

**REVIEW**  
**of scientific works and educational activities**  
**of Associate Professor Doctor of arts. BLAGOVESTA IVANOVA IVANOVA,**

submitted for participation in a competition for the academic position "Professor"  
in a professional direction 8.1. THEORY OF ARTS in the specialty "ART SCIENCE AND  
FINE ARTS (FINE ARTS AND SYNTHESIS WITH ARCHITECTURE)",  
announced in SG no. 37 / 07.05.2021  
pursuant to Art. 67, para. 2 of the Regulations for development of the academic staff at VSU  
"Lyuben Karavelov" and decision of the Faculty Council of AF at VSU "Lyuben Karavelov"  
(Protocol № 2 / 31.05.2021 and Protocol № 3 / 30.06.2021)  
for the needs of VSU "Lyuben Karavelov"  
(Order of the Rector № 372 / 02.07.2021)

**Reviewer: PROFESSOR DR. ARCH. YANKO TSVETKOV ALEKSANDROV**  
professional direction; 5.7. ARCHITECTURE, CONSTRUCTION AND GEODESY  
Scientific specialty; ARCHITECTURE OF BUILDINGS, STRUCTURES, FACILITIES AND  
DETAILS

This review has been prepared on the basis of documents received through a competition announced by VSU "Lyuben Karavelov" (SG No. 37 / 07.05.2021) and on the website of the University for the needs of the Department of Urban Planning, Theory and History of architecture "at the Faculty of Architecture. The documents submitted in the competition comply with the requirements of the Law on the Development of Academic Staff, the Law on the Development of Academic Staff and the Regulations for the Development of the Academic Staff of VSU "Lyuben Karavelov".

**1. General presentation of the received materials**

The only candidate for participation in the announced competition has submitted documents: associate professor, doctor of arts. BLAGOVESTA IVANOVA IVANOVA from VSU "Lyuben Karavelov". For participation in the competition, the candidate has announced and presented a list of a total of 45 titles, incl. 31 publications in Bulgarian and foreign scientific publications and scientific forums, 2 studies, 3 monographs, 3 books, 2 textbooks and 1 textbook. 31 articles are distributed as follows: (4 articles, referenced and indexed in world-famous databases, 10 articles on arts in specialized editions, 8 articles on synthesis in specialized editions, 1 article on pedagogy for teaching historical disciplines, such as art history and history of architecture and breaking the synthesis in specialized editions, 2 articles on museology, 2 articles on preservation of cultural heritage in specialized editions, 5 articles on architecture); 3 publications for maintaining a creative factory or participating in a collective product in the field of experience.

**• Candidate details**

Associate Professor Doctor of Arts Blagovesta Ivanova Ivanova, according to diploma KV № 453032 graduated from 1978 to 1983. The Faculty of History of Moscow State University "M. V. Lomonosov ", specialty " History of Art". In the appendix to the diploma KV № 453032 are indicated taken exams and credits for the specialty "History and Theory of Art". A certificate from the Ministry of Education and Science dated 02.10.2002 was presented on the grounds of Art. 10, para. 2, item 4 for a recognized higher education with an educational qualification degree "Master" in the specialty "History of Art".

The person has a diploma for educational and scientific degree doctor № 24350 from 15.08. 1996, for which the Higher Attestation Commission issued minutes 13, 11 of 05.06.1996. The Higher Attestation Commission also issued a certificate for scientific title № 24437 dated 23.07.2007 - associate professor, in the scientific specialty 05.08.04. "Art History and Fine Arts".



Professional development. From 1983 to 2015 • Curator at the National Art Gallery, successively in the Graphic Cabinet and in the New Bulgarian Art Department; from 2014 to 2015 • Chief Curator of the New Bulgarian Art Department at the National Art Gallery.

**Learning activity / Teaching work.**

Since 2005 - Lecturer at the Department of Urban Planning, Theory and History of Architecture, Faculty of Architecture, VSU "Lyuben Karavelov". Guided disciplines: Architecture, regular education: - "History of Art", hours 1-2, 60 hours; "History of Architecture of Antiquity and Antiquity", 30 hours; - "History of Medieval Architecture", 45 hours; Guided disciplines: Master's degree in architectural heritage protection: - "Historical context of architecture in the Bulgarian lands", 30 hours; - "Artistic components of the architectural heritage", 30 hours; Guided disciplines: master's degree in design: - "History of design", 7.5 h.

**Elective courses taught at VSU "Lyuben Karavelov":**

- Buildings for culture and education, 30 hours; "The Museum - Return from the Future", 30 hours; - "Artistic elements of the immovable cultural heritage", 30 hours; - "Bulgarian art in the context of European art", 30 hours; Conducted lecture courses in other universities: -Lecture course "Portrait during the Bulgarian Revival" at the National Academy of Arts, 30 hours, 2012; Lecture course "Artistic evaluation of works of art" at the Faculty of Theology, Sofia University, 3 pm, 2020.

**Expert work;**

2010 - Registered expert under Art. 96 of the LCA; Expert in Sofia City Court. Curator of over 70 exhibitions, among which the most important are:

2000 The Portrait during the Bulgarian Revival 2000, National Gallery; 2006 170 years since the birth of Nikolai Pavlovich 2006, National Gallery; 2013 The Forgotten Artists of Bulgaria 2013 Academy Gallery; 2018 Known-unknown, known-unknown, 2018 Academy Gallery; 2020. The first art salon in Sofia.

