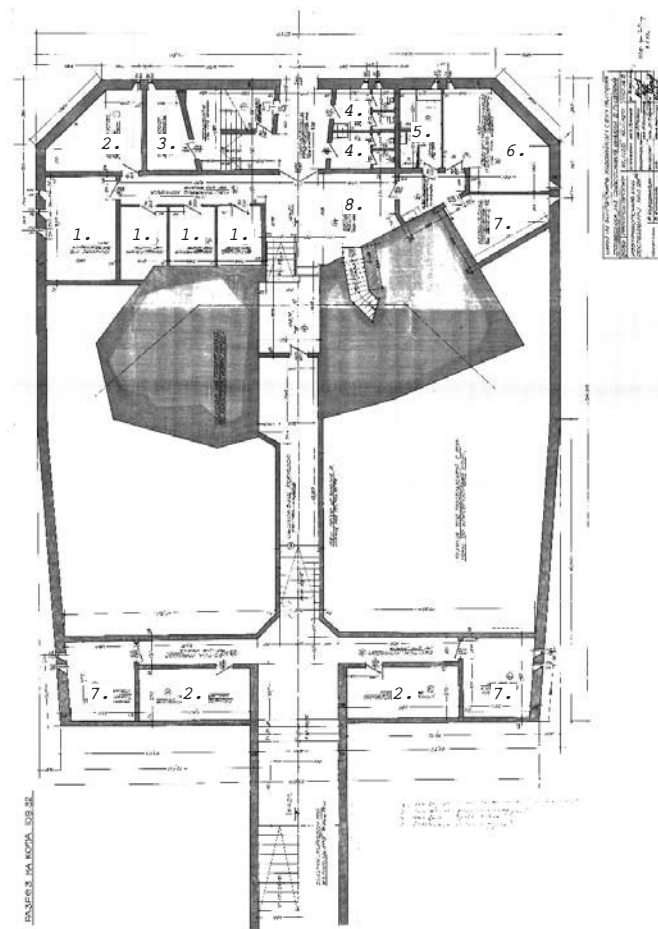


Fig. 05
Section II M 1:400

1. Entrance-hall
2. Anteroom
3. Strong-room
4. Office
5. Exposition hall
6. Exposition hall
7. Relics
8. Lecture hall
9. Hallway
10. Terrace

0 5 10m

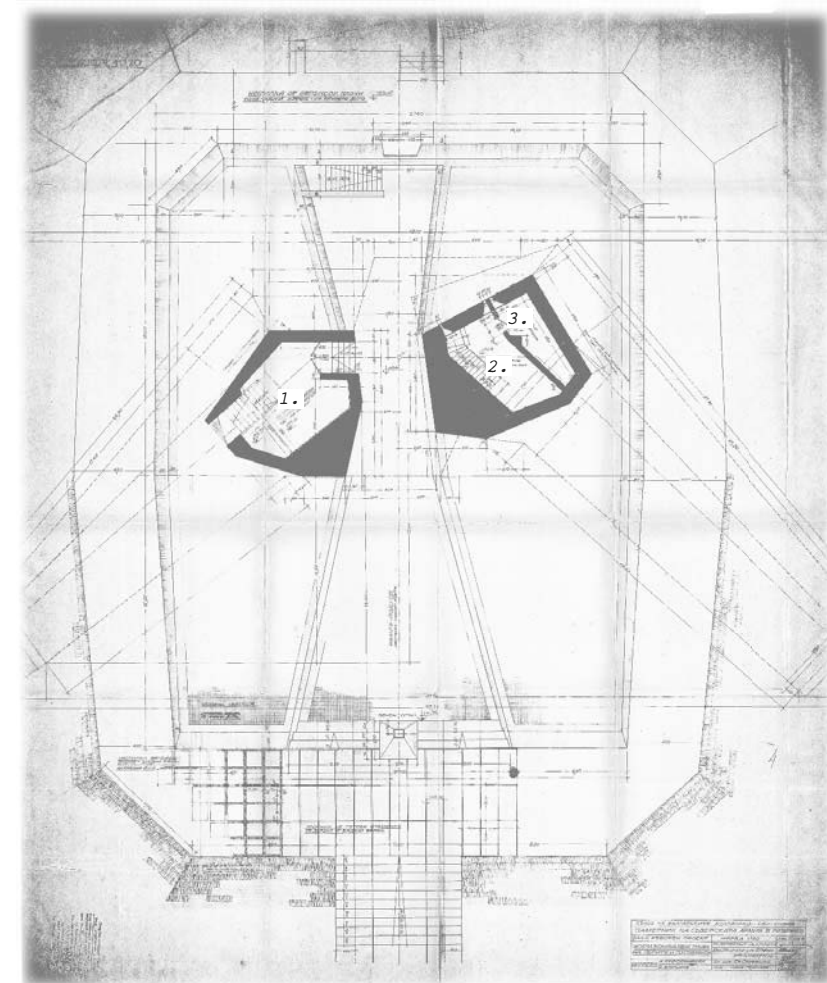


- 1. Offices - 41m²
- 2. Storage - 49m²
- 3. Technics - 8m²
- 4. WC - 15m²
- 5. Fireman - 10m²
- 6. Workshop - 24m²
- 7. Electrics - 44m²
- 8. Anteroom I - 60m²

0 5 10m



Fig. 06
Level +109.30m M 1:400
152 | INCONGRUOUS HINSICHT



- 1. Entrance-hall - 25m²
- 2. Anteroom II - 13m²
- 3. Strong-room I - 9m²

0 5 10m



Fig. 07
Level +113.20m M 1:400

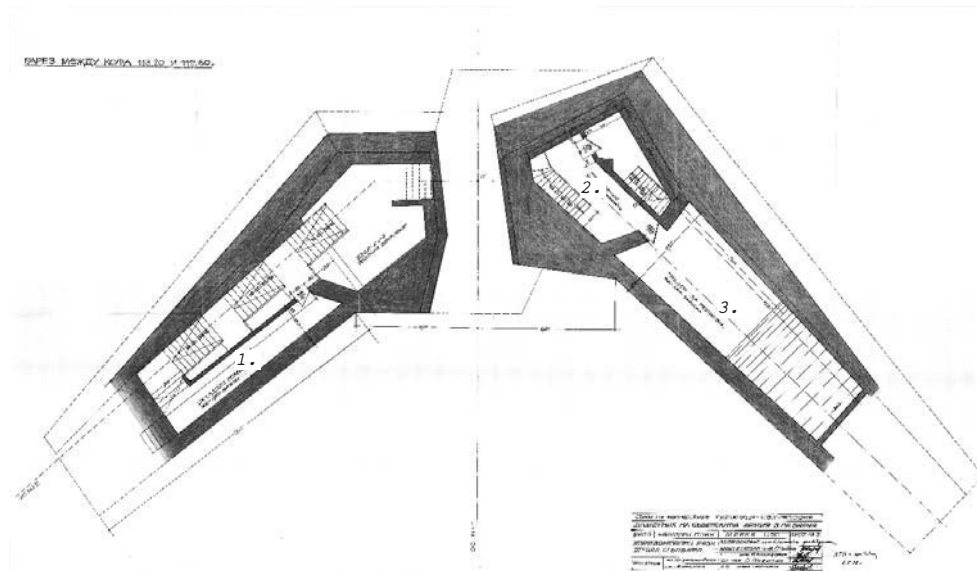


Fig. 08
Level +113.20m M 1:400

1. Storage - 15m²
2. Anteroom III - 13m²
3. Strong-room II - 55m²

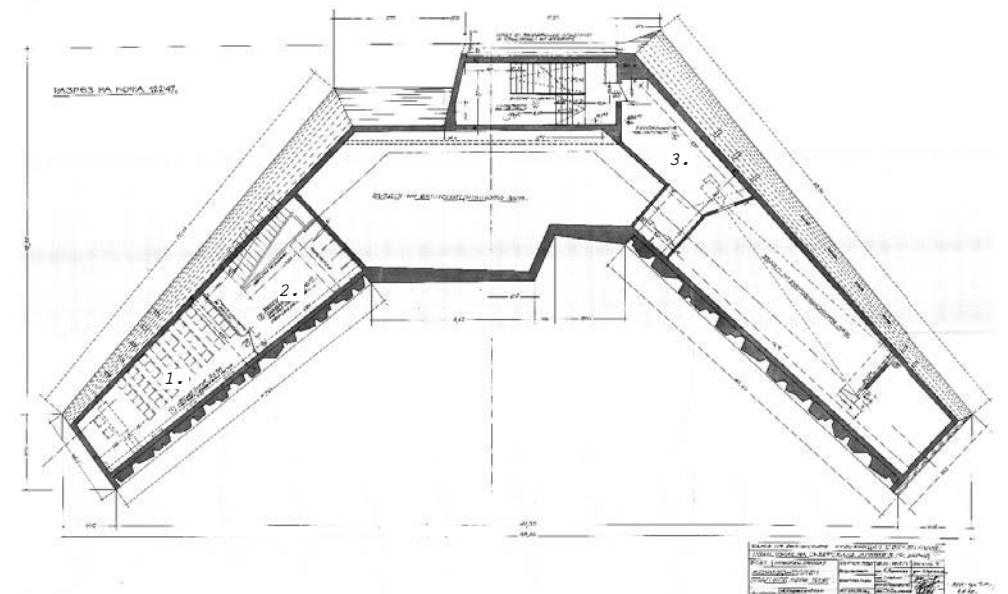


Fig. 10
Level +122.50m M 1:400

1. Lecture hall - 35m²
2. Vestibule and wardrobe - 25m²
3. Projection booth - 29m²

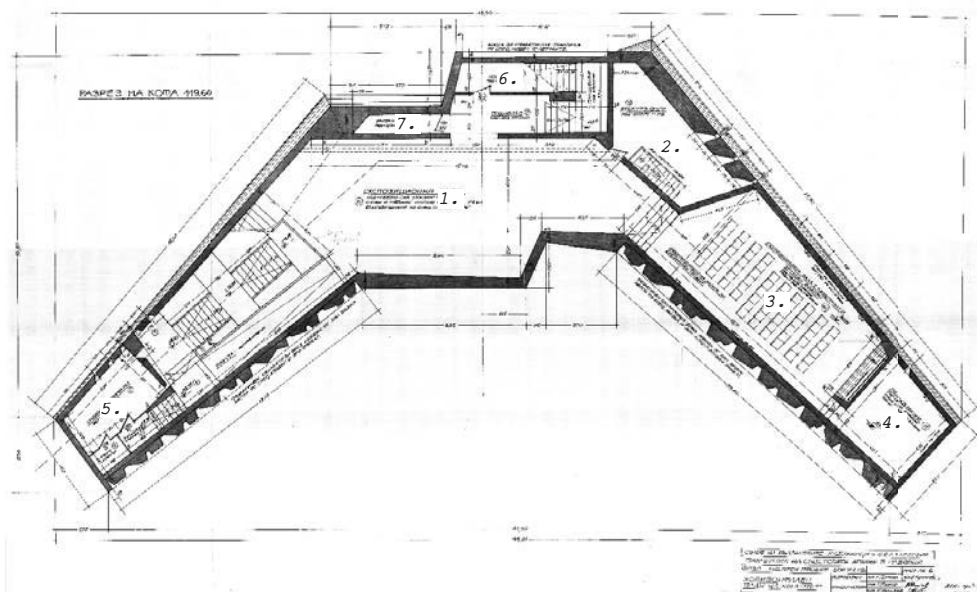


Fig. 09
Plan: +119.60m M 1:400
154 | INCONGRUOUS HINSICHT

1. Exposition hall I - 115m²
2. Tourist guide - 22m²
3. Exposition hall II - 66m²
4. Relics - 20m²
5. Office - 14m²
6. Storage - 7m²
7. Technics - 4m²

0 5 10m

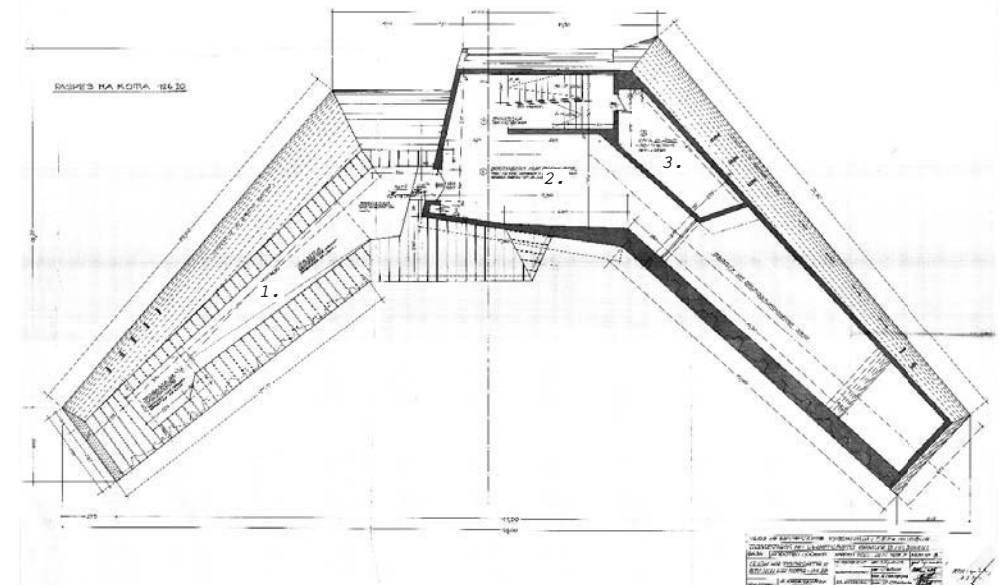
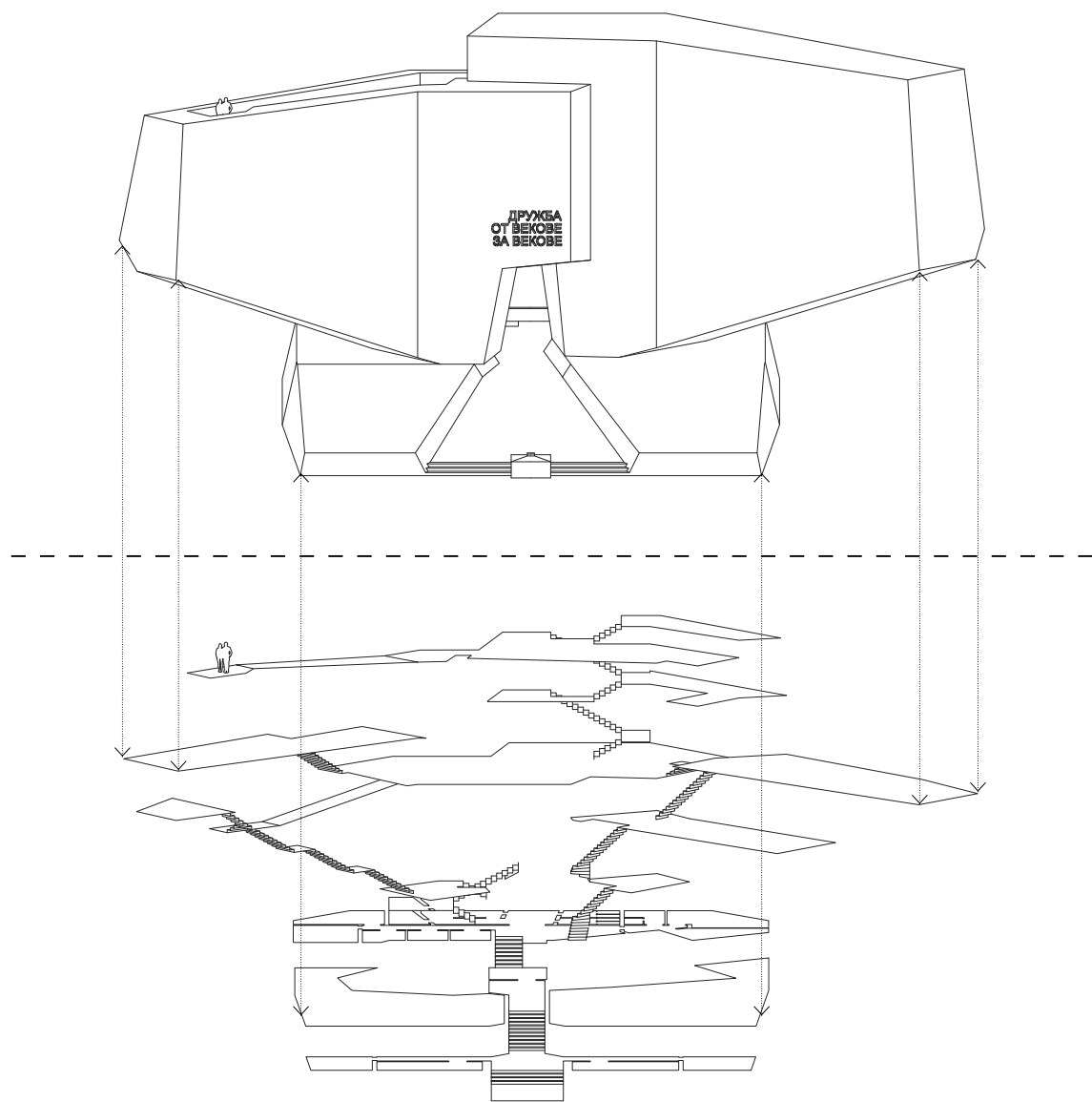


Fig. 11
Level +126.20m M 1:400

1. Terrace - 45m²
2. Hallway - 55m²
3. Curator's office - 20m²

0 5 10m





Interior / Exterior M 1:400
156 | INCONGRUOUS HINSICHT

0 5 10m
| | | | |

1. Coburn/Schulz 2014, 33
2. Koolhaas 1994, 100-101
3. Ibid.
4. Ibid.
5. Ibid.

MONUMENTAL LOBOTOMY

There is a unique feature that radically distinguishes the monument to the Bulgarian-Soviet Friendship in Varna from all other socialist monuments in Bulgaria. It consists of the inconceivable at first glance overlapping of two major functions. On the one hand is the primary representational function of the memorial expressed by its external appearance, and on the other hand - the interior, which "breaks" the traditional program and extends it with the abbreviation "propaganda centre".

The term "break" in similar architectural context originates from the book "Delirious New York" by Rem Koolhaas. He sees in the enormous density created by the structural overlapping of the horizontal grid of Manhattan with the vertical raster of stacked floors in each skyscraper an utopian force.¹ The fields of the grid resemble an archipelago of closed worlds, each for its own. Because of their enormous size, each building is to Koolhaas an *automonument* and the break between interior and exterior is its first symptom.²

*"This category of monument presents a radical, morally traumatic break with the conventions of symbolism: its physical manifestation does not represent an abstract ideal, an institution of exceptional importance, a three-dimensional, readable articulation of a social hierarchy, a memorial; it merely is itself and through sheer volume cannot avoid being a symbol - an empty one, available for meaning as a billboard is for advertisement."*³

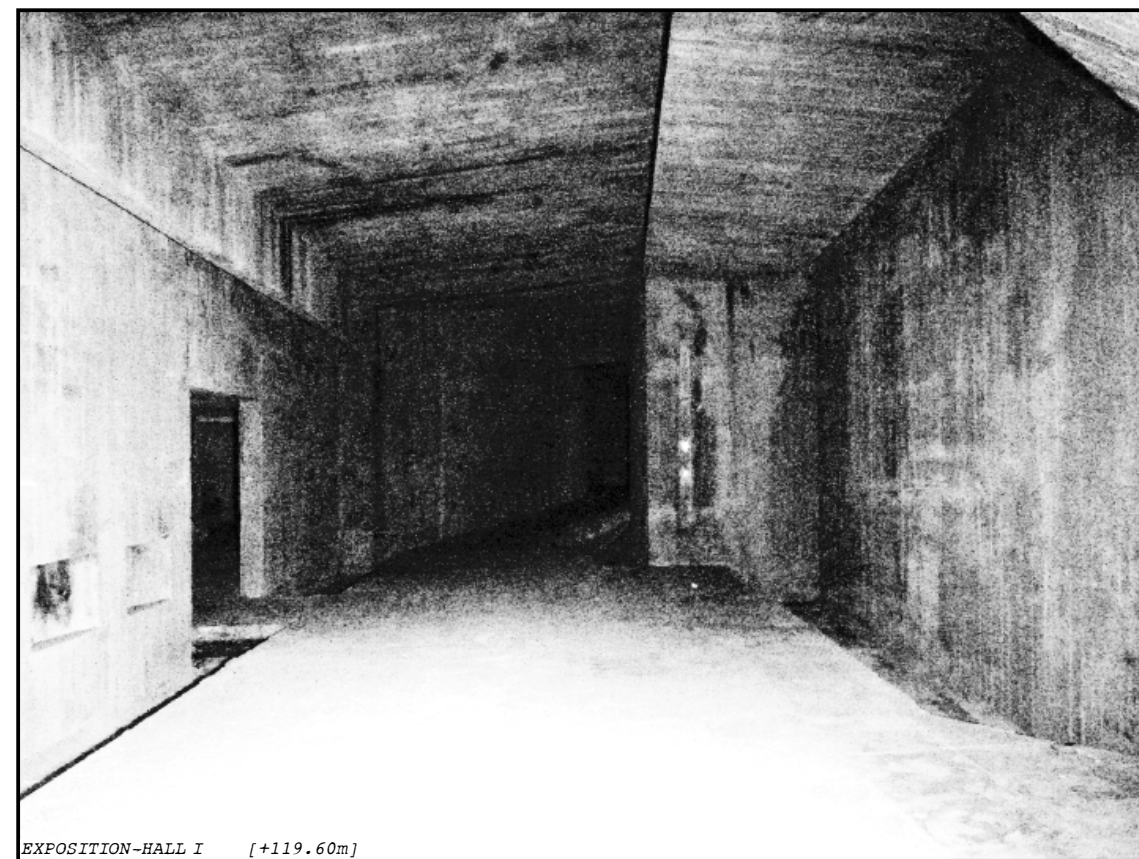
The relationship between interior and exterior is deeply rooted in the Western architecture. It is assumed that a dialog between the facade and the internal life of the building should occur, that suggests of the activities hidden in the building. The huge footprint of the skyscrapers in New York makes that dialog impossible. The two-dimensional facade corresponds less and less to the increasing volume to a certain breaking point. Koolhaas calls it "deliberate discrepancy between container and contained [...] the architectural equivalent of a lobotomy."⁴

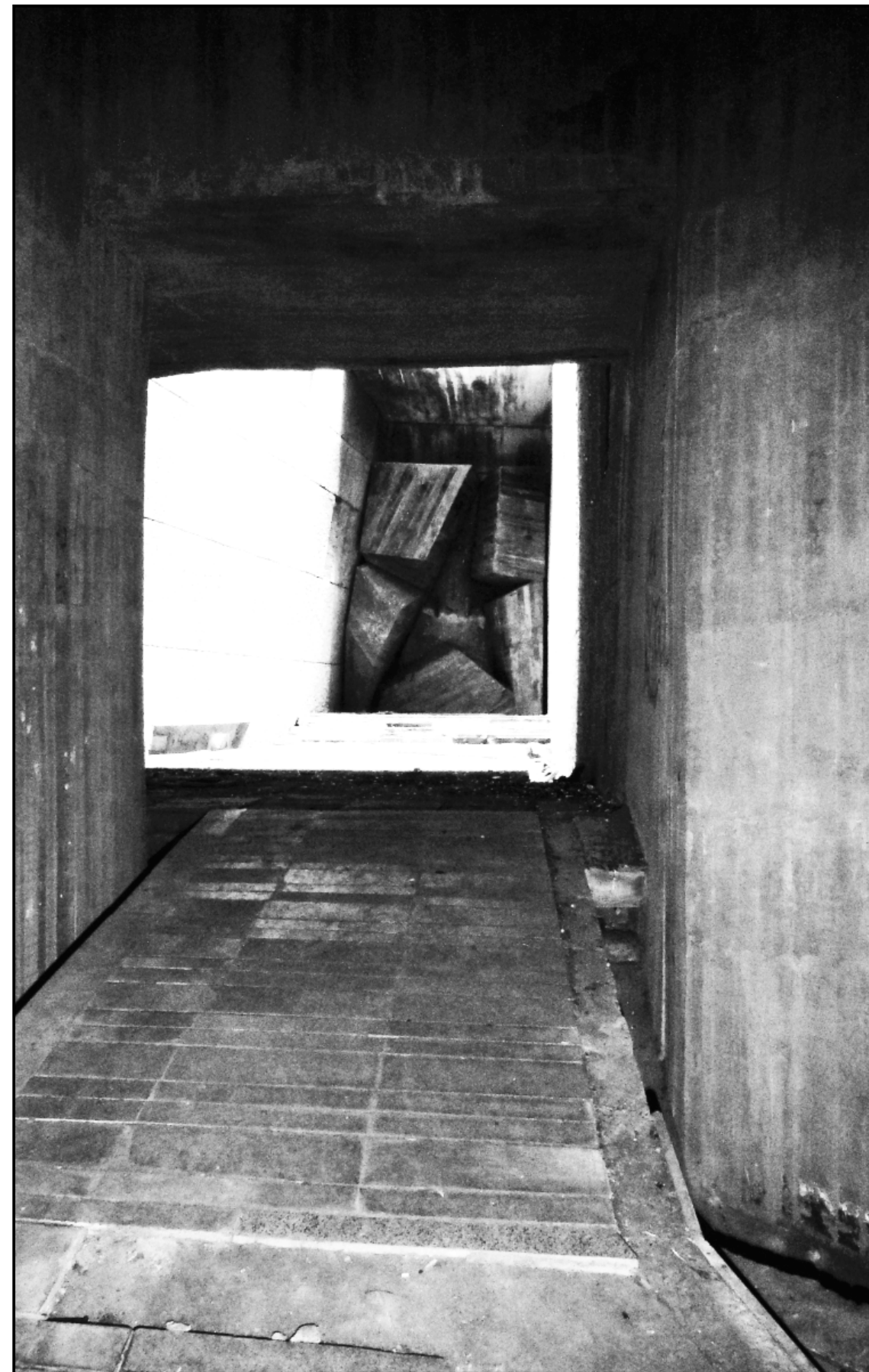
The volume of the Park-Monument to the Bulgarian-Soviet Friendship cannot be compared to the one of an American skyscraper, but the symptom of *automonumentality* applies to it for the functional overlay of its interior. That discrepancy between representation of dead ideology and architectural implementation is the monumental equivalent of a lobotomy. *It is the physical severance of everyday life that creates mental disorders, by connecting thought processes with emotions. In this way the Monolith reveals to the outside world the agonies of the continuous changes raging inside it. It reveals everyday life.*⁵



