

Visual Seminar Визуален семинар

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Визуален семинар се осъществява в рамките на relations. relations е проект, инициран от kulturstiftung des bundes (Федералната Културна Фондация, Германия)

Visual Seminar takes place in the framework of relations. relations is a project initiated by kulturstiftung des bundes (Federal Cultural Foundation, Germany)

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Представяне на Визуален семинар в Хале, 5-7 ноември 2004, в рамките на re-arranging - среща на екипите, подкрепени от проекта relations / The Visual Seminar presentation in Halle, 5-7 November, 2004, in the frames of re-arranging - a meeting of the teams supported by the relations project

Издание на Института за съвременно изкуство в партньорство с Центъра за академични изследвания - София и relations
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Обществено и частно (и/или публично и лично) Communal and private (and/or public and personal)

Един терминологичен и двоичен призрак броди в целокупния живот на българското общество през последното десетилетие. Същият призрак постоянно присъства и в дебатите, организирани от Визуалния семинар. Признак както на отварянето и демократизацията на обществото, така и на неговите опити да се справя с все по-забързаната динамика на интеграцията на страната в глобализиращия се свят, този призрак е терминологичен, концептуално-съдържателен и лингвистичен проблем. Става дума за двойката термини „public“ и „private“, която хем се наместа трайно в живота, хем все не може да постигне адекватен превод на български език. Вероятно целият спектър от идеи и практики, които се опитваме да обхванем с използването на тази двойка са все още една „гореща зона“ на повече или по-малко осъзната авто-рефлексия в нашето общество. Вероятно не е постигнат необходимия минимум опит, който ще позволи формирането на траен консенсус в употребата на тези термини. Вероятно, измежду многото други процеси, нашето общество преживява и процес на „напипване“ на своите собствени прагове на толерантност, или по-точно на границите между горните две сфери в живота на отделния човек и общността. Дискутирането на всички тези проблеми е обект на настоящия дебат на Визуалния семинар.

Досегашните дебати на семинара показаха, че когато се използва думата „public“ често се има предвид или „държавно“, или „градско“, но рядко „обществено“ особено когато се говори в контекста на града. От друга страна има сериозни колебания по отношение на думата „private“ - дали това е „частно“ или „лично“? Между другото, както в българския, така и в други славянски езици, въобще липсва еднозначен еквивалент на английската дума „privacy“, т.е., да кажем, правото на някаква степен на неприкосновеност на личността, личното пространство на живот и собственост. Но това е проблем от друг порядък. Кръгът от проблеми, които предлагаме за дебат са: къде минава границата на толерантността? Какво допуска или напуска „общественото“ пространство от гледна точка на „частния“ интерес и обратно? Къде минава границата между обществено и частно, или публично и лично? Как тя се дефинира и от кого? Какви са условията на „допуск“ при пресичането на тази граница? Рисковете и предизвикателствата? Санкциите? Регулацията? Възможни ли са такива, от какви позиции, с какъв „мандат“? Разбира се, както и досега, Визуалният семинар се интересува най-вече от града и живеенето на общността от хора в него. Но не само... Частният интерес излиза на площада чрез билборда и рекламата, но там се сблъсква с друг частен интерес, който има правото на реакция. Наскоро „публичният“ интерес, колкото и манипулиран за целите

на увеселителната индустрия да е, навлезе в „личната“ сфера на 12 „доброволци“ за слава... Но какво би станало, ако предаването Big Brother се транслира не само по кабелна TV върху екрана на домашния телевизор, а върху гигантски екран над пл. „Славейков“? А какво би станало, ако няколко семейства, живеещи на първите етажи по ул. „Раковски“, решат да си сложат по една видео камера в спалнята и после да предават сигнала върху монитор, поставен на прозореца точно над улицата? Е ли публичното пространство в града всичко онова, което подлежи на покупко-продажба? Или публичното пространство е онова пространство, в което един човек се оказва не по силата на своя личен избор, а защото по необходимост е част от една човешка общност? Тази необходимост дава ли правото /и задължението/ на лично мнение, изразяването му, действия в защитата му? Като модератор на дебата ще идентифицирам три вида действия и позиции, които в една или друга степен са се случили и са били регистрирани от общественото внимание, или са били формулирани в процеса на работа на Визуалния семинар.

Въпреки че е невъзможно да бъдат изложени в детайли тук, за прегледност ще ги назова така. а) визуален анархо-пацифизъм - публичното пространство в София е среда на агресивен сблъсък на лични интереси, които животът и времето ще доведат до състояние на саморегулация (изказването на Явор Гърдев от дебата на ВС през м. октомври 2003 г.; моята акция „Бригадата на Стефан и зетьове“, 2003 г.). Тук друг възможен термин е „визуален популизъм“ или дори „визуален реализъм“.

б) визуален мачизъм - докато няма регулация в тази сфера ще има силови акции по защита на обществения интерес от позицията на една лична гледна точка, чието самоовластяване е възможно, но проблематично (авторитарната акция ген. Борисов с/у Азис). Въпреки че създаването на такава регулация е сложен, дори невъзможен проблем за решаване, алтернативата е „визуален активизъм“, според който визуалната политика в публичното пространство е резултат на дебат, борба и политически натиск.

в) визуален правизъм - законът е над всичко и дори да няма специални разпоредби в тази сфера (които може така и никога да не бъдат създадени), се налага „екстраполация“ и прилагане на правни положения от наличното законодателство, включително и конституцията на страната, за да се гарантира равноправието на лични интереси в публичното пространство (коментарът на Александър Кьосев по случая ген. Борисов - Азис, „Хекза метър и назидание“, в-к „Сега“ от 09.10.2004; коментарът на арх. Павел Попов по инициативата „Граждани за зелена София“, в-к „Култура“, 22.10.2004).

Лъчезар Бояджиев Luchezar Boyadjiev

A twofold terminological apparition has been stalking in the life of Bulgarian society for the last decade. This same apparition is constantly present at the debates organized by the Visual seminar project as well. Being a symptom both of the opening and democratization of this society, and of its attempts to cope with the increasing dynamics of the country's integration into a globalizing world, this apparition is a terminological, conceptually substantive and linguistic problem. The pair of English words in question is „public“ and „private“, terms that have become part of contemporary life, and yet neither of them seems to have been allocated an adequate rendition in Bulgarian. Probably the whole range of ideas and practices that we try to cover when using this pair is still a „hot area“ of self-reflection that is more or less cognitively realised in our society. Probably we have not reached the required minimum of experience and expertise that will afford the formation of a stable consensus on the use of the terms. Probably our society is going through a process, among many other processes, of exploring its own thresholds of tolerance or, more precisely, of the boundaries between the above two spheres in the life of the individual and the community. Discussing all these issues is what the forthcoming Visual seminar debate aims at.