**Academic expert activity:**

2015-2018. Member and Chairman of the Temporary Expert Commission on Humanities at the Research Fund (NSF); 2019-2021 Member of the Standing Expert Committee on Humanities at the Research Fund (NSF); 2015 until now - Member of the Expert Commission "Arts" at the National Agency for Vocational Education and Training (NAVET).

**Research Participation / Leadership and participation in major research projects-** a total of 8, of which the candidate associate professor Ivanova was the leader of 1 international project - Individual Research Support Grant N 384/1997, 3 research projects at VFU "Lyuben Karavelov", 2005-2007; 2015-2018 and 2019-2020 and was a member of teams on 4 research projects, 2 of which in VFU, 2008-2009 and 2012-2014; 1 in Sliven - SHG, 2002 and 1 in the Center for Architectural Studies at BAS, 2005.

**Participation in scientific and / or organizing committees of international conferences**

• The Journal of Bingöl Studies Cilt / Volume: 6 Sayı / Issue: 2 BAHAR 2020 Editorial Board <https://dergipark.org.tr/en/download/article-file/1178399>.

**Participation as an editor or as a member of the editorial team in refereed and indexed publications;** Member of the editorial board of Nauka magazine, a body of the Union of Scientists in Bulgaria; Member of the editorial board of the magazine "Diversity in Unity", a body of the "History" section of the USB. Awards, honors, scholarships, membership in professional communities; 2006. Diploma of the Union of Scientists in Bulgaria for high scientific achievements. 2019. Diploma for high scientific achievements in the humanities for the book "Bulgarian architectural complex of the Golden Horn", S. 2018.

**The "Essential Research" lists 10 titles of catalogs and books.** Ivanova's book, Bl. "Trapko Vassilev and the Permanent Art Gallery. 110 years since its inception. S., 2020, ed. The Paradigm. ISBN 987-954-326-438-4 is a representative retrospective of his activity and work. The book has no specified number of pages. Significant from the point of view of the synthesis of arts and architecture are: Ivanova, Bl. "Historical context of architecture in the Bulgarian lands. History, society, cultural models. S., VSU "Lyuben Karavelov", 2018, 161 pp., (ISBN 978-954-331-082-



1) and Ivanova, Bl. "Monastery and settlement temples in the Sofia diocese". Monitoring, condition, analysis, accessibility 2015 - 2017 Sofia, 2018, VSU "Lyuben Karavelov", 207 pp., (ISBN 978-954-331-100-2)

The book is in the holdings of the British Library. In the same library is the edition "Known-unknown-known-unknown". The publication "The Bulgarian Architectural Complex of the Golden Horn" is located in the Library of Congress. 3) "Studies and articles" are also indicated: approx. 120.

**Membership in national and international organizations:** Union of Scientists in Bulgaria, Section "History" - Chairman. Union of Bulgarian Artists, Criticism Section. International Association of Art Critics - International Association of Critiques of Art (AICA) - President. Member of ICOM. Member of ICOMOS until 2018.

**In "Promotion of the cultural heritage of Bulgaria"** are listed 8 more significant media events for exhibitions and research for 2018-2020, 7 of which relate to the promotion of research on the Bulgarian church "St. Stefan" in Istanbul in the electronic media and 1 to "Are the plastic arts popular in the city in our country" on January 9, 2020 in "Time and a half" with Svetlana Tarashoeva.

#### **Exhibitions in the Academy Gallery of the National Academy of Arts**

According to the certificate № 0734 / 19.06.2021 of the National Academy of Arts, Associate Professor D. Arts. Blagovesta Ivanova was the author and co-author of three exhibitions at the Academy Gallery of the National Academy of Arts, of unknown and unexplored artists and works of art: Fifty portraits, paintings and graphics from the collection of Alexander Kerezov, 2008; The Forgotten Artists of Bulgaria 2013; Known-unknown, known-unknown, 2018. This certificate certifies that in the professional field 8.1. "Theory of Arts" are realized indicators in item 4. "Realized author's product in the field of arts (film, performance, **exhibition**, concert, etc.)"

#### **• General characteristics and evaluation of the scientific production of the candidate**

The candidate works in three scientific fields on problems described in them as follows: **I. ART SCIENCE:** transition from the Middle Ages to modern times in the countries of Southeast and Central Europe; Art of the Bulgarian Revival; New Bulgarian art; Museology and preservation of cultural heritage; Comparative research; **II. HISTORY OF ARCHITECTURE:** history of architecture from antiquity to the XIX century, comparative studies; synthesis with the fine arts. **III. SYNTHESIS BETWEEN ARCHITECTURE AND ART:** architecture and painting, preservation of cultural heritage. Analysis and research of the Bulgarian architectural complex of the Golden Horn in historical-architectural-artistic aspect, description and analysis of the peculiarities of the terrain and the historical constructions. Study of the temples in the Sofia diocese. The reviewer of the submitted works for professor emphasizes the synthesis of architecture and arts, indicated in the competition announcement. A total of 45 scientific publications were presented for the competition.

The author declared that "All submitted publications are outside the publications for the procedures for: educational and scientific degree doctor (1996), academic position associate professor (2007) and scientific degree doctor of sciences (2020)".

The works meet the requirements for academic publications.