ENTRANCE-HALL [+113.20m]

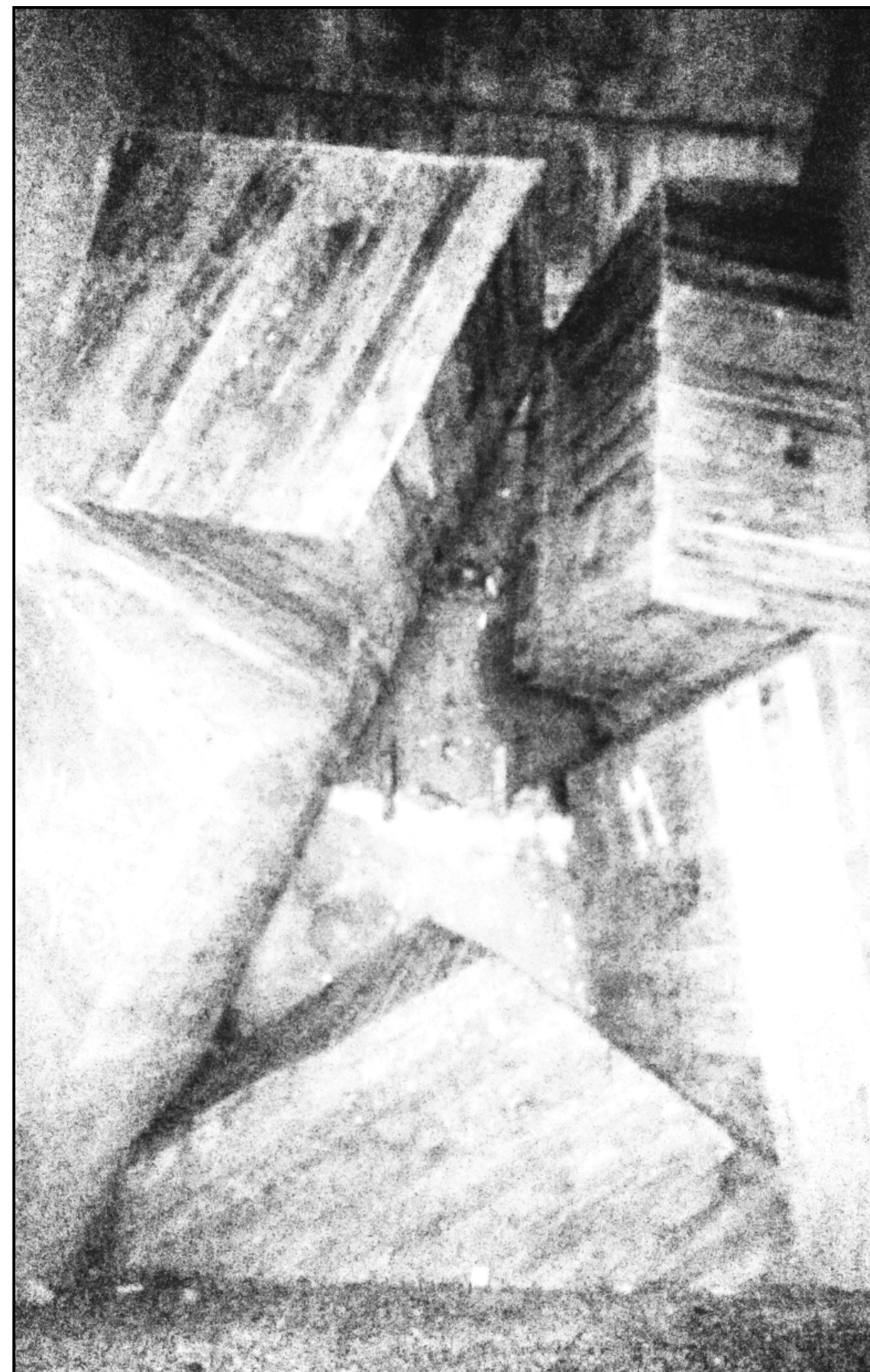


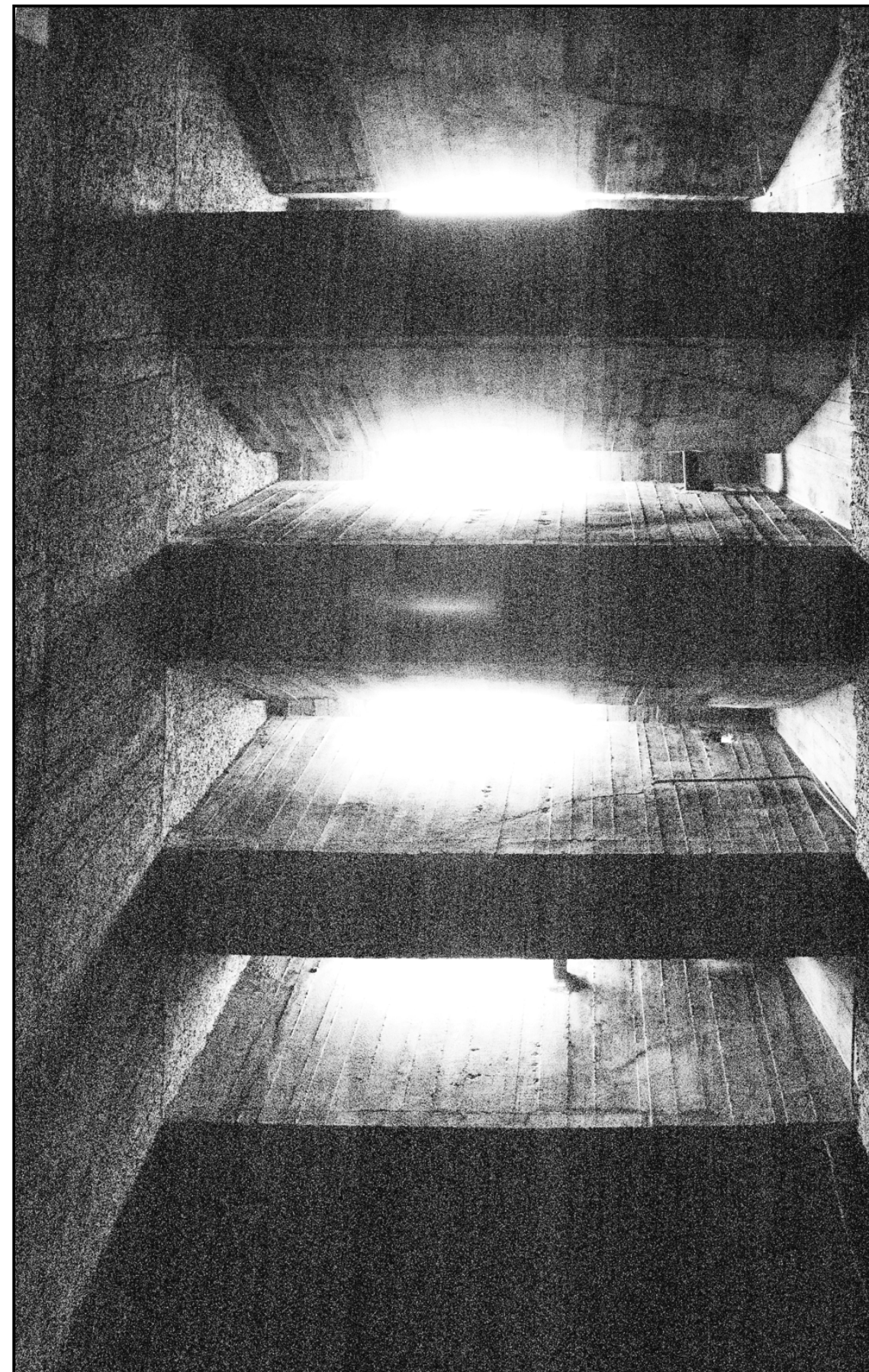
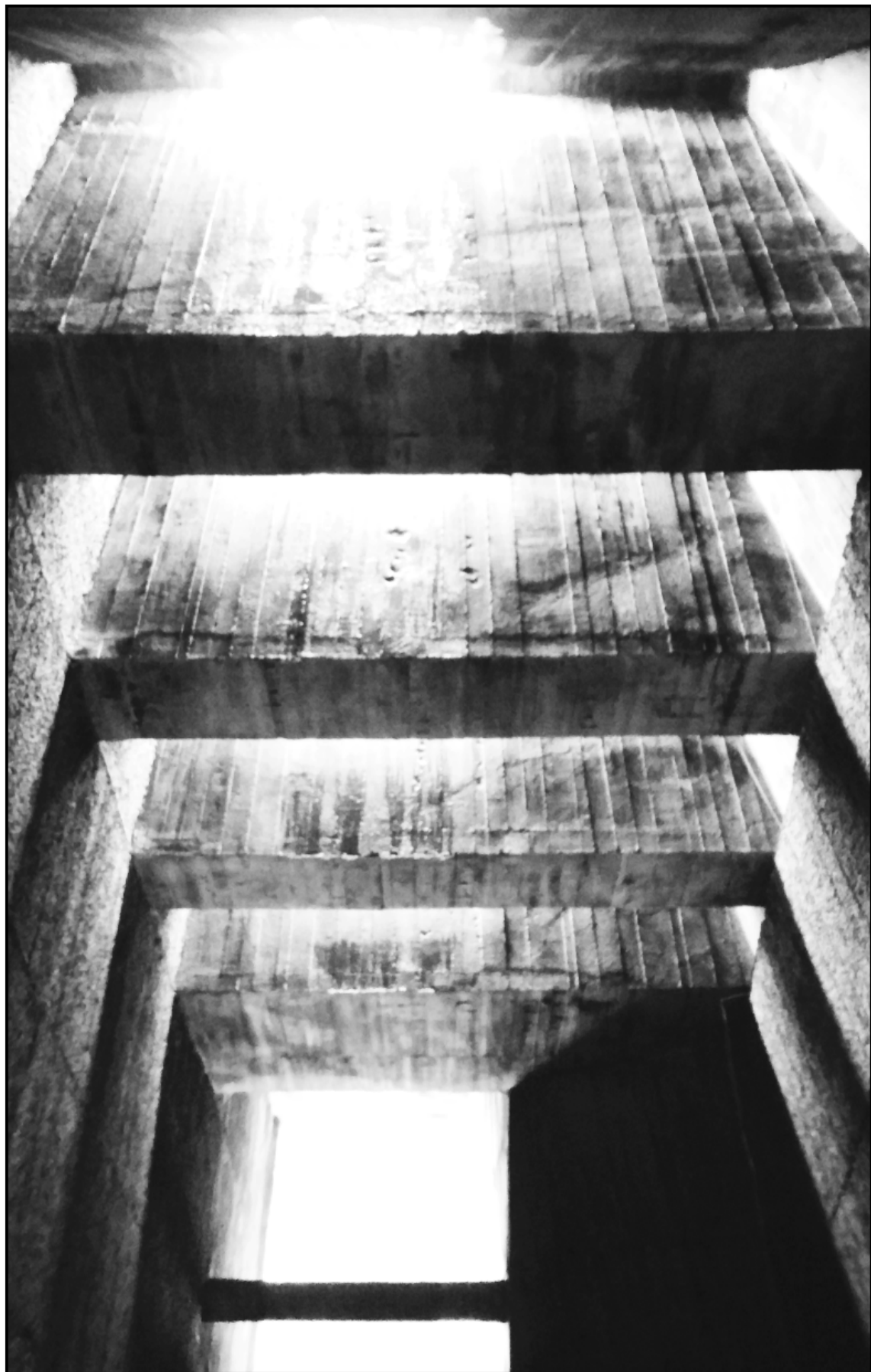


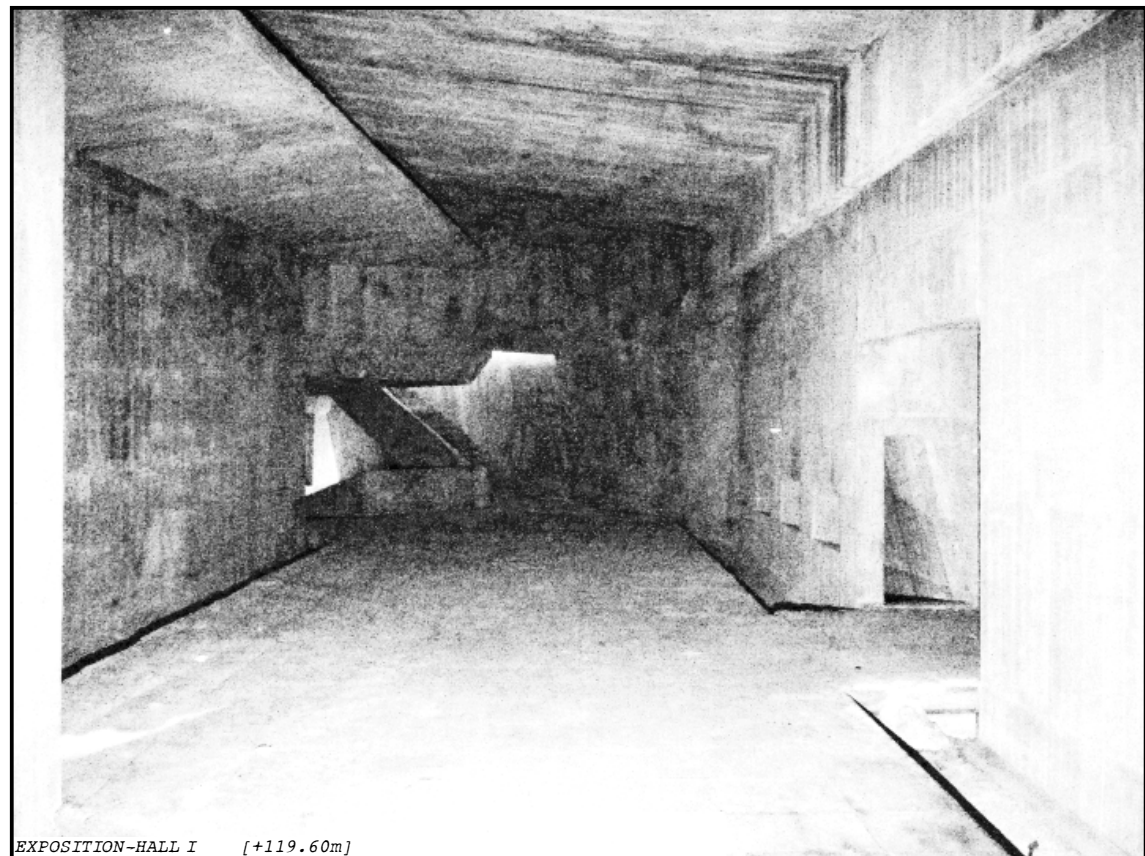




EXPOSITION-HALL II [+119.60m]







EXPOSITION-HALL I [+119.60m]



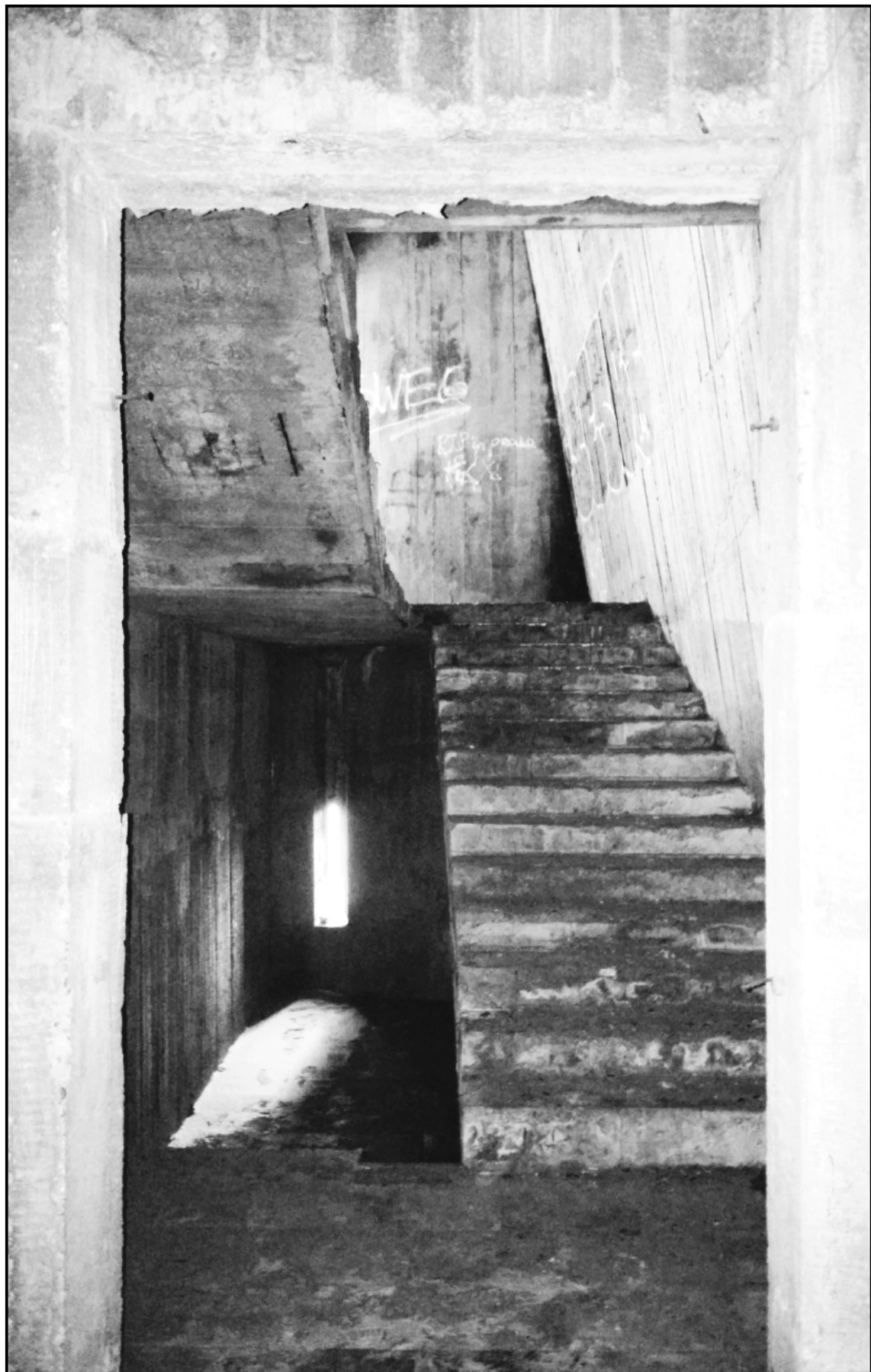
168 | INCONGRUOUS HINSICHT



MONUMENTAL DICHOTOMY | 169





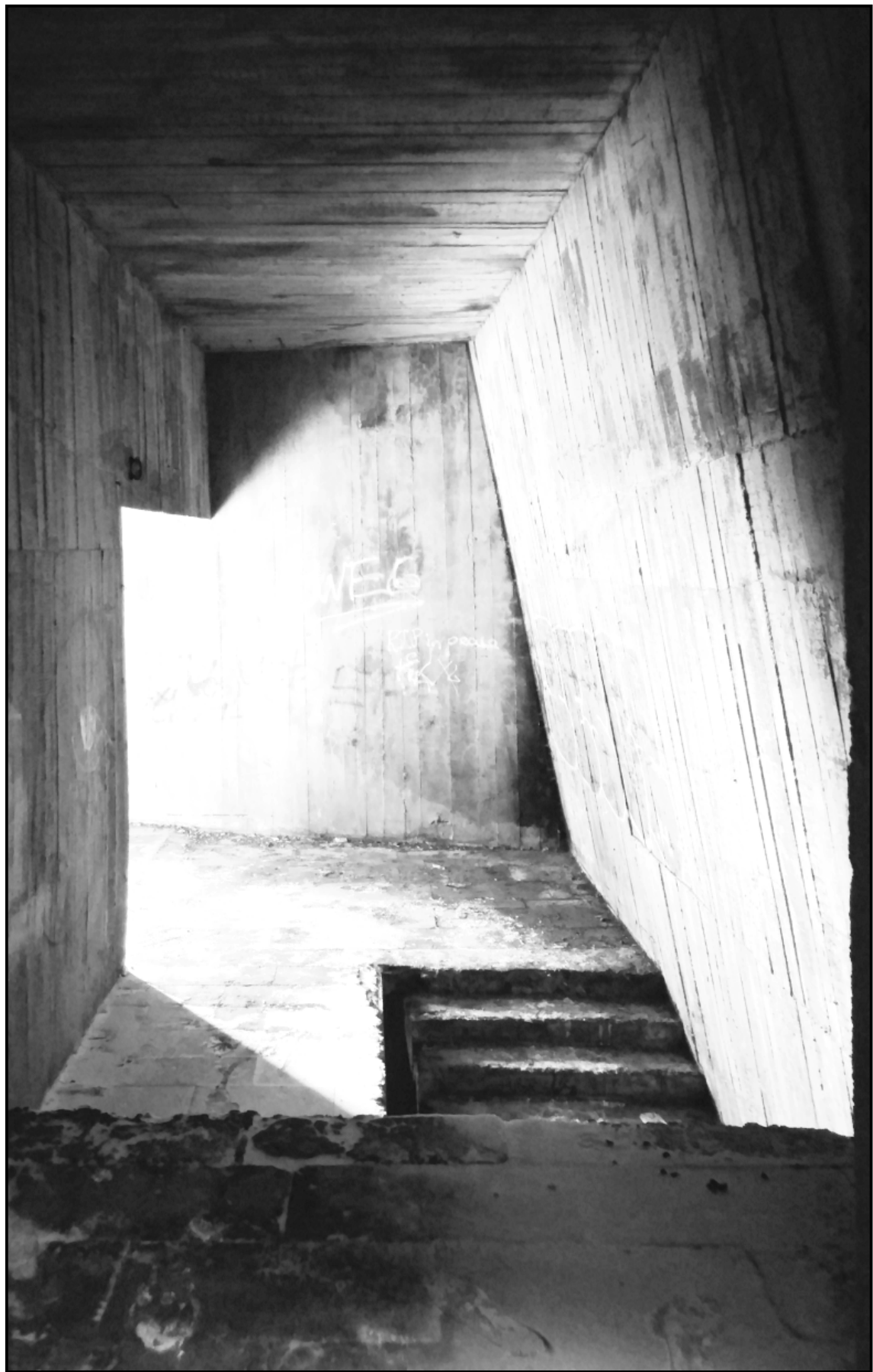


174 | INCONGRUOUS HINSICHT



CURATOR'S OFFICE [+126.20m]

MONUMENTAL DICHOTOMY | 175



HALLWAY [+126.20m]