Previous debates in the context of the Visual seminar have shown that the use of „public“ often refers to either „state-owned“ or „urban“, but rarely to „communal“ especially when used with regard to the city. At the same time, there is serious hesitation about „private“ - does it mean „privately owned“ or „personal“? By the way, in Bulgarian as well as in other Slavonic languages there is no exact equivalent of the English word „privacy“ implying, for example, the right to a certain inviolability of the person, a sense of personal space in terms of one's life and property. But this is a problem of a different order. The range of issues that we put forward for this debate are: Where does the boundary of tolerance lie? What is acceptable and what is unacceptable within „communal“ space from the point of view of „private“ interest, and vice versa? Where does the boundary lie between the communal and the private, or between the public and the personal? How is it defined and by whom? What are the conditions of „entry“ when crossing this boundary? The risks and challenges? The sanctions? The regulation? Are these possible, from what kind of positions and with what mandate?

Of course, the Visual seminar project focuses mostly on the city and on the life of the community of city-dwellers in it. However, this is not its only focal point. Through advertising and billboards the private interest emerges on the square only to encounter another private interest that has the right to react. Recently, the „public“ interest, however manipulated it might be to fit the purposes of the entertainment industry, entered the „personal“

sphere of 12 „volunteers“ for fame... But what would happen if the Big Brother reality show was transmitted not only through cable television to the TV at home, but also to a giant screen above Slaveykov square? And what would happen if several families living on the ground floor in Rakovsky street decided to put a camera in each bedroom and to transmit the signal to a monitor placed on the window overlooking the street? Is public space in the city everything that is subject to selling and buying? Or is it the space where an individual finds himself or herself not because of their personal choice but because by necessity he or she is part of a human community? Does this necessity grant the right - and the obligation - to have a personal opinion, to express it, to act in order to defend it?

As moderator of this debate I would identify three types of actions and positions that have taken place and have registered with the public in whatever way, or have been formulated during the working process of the Visual Seminar. It's impossible to describe these in detail here; still for the sake of clarity I will formulate them as follows.

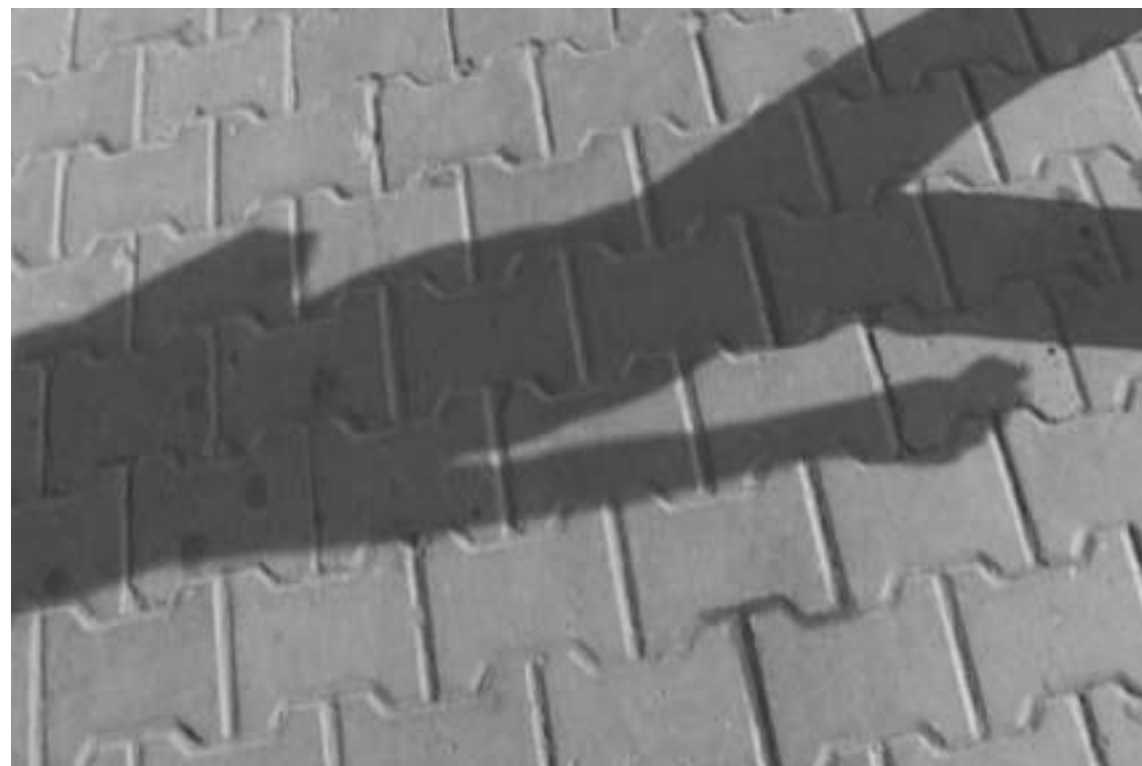
а) visual anarcho-pacifism - public space in Sofia provides an environment for an aggressive clash of personal interests, which life and time will lead to a state of self-regulation (the statement of Javor Gardev during the VS debate in October 2003; my action „Stefan's Brigade“, 2003). Another term here could be „visual populism“ or even „visual realism“.

б) visual machismo - until this sphere is regulated power acts will be undertaken to defend the interest of the community from the position of a personal point of view, whose self-appointed appropriation of power is possible but problematic (the authoritarian action Gen. Borisov vs. Azis). Although forming such set of regulations is a problem that is intricate and even impossible to resolve, there is still an alternative - „visual activism“, which upholds that visual politics in public space is a result of debate, fights and political pressure.

в) visual legalism - the law stands above everything and even if there are no special clauses concerning this sphere (and these may never come into being), extrapolation is necessary so that the legal provisions in the existing legislation, including the constitution of the country, can be applied in order to guarantee the equality of private interests in public space (Alexander Kiossev's commentary „Hexameter and Admonition“, Sega Daily, 09.10.2004; on the Gen. Borisov vs. Azis case; Pavel Popov's commentary on the „Citizens for Green Sofia“ initiative, Kultura Weekly, 22.10.2004).