**MONOGRAPHS. Monograph 1. Blagovesta Ivanova. "MONASTERY AND SETTLEMENT CHURCHES IN THE SOFIA DIOCESE. OBSERVATION, CONDITION, ANALYZES, AVAILABILITY 2015 - 2017"); PAGE. 207. VSU "Lyuben Karavelov", 2019; ISBN 978-954-331-100-2.** A significant place in the monograph is given to "V. The space, the architecture and the architectural elements in the church painting in the Sofia diocese. Situation of the problem • 87; The following are considered:

a) The space, architecture and architectural forms in the frescoes in the late medieval churches in the Sofia diocese • 88 • 176-178; b) Space, architecture and architectural forms in the hermines • 89; The following are given: c) Methodology. Approaches. Examples. Distinctive features. Analyzes • 96;



**A special place is occupied by a description of the work of:** Pop Rade and his son Panayot • 97  
• Yanachko Stanimirov • 101 • 181; Nikola Obrazopisov, Hristo Zahariev Zografski and Dimitar Hristov • 103 • Kosta Gerov Antikarov • 107 • Georgi pop Aleksov • 109; Other unspecified authors • 110 • The ermines are important for the transition: d) From the architecture in the ermines to the architecture in the frescoes in the Revival churches in the Sofia diocese • 112; e) The period after the Liberation and the first decades of the twentieth century • 112; After Conclusion • 113; are described: 1. Stylistics and nature of the changes in the architecture • 113; 2. Stylistics of the new construction. Renovation and protection • 121; Illustrations are attached • 125. Also given are: Register of Chronological Churches • 188; Register of painters and carvers who worked in the churches visited • 190.

• **Purpose of the study**

"The purpose of the study is to obtain results about the nature of the temples, the peculiarities of the synthesis in them, the condition and accessibility. To achieve it, the planning schemes, constructions, tectonics, the synthesis between architecture and the fine arts, their condition and socialization were observed. (Line 13, p. 14)

• The ultimate expression of the goal - building a model of the churches

"The final expression of the goal is to build a model of the churches, as a preference for planning schemes for different historical periods with features of synthesis, condition, accessibility, ways of carrying out restorations and repairs, aesthetics of artistic results." (Line 17, p. 14)

• **Parameters in the descriptions**

"The degree of description of individual buildings created for the model is different. This is related to the purposes of its design and is not subject to the strict and subsequently set out parameters in the descriptions. Observers are the main typological specialties and specialties for detailed guidance of the tectonics of the churches. "(Line 21, p. 14)

• **Mural decoration**

"In the mural decoration with traced stylistic specialties and the ways of depicting the architecture, in the cases when it comes to author's handwriting or authorship. From the point of view of interaction, they are considered, super-painted or lost in the murals ». (Line 25, p. 14).

**In "MATERIAL STRUCTURING"**

Three sections are included in "MATERIAL STRUCTURING". "The first section includes the monastic churches .....". The specific problems are related to the condition, accessibility, architectural, structural and artistic restoration and the new frescoes. The second section presents the settlement churches. They are systematized and described in chronological order from the Middle Ages to modern times. They are arranged in alphabetical order of the spiritual districts in the diocese. "(Line 20, p. 15)" The third section of the study is an analysis of the ways of depicting architecture in frescoes and icons. "(Line 5, p. 16)

In all three sections, the candidate conducted an in-depth study of literary sources (in detail and in kind as well), which is within the scope of the topic, including those that are "without year of publication and publishing number." (<sup>37</sup>, For the monasteries in the Diocese of Sofia, see: Dimitrov, D., Z. Ganeva, G. Stoyanova, The Sofia Monasteries, Origin, Development, Structure and Character, S., Publishing Center of the Ministry of Culture, edition of the Ministry of Culture, NINKN, SD "KIN", MIS Sofia, without year of issue and publishing number.)

• **Comparative style analysis**

"Synchronous and diachronic comparative style analysis was used. Among the settlements, those of different nature have been selected on the basis of their historical development, and larger and smaller ones in terms of population must be included in them ". (line 1, p. 15)

• **Chronological scope**

"The chronological scope is the time from the Mature Middle Ages to the present. The description of the individual objects was made according to the data provided by the material, according to its condition at the time of the study. (line 4, p. 15).



The author's statement is justified that "In this aspect is the new contribution - to introduce into circulation an analysis of the synthesis between architecture and art, as well as the current state of the temples visited in the Sofia diocese." (line 6, p. 15)

The candidate emphasizes the synthesis of architecture and the arts, the connection of churches with the environment, the structural elements (arch and vault), and the material. The legislative documents with the names Hatisherifa<sup>1</sup> and Hatihumayuna<sup>2</sup>, giving the rights of Christians in Turkey, are considered. Evidence for this is determined by the following texts from the monograph:

- **Synthesis between arts and architecture**

"In the Divotin Monastery, in addition to the ratio of old-rebuilt new construction in a complex, the example of the old and the new is manifested in terms of the synthesis between the arts between them and their relationship with architecture. The arches and walls on both sides of the dome in the old church are painted. The iconostasis is a modern design, with royal and proscomed doors and is placed on the site of the previous board. » (Page 35)

- **Relationship with the environment**

"The monastic churches I see here are different in plasticity, form and connection with the environment. This group is indicative of the connection with the historical tradition and with the existence of a new form. "(Page 39)

- **Structural elements (arch and vault)**

- "The western façade is designed in the spirit of the medieval churches in the Sofia diocese - with antiques flanking the entrance to the nave. They are shaped in the upper part as an arch, which on the facade expresses the construction of the arch. "(Line 23, p. 41)

- **Legislative documents with the names Hatisherifa<sup>1</sup> and Hatihumayuna<sup>2</sup> were used in the text.** (line 8, page 44)

- The candidate professionally and competently considers the formation of the churches as an integral part of the socio-economic, religious, historical and economic events of the era.