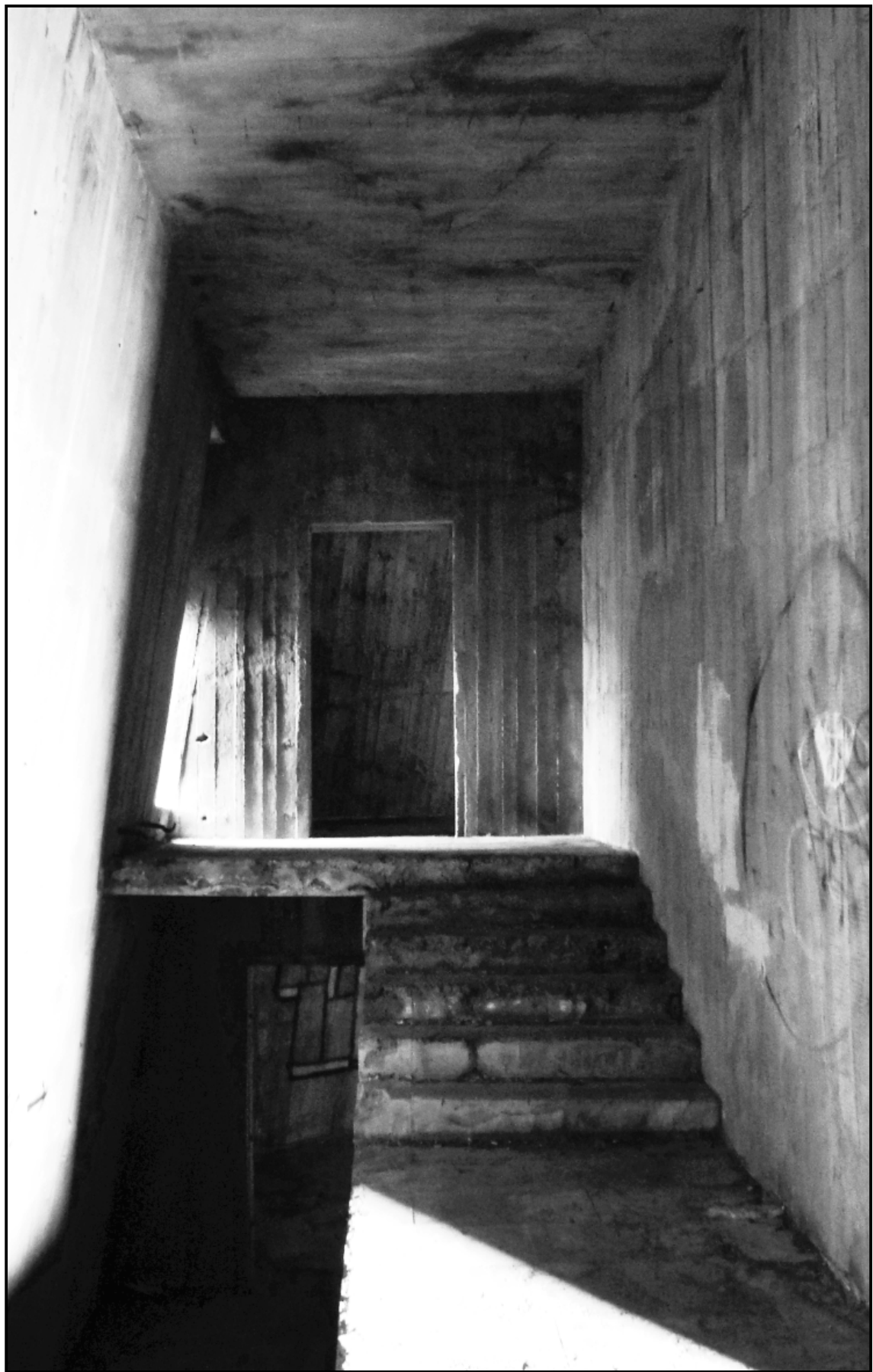




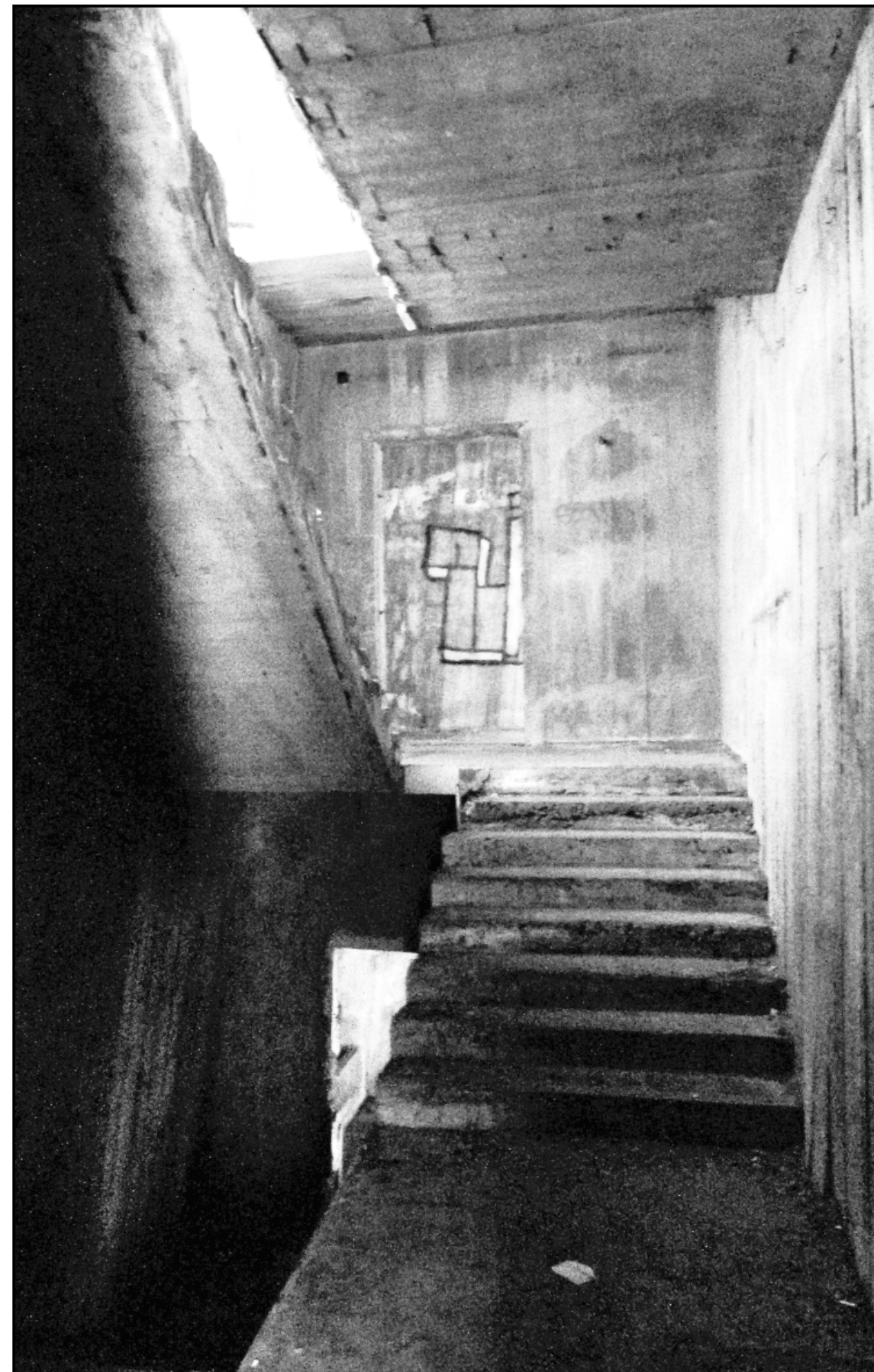
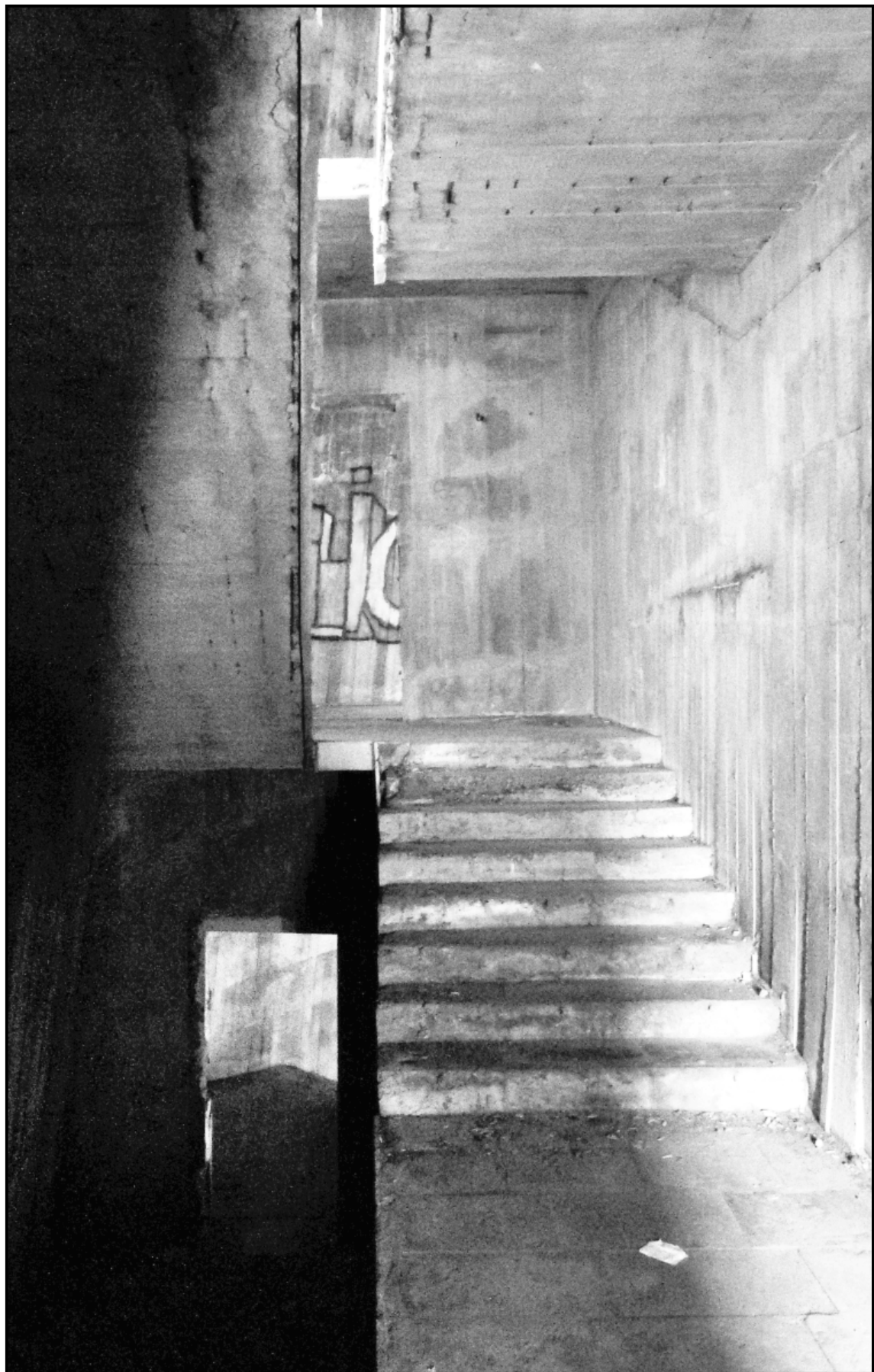
HALLWAY [+126.20m]



178 | INCONGRUOUS HINSICHT



MONUMENTAL DICHOTOMY | 179

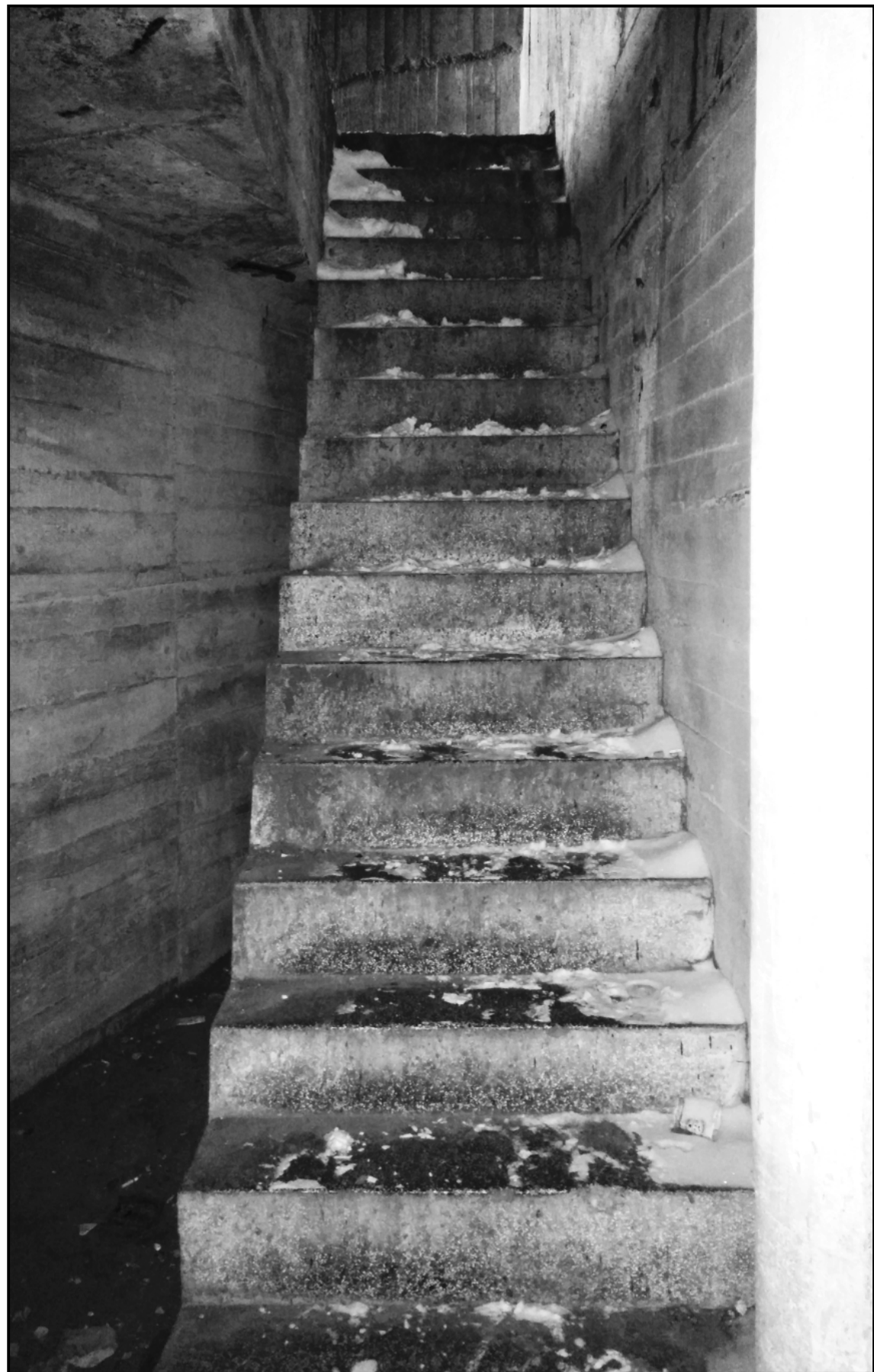




TOURIST GUIDE [+119.60m]



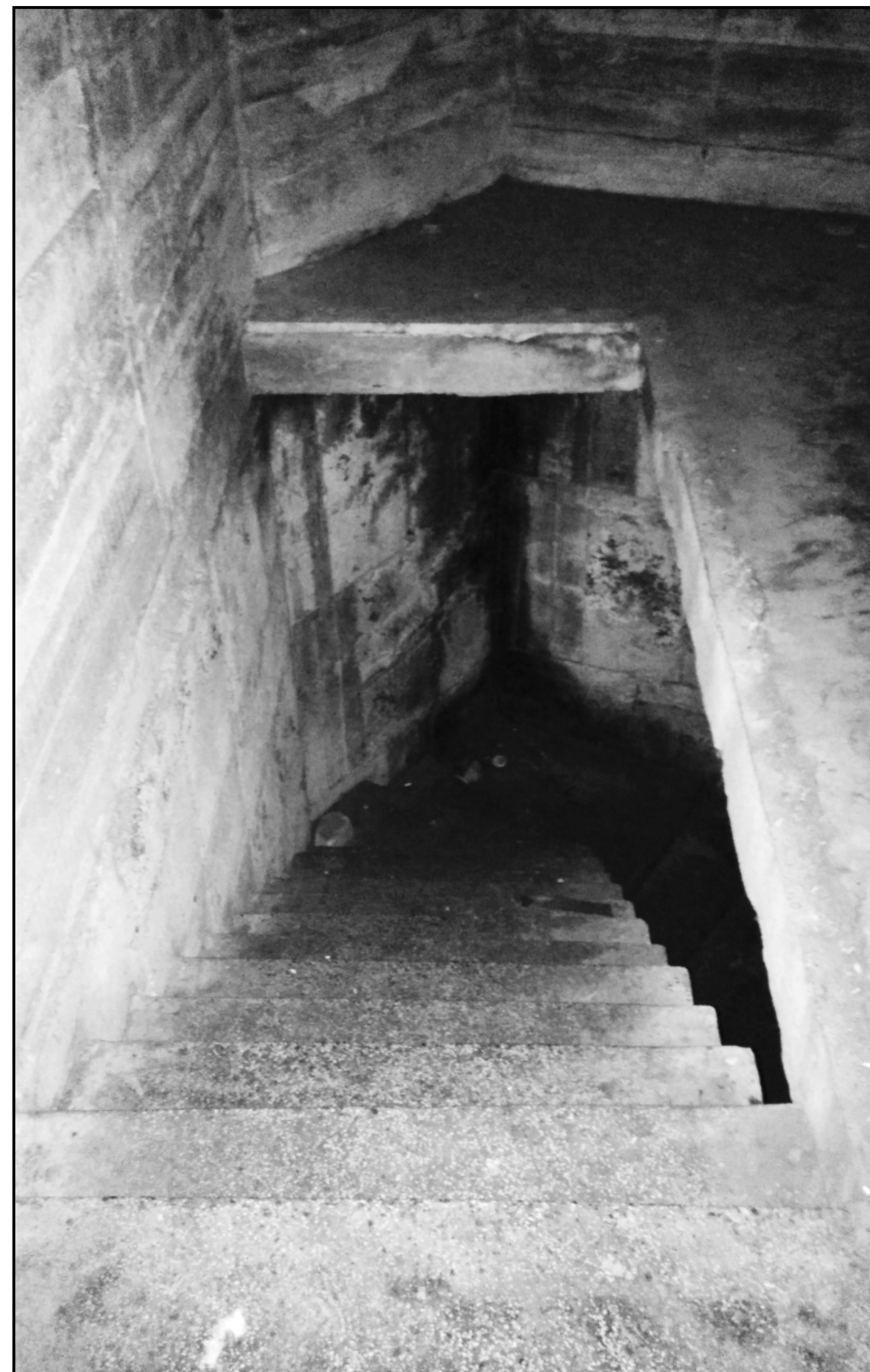
182 | INCONGRUOUS HINSICHT



MONUMENTAL DICHOTOMY | 183

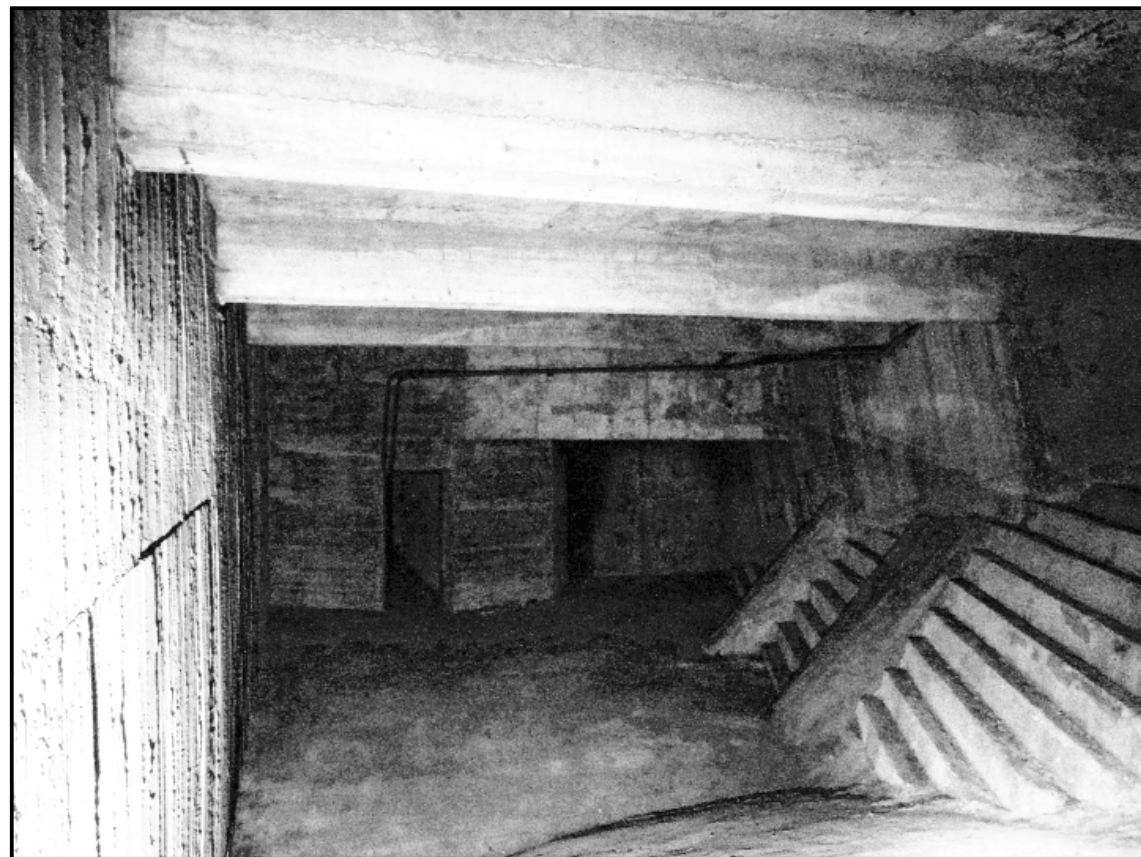


STRONG-ROOM I [+113.20m]





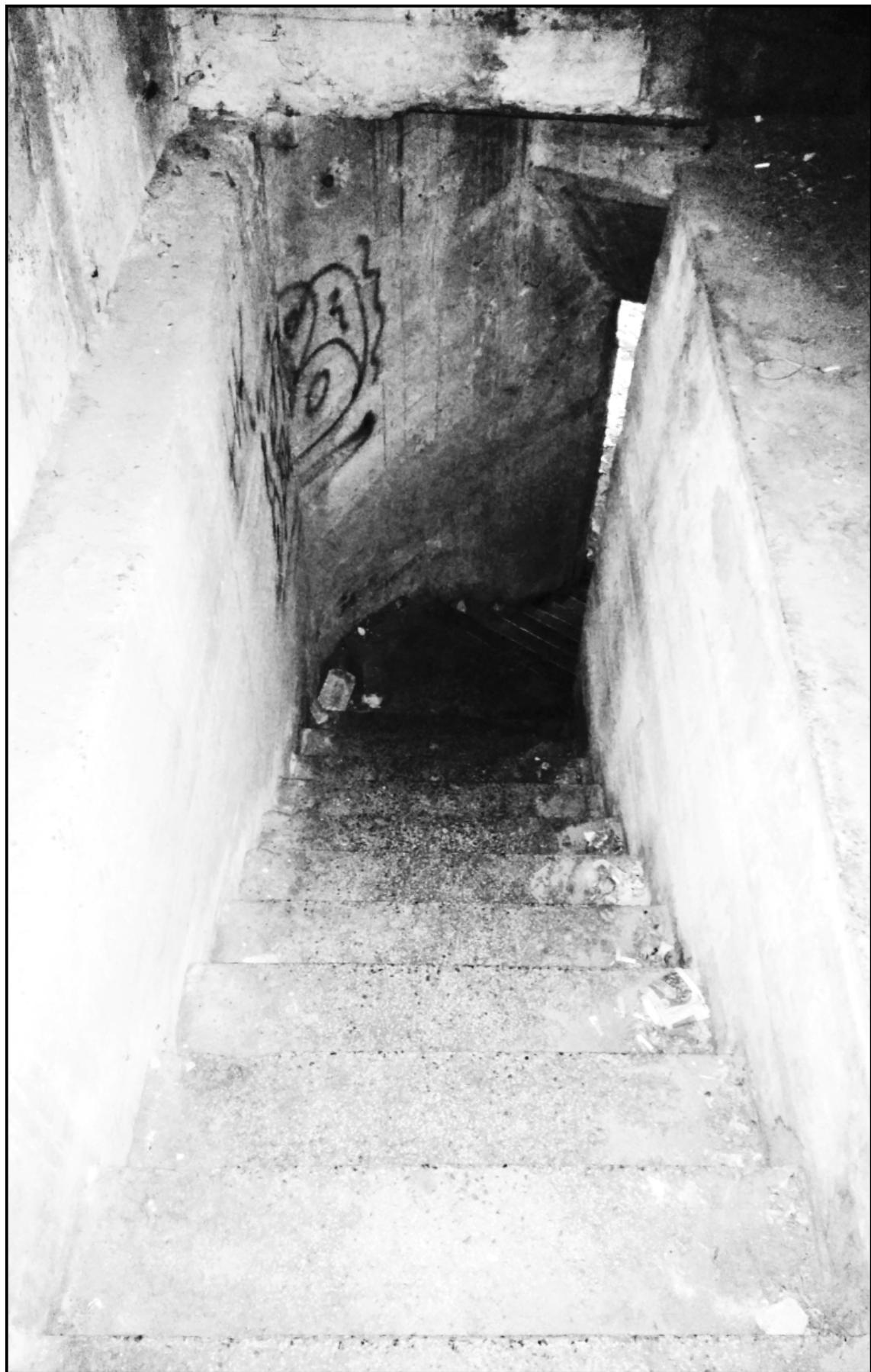
STRONG-ROOM II [+113.20m]



186 | INCONGRUOUS HINSICHT



MONUMENTAL DICHOTOMY | 187

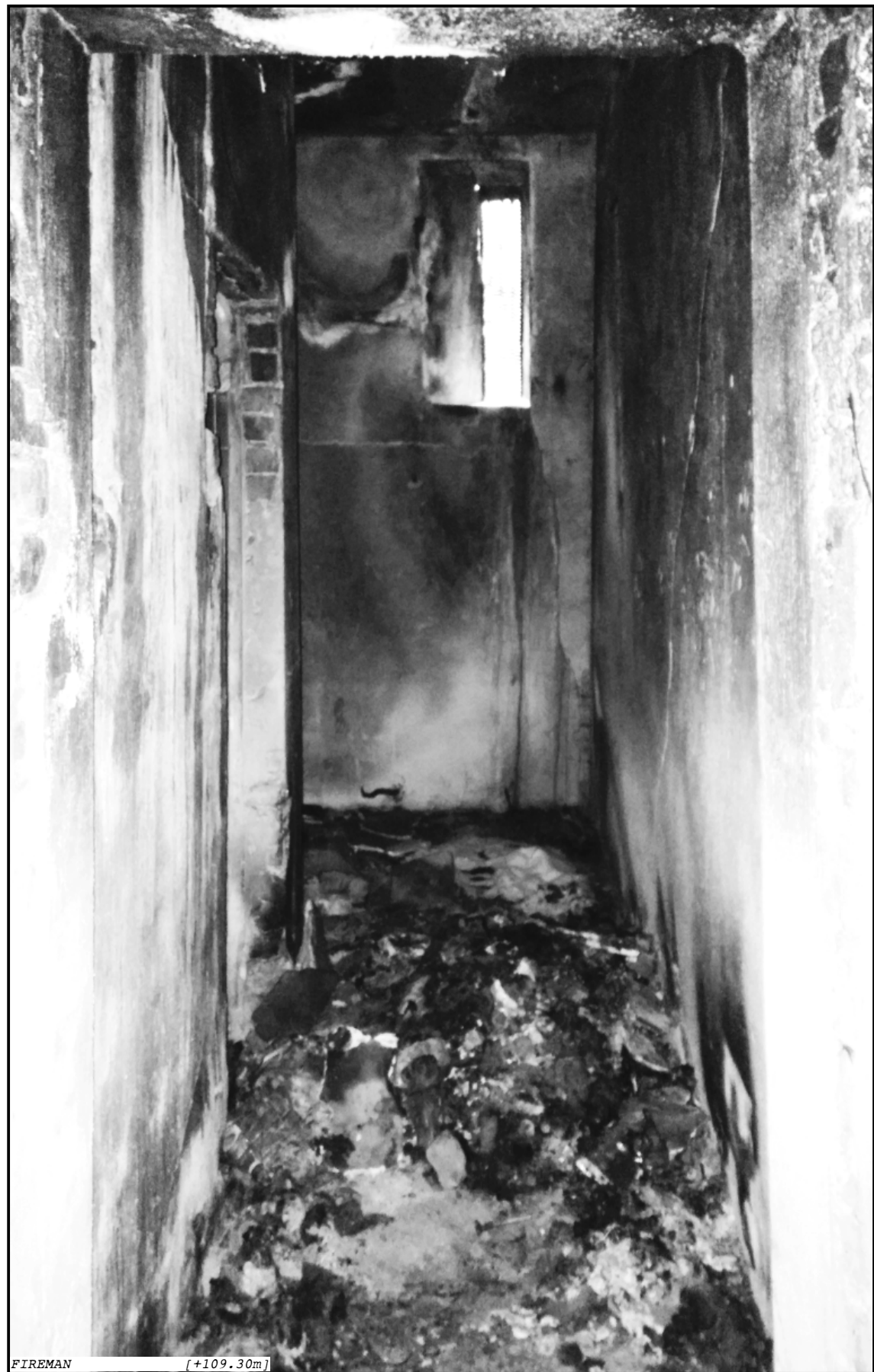




ANTEROOM I [+109.30m]