Извадки от четвъртата публична дискусия
Excerpts from the fourth public discussion
стр. 4-7/п. 4-7 ▶

Калин Серапионов, „Настилка“, 2004. Видео, DVD, Pal цвят, без звук, 15.07 мин. Кадри от видео
Kalin Serapionov, „Pavement“, 2004. Video, DVD, Pal, color, silent, 15'07". Video stills





Подуянската гара, София, 2004 /
The Poduyane Station, Sofia 2004

Иван Мудов

Градът през прозореца на музея

Съществува един двустранен процес на влияние между съвременното изкуство и градската среда. Художниците често се обръщат към нея, за да анализират как живее съвременният човек, какъв е визуалният фон, който го заобикаля, как различни политически или естетически възгледи определят неговото ежедневие.

В България обаче, обратната връзка, която прави възможно идеите на художниците да достигнат до публиката и да намерят място в една двупосочна дискусия, е сериозно възпрепятствана.

Липсата на изградена система на обществен интерес към съвременното изкуство, на респектиращи институции и в частност - липсата на български Музей за съвременно изкуство, правят почти невъзможно осъществяването на полезен контакт между изкуството и града (като среда и публика).

Вярно е, че музеят е начин на гледане, че музейният поглед въвежда дистанция, отправя предмета в безкрая на вечността. Но може ли да има поглед, пък бил той защитен и опосредстван, „през прозореца на музея“, след като този музей липсва в нашата действителност?

Проектът ще се състои в симулиране на откриване на Музей за съвременно изкуство като обект, визия. Той ще даде база, от една страна, да се анализира как би могъл да функционира един музей за съвременно изкуство в България, и от друга, надявам се, да повдигне още веднъж обществен интерес към проблема за липсата на такъв музей. За отправна точка на моя проект предлагам да се вземат два обекта - реалната сграда на Подуянската гара и виртуалната фасада и визуална комуникация на един евентуален български Музей за съвременно изкуство.

Същевременно се надявам да предизвикам интерес към една историческа сграда в София - Подуянската гара, която е на път да бъде затворена като гара и да загуби първоначалната си функция, за да остане като обвивка, която трябва да се насели отново.

Подуянската гара е първата гара в София, символ на една модерна България. Гарата е свързваща точка, за модерността тя е била символ и място на отваряне към света (Подуянската гара е била спирката на Ориент Експрес в България).

Какво е значението ѝ днес? Как се използват днес сградите, които загубват първоначалната си функция и роля? Това са само някои от въпросите, които ще повдигне един имажинерен музей за съвременно изкуство на мястото на гарата.

Музеят е Ноев ковчег, който трябва да побере от всеки вид всичко стойностно, което е застрашено да изчезне сред потопа на градската хаотичност.

Ivan Moudov

The City Through the Window of the Museum

There is a two-way process of mutual impact between contemporary art and the city life. Artists often use it to analyze how the modern man lives, what is the visual background surrounding him, how different political or aesthetic views determine his everyday life.

However, in Bulgaria the feedback which helps the artist's ideas to reach the public and find their place in a two-way discussion is seriously impaired.

The lack of a full-fledged system of public interest in contemporary art, of respected institutions, and more specifically of the lack of a Bulgarian Museum of Contemporary Art, make the connection between art and the city (the environment and the public) almost impossible to establish.

It is true that the museum is a way of looking at things, that the museum gaze suggests distance, sends the object in to infinite eternity. However, can we have a look through the museum window, even if protected and using another media, if there is no such museum in our reality?

The project will comprise a simulation of the opening of a Museum of Contemporary Art as a site and vision. It will be the basis for analysing how a Museum of Contemporary Art would function in Bulgaria and, furthermore, I hope it will once more draw the interest of the public to the lack of such a museum.

I suggest two objects as a starting point for my project - the actual building of the Poduyane railway station and the virtual facade and visual communication of a future Bulgarian Museum of Contemporary Art.

At the same time, I hope it will draw interest to a historical building in Sofia - the Poduyane railway station, which will soon be closed down as a station and will lose its initial function to remain just an envelope which needs to be filled in again.

The Poduyane station is the first railway station in Sofia and a symbol of modern Bulgaria. The station as a point of contact, as opening to the world (this was the stop of the Orient Express in Bulgaria).

What is its significance today? How are the buildings that lose their initial function and role used today? These are some of the questions which will be raised by an imaginary Museum of Contemporary Art replacing the station.

The museum is the Noah's Ark, which should select everything of value from every species endangered in the flood of city chaos.



Като продължение на Визуалния семинар Експертният съвет прие дългосрочния проект на театралния режисьор Явор Гърдев „Кодекс на визуалната полиция“

As a follow-up of the Visual Seminar the Expert Unit approved the long-term project of the theater director Javor Gardev "Visual Police Code"

Програма **V/S²**
за СТИПЕНДИАНТИ

Светла Казаларска / Svetla Kazalarska

Route 76



От ж. к. Младост IV до ж. к. Гоце Делчев¹

Музеят няма прозорци. Искам да кажа, музеят обикновено се помещава в сграда без прозорци. Дори и да има прозорци, те са затворени или зачорени, плътни или тъмни. Така музеите най-добре пресътворяват едно вакуумно затворено пространство, една изкуствена пространствена рамка, в която с помощта на комуникативни и интерпретативни средства се инсценира даден топос, дадена ситуация, даден разказ. Музеят няма нужда от прозорци. Защото прозорецът представлява процеп, през който наднича другият, истинският свят; една пролука, през която действителността може да нахлуе и да разрежи плътността на симулираната музейна обстановка. Но как тогава да видиш града през „прозореца“ на музея? Разбира се, не е необходимо градът да бъде вътре в музея - има и т.нар. градове-музеи. Тогава музейното излиза навън на улицата, обримчава я, и като паяжина обвива града във времева капсула. И като пак, музеят изсмуква живинката от тялото на града.

Но модерният музей съвсем не цели това. Модерният музей има прозорци. Модерният музей вдига високо щорите, отваря широко прозорците и вратите си, за да даде на посетителя една отворена платформа, от която да може да гледа, да вижда по-добре, да изживее това, което вижда, да бъде част от това, което става. Така модерният музей въоръжава посетителя с най-различни уреди и протези за гледане, по негов собствен избор, така че в крайна сметка сам да нареди мозайката на гледаното.

Този проект има за цел да извади музейното от обвивката му, да го изкара навън в самия град, без обаче да превръща града в музей. Един станал вече класически подход за това е изграждането на културни маршрути² с интерпретационни панели, обединени от някаква тематична нишка, и в някакъв смисъл заместващи класическия екскурзовод. Това, само по себе си, обаче е една също толкова изкуствена интервенция в тъканта на града. Колкото и естетически издържани да са панелите, и колкото и съдържателно интересна да е избраната информация изложена върху тях, такива маршрути често са обречени на много кратък живот.