- **Recommendations for Monograph 1**

In some of the graphic images of the churches there are no plans and sections, and when there are any of them they are without exact graphic correspondence. The valuable observations, conditions, analyzes, generously and precisely presented in the text of the description of a large number of churches (in order to be accessible to the widest range of readers), need a professional glossary for specific words / expressions. When republishing, it is proposed to supplement the monograph with such a dictionary for explanation of words / phrases, such as:

The Kyustendil Sandzak; triconchos, (p. 21); the inscriptions in the proscomedy with names, (p. 26); the diaconic tympanum, (p. 31); conch in the nave, (p. 33); chrisms, (p. 34); with anti flanking the entrance to the nave (line 23, p. 41); or "... .. expressed by Hatisherifa<sup>1</sup> and Hatihumayuna<sup>2</sup>, with regard to the rights of Christians in it", (line 8, p. 44); "In it, above the royal icons, a wood-carving frieze with teratological ornaments has been developed ..." (line 6, p. 57); the incarnations of Jesus Christ; (line 10, p. 58); proskinitaria, (p. 166) and others. Abbreviated names in capital letters of the institutions should be entered with their full name at the end of the monograph.

**About the figures:**

- Pages 181 and 182 are described with repetitions;
- On page 170 (Nativity of the Mother of God in the village of Radul) there are vague fragmented images, due to a strong contrast with the larger sizes of figures on the same page;
- On page 157, below, "Details of the frescoes on the nave", become "on the nave";
- On page 156 in the church "St. Paraskeva "in the village of Breze" South facade and gates of goats "should be replaced by" goats ";
- On page 154 in the church "St. Petka in Breznik, Transka spiritual district, the bell tower is missing from the plan;
- On page 153, the church "St. Nikola "in the village of Maritsa, the facade is southern and eastern due to the angle;



- On page 152, the church of St. Peter and Paul "in the village of Mala Tsarkva, the facade is western and southern, not only southern;
- On page 147, the Church "St. Petka "in Tavalichevo, the plan does not mark the places of the designations of the two sections, which are also incomplete;
- On page 145, the Church "St. Georgi "in the Kyustendil district of Kolusha, there is no complete correspondence between the plan and the three-dimensional image of the interior;
- On page 143, the Church "St. Prophet Elijah "in Boboshevo" has figures without characteristics (specific thematic description) of the images;
- On page 138, there is no image of the Holy Trinity Church in the Suhodol Monastery;
- On page 137, the name in the "Northwestern facade of the church" St. Inav Rilski "should be replaced with" St. Ivan Rilski ";
- On page 131, the church in the Zemen Monastery - there are inaccuracies in the section;
- On page 130, the door from the facade is missing in the plan, as a door to enter the building;
- On page 126, the Church of "St. Archangel Michael "in the Tran Monastery there is a discrepancy between the plan and the section of the church.

• **Monograph 2. Blagovesta Ivanova. "Trapko Vassilev and the PERMANENT ART GALLERY. 110 years since its inception. Paradigma Publishing House. Sofia 2020. ISBN 978-954-326-438-4.** The research of the Permanent Art Gallery is related to "searching for information about its creator and its role as a center for exhibitions and a building in the center of Sofia after 1910." with reconstructions of spaces, reconstructions, etc.

• **Monograph 3. Blagovesta Ivanova, Valentina Varbanova. "Thessaloniki-Sofia. Comparative study of architectural monuments in Antiquity and the Middle Ages. VSU "Lyuben Karavelov". ISBN 978-954-331-070-8.**

According to a separation protocol, signed by Associate Professor V. Varbanova on June 3, 2019, Associate Professor B. Ivanova is the author of the chapter "Historical Model" with subparts 1-1.3.1. It includes pages 6-34 of the monograph. A synchronous comparative study of architectural monuments from the region of Thessaloniki and Sofia was performed. "To the main topos - Thessaloniki and Sofia are attracted on a synchronous, diachronic and territorial basis other sites to provide a set of historical situations and architectural solutions in which to look for common features and differences." (line 5, p. 6). The aim of the project is for students to acquire professional knowledge and skills in the specialty "Preservation of architectural heritage".

**Recommendations. ....** The units of the International System of Units (SI)... "are not used in the sizes described in the text of line 2, page 20; "The still undiscovered hippodrome is the second largest in Europe (150 x 450 m)."

#### **Textbooks**

**1. Ivanova, Bl. Art history for architecture students. Ciela, S., 2015, vol. 1, First Edition, Second Edition (ISBN: 978-954-28-1723-9).** "The main emphasis in it is the connection between architecture and the fine arts. Comparative tables, tasks and exercises help to create skills for building structured and logical thinking in the field of historical knowledge, as well as for the development of visual memory. The first volume contains a CD with 1200 color images, chronological tables, diagrams and historical maps. "

Text. Exercises and historical maps should be changed.