WORKSHOP [+109.30m]

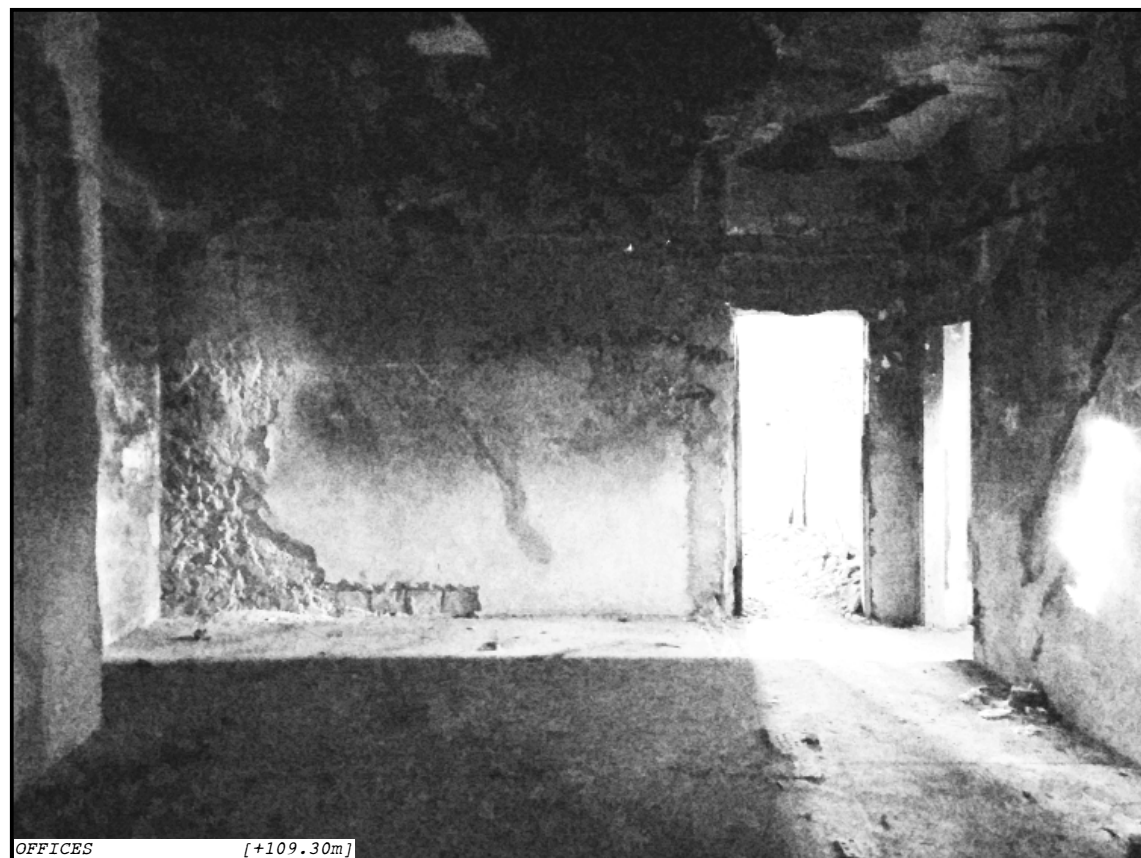


FIREMAN [+109.30m]



ELECTRICS (+109.30m)





OFFICES [+109.30m]



STORAGE & TECHNICS [+109.30m]





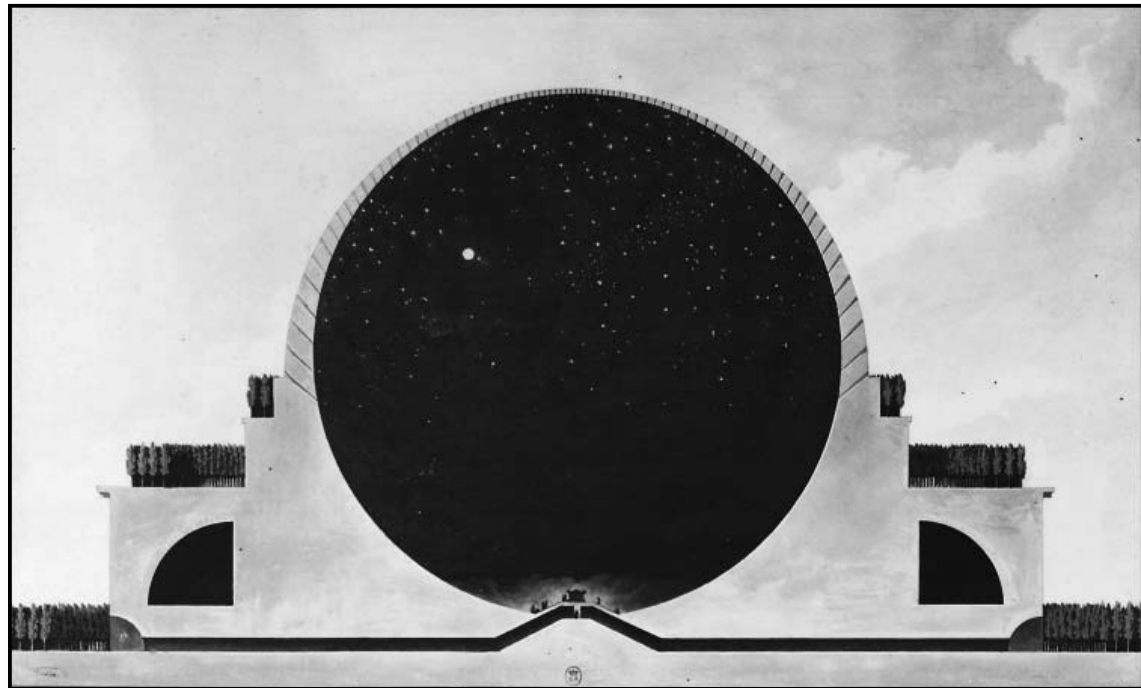


Fig. 12
Newton's Cenotaph, section of
the second, night version with
starry sky, E.-L. Boullée, 1784.

THE INNER WORLD

The disputed term *revolutionary architecture* denotes the works of the architects Étienne-Louis Boullée, Claude-Nicolas Ledoux and Jean-Jacques Lequeu. Used first by François Benoit (1897) and Siegfried Giedion (1922), it got broadly settled by Emil Kaufman (1929/1930), who thus generalized the character of the unrealized projects around 1800 of the three French architects. The critic towards that generalization refers to the association with the French revolution (1789).¹

In fact, neither any of the architects, nor their designs and projects were revolutionary. Kaufman's aimed terminological intention sets an alternative to the king's "sterile architectural pattern". It is resumed by fantastic-for-their-time buildings, reduced to composition of basic stereometric forms. Their pure massive appearance is further emphasized by the lack of any decoration. However, the symbolic desire of classicism to communicate through the ornamentation is not fully rejected. It gets expanded to greater dimensions, in which as a single medium the tectonic expression of the reduced geometrical shapes revolts the architectural means of representation at the time.²

Exceptionally idealistic is the radical Cenotaph for Isaac Newton (1642-1726/27) envisioned in 1784 by Étienne-Louis Boullée. Through adopting the sphere as a base form determining solid, it achieves complete resistance to any architectural appropriation.³ According to Hans Sedlmayer, the sphere is a non- and anti-architectonic solid. Tectonic are all archetype solids, which acknowledge the Earth as base, i.e. the cube, the pyramid, the cylinder and the cone. The sphere-shaped edifice is a dogmatic assumption, that every geometrical basic form can on its own grow into an architectonic base form. To Sedlmayer, this is neither reversion to simplicity, nor an experiment, but a radical equalization, which sets architecture to the inhuman realm of pure geometry.⁴

For its symbolism the Cenotaph for Newton would be utopian even today. Such interior space has no practical function. It cannot be strolled through. It can only be accessed and admired.⁵ Boullée's major directive conception was to entomb Newton in the sky, in the locus of immortality. The funnel shaped holes in the spherical hull are the decisive atmospheric detail. Resulting as tiny light dots in the dark interior, they resemble a starry sky. Thus nature is not only emulated, but implemented in the design. Boullée draws together with nature, not according to it, and so sets the natural forces into the building. His approach with light is neither aesthetic, nor imitating, but moreover experimental and scientific as Newton's deed, concludes Vogt.⁶

1. See *Revolutionsarchitektur* 1990, 9
2. *Ibid.*, 22-23
3. *Ibid.*
4. *Ibid.*, 125-128
5. *Ibid.*, 134
6. Vogt 1990, 270-271
Translated by the author.



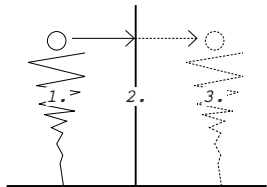
INCONGRUOUS HINSICHT

*"A building should please everyone, unlike a work of art, which does not have to please anyone. A work of art is a private matter for the artist, a building is not. A work of art is brought into the world without there being a need for it, a building meets a need. A work of art has no responsibility to anyone, a building to everyone. The aim of a work of art is to make us feel uncomfortable, a building is there for our comfort. A work of art is revolutionary, a building conservative. A work of art is concerned with the future and directs us along new paths, a building is concerned with the present. We love anything that adds to our comfort, we hate anything that tries to pester us into abandoning our established and secure position. We love buildings and hate art. Only a tiny part of architecture comes under art: monuments. Everything else, everything that serves some practical purpose, should be ejected from the realm of art."*¹

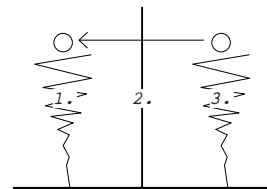
1. L~~o~~s, Adolf: Architecture 1910, http://www.mom.arch.ufmg.br/mom/arch_interface/2a_aula/loes_architecture.pdf, 13.11.2016



1. "Heterotopia (space) is a concept in human geography elaborated by the philosopher Michel Foucault to describe places and spaces that function in non-hegemonic conditions. These are spaces of otherness, which are irrelevant, that are simultaneously physical and mental, such as the space of a phone call or the moment when you see yourself in the mirror."
[https://en.wikipedia.org/wiki/Heterotopia_\(space\)#cite_note-1](https://en.wikipedia.org/wiki/Heterotopia_(space)#cite_note-1), 12.01.2017



The utopia of the mirror:
 1. Real space
 2. Mirror
 3. Virtual space



The heterotopia of the mirror:
 1. Real space
 2. Mirror
 3. Real space

2. Foucault, 1986
2. Soja, 1996 154
4. Ibid., 1986
5. Ibid.
6. Ibid., 1996
7. Ibid., 1986
8. Ibid.
9. See Foucault, 1986

HETEROTOPOLOGY

Foucault's systematic description called heterotopology is "a sort of simultaneously mythic and real contestation of the space in which we live."¹ It consists of six principles.

The first heterotopian principle announces that in spite of their variations, every single culture in one way or another produces them. They are classified in two main categories. The crisis heterotopias are typical for the primitive societies. These "are privileged or sacred or forbidden places, reserved for individuals who are, in relation to society and to the human environment in which they live, in a state of crisis: adolescents, menstruating women, pregnant women, the elderly, etc."² Foucault exemplifies them with the military service for the boys and the honeymoon trip for the girls, as "elsewhere" and "nowhere". The deviant heterotopias are "those in which individuals whose behavior is deviant in relation to the required mean or norm are placed."³ Such are the rest and retirement homes, the psychiatric hospitals and the prisons.

The second heterotopian principle derives from the different modes of sites, that change "according to the synchrony of the culture"⁴ evoked by society. As an example Foucault gives the turn of representation of the cemetery. After the 18th century the location of the cemeteries shifts from the centers to the outskirts of the cities. From a place of the cult of the dead, it became a place obsessed by "death as an 'illness'".⁴

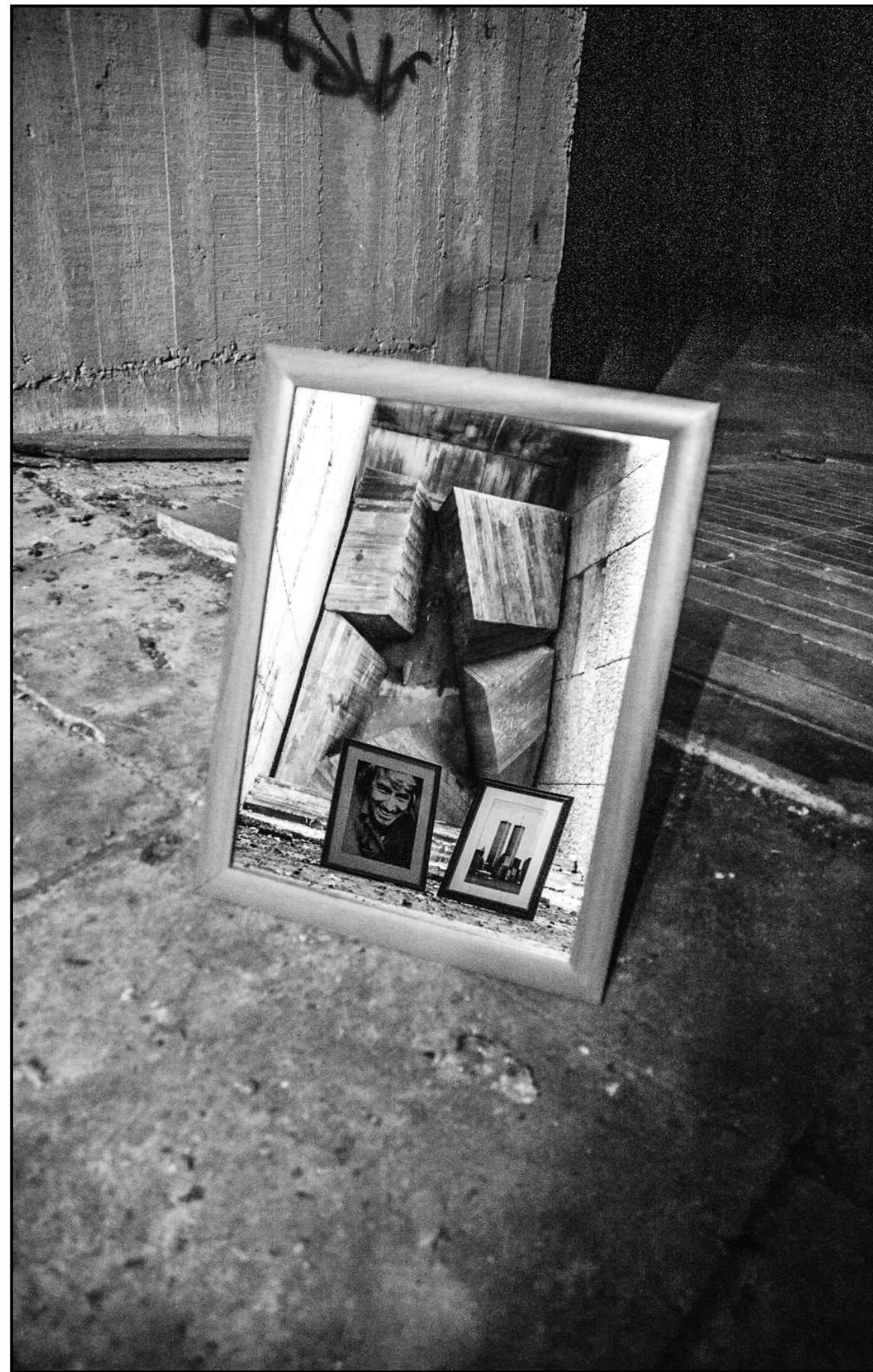
The third heterotopian principle juxtaposes in a single real space several incompatible ones. Such are the stage of the theater, the cinema screen and the garden.

The heterochronies form the fourth principle, "when men arrive at a sort of absolute break with their traditional time."⁵ They are characterized by accumulation of time over a certain period. Such are the museums and the libraries. Opposite to them are the rather temporal fairgrounds and vacation villages.

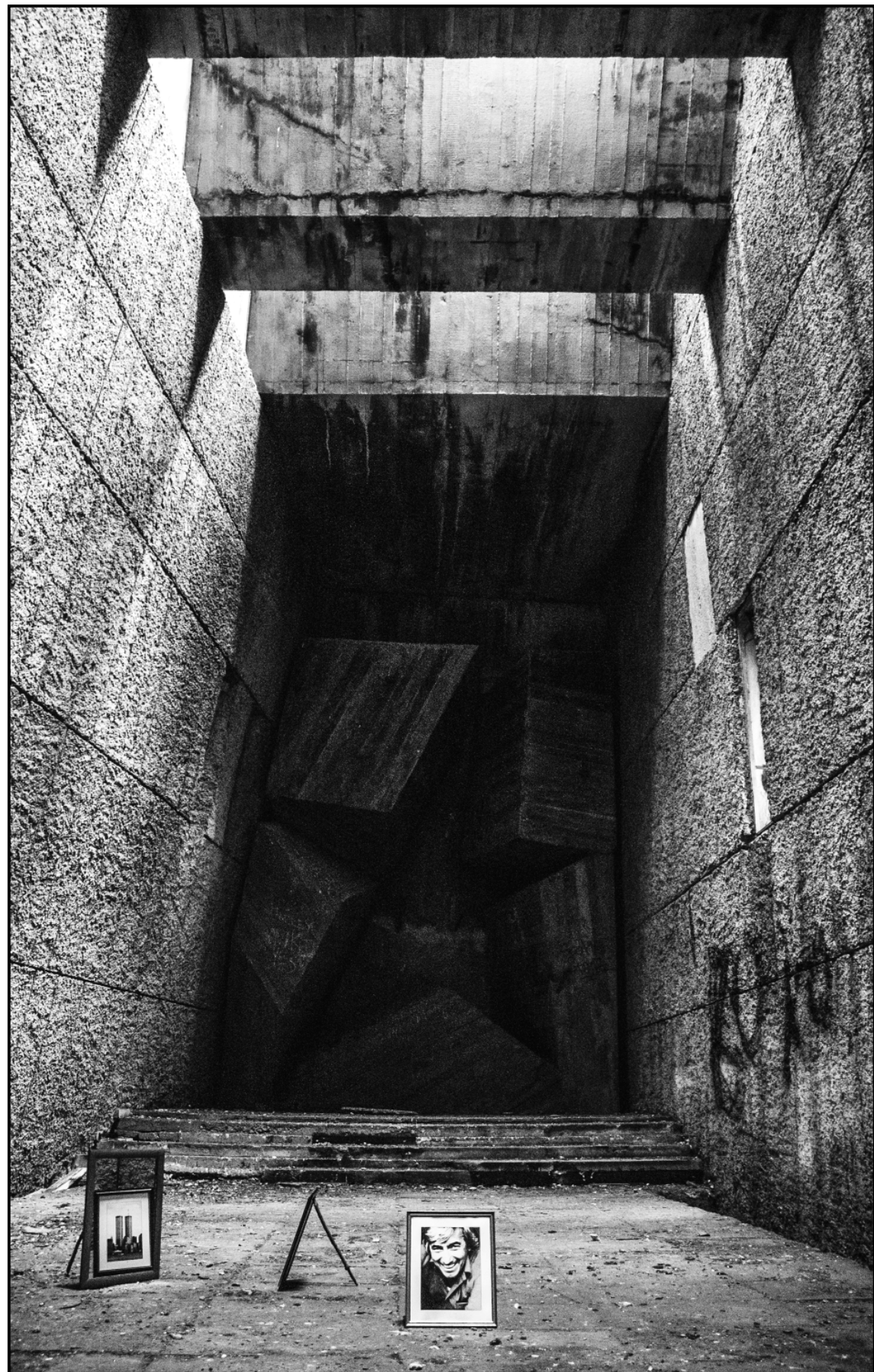
The fifth principle introduces the notion of a "system of opening and closing that both isolates them and makes them penetrable."⁶ These heterotopias are not exactly public spaces in terms of free access. Foucault points as such the Muslims' hamams and the Scandinavian saunas, where one "has to submit to rites and purifications."⁷

The sixth heterotopian principle suggests spaces with lasting "function in relation to all the space that remains."⁸ It stretches between two extremes. The first are the brothels, which according to Foucault create an illusionary space. The second are the colonies, which create parallel ideal real spaces. The relation between them is the boat.

"[...] a floating piece of space, a place without a place, that exists by itself, that is closed in on itself and at the same time is given over to the infinity of the sea and that, from port to port, from tack to tack, from brothel to brothel, it goes as far as the colonies in search of the most precious treasures they conceal in their gardens[...] the greatest reserve of the imagination. The ship is the heterotopia par excellence. In civilizations without boats, dreams dry up, espionage takes the place of adventure, and the police take [sic!] the place of pirates."⁹







HETEROTOPOLOGY

Foucault's systematic description called heterotopology is "a sort of simultaneously mythic and real contestation of the space in which we live."¹ It constitutes of six principles.

The first heterotopian principles announces that in spite of their variations every single culture in one way or another produces them. They are classified in two main categories. The crisis heterotopias are typical for the primitive societies. These "are privileged or sacred or forbidden places, reserved for individuals who are, in relation to society and to the human environment in which they live, in a state of crisis: adolescents, menstruating women, pregnant women, the elderly, etc."² Foucault exemplifies them with the military service for the boys and the honeymoon trip for the girls, as "elsewhere" and "nowhere". The deviant heterotopias are "those in which individuals whose behavior is deviant in relation to the required mean or norm are placed."³ Such are the rest and retirement homes, the psychiatric hospitals and the prisons.