Опричаки се върху модела на децентрализираното музейно преживяване (музеят като „портал“ по подобие на виртуалните градски портали в Интернет), така и върху модела на градския културен маршрут, този проект ще разработи културен маршрут за интерпретация на градската история и култура на София по вече установени маршрутни линии на Софийския градски транспорт. Пилотно, проектът ще разработи тематичното съдържание и оформление на интерпретативните панели, които ще бъдат поставени на избрани спирки по пътя на една автобусна линия - линията на 76. Защо точно 76? Защото това е един от сравнително старите, познати и установени автобусни маршрути (пуснат през 1972, „седем-шест“ вече се е превърнал в нарицателно за редовните пътници в градския транспорт) и който пресича града надлъж и нашир - тръгва от един от крайните квартали (ж.к. Младост IV), минава през центъра на града (Орлов мост, НДК) и стига до друг краен квартал - ж.к. Гоце Делчев (бившия Емил Марков).

Маршрутът е предназначен преди всичко за жителите на София, не толкова за туристите, макар че и последните също биха могли да се възползват. Целта е събуждане любопитството на софиянци към историята на собствения им град, на собствения им квартал, на собствената им автобусна спирка, както към най-старата история, така и към най-новата. Панелите ще съчетават научното и популярното като представят устни истории, исторически извори, фотографски материали, различни интерпретации и пренаписвания на историята, и дори вицове и жълта хроника. Панелите няма да са ориентирани само към миналото, те ще отразяват и актуални събития, като например истории на съграждани, градски строежи, квартални събития, инфраструктурни промени, промени в имена на улици и пр. Темите, които маршрутът ще покрива са изключително разнообразни, включващи култура, архитектура, история, политика, спорт, индустриално наследство, фолклор, ежедневието и пр.

Интерпретационните панели ще бъдат поставени на спирките, като така ще използват съществуващата градска инфраструктура, т.е. няма да се наложи нова интервенция във визуалния пейзаж на града. Освен това, голям брой хора така или иначе „висят“ всекидневно по спирките поне по няколко минути, чакат автобуса, при което се решава (или поне се улеснява) проблема, с който повечето градски маршрути се сблъскват, а именно това, че хората рядко спират пред подобни информационни панели. Още една уговорка, панелите не са замислени като „вечни“, планираната продължителност на живота им е максимум половин година, а в идеалния сценарий - три месеца, или един годишен сезон, след което съдържанието на панелите ще бъде подменяно.

Проектът представлява един вид провокация към музейното преживяване на града - опит за децентрализиране на музейния поглед към града, опит за намаляване на дистанцията, която музеят въвежда, опит за отваряне на прозорците на музея, които в крайна сметка се оказват нашите собствени прозорци.

¹ По аналог с историческия Route 66 в САЩ.

² Използвам „маршрут“ в превод от английски на „heritage trail“.



From Mladost IV to the Gotse Deltchev Residential District¹

Museums have no windows. I mean, museums are usually housed in buildings without windows. Even if they do have windows, these windows are either closed or blinded, either nontransparent or dark. That is how museums best re-create closed vacuum space, an artificial spatial framework where by means of communicative and interpretative tools, certain topoi, situations, and narratives are staged. Museums don't need windows. Because a window is an opening through which the other, the real world may peep in, an aperture through which reality may rush in and water down the density of the simulated museum environment. How is one then to see the city through the “window” of the museum? Of course, it is not necessary to place the city inside the museum – there are also so-called “museum towns”. Then the museumness goes out on the street, enmeshes it like a spider-web, and entraps the whole city in a time capsule. And just like a spider, the museum drains off the life of the town's body.

But the modern museum is not at all going after such an effect. The modern museum has windows. The modern museum rolls up its blinds, opens all the windows and all the doors wide up, in order to provide the visitor with an open platform for gazing, for better viewing, for experiencing what he is seeing, for being part of what is happening. Thus the modern museum equips the visitor with various gazing tools and prostheses to use at his own discretion, so that finally to figure out by himself the mosaic of what he is gazing upon.

This project aims to take the museumness out of its cover, take it out on in the city, though without converting the city into a museum. An already classical approach to this end is to create cultural heritage trails accompanied by interpretative panels, linked through a common thematic thread, and in a certain sense substituting the traditional tour-guide. This approach itself, however, is an equally artificial intervention into the urban tissue. No matter how esthetically pleasing the panels are, or how thematically fascinating the selected information presented is, such trails are often times doomed to be rather short-lived.

Based on the decentralized museum experience model (the museum as a “gateway” similar to the virtual city portals in Internet), as well as on the urban heritage trails model, this project will create a cultural heritage trail focused on interpreting the urban history and culture of Sofia, following already established routes of the public transport in Sofia. The pilot project will develop the thematic content and design of the interpretative panels that are to be installed at the bus stops of a single public transport route – the route of bus 76. Why bus 76? Well, it is one of the relatively old and familiar bus lines in Sofia (launched in 1972, “seven-six” has already become a common noun for the frequent public transport commuters in Sofia) and it crosses the city far

and wide – starting from one of the outlying residential districts (Mladost IV), running through the center of the city (Eagles' Bridge, National Palace of Culture), and reaching another outlying district – the Gotse Deltchev district (former Emil Markov District).

This heritage trail is meant most of all for the residents of Sofia, not so much for the tourists, although the latter could benefit from it as well. The main objective is to awaken the curiosity of Sofianites about the history of their own city, their own residential district, their own bus stop, about the city prehistory as much about its newest history. The interpretative panels will combine



scientific and popular information by mixing oral stories, historical sources, photographic materials, various interpretations and re-writings of urban history, even jokes and yellow press articles. The panels will not be focused only on the past, they will also reflect upon events of the day, such as stories of neighbors and citizens, ongoing urban construction, neighborhood news, infrastructure improvements, changes in the names of streets, etc. The themes covered by the trail will be very diverse, encompassing culture, architecture, history, politics, sports, industrial heritage, folklore, every day life, etc.

The interpretative panels will be installed on the bus stops, thus making use of city infrastructure already in place, i.e. there will be no need to make new interventions in the visual landscape of the city. Besides, a good number of people anyway hang out at the bus stops for a couple of minutes at least every day, waiting for the bus, which in fact solves (or at least simplifies) the problem faced by most urban heritage trails, namely that people very seldom if ever stop by to look at such information panels. One further remark, these panels are not meant to be “eternal”, their life expectancy is intended to be half a year at the most, and in the best case scenario – three months, or one season of the year, then the content of the panels will be renewed.