• **A characteristic of the "Fine Arts in Ancient Egypt in Synthesis with Architecture" is given.** It is achieved through painting and reliefs, which have a significant place in the design of wall panels. Egyptian art documents public life. It is of two types: elitist and non-elitist. The elitist is for the rich and expresses the supreme power of the pharaoh. (line 16, p. 36)

• **The synthesis between architecture and sculpture from the 5th century BC.**

"The masters of the V century BC. They successfully solve one of the most important tasks in art, which in all epochs faces architects and sculptors - the synthesis between architecture and sculpture. The statues fill the field of the pediment and harmoniously coordinate with its outlines. The dimensions of the figures on the left and right of the pediment are symmetrical in size. Architecture and sculpture complement and enrich each other. (line 22, p. 60) The greatest role in



the history of classical art of ancient Greece was played by the sculptural decoration of the temple of Zeus in Olympia from the middle of the 5th century BC ..... "A very important feature is the impact of each of the sculptures as an independent and at the same time uniting them in a group and as a whole with the architecture". (line 6, p. 61)

"The synthesis in Rome during the Republic and the Empire was achieved on the basis of the unification of architecture, sculpture and painting. Architecture creates a spatial organization for the experience environment. The environment of the forum in which the sculptures are located. They also have a place in the arched spaces of construction (the Colosseum, the basilicas, the archive). "(Line 22, p. 70)

• **"Chapter three. Art of classical antiquity**

"Main features of painting in ancient Rome and the connection with architecture

The cities of Pompeii and Herculaneum have preserved the most frescoes, which create a clear idea of the development of painting in ancient Rome. "(Page 76)

• **"Chapter four. Art of the European Middle Ages, (Line 6, p. 103)**

"The synthesis between architecture and the fine arts

"The synthesis is justified by the architectural features of the walls and the temple space. It is achieved with different types of materials. In the decoration of the external walls it is expressed in the mixed masonry by combining brick and stone, unfolding the detail and polychromy. The synthesis in the interior is complex. It is built by combining different materials (stone, paints, wood), techniques (mosaic, fresco, relief) and color. The iconographic program is one of the artistic means to achieve it. (Line 6, p. 103)

• **The candidate has presented the link with the clearest examples of synthesis with a qualitative description of space**

"One of the clearest examples of synthesis is the catholicon in the monastery of Hozios Lucas from the tenth century. It is dominated by the domed space. The other rooms are small, dark, with cross vaults. The mixed masonry and the relief division of the wall panel with arches is a peculiarity in the architecture of the Macedonian Renaissance. (Line 15, p. 103)

The candidate is eloquent in describing the significance of the sculpture.

"Sculpture depends on architectural forms. It can be in front of a wall or a column, to decorate capitals, imposts, often there are arches above the figures. The variety is characteristic, the dimensions depend on the Divine and social hierarchy. "(line 5, bottom up, p. 114.)

**The periodization of the Renaissance occupies a special place in the work.** The periods, the centers, the artists and the main features of the periods are indicated. "Pre-Renaissance (Proto-Renaissance) - XII-XIII centuries (for the XIII century the term ducento is used). Florence, Siena and Milan in Northeastern Italy; Early Renaissance - XIV-XV centuries (Trecento, Quattrocento). Leading authors are Giotto, Masaccio, Piero de la Francesca, Sandro Botticelli. Frescoes and altar paintings are typical. High or Mature Renaissance - from the 90s of the XV century to the first three decades of the XVI century (Cinquecento). Leading authors are Leonardo, Michelangelo, Raphael, Bramante, Palladio. The frescoes, the altar paintings and the secular portraits are typical. Late Renaissance - 1530-1580, and Mannerism from the second half of the 16th century to 1630. The two periods are not clearly distinguished, which is evident from the periodization. Leading authors are Giorgione, Titian, Veronese and Tintoretto. (line 14, p. 125) On p. 173 are given "Appendix. Test tasks and exercises "to test students' knowledge.

**Recommendations.** In Bulgaria, "According to Art. 3 and 11 of the Law on Measurements,... .. are allowed to use only the units of the International System of Units (SI)... ..", which are not used in the sizes described in the text:

- on line 26, page 48; "Their function is to mark the place of burial (they are about 155 cm high)";
- on line 20, p.71: "The column of Emperor Trajan is 30 m high." - "Cult and spectacular facilities and their decoration. The Altar of Peace (11.6 x 10.55 x 6 m), 13-9 BC, is a cult facility associated with the triumphant return of Emperor Octavian Augustus from Spain and Gaul. "( line 14, page 72).



- "The last large building in Rome is the basilica of the emperors Maxentius and Constantine, ca. 310 It is a public building in which business life takes place. It has huge dimensions, 100x76 m and three ships, the middle of which is higher than the side ones." (line 18, p. 75)

**About text.** To become "live" instead of "live".

"Among them are Celts, Thracians, Illyrians (living in the northwestern part of the Balkans), Slavs, Scythian-Sarmatians, etc." (line 23, p. 109)

**2. Ivanova, Bl. Art history for architecture students. Ciela, S., 2017, vol 2. (ISBN: 978-954-28-2255-4).** The second volume of art history covers the period from the Baroque in the seventeenth century to World War II. University courses in general history of art and architecture at Cambridge, Buxton, Brown University in the USA and others are taken into account. "Regarding architecture, separate examples are considered in terms of style, spatial construction, form formation and their cultural context. «The second volume contains a CD with an application with 900 color images, chronological tables, diagrams and historical maps. The candidate has made analyzes and given important definitions of "Baroque aesthetics"; "Synthesis in Versailles"; "First Stage of Classicism"; Rococo; "Realism as a concept"; The Secession and others.