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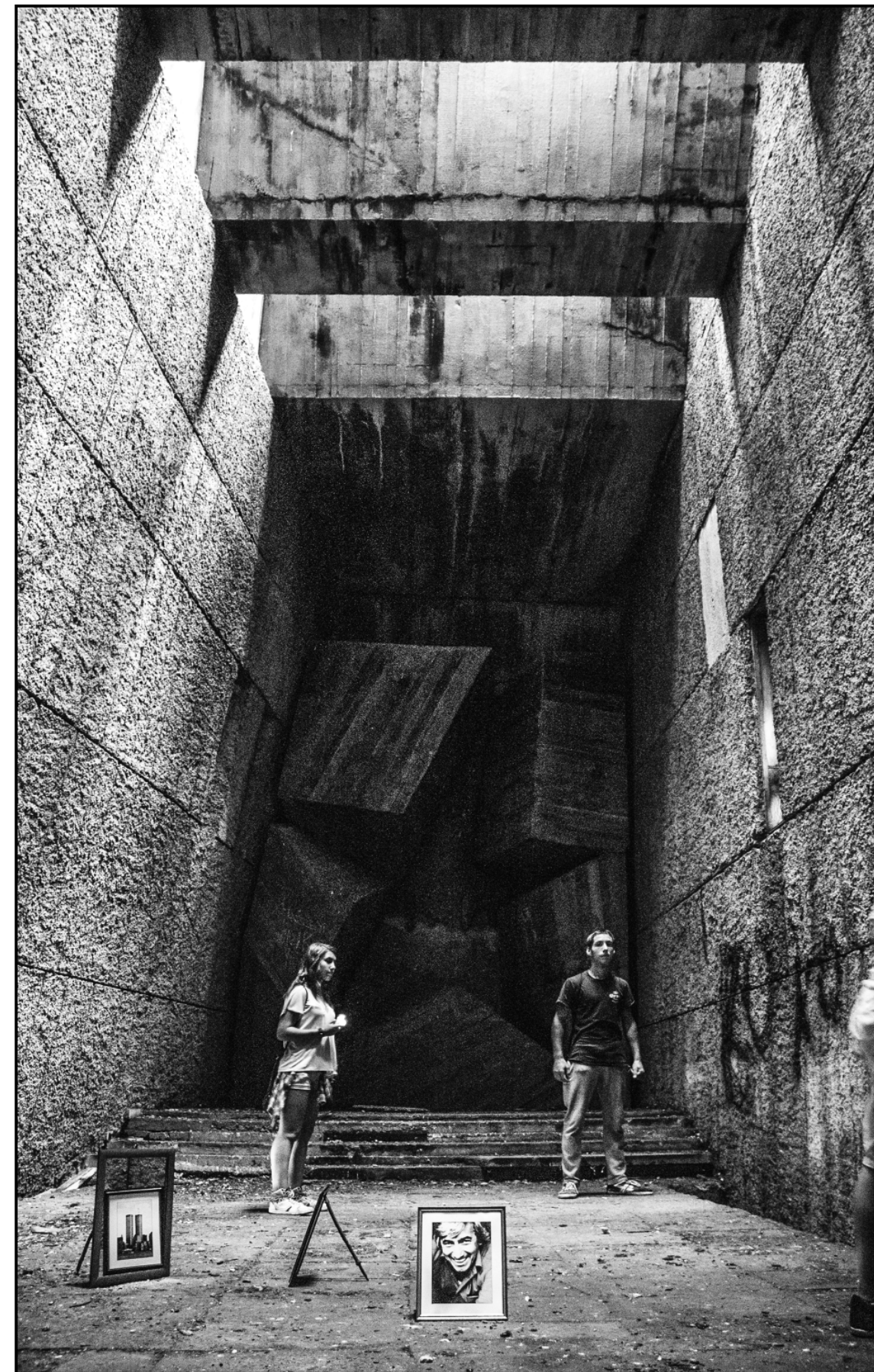
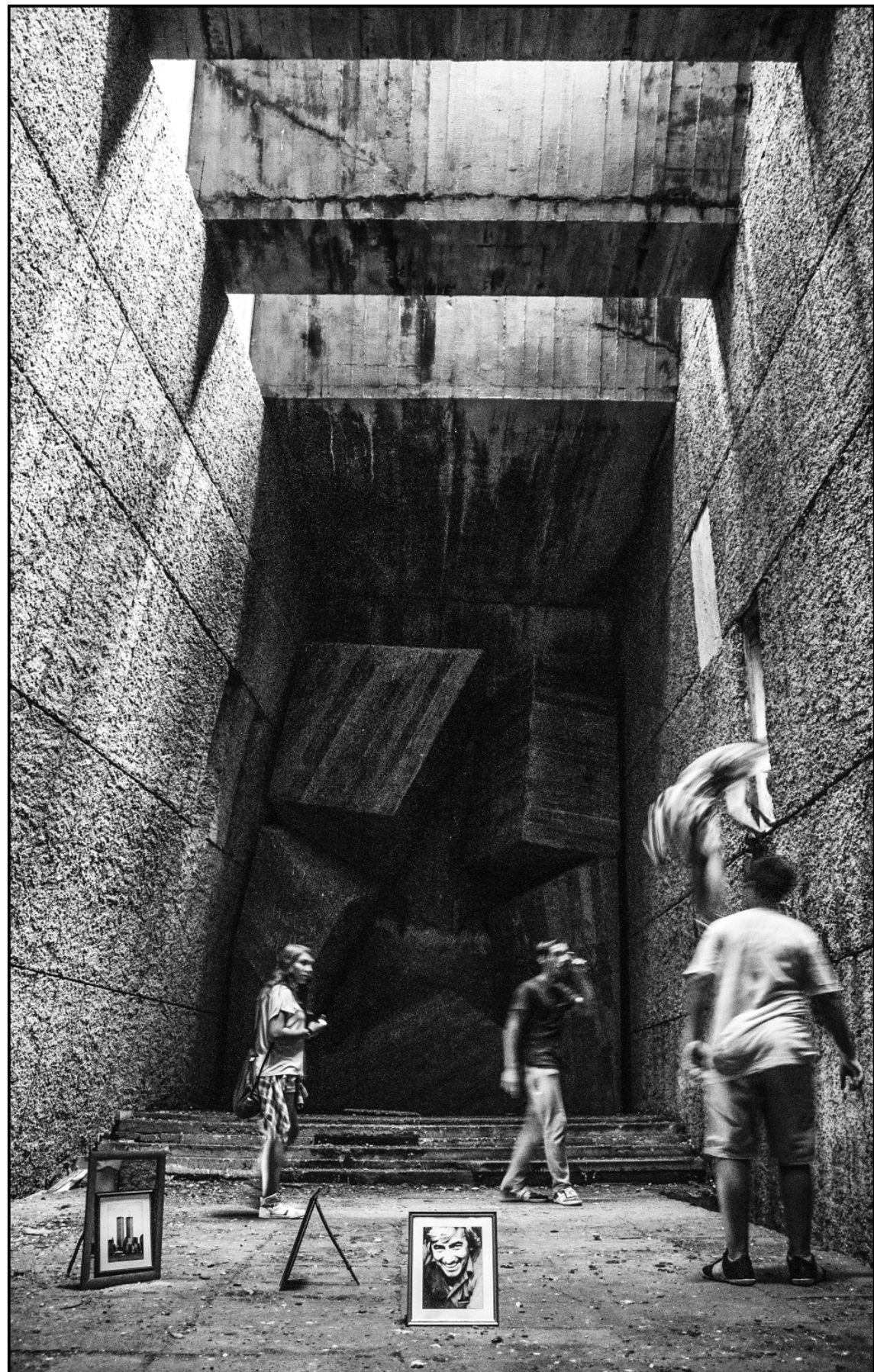
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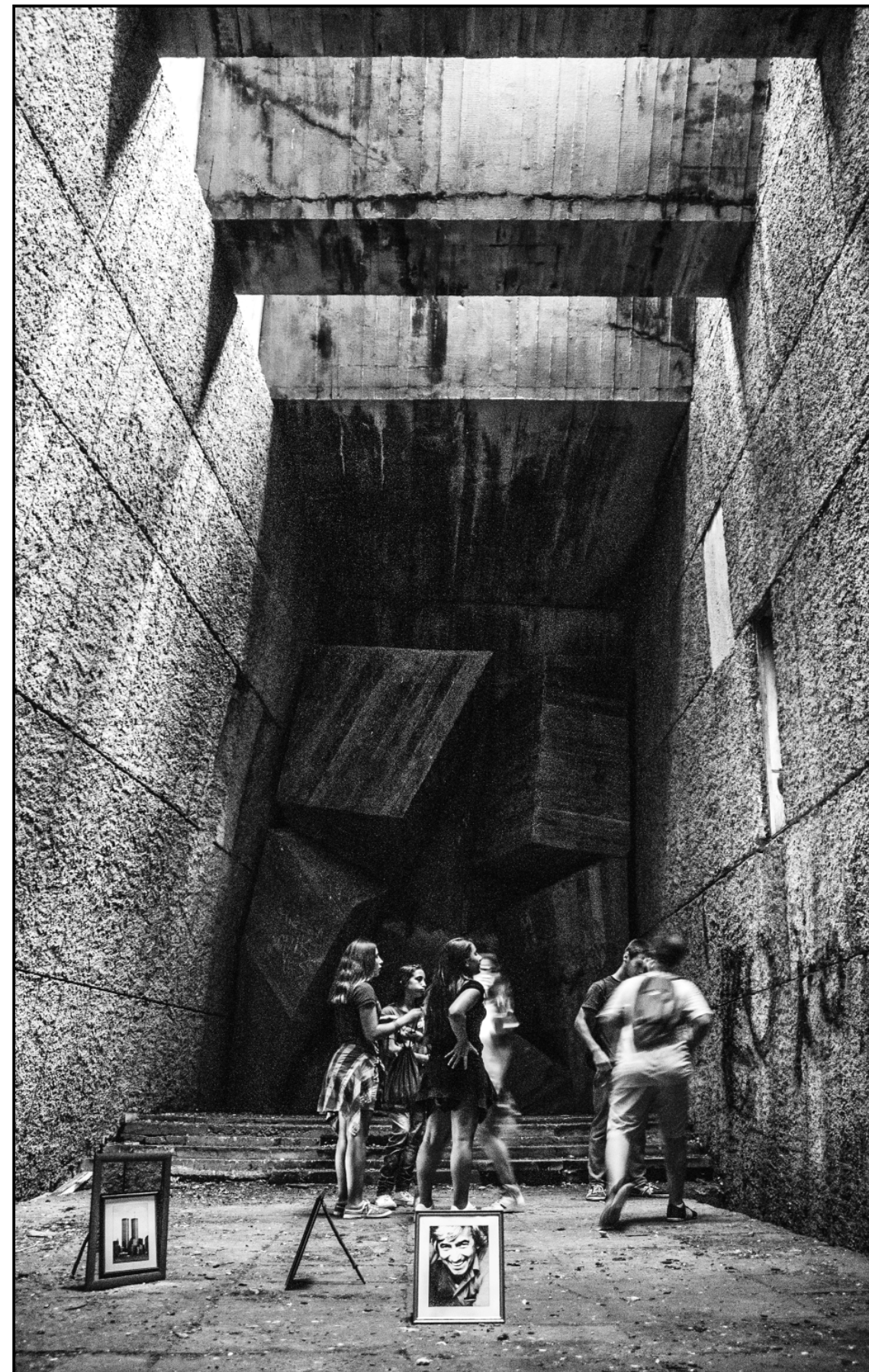
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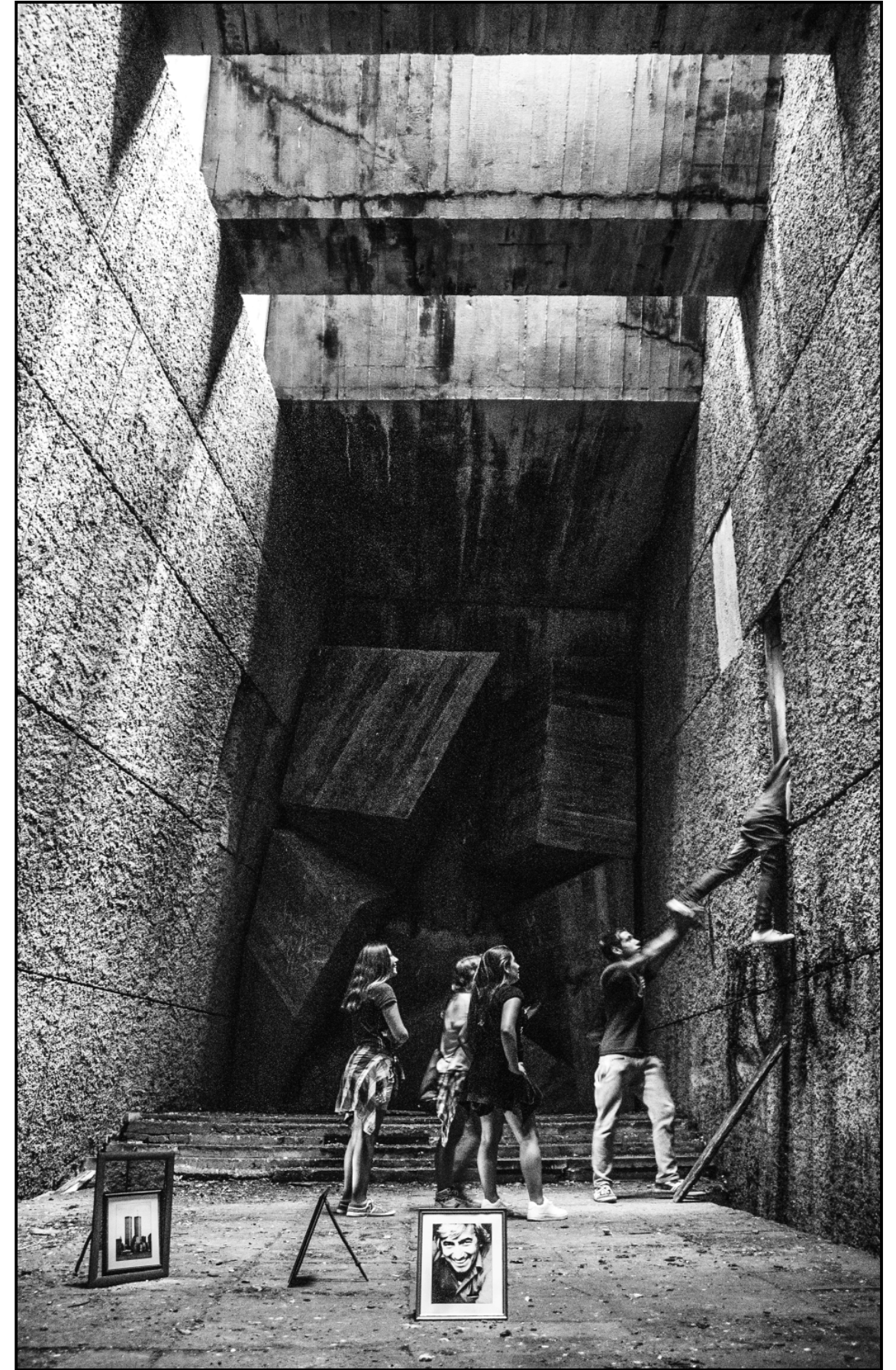
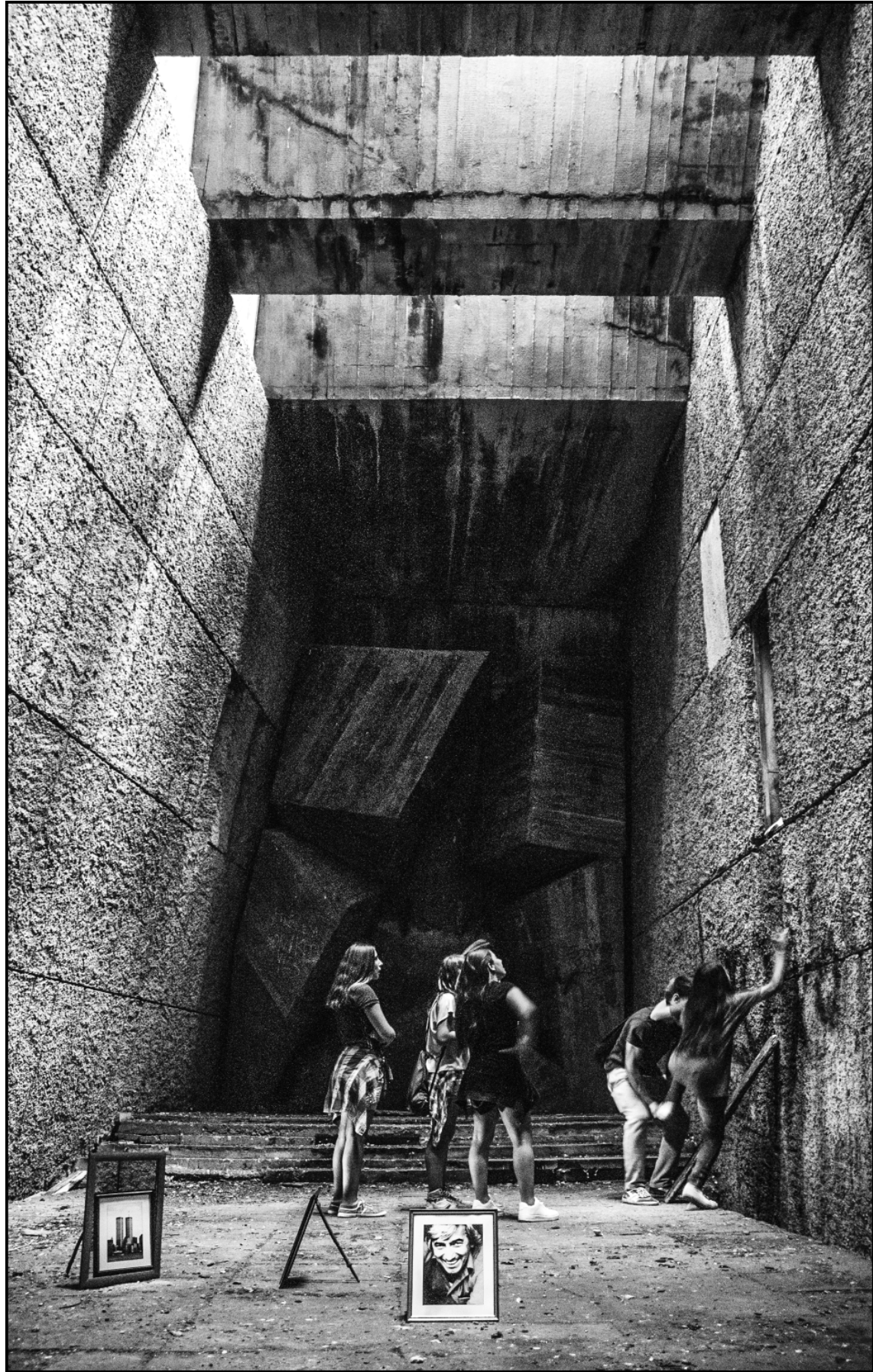
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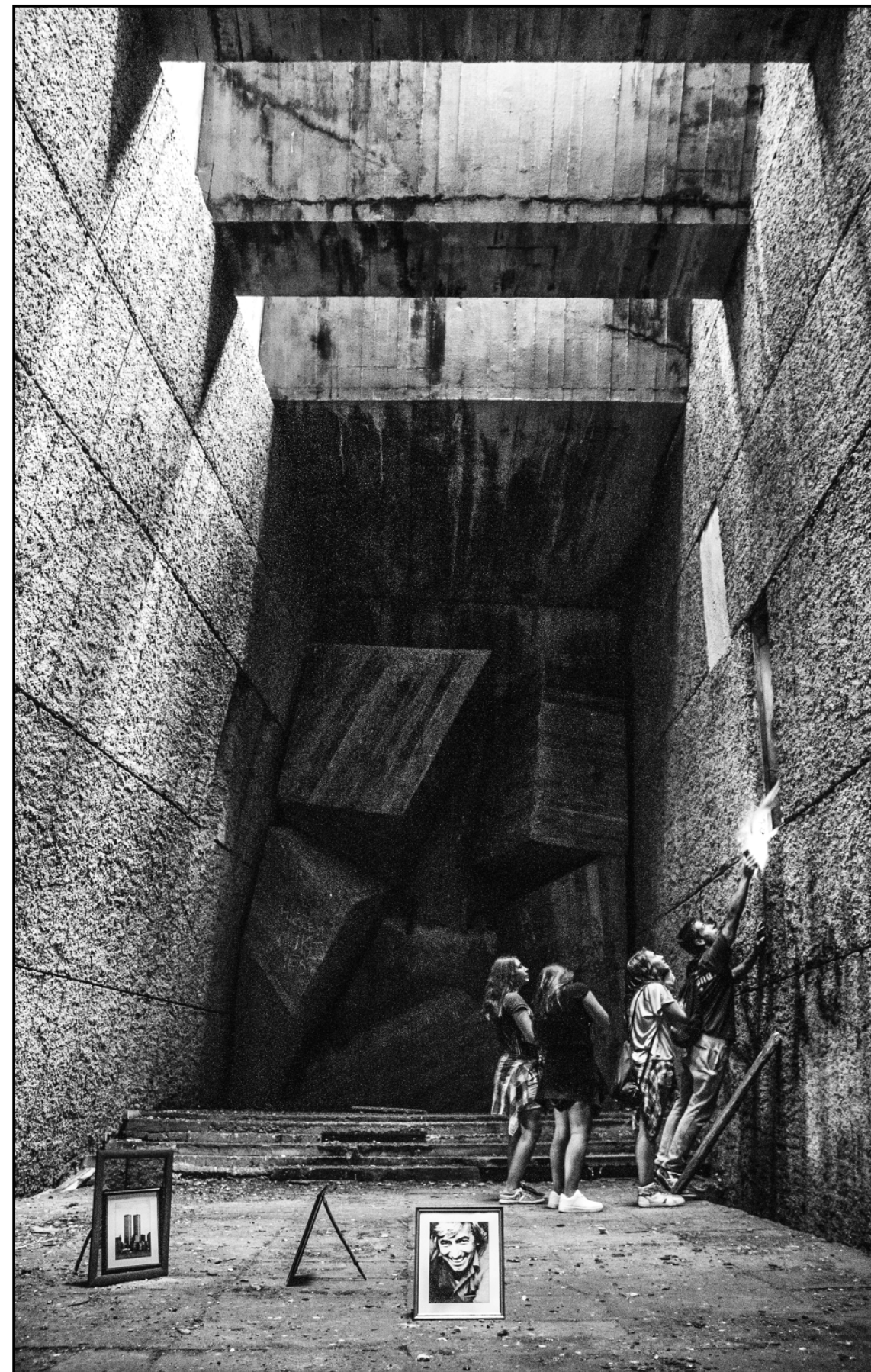
"[...] a floating piece of space, a place without a place, that exists by itself, that is closed in on itself and at the same time is given over to the infinity of the sea and that, from port to port, from tack to tack, from brothel to brothel, it goes as far as the colonies in search of the most precious treasures they conceal in their gardens[...] the greatest reserve of the imagination. The ship is the heterotopia par excellence. In civilizations without boats, dreams dry up, espionage takes the place of adventure, and the police take [sic!] the place of pirates."⁹

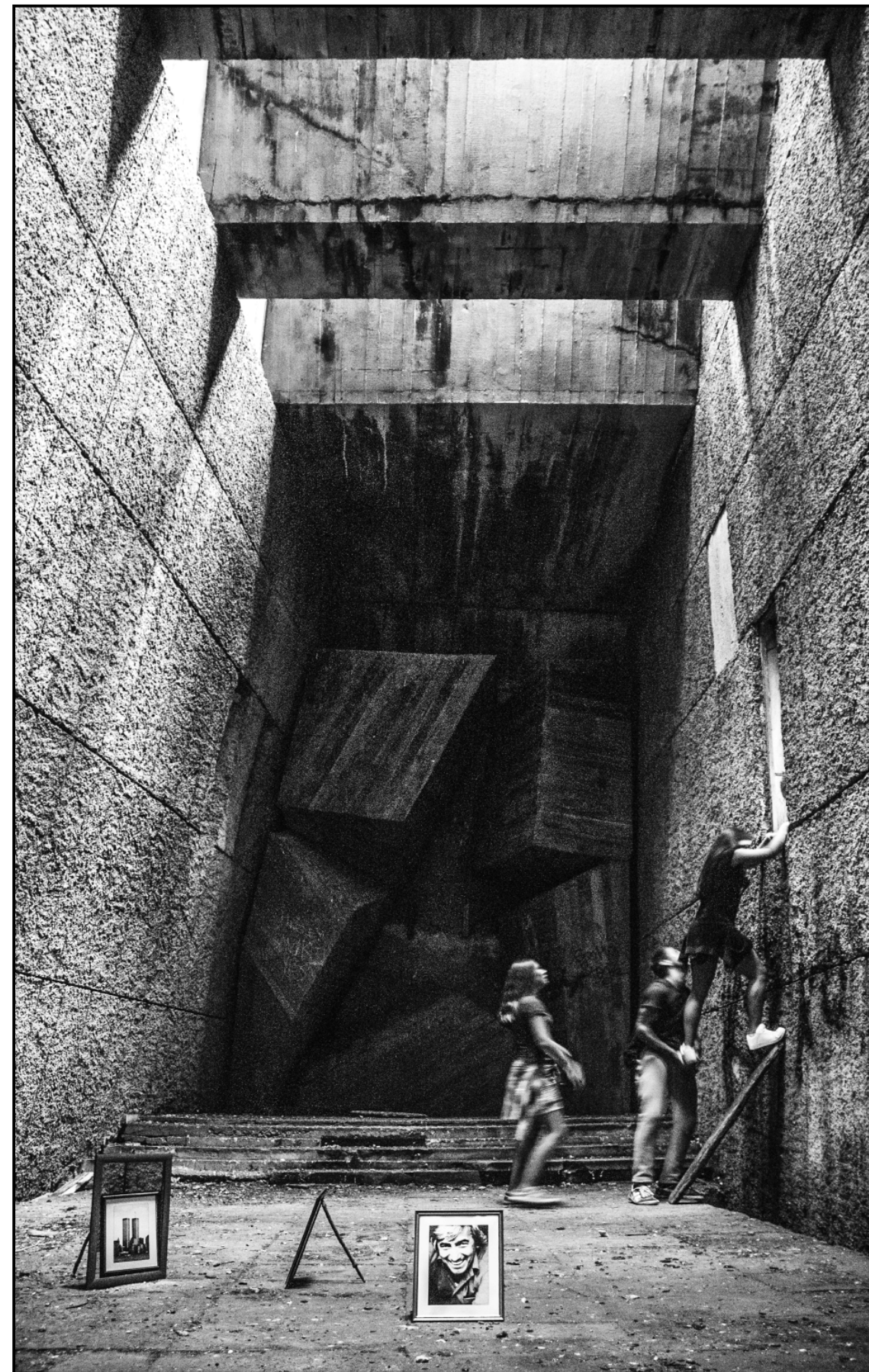
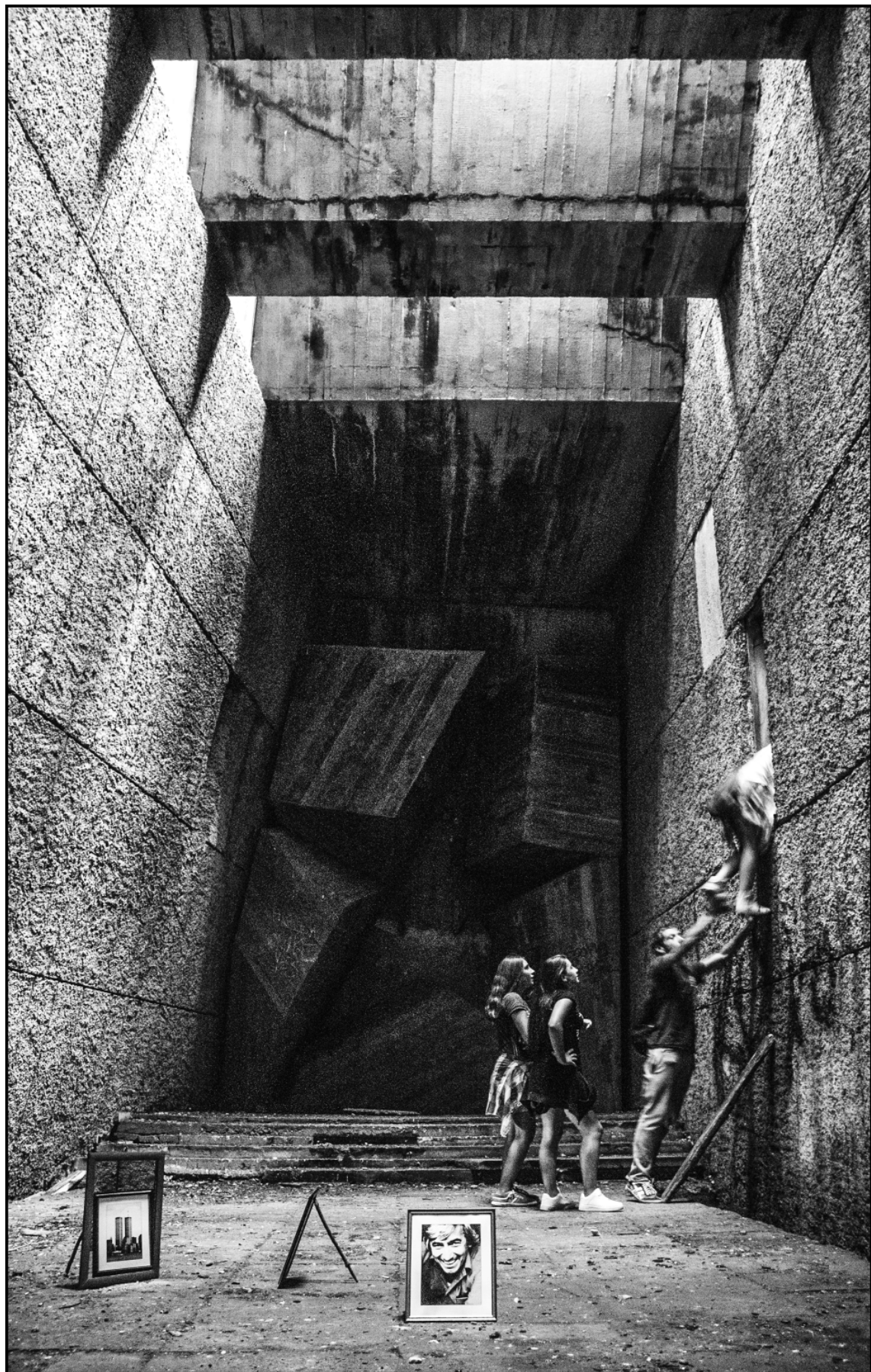
1. Foucault, 1986
2.-9. Ibid.