The project thus throws a provocation to the museum experience of the city – it is an attempt to decentralize the museum gaze upon the city, an attempt to shorten the distance that the museum introduces, an attempt to open the windows of the museum which eventually happen to be our own windows.

¹ In analogy to the Historic Route 66 in the U.S.



Communal and Private (and/or public and personal)

Excerpts from
the forth public
discussion,
October 29th, 2004,
Goethe-Institut Sofia,
moderator
Luchezar Boyadjiev

Luchezar Boyadjiev (artist):
Welcome and good day to all! Welcome especially to Christiane Mennicke, Director of Kunsthaus Dresden and the colleagues from her group with whom we have established partnership within the Visual Seminar. Welcome to our new public debate, which is dedicated to the theme "Communal and Private (and/or public and personal)". I would like to remind you that the debate is part of the "Forum for Visual Culture" module of the project and it deals with the visual environment of Sofia as a life environment that we are subjecting to critique and analysis.

I trust you have all had the chance to see the brochure that we prepared for this debate. There are some viewpoints defined there concerning the theme of today's debate. These are not the only possible positions, however we defined those provisionally during the preparation for the debate. I would like to point out that as a moderator I am sitting here on behalf of the Visual Seminar. However, what I will be saying is in no way an expression of the consensual opinion of all active members of the seminar. The same concerns the positions defined in the brochure. These are the product of intensive talks with Ivaylo Ditchev mostly. But I am solely responsible for the verbal terms and I hope for criticism on that. I will be giving the floor to Alexander Kiossev and Ivaylo Ditchev who have clearly defined stands on the theme; to Georgi Lozanov for a critical overview on the positions from the brochure; to Architect Pavel Popov in connection to the "Citizens for Green Sofia" initiative that is an example for both activism and legalism; as well as to Iskra Dandolova along similar lines. I will present the position termed "visual anarcho-pacifism". Javor Gardev presented the same position during the debate from October 2003. It is published in the second newsletter of the Visual Seminar.

These are the positions: visual anarcho-pacifism, visual machismo, and visual legalism. There are of course more normal words to describe them - one might say "populism" or even "realism" instead of "anarcho-pacifism"; "activism" instead of "machismo"; and instead of "legalism"... well, I am not sure. Now I have to give the floor to our speakers.

Iskra Dandolova (architect and urban sociologist): Because we're talking about architecture, and Sunny Beach was the specific example, I would like to mention there is a discussion under way in the Architects Union on the Black Sea coast, and development methods from a visual, market or any other perspective. We were mentioning what kind of architecture signs the so called altered environment along the coast is already transmitting. The coast is beginning to look like a city. The issue was raised whether a tradition exists, is there anything like a national image or not, is that a regional image or a global image we're talking about, i.e. what is the degree to which globalization wades into those features. And a very hot discussion was triggered off on the issue. What we were talking about indeed was the morphology of architectural forms and signs dispatching messages towards us, the spectators. This is something definitely fascinating as a process while at the same time one gets the whiff of a serious theory showing the cultural selectivity of everyone who watches space. Since, as it turns out, someone sees one thing and another sees something else within one and the same space. It is saturated with a multitude of forms or signs, and one way or another we capture those visual signs, we take them in, however we build up an attitude towards them in a different way.

I will recount for you a chat a recently had with a Brazilian lady who told me: I am a cultural immigrant in Paris. I, says the Brazilian, have my Brazilian citizenship but am unable to find an adequate dialogue in my native country while from a cultural viewpoint Paris is the city with which I am able to converse and have a dialogue the way I'd like to. I for one took a liking for this definition: being



a cultural immigrant, finding the ambience you belong to. If we try and translate such a definition, how do we feel in the middle of Sunny Beach then? I'm talking about this since the very development of Sunny Beach's visual image is rather interesting. It really kicked off as a national architecture. Within fifteen years however we managed to obliterate a concept or the lives of a whole generation of Bulgarian architects who had been through sleepless nights over something gone extinct today. Something I would like to point out is the city is a very complex space indeed. Because it is a blend made not only of the two poles - the public and the private - it is also a blend of their halfway versions which are blends in their turn. There is nothing like purely public and purely private. While we are within the physical we ought to construe what is around us as an opportunity for various groups and communities to communicate. That is to say, even at home we are in a community, with the only exception of the single household. However the moment a partner steps in and you have to exchange with any other, two or three, household members, then your private space is not quite as private anymore. Walking out of our flat or our house we step onto the staircase landing, an element of the condominium already, of the housing property - and we already have to communicate in a different way. There is a second community here, the one of those living in this building. We walk out of it and we nip down another housing community and so on till we cover the whole urban space. I feel the ingredients of the public and the private are awfully intertwined and their proportions vary widely, and reading out this morphology will make a whole lot of difference to the conclusions we make.

Georgi Lozanov (philosopher, media expert): My contribution will surely suffer three drawbacks. The first one is I haven't attended this seminar before. It is evident that the roles and the passions have already been shared out here. Even though they could just as well be predicted. The second drawback is, I believe what is expected here is a stern and ironic attitude towards the city environment - the way it naturally occurs. I however I'm not stern and ironic towards the surroundings and won't therefore be able to change into this kind of attitude. I do not expect the urban environment to be subject to certain specific standards, never mind a visual one. It is my opinion that as long as this is a place for standards at all, it is the place for very lax standards. Someone come on in and inject some very severe standards... Even if this should occur as an outcome of a provisional hard contract among various interests, I believe it will be destructive. I know that across the Mediterranean little towns, when more guests come over, they spread the tables out on the pavement, and even out in the streets and the cars have a hard time snaking through - should this be banned out of existence? It sounds like flying in the face of any regulations. So shall they have it banned? I'm really fond of sitting by such tables. Hence, should the thrust of this workshop be to come up with rock-solid norms and have them applied, then my opinion will be flawed by definition. And I'll knock it off

anyway. Or the infamous glazed balconies - one of the scariest scourges, with all the architects getting so evil on them. Yet are those glazed balconies as bad as all that? Somebody has reclaimed another two or three square meters into their own life. Therefore, from an aesthetic standard point of view, this should be a gross encroachment, however the expanding life is beautiful in itself. Hence, I think the glazed balcony - botched up as it usually is - there is beauty to be read into this. It is up to the way one perceives it. Since a building has got a life. We should speak about the life of buildings rather than about buildings on their own. This is the second drawback I see in my talk here. It is the fact I'm professionally involved with the media, and, indeed, this is where I take my approaches and my facts. This is my vantage point to look upon the city environment and the standards, these, as I said, lax standards, and comment the three proposed types of urban behavior.