**Baroque aesthetics** includes important components. "The aesthetics of the baroque are characterized by the ideal and sensual beginning, the intensity of feelings, grandeur, splendor, dynamism, pathetic exaltation, spectacular spectacle, the combination of illusory and real, the contrast between scales, rhythm, combination of different materials, texture . (line 9, p. 10)

**In "Chapter Seven. FRANCE IN THE SEVENTEENTH CENTURY"** describes very precisely "The Synthesis in Versailles. Versailles combines architecture, landscape and fine arts into a complete complex, which embodies the greatness of the state in the face of the king and the creative power of architects who worked for several decades until the completion of its overall appearance. (Line 17, p. 69)

**A characteristic of the First Stage of Classicism is given**

"In the seventeenth century was the first stage of classicism, when the peculiarities of the style were not yet fully formed. Then the public and palace facilities, the city ensembles and the palace and park complexes were maintained in the spirit of official solemnity. For the spatial solutions are characterized by clear logic, the facades are calmly harmonious, the compositions are proportionate, the architectural forms are simple and strict." (line 19, p. 74)

**In "The Concept and Style"** (line 9, p. 76) the specifics of Rococo are revealed. "Rococo is associated with the time of the regency of Duke Philip II of Orleans (1715-1723) and spread throughout Europe under King Louis XV (1715-1774). It is distinguished by elegance, grace, decorativeness, theatricality, lightness and intimate-coquettish character. In architecture it replaces the "heavy" baroque and at the same time is a logical result of its development and its antipode. (line 17, p. 76)

A precise comparative analysis between the main features of the Baroque and Rococo styles in the interior is presented in the table on page 82.

**In "Chapter Nine. THE MULTILATERAL XIX CENTURY"** is also considered Realism as a Concept. .... It is based on the visible similarity of the image to reality, on the selection of basic, defining features of the depicted object and is related to the correct reflection of the essence. Within realism, grotesque, symbolism and allegory are possible. (line 16, p. 112).

**In Chapter Eleven THE MODERN AGE "The secession** in architecture is connected with new planning schemes of the buildings and with the abandonment of the order divisions. All elements of the architecture are subject to a single ornamental rhythm and are united in a common design with pronounced symbolism. (line 25, p. 152)

"Architecture is characterized by the use of new materials (concrete, glass, metal) and combining them in a new way, the formation and decoration - flowing spaces, curved or rounded outlines of cornices, doors and windows, stylized decorative details, pale refined tonality, combination of wood, metal, colored glass, frescoes, carving, relief." (line 6, p. 154)

**Chapter Twelve "THE BEGINNING OF DESIGN IN THE TWENTIETH CENTURY"** (p. 174) sheds light on the Verkbund. the beginning of the industrial production of furniture, fabrics and



other articles of glass, wood and metal with clear, appropriate and functionally justified forms.  
"(Line 19, p. 175)

On page 209, part 2 ends with "Appendix. Tasks, exercises and tests.

**Recommendations.** "Units of the International System of Units (SI)..." are not used in the dimensions described in the text below the figures on page 11: "Lodovico Karachi, St. Trinity with the dead Christ, ca. 1590, oil on canvas, canvas, 173 x 127 cm, Pinakothek in the Vatican; Lodovico Karachi, Portrait of Carlo Alberto Rati Opizzoni, 1597-1600, oil on canvas, 101 x 85 cm, private collection, Anibale Karachi, Venus, Satyr and Cupid, 1588-1590, oil on canvas, 112 x 142 cm, Uffizi Gallery, Florence, "as well as for all other sizes of paintings in the edition; in the text - also. "The most famous in the palace is the Mirror Hall (73.0 × 10.5 × 12.3 m)"; (line 5, bottom up, page 70)

### **Tutorial**

**Blagovesta Ivanova. HISTORICAL CONTEXT OF THE ARCHITECTURE ON THE BULGARIAN LANDS. HISTORY, SOCIETY, CULTURAL MODELS; VSU "LYUBEN KARAVELOV". ISBN 978-954-331-082-1.** This textbook is intended for the master's degree in architectural heritage conservation at VFU "Lyuben Karavelov". "The book also uses the methods of culturology, the history of architecture and the history of art. At the same time, it is different from the research on the history of architecture in the Bulgarian lands. It examines the history of society as an environment in which architecture develops.

#### **Characteristics and assessment of the educational and pedagogical activity of the candidate**

In this assessment there is a high level of textbooks and teaching aids created by the candidate, which have a significant contribution to the educational process.

- *experience as a lecturer, leader of exercises, seminars*

Associate Professor Blagovesta Ivanova demonstrates high rigor in the learning process. She is an experienced lecturer with solid performances in the management of exercises and seminars.

- *organizing extracurricular activities in a practical environment*

#### **Guide for students to participate in competitions outside VSU "Lyuben Karavelov".**

SASS students: Panteley Marinski with the topic "Open-close spaces" and Meryam Yuzeirova, The color of painting in the genre "naked body", 2012. Participation with posters and reports of first-year students in a scientific conference of the Group "Color" - Bulgaria. Awarded student Stanislav Georgiev, 1st year architecture in the National Student Competition "The World Between War and Peace - 75 years since the Victory over Hitler-Fascism", 2020 for a report on "Architecture after World War II - the broken mirror of society."

- *management of doctoral students, etc.*

**The candidate is the second scientific supervisor of doctoral students in the scientific specialty 5.7: Elislava Penkova.** Topic of the dissertation "Interactions of new architecture and existing original in the preservation of monastic complexes / monuments of immovable cultural heritage / in Bulgaria", enrolled 09.2016. Sofia Lostova. Topic of the dissertation "Construction and visual aspects in the new architectural image of Bulgarian cities in the period 1945-1961", enrolled on 01.2017.