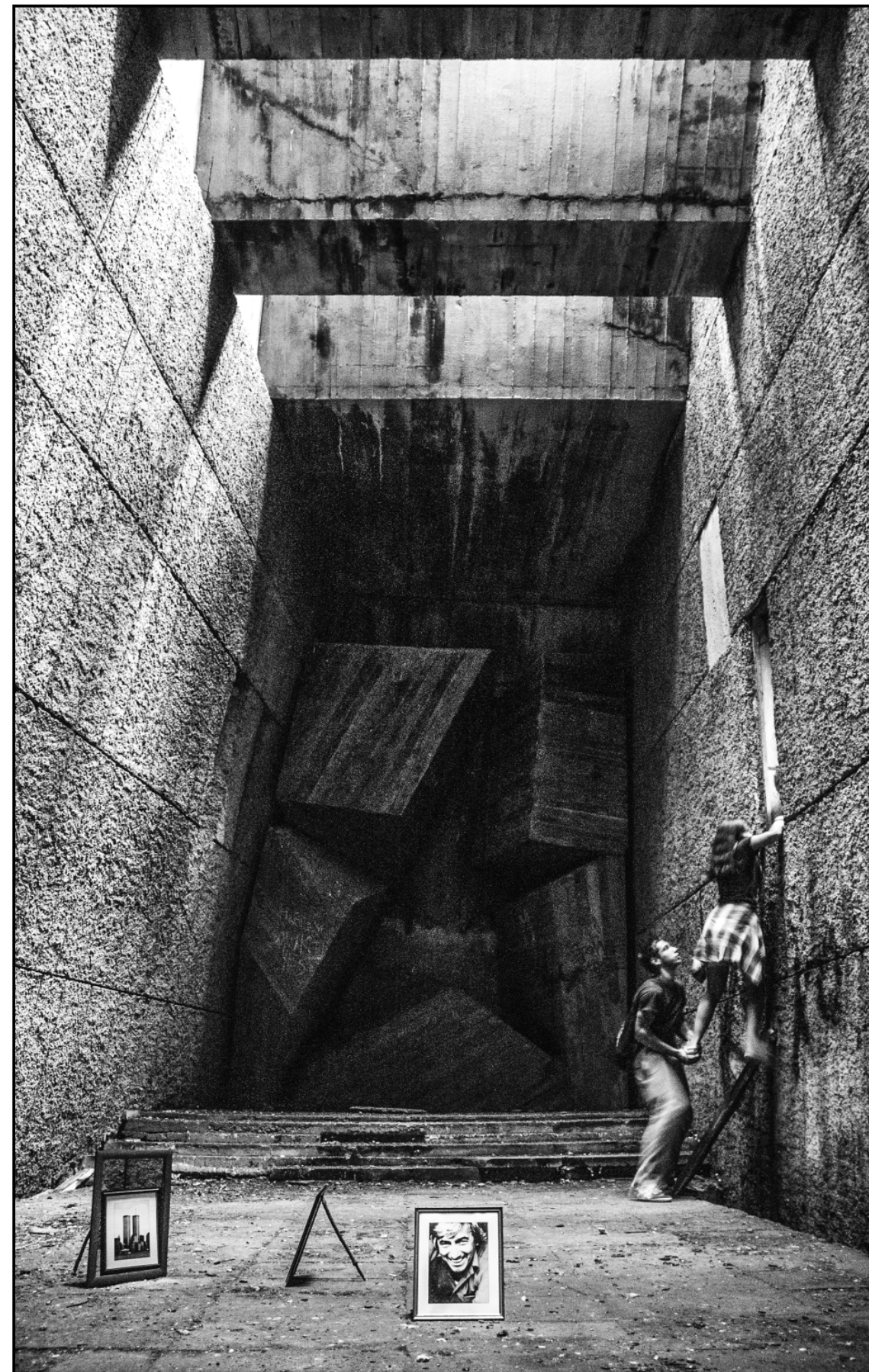
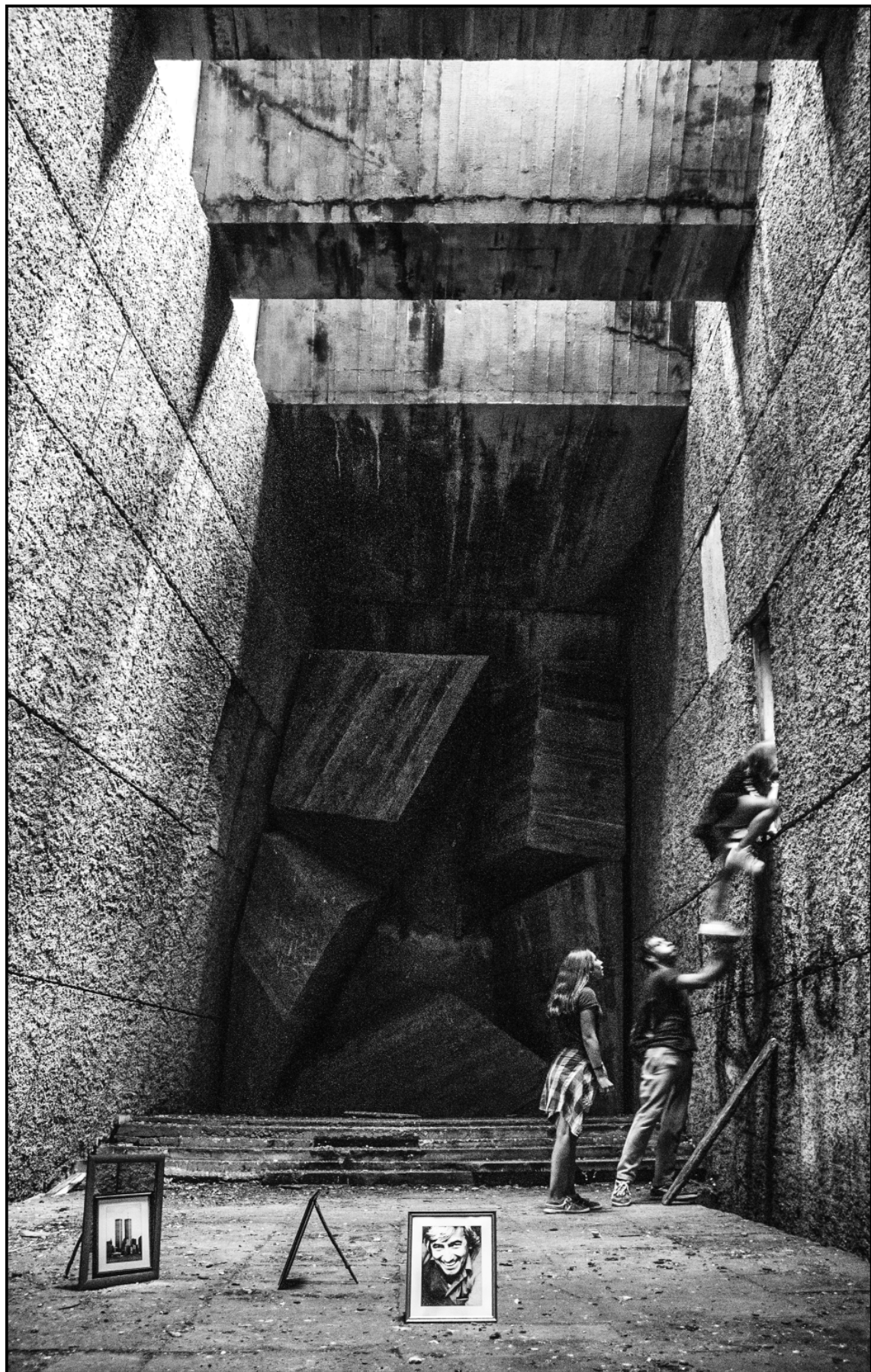


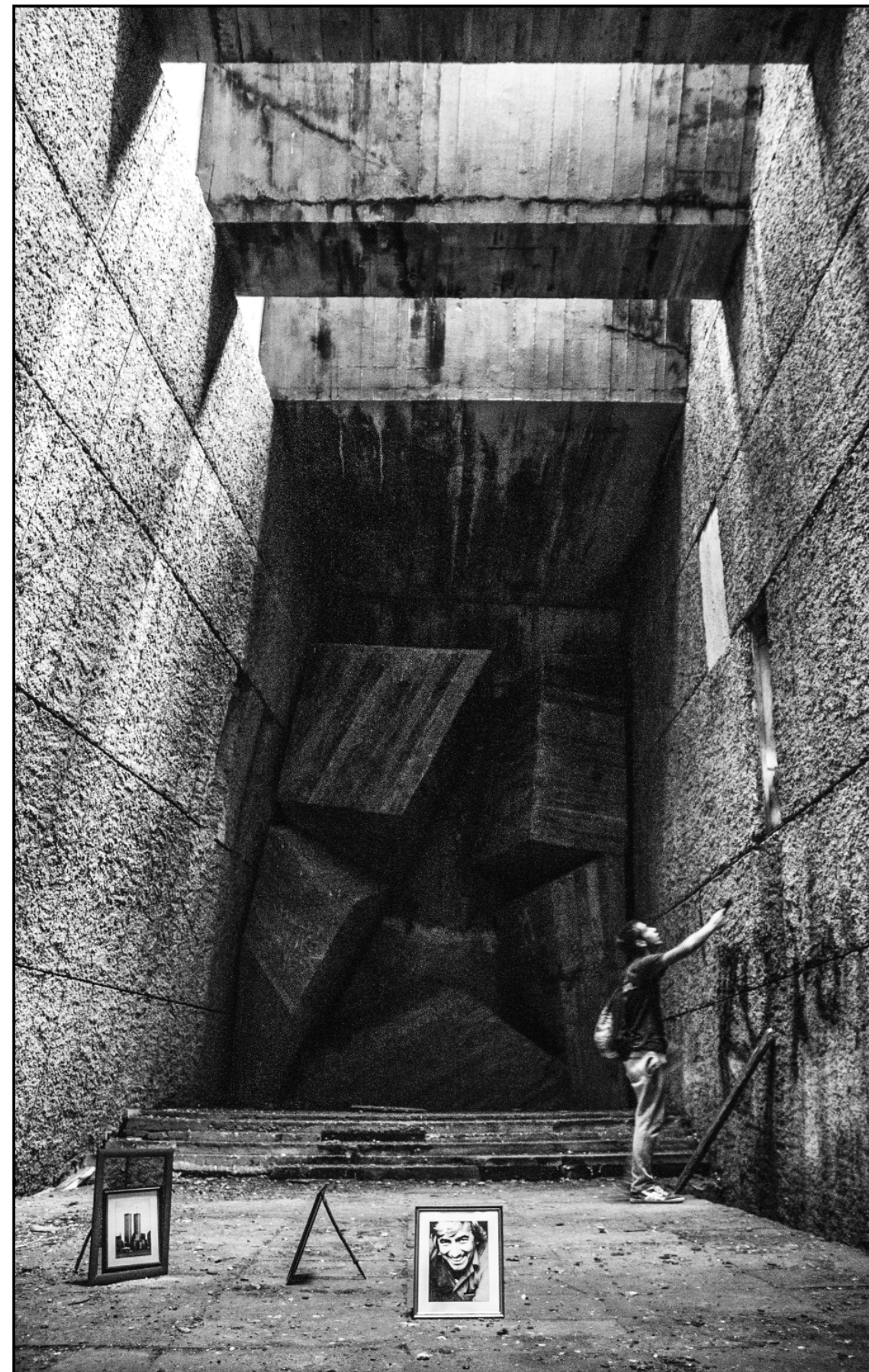
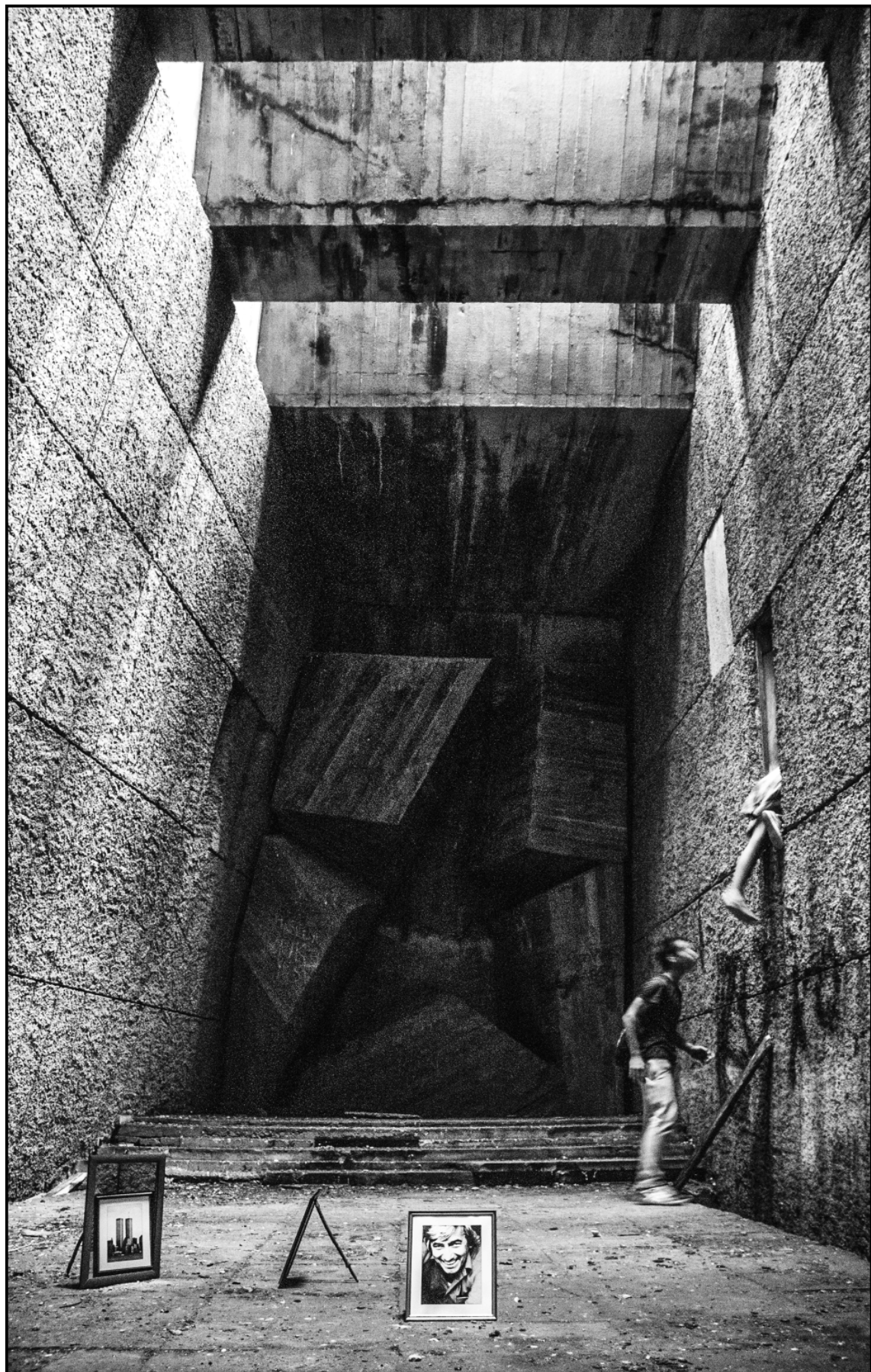


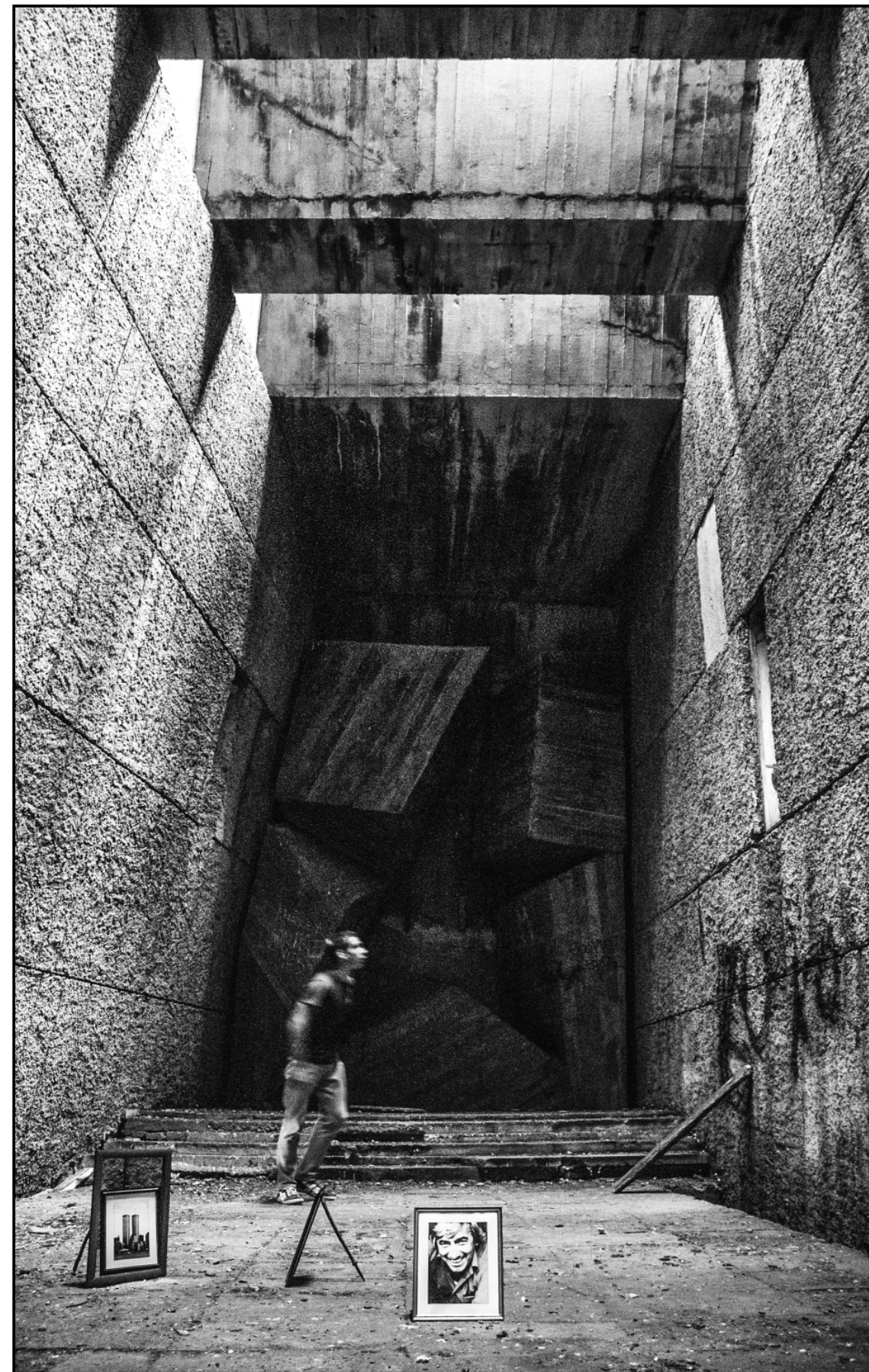
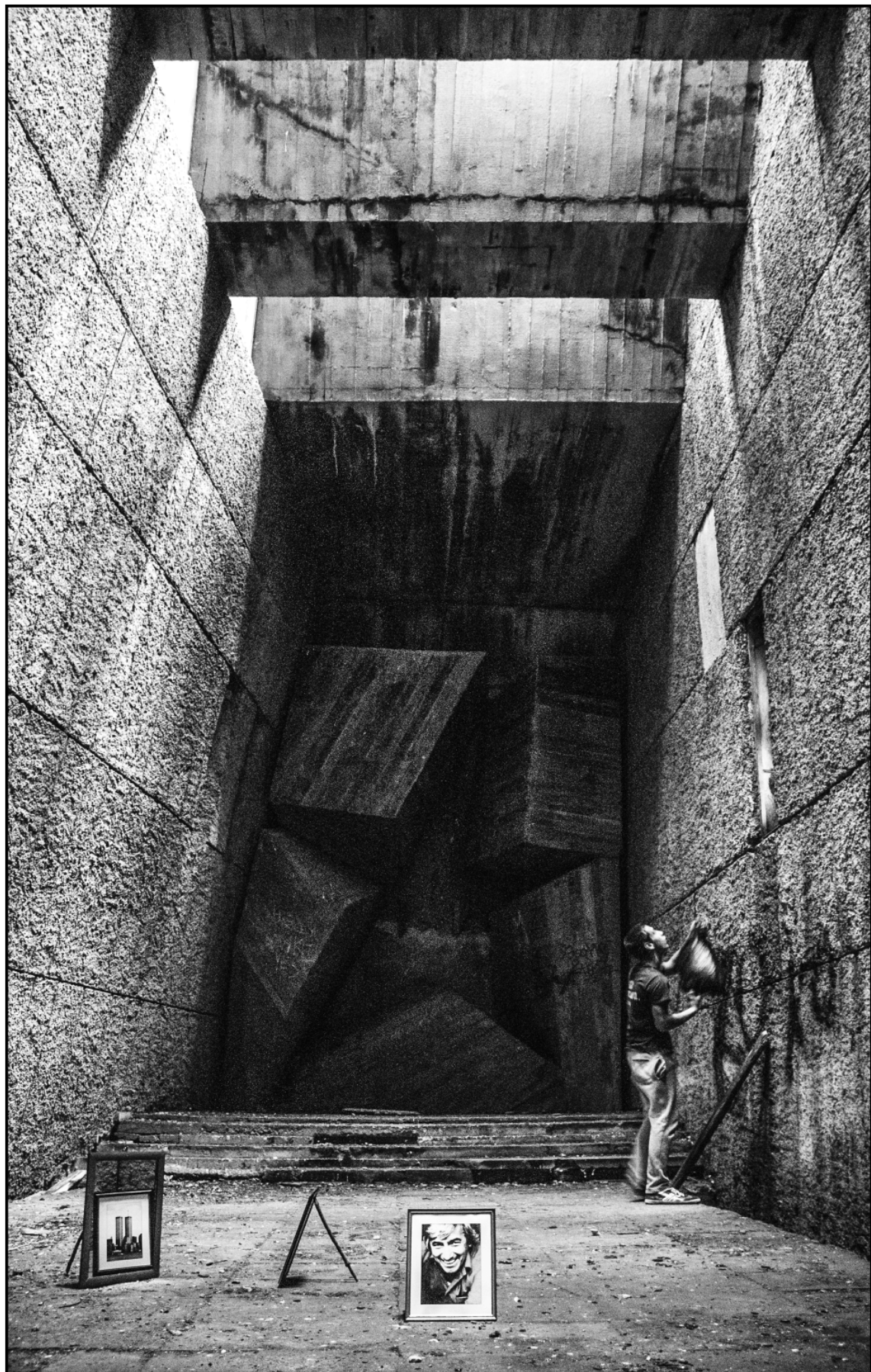