Let me tell you right away I fancy the first and third, and I believe they fit into one another. I get the feeling that the urban environment, the visual environment is getting increasingly mediatic. Ever since post-modernity architecture becomes more fictional, more articulate, more narrative, more informing of a whole lot of stuff. Boiko Kadinov is very fond of talking about Gary's "Ginger and Fred" building in Prague which is even adorned with two dancing figures. Architecture grows into a visual narrative of a certain jst. At the same time - and this is a new trend - the time streaming through the buildings transforms them into peculiar historical narratives. And we lay on all the gaudiness taken out to the streets since post-communism has by all means turned the streets into a space of much more intensive living and showing; then we put on top of this all office signboards and whatever inscriptions; then we pile on the ads, etc. And what we get is we become intensely informed and entertained on a daily basis while walking through our city environment. And there are two things which, to my mind, make a difference. Complete access of all interests to the environment. Opening up the environment - let it burst open through the stitches. No kind of Puritanism has any foundation, I don't believe. I can't see either someone having the legitimacy nor the reasons for fixing a barrier. Plus another thing - plurality. The more diverse, the more eclectic it is - the more ethical it is. These, by me, are the two primary ethical standards: the environment bursting its stitches and everyone having free access - i.e. everybody standing next to everybody else to the hilt. These are the sticks measuring the access to the medium and the plurality of the medium. Because the urban environments - this is a medium. Coming to the end, let me say a few things about the standards, for standards must exist no matter how lax they might be. Any medium (and the urban environment as well) suffers something called a limited resource - it would be impossible to have everything and everyone published or making an appearance. I don't believe these standards should be imposed either by the state or by the public. The state will have to regulate the way to have those standards established whereas the public must apply civic pressure on the state to have this taken care of. These stan-

dards however may only be adopted by the guild elites, by the ruling elites in the areas involved with the city ambience. I subscribe to the view that inasmuch the environment becomes mediatic, the media space becomes a private space to the same degree. And this is regulation and compatibility of private interests. And therefore representatives from across the trades will have to be capable of finding the consensus points of these lax standards. It is another kettle of fish that the guild mentality, the professional mentality in this country is finding it very hard to transform itself into an ethical category. In purely Biblical terms, so to speak, any profession is an ethic. This environment must bear the ethics of the professions engaged with it as far as these professions in Bulgaria do have ethics.

I hope some irony was felt in what I spoke about the glazed balconies. Everything you perceive as ugly and get excited about, is getting to me as well, as far as my taste goes, and I get worked up every now and then. However the question is - how do you attain the beautiful image through standards? And this is where my skepticism comes in. What I believe is interventions backfire more often than not. This is why I was attempting to put forward an intense liberal-anarchic viewpoint. Which probably means I met the expectations.

Christiane Mennicke (curator): I was following the discussion with an enormous interest additionally beefed up by the fact I'm coming from a city, Dresden, where the situation stands just the other way round. This is a city swamped by its past, drowned in its past. This is why our thinking goes so far apart in terms of regulations. Because in Dresden the problem is the past and the modern times are averse to one another, are unable to find a common language. This specifically goes for

Traditional definitions construe "public" as the shared and visible area of social existence which is beyond the scope of action of state institutions. In this area individual members of society behave as citizens - in it they negotiate the way their interests fit with the peaceful resolution of their conflicts, they state their opinions about the actions of state, politicians and institutions. And all of this is articulated with regard to the public weal of which citizens take care. What is seen as "private", on the other hand, is left to the will of the individual person, it is in the scope of his or her power and interest, and invading it amounts to violating the right to be a private individual, to have an intimate space of one's own with which neither the state, nor society interferes.

Furthermore, in contemporary neo-liberal society, permeated with the presence of the media as it is, another problem has emerged which is linked to the market and the media (the latter being a kind of market itself). Post-socialist countries experience it for decades and it has had its rapid growth in developed western economies as well - we witness the unprecedented invasion of public space by advertising. It is ubiquitous, it seizes public territories, often aggressively and unscrupulously, and it sometimes even wants to determine the look of the city we all live in. This poses serious questions to civic existence. The important thing is not that advertisements sometimes do not observe "communal norms" of decency; the point is that, as an agent of the market, their visual voice does not represent or speak on behalf of the public weal, but always involves a private, commercial interest.

On the other hand, to limit advertising is neither easy, nor, perhaps, desirable. This would immediately generate even more serious political and moral problems since it would be an act of limiting a free market and of censorship. Where is the boundary, then, between the "transparency" - which is often intrusive - of the media and advertising on the one hand, and on the other the 'public' as a space governed by the norm of the public weal? How do we differentiate the two spheres and is differentiation possible at all?

What is more, advertising and the lifestyle it promotes do not have qualms about invading people's private lives. The aggressive-seductive style does not observe norms of intimacy and interferes with a space which is supposed to be protected and personal. Through the internet, television, leaflets in the letter-box, travelling salespeople and what not, advertising is trying to colonize the space whose shape and lifestyle every person has the right to determine himself or herself.

Clearly, this engenders a range of new urban, political, and moral challenges for all citizens, and for Visual seminar as well. The visual and the juridical - the principal value that our reflections should take as a starting point, is civil rights; they should be expanded so that they could refer to some kind of regulation of the possible interventions in public and private spaces. The visual environment has become so intense that it has turned into a part of the living environment, and as its inhabitants we can lay claims to have some "visually-ecological" norms introduced.

Alexander Kiossev

* Alexander Kiossev's text "The Alphabets as an advertisement sight: Latin and Cyrillic adventures of identity", parts of which were presented at the debate, will be published in the "Interface Sofia" book.

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conies, those peeling facades. His reaction however threw me for a loop. He said: "You know, it is terrific Sofia looks the way it does. You don't want it to look like Germany, do you?" And he went on to explain it is exactly the havoc, this peeling-off quality of Sofia that gives it its character and its charm. And he added something else: "What you need to do is find a way to change while preserving all this at the same time." Further on into the conversation he admitted that if there was anything to sort out it was, he believed, the home of the Sofia citizen he'd seen during previous visits and found virtually awful, rather than the outer looks of the city. I.e. the serious problem lay within the city's private spaces rather than in its public ones that my German friend found so fascinating and formative.