#### **Scientific and scientific-applied contributions of the candidate.**

Item 13. Habilitation extended reference for the scientific contributions is presented, as the respective evidences for the period from 2007 until now are attached. Scientific and applied contributions (after each contribution where it is contained) refer to:

##### **• 1. Creating new classifications**

##### **• Classification and re-reading, making attributions and determining the dates of the works.**

Includes: the publication for the first time of unknown works of painting, graphics and drawing, attributions, supplementing the creative biographies of a number of Bulgarian artists from the Renaissance to the end of the twentieth century (see also G-9: 1; G-11: 1, 2, 3.)

##### **• 2. Curating exhibitions**

In the studies in collections and periodicals (see G-11: 1, 4, 5) and in the articles (see G-9: 2) attributions are made and unknown works are dated. The question of the understanding of the ways



of understanding the national identity of the Revival artists has been studied. (see G-11, 4). Contribution to the clarification of the chronology and the circle of authors who participated in a number of exhibitions shown in the first private art gallery in Sofia - the Permanent Art Gallery (see G-6). The practical application is the curation of two exhibitions.

### **3. Methods**

The combination of fine arts and architecture together with the preservation of the movable and immovable cultural heritage and the synthesis are a method in the work and an approach in the works submitted for the competition. (Monograph 1)

#### **• 4. Obtaining confirmatory facts; implementation contributions:**

##### **• Contribution to the practice of research and presentation of fine arts**

Realization of several exhibitions in national (NG, B-5: 1) and municipal (SGHG, B-5: 5-6; G-14: 2) galleries and museums (NIM, G-14: 2); bringing one of the Revival artists (Nikolai Pavlovich) to the international level for the catalog of the international exhibition on the occasion of the 200th anniversary of the establishment of the Academy of Arts in Munich. (G-14: 1)

##### **• 5. Fine arts and preservation of the movable cultural heritage (museology). 5.1. Contribution to the search, research and popularization of unknown or little-known authors and works from the Renaissance to the end of the twentieth century. 5.2. Contribution to the protection of the movable cultural heritage;**

The collection and replenishment of the museum collections in Bulgaria with works by Polish artists has been studied. (cf. G-9: 16); 2.2. A systematization of the works of painting and drawing has been made in connection with the work of artists of different generations on the topic of Sofia. (cf. G-9: 3) Contribution to the practice of the study and presentation of the fine arts; exhibitions in national (NG, B-5: 1) and municipal (SGHG, B-5: 5-6; G-14: 2) galleries and museums (NIM, G-14: 2);

### **6. Architecture and preservation of cultural heritage**

A contribution was made to the analysis of the legislation, the projects for the creation of new museums and their reconstructions in Sofia, as well as the location of the museum collections in them. (cf. G-9: 8, 10)

#### **• 6.1. The typology, reconstructions, condition and preservation of the churches in the Sofia diocese from the Late Middle Ages to the beginning of the XXI century.**

Conclusions are made about the characteristic features of the type of churches according to their planning schemes, its distribution and the characteristic features of the reconstructions in them within the boundaries of the diocese. (B-3)

#### **• 6.2. Complex study of the stability and change of the architectural type**

A comprehensive study of the sustainability and change of the architectural type of the monastic and settlement temples for the Diocese of Sofia during the different historical periods in connection with social and economic factors has been made. (B-3)

#### **• 6.3. Contribution to the preservation of the architectural heritage**

The current problems in the protection and the current state are analyzed, conclusions for good and bad practices are made. (B-3) The condition for the observation period 2015-2017 is registered. The aspects and the degree of the possibilities for protection in regional aspect are noted. With the mentioned examples an analysis of the accessibility is made through the prism of the obligatory requirements for marking and access to the buildings. (B-3)

### **• 7. The thesis**

The thesis that the painted architectural elements are understood as replacing the masonry ones. Particular attention is paid to the connection dome / vault-medallions, in some places - evangelicals around the medallions as substitute structural elements - domes and pendants. (habilitation work B-3).

#### **• 8. Contribution to the accelerated construction in Sofia after the Liberation**

Contribution to the study of Lion Bridge and Eagle Bridge with archival documents for the assignment of work on the construction of foreign construction companies, in the context of urban planning and accelerated construction in Sofia after the Liberation. (G-9: 5)



### **III. Synthesis between architecture and fine arts**

Contribution to the study of the approaches of the painters of the Late Middle Ages and the Renaissance for the depiction of buildings, architectural elements, interiors and urban spaces in church painting; (Monograph 1)

#### **• 9. Constructions of types of buildings**

The types of buildings that are depicted and represent basilicas and rotundas - buildings from antiquity have been studied. With regard to the constructions, they are column-beam, which have not been preserved and are painted according to patterns; (Monograph 1)

#### **• 10. Comparative aspect of language texts**

Linguistic texts (from iconographic manuals, erminia) and frescoes in the churches in the Sofia diocese have been studied in a comparative aspect. The depiction of space, architecture and architectural elements in church painting is compared with texts from the hermines about space, architecture and architectural forms; (monograph 1)

#### **• 11. Features of depiction and verbal descriptions**

The peculiarities of depiction and verbal descriptions of squares, residential buildings, palaces (public buildings), churches (religious buildings), structural elements - columns, stairs, domes, interiors and the views of painters on the artistic interpretations of the nature of the materials are considered. The research is based on pictorial material from the Late Middle Ages and the Renaissance. (see B-3 - habilitation work).