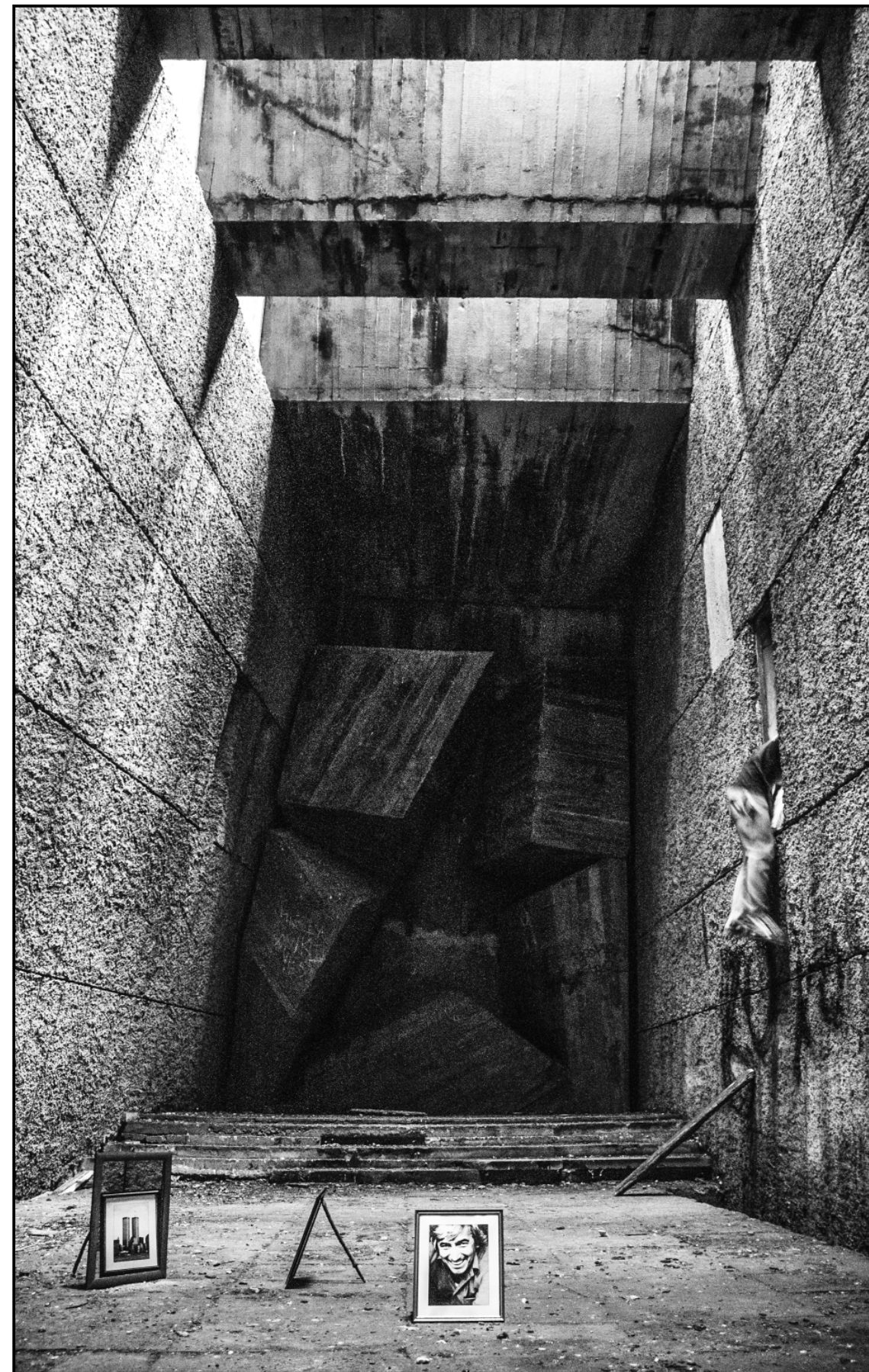
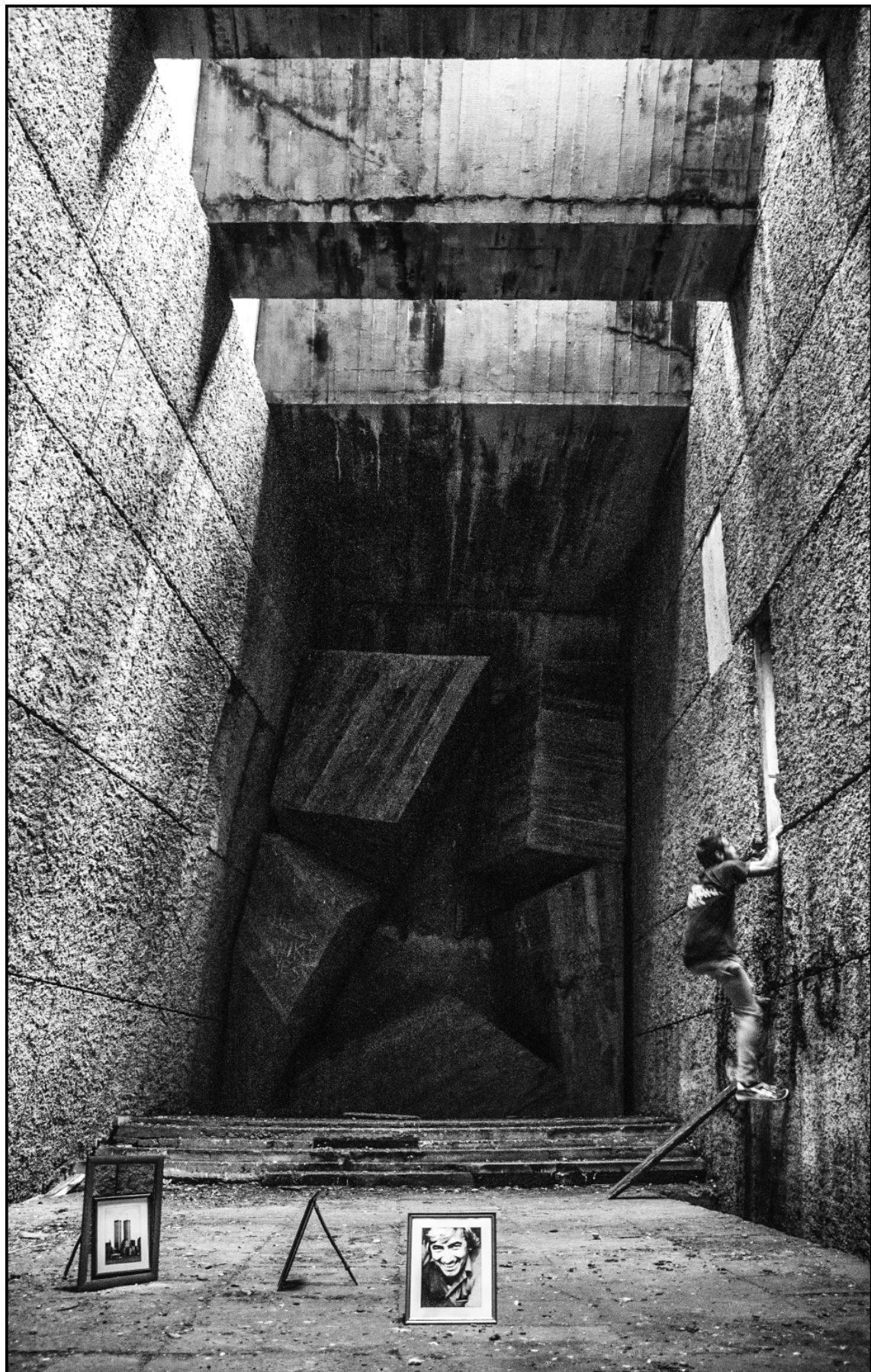


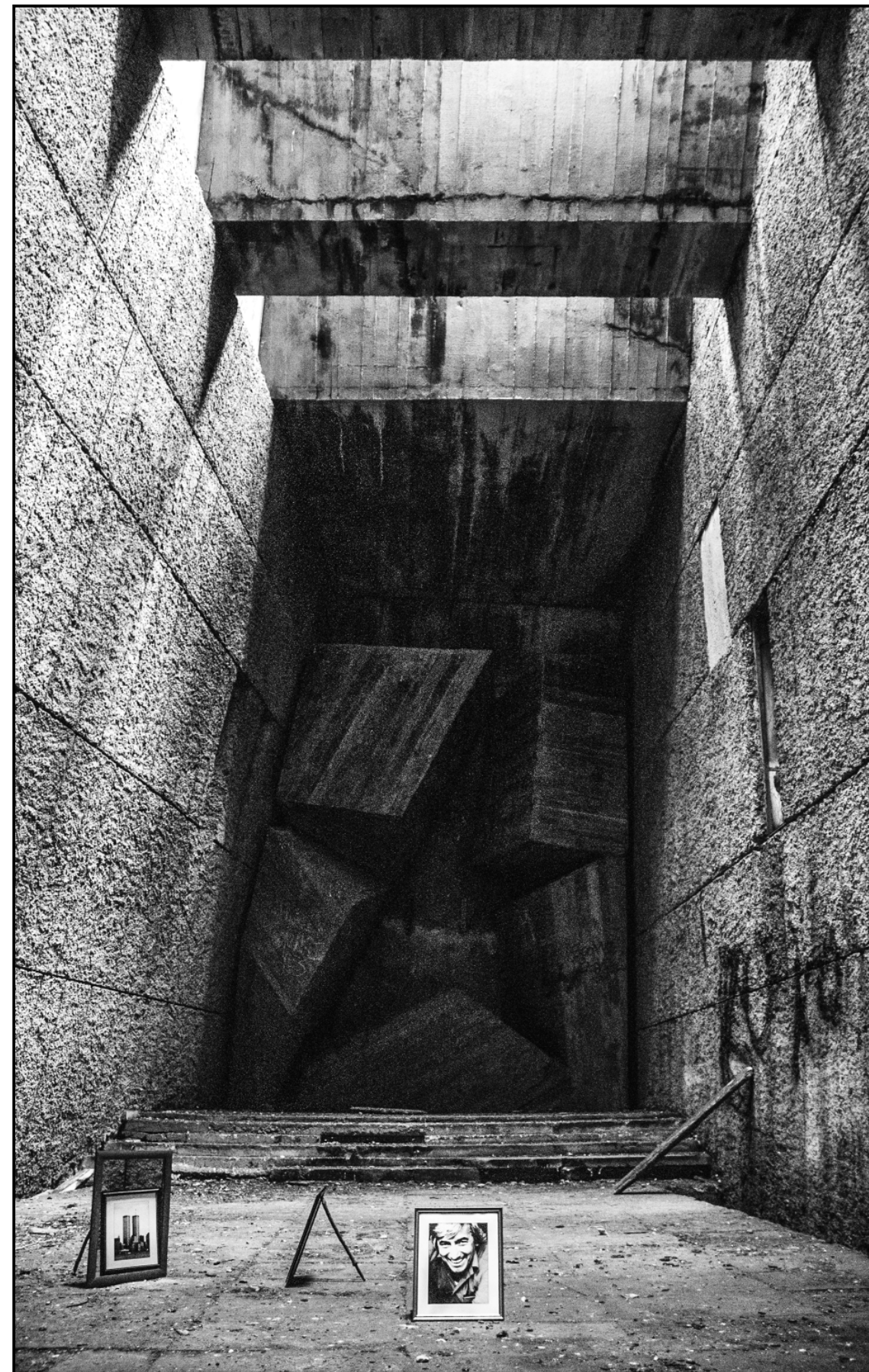
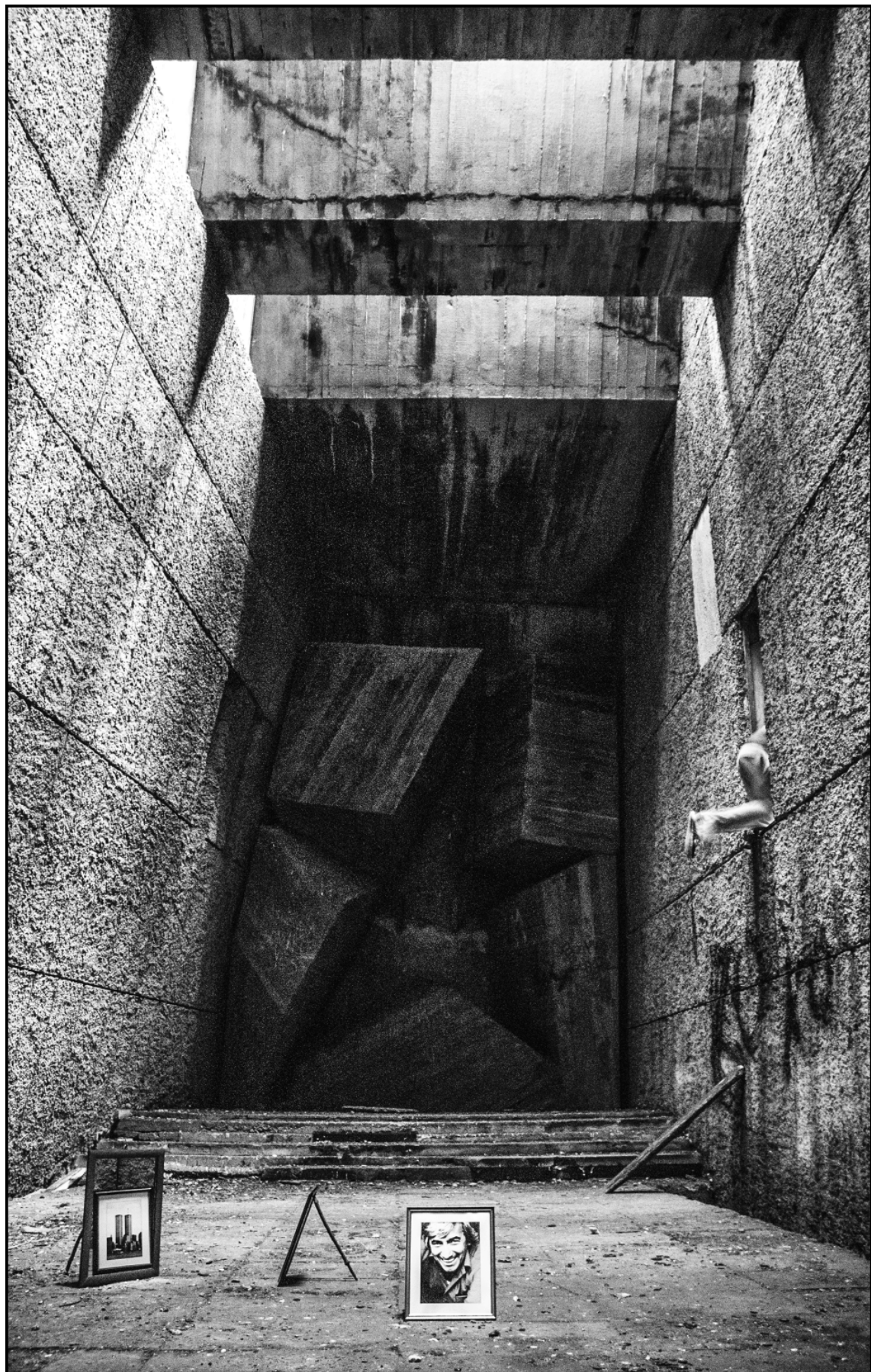














1. Quoted by Young 1992, 278
Originally quoted in Doris von Drateln, "Jochen Gerz's Visual Poetry," trans. Ingeborg von Zitzewitz, *Contemporanea 2* (Sept. 1989): 47

*"Art, in its conspicuousness, in its recognizability, is an indication of failure, [...] If it were truly consumed, no longer visible or conspicuous, if there were only a few manifestations of art left, it would actually be where it belongs—that is, within the people for whom it was created."*¹

Jochen Gerz





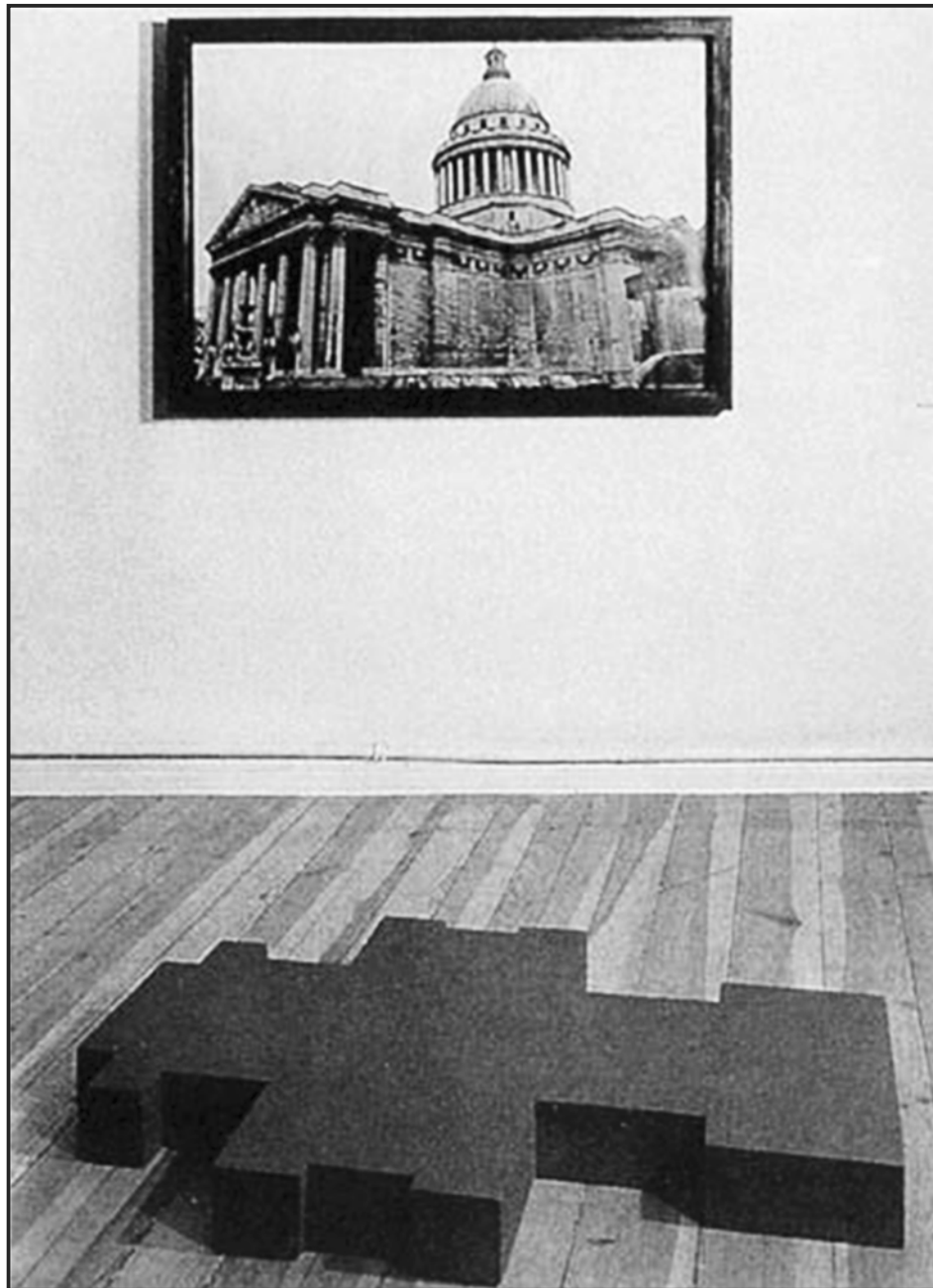


Fig. 01
Susanne Mahlmeister, *Monumente*,
1991.

1. "Anti-monumentalism (or Counter-monumentalism) is a philosophy in art that denies the presence of any imposing, authoritative social force in public spaces. It developed as an opposition to monumentalism whereby authorities (usually the state or dictator) establish monuments in public spaces to symbolize themselves or their ideology, and influence the historical narrative of the place.", https://en.wikipedia.org/wiki/Anti-monumentalism#cite_note-1, 11.01.2017

2.-5. See Ruhl 2011, 9-11
Translated by the author.

ANTIMONUMENTALITY¹

The exhibition "Monuments" (1990), by Susanne Mahlmeister is regarded as an alluring example for an *inter-medial* combination of minimal art objects and photographs collaterally corresponding to them.

On the walls of the exposition hall there hanged black-and-white pictures of historical buildings. On the floor, in front of each one of them, were abstract and flawless black-colored monolithic blocks. Both entirely different mediums stood as representations for one and the same object. The difficulty to establish a direct relation between picture and sculpture further intensified the bewilderment of the discrepancy between them both. The reason for that was due to the mutually exclusive points of view, proposed by Mahlmeister. The images were easier to identify, while the association to the abstract blocks, which derived from them, was barely constructible at first glance, states Ruhl.²

The *intermedial* setting provoked fundamentally new contemplation on the established understanding about monuments and their comprehension. First of all, despite its exaggerated over-dimensionality, the photographic documentation still emanated from a single constraint perspective. Mahlmeister's monumentality is a product of a selection process manifested through the pictures. They ignore the surrounding urban context, while the abstract shapes on the floor grow out of city plans on which the basic forms are highlighted. The extrusion of these forms turns into completely isolated sculpture, which, contrary to photography, delivers the new material and spatial presence of a *blown-up-artwork*. Thus, these newly generated pieces of art emancipate themselves from their architecture and real location and respond to them as critical *antimonuments*.³

Another important aspect of the exhibition is the opacity of the monoliths. It emphasizes the inaccessible character of the buildings as symbolic representations of power. In the exhibition hall, their monumentality is neither negated, nor acknowledged. On the one hand the photography subdues the historically predestined function of a monument to be the demonstrating medium for power and authority. On the other hand, the autonomous artworks, which emanate from political spaces, pose their own monumental character. That signifies for how former tools for building political myths turn into myths themselves.⁴

According to Ruhl, Mahlmeister visualizes implicitly something that developed in a long historical process. The accreditation of mythological speeches and their narrators with authoritarian credibility determines no more monumentality. It is the myth of the monument itself, which now gets into the focus of art and can self-induce analysis, deconstruction and even criticism on its topical forms. The experimental performance aims to portray and invert monumentality in its historical dimensions, concludes Ruhl.⁵

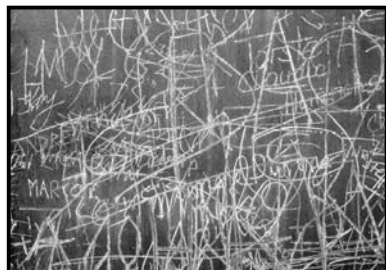
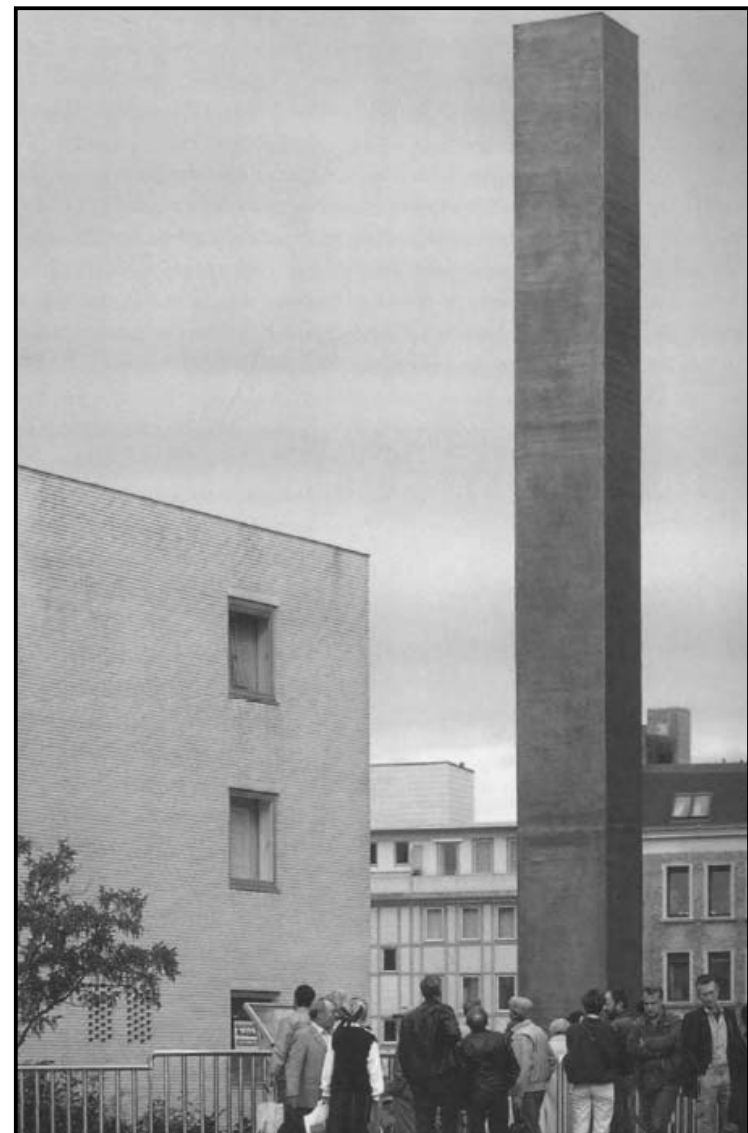


Fig. 02-07 ©Esther Shalev-Gerz

"We invite the citizens of Hamburg and visitors to the town, to add their names here to ours. In doing so, we commit ourselves to remain vigilant. As more and more names cover this 12 meter tall lead column, it will gradually be lowered into the ground. One day, it will have disappeared completely and the site of the Hamburg monument against fascism will be empty. In the end, it is only we ourselves who can rise up against injustice."

Jochen and Esther Gerz, *Gegen-*
denkmal, Hamburg, 1986.