By the way, I find all this reminiscent of Ervine Welsh's visit of two years ago in Sofia. After a couple of evenings, having done some crawling across Sofia's joints, and having met up with Bulgarian intellectuals and a few young ladies, he went back to his native land and only a few days later produced a wonderful little recount of his Sofia experiences. I'll waste no time retelling it here, I will only quote the closing sentence: "Sofia - my type of place, up will come back". If we transform Sofia too much will we preserve the chance that people come here and say, this is my type of place, I'm coming back?



Milla Mineva (sociologist): I fancy a great deal the anarchist visual stance. And I would have fancied it even more if this were Germany, if this were New York, if this were some place with regulation. Because in such places the anarchist stance is the heroic stance. It would have rolled out radical posturing in an attempt to overthrow the standard. As far as Bulgaria's concerned, I believe Luchezar Boyadjev had a good reason calling it "populist", because this is what it is - anything goes, in other words, this is the way things are standing, and why we're making the effort to show them is less than clear. Just so, we are relishing this, I don't know, museum artifact, the city as a museum artifact: these are our visuals specifics, this is simply the way they are. However, this is not a position which carries any sort of gesture along with it. This is a refusal to gesticulate. And this is why I'm having an issue with this kind of attitude. And while Georgi Lozanov was speaking I thought: advertising is effective only while transgressing certain norms; it should therefore be ineffective in Bulgaria for the lack of norms to transgress.

Ivaylo Dichev (cultural anthropology): We have the right, duty and the responsibility of making attempts to inhabit a cultural context that somehow matches our attitudes. And the cultural contexts indeed overlay one another, various groups battling it out for supremacy, negotiating, etc. Until not long ago these issues were being presented from a multicultural viewpoint, as a minority issue. However, we are all minorities in the global world, there is no majority in the world we live in nowadays. Bulgarians, Americans, Europeans - everyone is a minority, and the issue increases in gravity and importance. From now on, we need to increasingly ponder on this. I will knock it off here - these issues were already raised and it became evident we basically share one and the same opinion. That indeed cultural rules may not be defined in advance, that no one is entitled to devolving them from above, that no laws can grasp cultural complexity. One way or another the standards or the laws trail some kind of pressure, some kind of negotiation, some kind of political struggle.

I wanted to take an issue with the last part of this debate that started off here - Germany, Bulgaria and so on. Unfortunately I haven't been to Dresden, but, say, in Berlin there are a whole lot of places similar to some of ours here. The stuff they have erected on Potsdamer Platz for instance is very reminiscent of all those metal cubes, business paratelepedes or whatever they are. There is only one difference - that they are put together in one place. There is something similar in Paris - another such city much to my liking. All

those buildings, most of them, have been rounded up in La Defance. There used to be another place in Berlin, and not sure if it still exists, somewhere around or Oranien Strasse to the north, there used to be some deserted buildings around there not long ago, full of squatting youths, actors, etc. And of course, they didn't take long to grow into a tourist attraction, the way it was described here. Some tourists, and I was one too, swarm there straight off to take a look on something filthy, something wild, unregulated, etc. And I was full of joy, and I said to myself: oh, why aren't there such things in my own country! And there are other things in Berlin, e.g. the Reichstag, which are ceremonial, no ads are allowed, it is all so serious, citizens are being instilled with respect to certain institutions.

What is up here however? What I personally object to in our city, and it is something I blame primarily the city council for, it is that all those kinds and types of spaces are mixed up. It is all slowly and gradually blending into an entangled mass, a brownish slimy something. The national assembly square is supposed to be the hub of the Bulgarian nation state. The parliament is the first and foremost political institution. However, above and beyond its building, way higher than the national flag, etc. you can see a gigantic Globul, Mobiltel captions and some other ads of the same sort: right across from the parliament there is the Pigalle nightclub, wouldn't be more than 30m across from the entrance. Why am I telling you all this?

I don't mind this tourist way of seeing the exoticism of the place. The problem however is that we are residents here rather than tourists. And we're relatively modern folks who are living not only here. In spiritual terms, we are inhabiting other places as well. And it is precisely in our capacity as this type of modern world citizens that we are in need of different spaces. We cannot live in one and the same space everywhere around. The modern type of mentality, of existence, the modern self, I believe may only flourish through distribution of space into various spaces. I don't mind Ilientsi - let there be Ilientsi, let there be Perloveti, to name but a few places in Sofia we are not getting rid of, unfortunately, anytime soon. There is however this weird phenomenon of a spatial entropy going on in Sofia, which is rather alarming. And it is a consequence of a policy, which people like us ought to stand up against. Not because Sofia needs to become like Paris or something else, to sort of escape from itself, but it needs to meet our mentality to a small degree at least, it needs to meet our way of life. Because the modern human lives in various spaces, it shouldn't be one and the same all over the place. There is something flying in the face of the very anthropology of modern developments.

Citizenship is not something we are born with - it is something to be gradually acquired. We have learned how to vote - this is the political side of citizenship; we have learned how to stand up for our freedoms, there was even a political party of freedoms that emerged, we have long known how to fight for our social rights. But there is this other dimension of citizenship, the culture citizenship. It implies our political commitment to the context we inhabit, it implies our demanding that this context meets the way we understand the community we live in. We here are a type of community which is somewhat different from the one inhabiting the Ilientsi market. I'm not against the latter kind of culture, in no way do I regard it as inferior, yet we somehow need to find a way to negotiate our cohabitation, to thrash out a space having room for both of us.



Dimitar Kambourov (theory of literature): What matters to me is the thinking about Sofia's visual situation through the way Sofia looks in the context of the beer European - European rather than world - capitals. I start thinking about, as most people here do, the moment a foreigner arrives. We somehow never thought before about this city as something to be visually perceived, as a sight. Sofia is not a tourist city, it hasn't been conceived as one, it hasn't

been made into one, it has never worked as one. Sofia is a nocturnal rather than a diurnal city. It is apparently attractive more as a provider of some kind of living rather than as a sight. Therefore it appears to me that all this passion triggered by the idea of injecting some regulation into it, is coming too late. This city has a different face, a different air. It is, so to speak, some sort of south Balkan, south Mediterranean and Balkan type of free initiative, of imagination and creation performed by the individual human being in his/her newly-gotten freedom. I am therefore inclined to think the only chance this city has of getting a face is this multitude of private undertakings. Its facelessness is its face. Or is incessant ability to alter this facelessness through piling new things on top of one another. Unlike Dichev, I don't believe they form a slime or a mess. To me, the idea here is the coexistence of all things incompatible.