#### **• 12. Contributions to the study of the arts in the urban environment and sculpture in it**

Comparative studies of the urban environment and the sculpture in it in a comparative aspect between Sofia, Skopje and Ashgabat are made, covering the topic of symbolism, historical images and approaches to the plastic suggestion of images. (G- 9:20)

#### **• 13. Graffiti and graffiti as frescoes**

Graffiti and graffiti have been studied, and in them, as frescoes from different times, the connection with architecture, space and place, and their perception in the urban environment has been sought (G-9: 23).

#### **• 14. Study of 3D mapping**

Exploring 3D mapping and the possibility of changing the facades of buildings by turning objects, often irregularly shaped, into a video projection surface; (G-9: 21). The visual side - the interaction between architecture and 3D mapping has been studied.)

#### **• 15. The comparative study of murals**

Contributions to the comparative study of frescoes in churches, mosques and Revival residential buildings in terms of the architectural elements, decorative solutions and landscapes used in them. (G-9: 19).

#### **• 16. Contributions to the study of Bulgarian architectural heritage abroad**

The Bulgarian architectural complex of the Golden Horn in the Republic of Turkey has been studied; (Articles G-8: 1, 2; G-9: 6, 9, 10, 12, 14, 17, 18, 22, 23, 27). Interdisciplinary research has been carried out in a team - the contribution consists in uniting the work of different specialists (G-8: 1, 12). The unbuilt building of the Bulgarian Exarchate (G-9: 25) and the work of Bulgarian artists in Istanbul (G-9: 4) are studied separately.

#### **• Assessment of the personal contribution of the candidate**

The personal contribution of the candidate in the publications is attested exclusively by the author's publications. An incredible desire to "touch" the objects is the main goal for their detailed study and research. The candidate demonstrates high literary awareness. The formulated contributions and obtained results are his personal merit. The candidate offers a concrete, concise and convincing interpretation of the synthesis of architecture and arts, revealed on the basis of the studies of the churches in the habilitation work "Monastery and settlement temples in the Sofia diocese", unpublished publications for the "Bulgarian architectural complex of the Golden Horn", textbooks 1 and 2 part, etc. Declarations for lack of co-authorship are attached to them.

#### **• Notes and recommendations**



- The attached available written evidence (copies of diplomas with notarization from 30.06.2021) are not used / indicated in the CV. Certificates "True to the original" are signed, unsigned or unsigned.

- *accuracy and completeness of the results*; the materials are well structured, but missing: in the literature the bibliographic code (ISBN).

- **Monograph 1. Monastic and settlement temples in the Sofia diocese. monitoring, condition, analysis, accessibility 2015 - 2017.** Regarding the figures:

- The lack of situational plans does not allow to establish the exact location of the churches in the environment and their interaction with it. In some of the figures of the churches no plan, cross and longitudinal sections are presented. In some examples, there is no complete correspondence between the architectural plan and the sections.

- **Regarding textbook part 1**

- On page 139, specify the ermine in the text, not the ermine below the figure.

Leonardo da Vinci, The Lady of the Hermitage, 1485–1490, National Museum, Kraków. (p. 139)  
". Repetitions. Repetition of the figures: from pages 19 and 22 - of the Willendorf Venus; on pp. 74 and 68-Chapter of Emperor Nero, 50s AD; Repetition of dimensions after synthesis: "The dimensions of the figures on the left and right of the pediment are symmetrical in size. (Page 60)  
The remarks / recommendations made do not substantially affect the achievements in the author's works. They require only one more refinement, which in the future would make them more accessible to the widest range of readers / users.

- **Personal impressions**

The candidate has collected a wealth of factual material, collected and well processed (with a graphic layout in color - especially in monograph 1), which is in accordance with the announced competition for "professor" in the professional field 8.1. THEORY OF ARTS in the specialty "Art History and Fine Arts (Fine Arts and Synthesis with Architecture)". The contributions are well formulated and give an idea of a built and completed researcher and lecturer with a "thirst" for high professional achievements. As a creative director, the candidate has worked with 2 PhD students. There are also 2 official notes from the chairman of the association "Color Group - Bulgaria" for scientific guidance of students). A table for implementation of the minimum national requirements under Art. 1a, para. 2 of PRASRB with an impressive 2088 points. Publications should also be entered in the table.

**Under № 16-1. Other documents certifying the applicant's personal scientific achievements** (5 declarations, correctly stated that "no ideas were used by him / her" regarding: (section G-3), (section G-11), (section G-15); section B-5), (section E-22).


An official note with ref. № 109 / 17.06.2021 by the Foundation "Sustainable Development for Bulgaria" that Associate Professor Blagovesta Ivanova has performed "highly professionally and responsibly her work" as a member of the Scientific Jury (at two national student competitions and as a consultant to those participating in them students).

**In 14. REFERENCE TO THE QUOTATIONS AND REVIEWS (by years of publication of the author's publications)** - are 59 PIECES, NOT 57. Attached are: Indicators: D-16-6; D-17- 29 pieces; D- 18-22 pieces; D- 19- 2 pieces. Total citations and reviews: are 59, NOT 57.

### CONCLUSION

After getting acquainted with the materials and scientific papers presented in the competition (45 in number), analysis of their significance and the important scientific, scientific and applied contributions contained in them (16 in number), as well as the reference for fulfillment of the minimum national requirements under Art. 1a, para. BLAGOVESTA IVANOVA IVANOVA to take the academic position of "professor" in a professional field 8.1. THEORY OF ARTS in the specialty "ART SCIENCE AND FINE ARTS".

July-August 2021 Sofia  
Arch.

Reviewer: Prof. Dr.   
Yanko Aleksandrov