1.-10. Young 1992, 267-296

The critical inquiry "The German Counter-Monument" (1992) by James E. Young depicts the "Holocaust memorial-work in Germany today"¹. According to him it "remains a tortured, self-reflective, even paralyzing preoccupation"², which "simultaneously displaces and constitutes the object of memory"³, as "only rarely does a nation call on itself to remember the victims of crimes it has perpetrated."⁴ The counter-monuments are "brazen, painfully self-conscious memorial spaces, conceived to challenge the very premises of their being."⁵

For Young, what characterizes the new generation of artists, who triggered the counter-monumental trend, is their ethically certain duty not to forget and their skepticism to the aesthetics of traditional memorials. The conceptual level of their works, derives from their abstract link to the Holocaust, as well as the ambition to distinguish themselves from the Nazis, through the kind of memory they create.⁶ His conclusion is that:

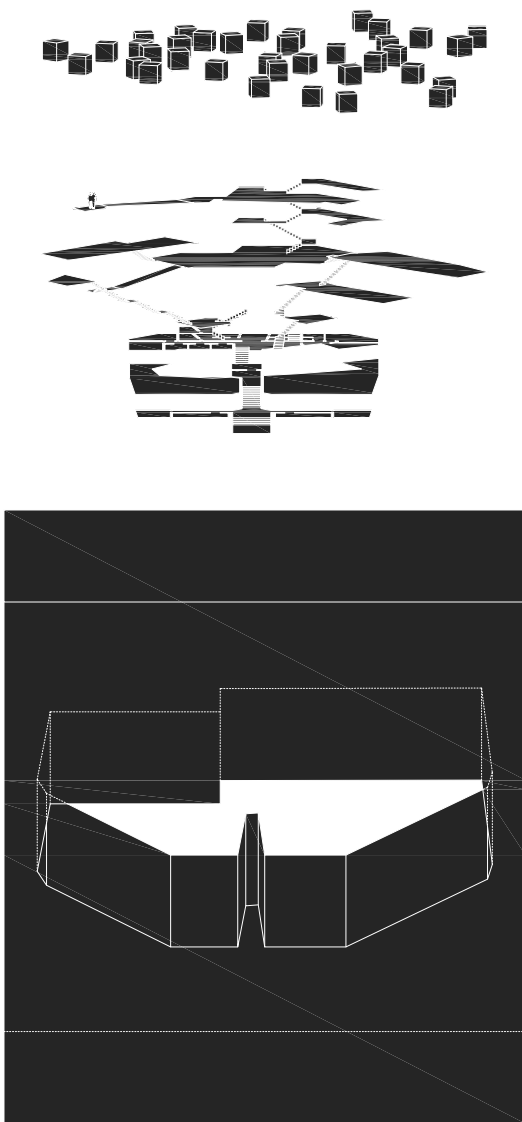
"Instead of searing memory into public consciousness, they fear conventional memorials seal memory off from awareness altogether. For these artists such an evasion would be the ultimate abuse of art, whose primary function, to their mind, is to jar viewers from complacency and to challenge and denaturalize the viewers' assumptions."

In order to explain the essence of counter-monumentality, Young refers to Pierre Nora, who warns, that the less we experience memory consciously, the more memory remains only in its physical representations. Young assumes, that the reason for that lies in the tendencies of over-production and over-consumption, that distract us from remembering. That these functions presumingly assigned only to the monument, lead to forgetting. Young concludes that:

"In effect, the initial impulse to memorialize events like the Holocaust may actually spring from an opposite and equal desire to forget them."¹³

The artist's counter-reaction to these "*seemingly generic liabilities in monuments*"⁹ is what generally consolidates the notion of counter-monumentality. The memory of the temporary existence of Jochen and Esther Gerz's Gedenkmal in Hamburg (1986-1993), now forcefully burdens the memory-tourists to remember it. It rejects everlasting memorial conventions not only by its disappearing, but also by the way it was thought to provoke interaction with the citizens. By inviting them as active and equal participants, it established a non-hierarchical dynamic relation.

"Ultimately, such a monument undermines its own authority by inviting and then incorporating the authority of passersby. [...] As a social mirror, it becomes doubly troubling in that it reminds the community of what happened then and, even worse, how they now respond to the memory of this past. [...] The counter-monument accomplishes what all monuments must: it reflects back to the people and thus codifies their own memorial projections and preoccupations."¹⁰



Resumption M 1:800
240 | INCONGRUOUS HINSICHT

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1. Venturi/Brown/Izenour 1977, 3
2. Young 1992, 269-270

RESUMPTION

The approach of this Master's Thesis strives to follow to some extent the tone given by Robert Venturi, Denis Scott Brown and Steven Izenour in "Learning from Las Vegas. The Forgotten Symbolism of Architectural Form":

"Learning from the existing landscape is a way of being revolutionary for an architect. Not the obvious way, which is to tear down Paris and begin again, as Le Corbusier suggested in the 1920s, but another, more tolerant way; that is, to question how we look at things. [...] This is a way of learning from everything."¹

However, a model of the overall process will better resume the initial intention of the author. As an abstraction, it has no physical location and serves only as a material manifestation of a thought process. It consists of three parts disposed one after another along the direction of the main approach axis towards the monument.

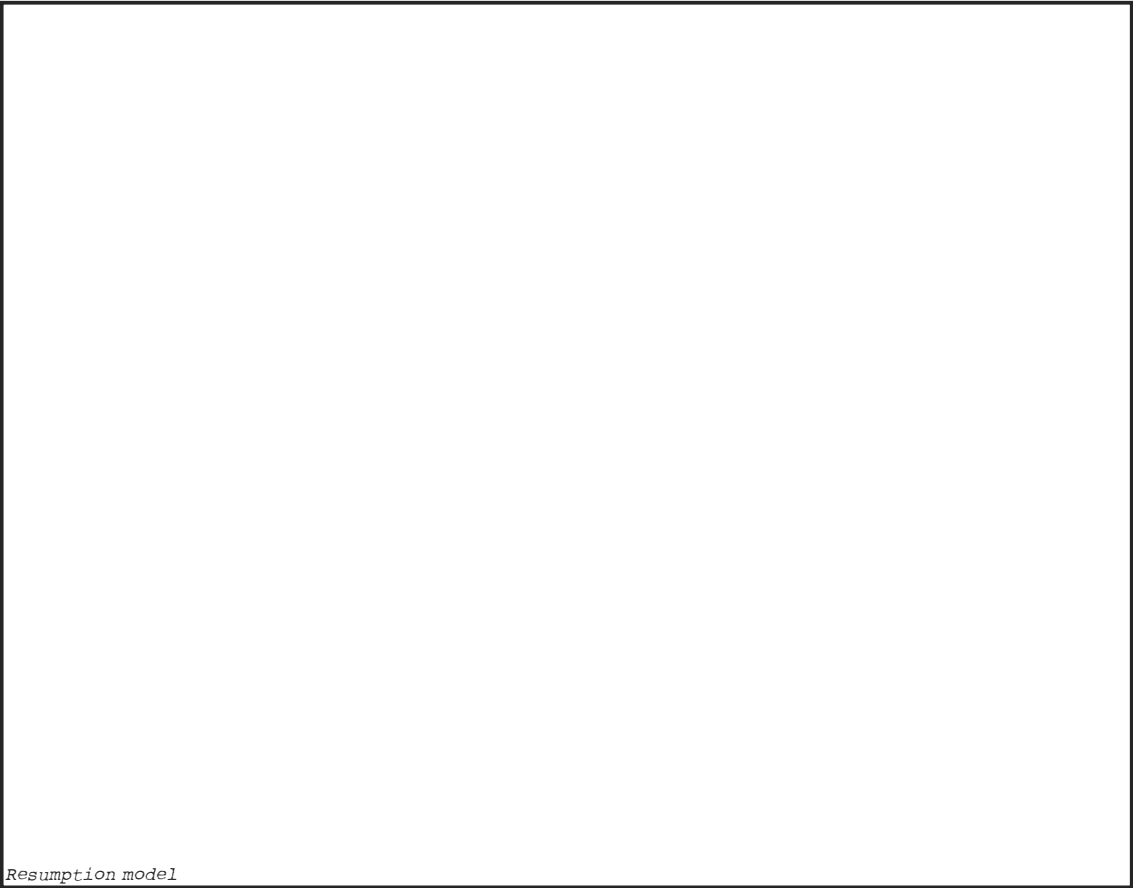
The first one is a cube with a side of 57 meters. Through it, leaving a linear void, transcends the most significant frontal silhouette of the Monument. It aims to represent the burdensome trace of communism and the indispensable effort that is required in order to achieve reconciliation with it.

For only after endeavored reconciliation is one ready for the second part. It shows in reduced manner the interior arrangement of the Monument. It praises the internal structural beauty of the spaces merging into one another. It extracts the architecture out of the monumental symbolism for totalitarian power.

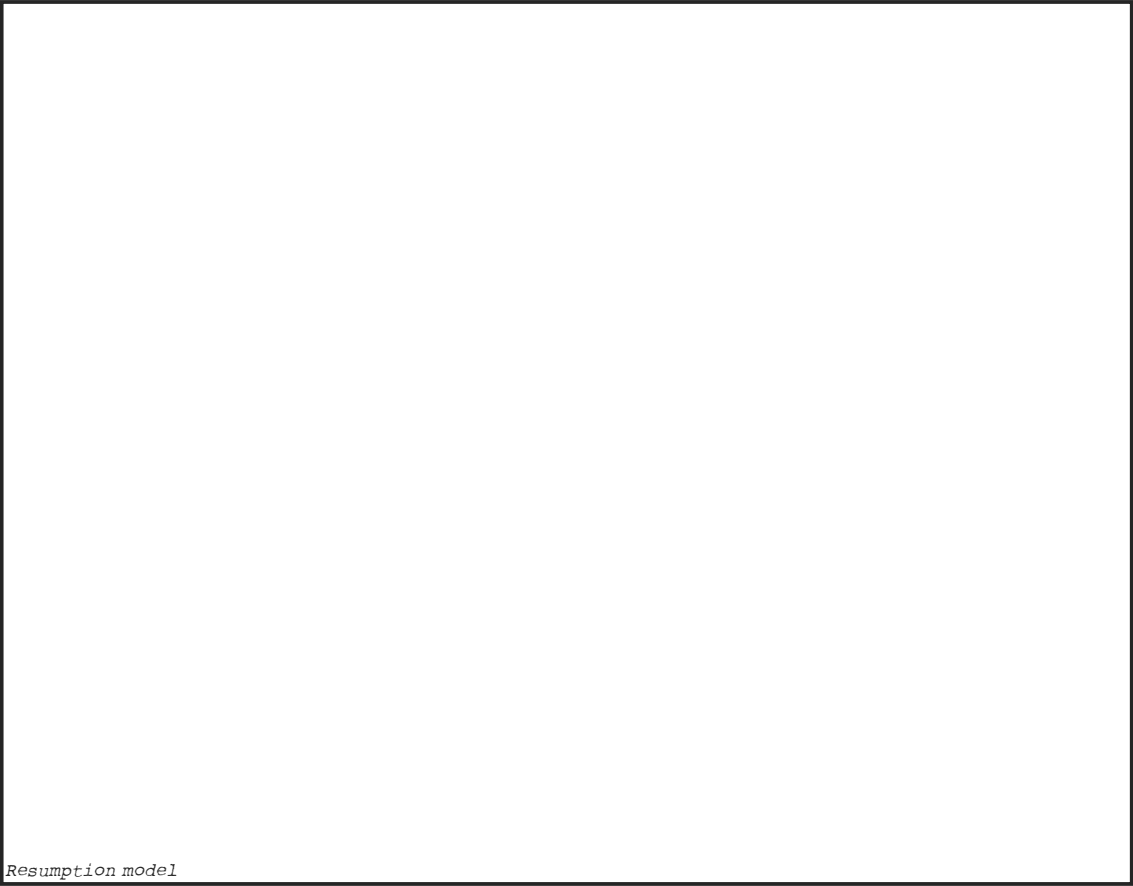
Carried out most explicitly by the statues, that symbolism must not be forgotten. The third final part of the model engages to remind. As a pure embodiment of the unequal correlation between people and party, concealed by the regime behind the constant pursuit of communism, the composition collapses. Freely spread around in the form of equally big pieces, they rebuild the symbolism for Friendship anew.

The initiating definition of "The German Counter-Monument", given by James E. Young is used here as closing words, in order to draw a general conclusion:

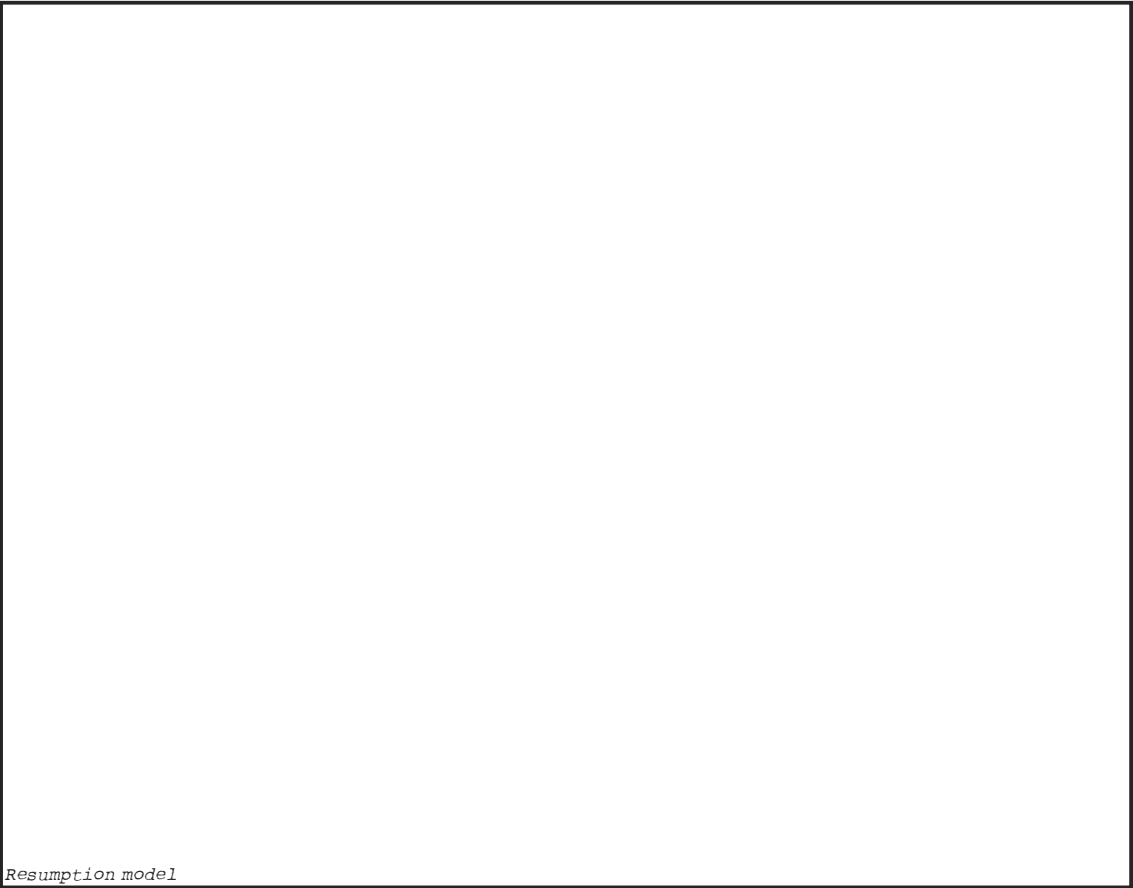
*"Germany's ongoing Denkmal-Arbeit simultaneously displaces and constitutes the object of memory. Though some, like the Greens, might see such absorption in the process of memorial building as an evasion of memory, it may also be true that the surest engagement with memory lies in its perpetual irresolution. In fact, the best German memorial to the Fascist era and its victims may not be a single memorial at all, but simply the never to be resolved debate over which kind of memory to preserve, how to do it, in whose name, and to what end. Instead of a fixed figure for memory, the debate itself, perpetually unresolved amid ever-changing conditions, might be enshrined."*²



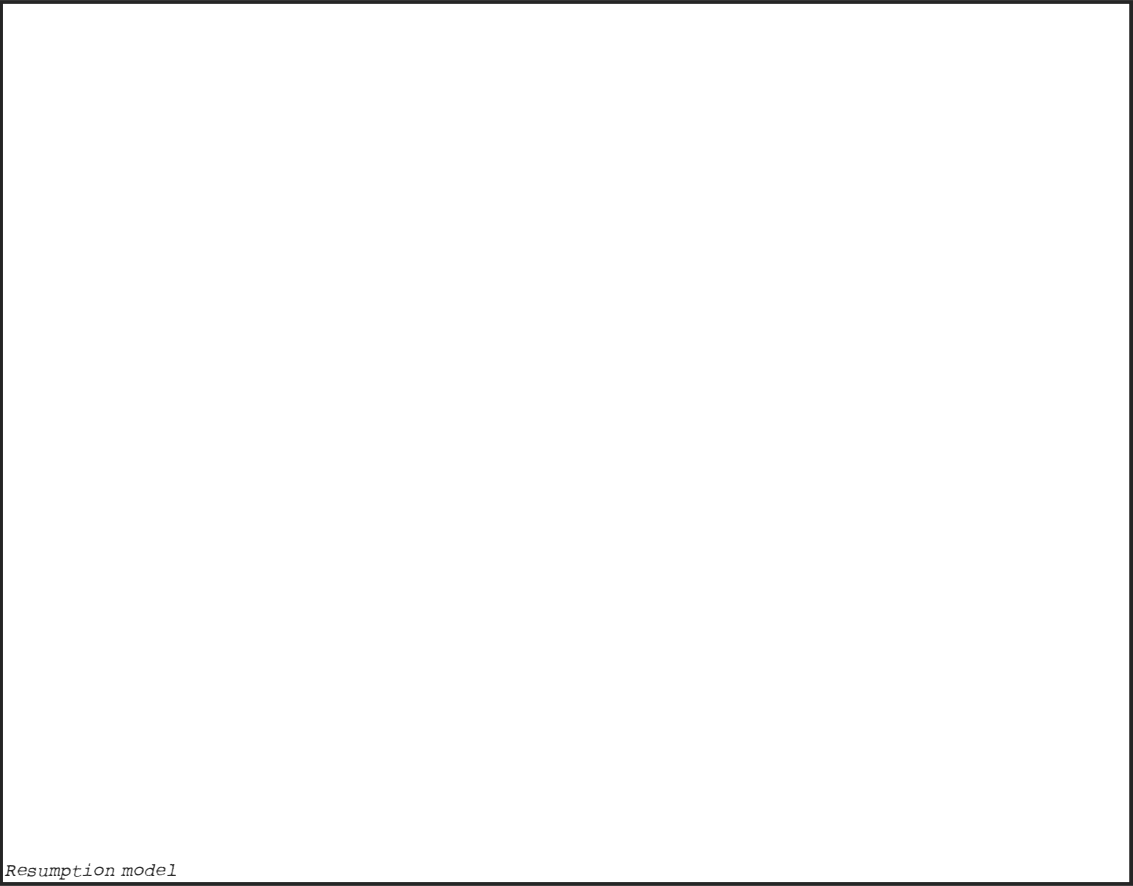
Resumption model



Resumption model



Resumption model



Resumption model

COMMENTS

“Delude yourself, my dear! Delude yourself, as long as you can trust yourself. You are so at odds with reality, that it’s as if you were born on another planet, only to be accidentally thrown down here. You don’t understand anything, neither can you understand, but you don’t need to understand. So, live on in your fictional world! Make up your own joys! Make up your own struggles! Make up your own friends! Make up your own enemies! Make yourself up! And never regret about true reality you never knew! Delude yourself, my dear! Delude yourself! Delude yourself and everybody until the very end. And when death comes, try to delude it as well, so that you can even make up an afterlife for yourself.”¹

Georgi Markov, last part of the essay series “To my Contemporary”

1. <https://www.youtube.com/watch?v=q2m927j4TqA>, 13.01.2017
Translated by the Victor Donkov.

244 | INCONGRUOUS HINSICHT

DEEP GRATITUDE

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250 INCONGRUOUS HINSICHT	SOURCES 251

LIST OF FIGURES

HISTORY

Fig. 01 - https://en.wikipedia.org/wiki/Varna_Necropolis#/media/File:Or_de_Varna_-_N%C3%A9cropole.jpg
Fig. 02 - <http://aerofilms.bg/wp-content/uploads/2014/02/G0037173-1-logo-1024x768.jpg>
Fig. 03 - <http://www.bulgaria.utre.bg/images/custom/rimskitermil.jpg>
Fig. 04-06 - Pletnyov/Rusev: History of Varna, vol.2, Varna 2012
Fig. 07 - https://upload.wikimedia.org/wikipedia/commons/5/51/April_Uprising_1876small8ur.jpg

MONUMENTAL PROPAGANDA

Fig. 01 - https://pbs.twimg.com/media/Cb_byDpWAAA8UkR.jpg
Fig. 02 - <http://www.lostbulgaria.com/?p=5282>
Fig. 03 - <http://www.lostbulgaria.com/?p=5283>
Fig. 04 - http://4.bp.blogspot.com/-Dvidxzx5fR4/U4nQZy5rNII/AAAAAAAAEDE/3qEL3L96Lv8/s1600/1557677_772843069411731_535582050_n.jpg
Fig. 05 - http://2.bp.blogspot.com/-lfxUR8268Y/U4mW27ghpqI/AAAAAAAAEAK/49ZX_E7kzeg/s1600/1577_538601199537711_852117478_n.jpg
Fig. 06 - http://bg.worldmapz.com/photo/16621_en.htm
Fig. 07 - http://socbg.com/wp-content/uploads/2015/01/20141102_152916.jpg
Fig. 08 - http://socbg.com/wp-content/uploads/2014/12/20141102_153117.jpg
Fig. 09 - http://photos.wikimapia.org/p/00/04/06/68/49_big.jpg
Fig. 10 - https://c2.staticflickr.com/4/3489/3238638254_0be10bcf97_b.jpg
Fig. 11 - <http://lib.sudigital.org/record/16821/files/SUDGTL-PIC-TURE-2010-351.jpg6555>
Fig. 12 - <http://www.gustonews.bg/repository/originals/Media-65486-pic.jpg>
Fig. 13 - <https://upload.wikimedia.org/wikipedia/commons/7/7e/Vat-cha-dam-Anton-Ivanovtsi-monument-1.jpg>
Fig. 14 - http://socbg.com/wp-content/uploads/2014/08/58351_425718474159318_1212255444_n.jpg
Fig. 15 - http://socbg.com/wp-content/uploads/tn_20150421_145842.jpg
Fig. 16 - http://socbg.com/wp-content/uploads/2015/06/942087_553614294703068_409134609_n.jpg
Fig. 17 - http://photos.wikimapia.org/p/00/01/05/41/48_big.jpg
Fig. 18 - http://bghoteli.eu/img/objects/towns_886_138774399022763201.jpg
Fig. 19 - https://c1.staticflickr.com/9/8158/7569277932_20188d0bcc_b.jpg

THE PARK-MONUMENT

Fig. 01 - http://socbg.com/wp-content/uploads/12788030_1225803670782333_1784231197_n.jpg
Fig. 02-07 - <http://socbg.com/>
Fig. 08-10 - Pletnyov/Rusev: History of Varna, vol.2, Varna 2012
Fig. 11 - http://www.su-varna.org/izdani/Kultuta-13/pages_107_113.pdf
Fig. 12, 13, 49, 52, 53, 56 - private archive arch. Ognyan Kamenov
Fig. 14 - http://bulgariatravel.org/data/media/379_003_Panteonyt_Varna.jpg.jpg
Fig. 15 - <http://static1.businessinsider.com/image/5213ae96bb-3f76c04000002-1190-625/why-architect-le-corbusier-wanted-to-demolish-downtown-paris.jpg>
Fig. 16-34 - <https://www.google.com/maps/>
Fig. 35 - https://static1.squarespace.com/static/55b510eae4b03ed343fc4e51/5603e7f6e4b008bd0ad9ff8e/5603e7f7e4b008bd0ad9ff9f/1443096568117/546995_435868513144314_1602966499_n_zpsdfad6148.jpg
Fig. 36 - http://socbg.com/wp-content/uploads/2015/06/tn_20150717_160953.jpg
Fig. 37, 38, 42, - <https://drive.google.com/file/d/0B8xhfM0lCXlfCH-FlekZsZHJFMjA/view>
Fig. 39 - Rabotnichesko delo [Workers deed] Daily 4. October, 1978, Archive of "SS. Cyril and Methodius" National Library, Sofia
Fig. 40 - https://upload.wikimedia.org/wikipedia/commons/9/9d/Plaza_de_Col%C3%B3n_128Madrid129_06.jpg
Fig. 41 - http://socbg.com/wp-content/uploads/2015/06/942087_553614294703068_409134609_n.jpg
Fig. 43 - "Rabotnichesko delo" [Workers deed] Daily, 1. May, 1976, Archive of "SS. Cyril and Methodius" National Library, Sofia

Fig. 44 - http://socbg.com/wp-content/uploads/2015/06/tn_20150717_160953.jpg
Fig. 45 - <http://i1119.photobucket.com/albums/k635/NguyenTThan-hHang/006.jpg>
Fig. 46 - http://images.npg.org.uk/800_800/7/1/mw00071.jpg
Fig. 47-48 - Archive of "SS. Cyril and Methodius" National Library, Sofia
Fig. 50 - <http://sbh-varna.com/media/user/1291788035-profile.jpg>
Fig. 50 - <http://sbh-varna.com/media/user/1292495879-profile.jpg>
Fig. 54 - http://www.urban-mag.com/static/assets/image/jpeg/2978Alio-sha2_small.jpg
Fig. 55 - <http://sbh-varna.com/media/user/1292495962-600.jpg>

GLOBALIZED MONUMENTS

Fig. 01 - <http://www.lentata.com/images/upload/2012/06/pametnik.jpg>
Fig. 02 - <http://transformatori.net/files/1300results/37.jpg>
Fig. 03 - <http://provocad.com/next1300/>
Fig. 04 - <http://provocad.com/bg1333/>

MONUMENTAL DICHOTOMY

Fig. 01 - <https://upload.wikimedia.org/wikipedia/en/b/b9/MagrittePipe.jpg>
Fig. 02-11 - private archive arch. Ognyan Kamenov
Fig. 12 - http://images.adsttc.com/media/images/53a2/643b/c07a/8079/c500/022f/large.jpg/N7701015_JPEG_4_4DM.jpg?1403151409

INCONGRUOUS HINSICHT

Fig. 01 - https://www.karl-kraemer.info/modules/shop/extrfiles/zu-satzbuch/124330_Leseprobe1202.pdf
Fig. 02-07 - <http://www.shalev-gerz.net/?portfolio=monument-against-fascism>

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