Boyan Manchev (theory of literature): I believe we ought to make a very important link to the issue of capital from our previous discussion. I emphatically disagree with Georgi Lozanov, I'm sorry he left, and I fancy I. Dichev's stance. What Lozanov said was jolly good as a theoretical construction. There is however an acute discrepancy in it, which is a matter of refer-



ence: it has no reference to the urban environment of Sofia. Claiming that this urban environment is somehow entertaining, that there is some sort of liberty in it, is a huge misstatement. While we talk about seeking certain norms, I think we fail to notice something of vital importance, and that is the visual environment we currently inhabit is strongly restrictive. It is too restrictive precisely in the sense Dichev referred to. This is an outspokenly homogeneous, exclusivist environment. That is to say it is an environment imposing cruel role models. These models are translated into images, the images of violence. These are images exercising their effect through violence. Sofia's visual environment, to my mind, sublimates type of social tensions bordering violence. And this is where I believe the connection with capital lies. This environment is not mediatic because it is subverted in a cruel way by market mechanisms. This is the breeding ground of a radical, liberal, half-criminal capitalism. And in this sense it is precisely this kind of capitalism dominating the images we live among, it overimposes a certain type of homogeneous exclusivist, I reiterate, images matching a stifling urban space. This visual environment creates a space bursting its stitches, to borrow Lozanov's expression, yet by bursting its stitches it deteriorates the living environment of the city. Just think about it, this being a city where huge jeeps are rolling about driven by huge people, where everything keeps growing bigger and bigger, where the pram with the baby in it cannot go through along the pavement: this is not aesthetic visual violence, this already is physical violence. I emphasize this once again, we shouldn't only think about the aesthetic dimensions but about the capital as well standing behind this "medium". It seems to me what matters is how we might virtually translate our critical language, critical insights into a tool for social action.



Pavel Popov (architect): Until October last year I was a city councillor, so I haven't been one for a while now. However, on behalf of some civil associations we're carrying out something like a monitoring of the way three council commissions work, and I usually go once a week to such a commission. So it was the city planning and housing policy commission that last week was discussing issues to do with two ordinances. One is for the movable facilities and the advertisements. Both are obsolete, life has passed them by. And if from this seminar and from circles like yours no decent proposals are put forward, the councilors will make the ordinances on their own. There have been three versions of ordinances so far, all three very lousy and very scary, and they will not be getting any better unless the public says, "None of this anymore, let the people who know how to do it make the ordinances, and

you will be the ones to act on them". I am keeping a watchful eye on the seminar, I take to the initiative in a friendly and encouraging way, yet I believe it is too superficial. This seminar should have been able to spell out a whole lot of interesting and useful things, and provided a portion of these interesting and useful things reach the ears of those governing us, this will be a good thing to happen. For the moment however both the 14-strong city planning and housing policy commission of the council and your community here have encapsulated yourselves - you have nothing to do with one another. And myself, by trying to be at both places, am able to see that people able to fill the gap, to make the link, are missing the most. This stuff you're discussing here is rather intelligent and in a good style, it is also entertaining in a way, but it stands no chance of catching any root with the council, of being understood, appreciated or used one way or another. And this is a terrible setback for your seminar as much as it is a terrible setback for the councilors.

Iara Boubnova (curator): I would like to remind everyone here that the topic we put up for discussion was "public and private", with various smaller headlines like "public and personal". The issue I am having with this discussion starts with us saying public and mostly meaning someone else's, not ours. Most often this means belonging to the state or to the city council. Public space is to be regulated by some people we very rarely have anything to do with. The architect P. Popov here has just defined us as a third kind: there are councilors, there is civil society and there is us here. I'm afraid we here belong to the citizens just as much as Mr. Popov belongs to the councilors even though he left them. I would like to say a few words about the logic of public and private blending into one another since there is only one fact receiving comments here, and related to the way private space masquerading as public interferes with the logic of advertising. There was a reason behind the moderator's showing the project of the Austrian group Gelatin we had invited to

the Visual Seminar as a specific counterpoint. We wanted to have them over because in various parts of the world they had managed to provoke and set off various scandals related to public and private space, discussions relating to the market, the price of art, etc. So I was hoping their action, their popping up in public space would trigger some sort of discussion at least. They chose to do a very strange performance - a highly unusual appearance not only for Sofia: almost in the nude, painted in colours, they did yoga poses in the middle of a Sofia square. I would like to own up to the fact a police van went past their action a couple of times, with two policemen inside curiously looking on who obviously came to the conclusion that the way those weird people were behaving in public space was subject to no regulatory system because there is no such system. We obviously have no law banning half-naked people from colouring themselves and doing yoga in the middle of a Sofia square. Such a piece of legislation has not been written yet. One of the delights of this chaotic space we're living through is that there is virtually no such thing as an impossible appearance in an urban environment. Everything perceived as a provocation and triggering scandals and hassle in those regulated societies - we keep metaphorically calling them "western" - leads to no reaction in our own public space. Everything subject to regulation in those so



Фотографии Калин Серапионов, Мария Василева
Photography Kalin Serapionov
Maria Vassileva

Обсерватория. Меланхолията и булката, Дрезден, 2003
 Observatorium. Melancholie und die Braut, Dresden 2003



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На 30 и 31 октомври 2004г. в София се състоя двудневен семинар на тема: „Стратегии на публичността. От теории към практики на урбанизма“. Проектът „Визуален семинар“ беше представен под заглавие „Методографии на публичността“. Участваха: Яра Бубнова, Александър Кьосев, Мария Василева, Лъчезар Бояджиев, както и стипендиантите Красимир Терзиев, група X-tendo, Мила Минева, Светла Казаларска, Иван Мудов и Явор Гърдев. Кристиане Манике, директор на Кунстхаус Дрезден, разказа за различни публични проекти в Германия и по-специално за „Постплатц“ в Дрезден. Андре Декер и Гиерт ван де Камп, художници и представителни на фондация „Обсерваториум“, Ротердам, показаха свои работи в контекста на „Постплатц“ в Дрезден и други проекти. Представянията бяха последвани от дискусии. В семинара участваха млади художници, изкуствоведи, социолози, културолози и философи, както и интелектуалци, изкушени от проблематиката на „Визуалния семинар“.



A two-day workshop titled "Strategies of becoming public. From urban theory to urban practice" was held on October 30-31st 2004 in Sofia. Visual Seminar project was under the title "Methodo-graphy of becoming public". Iara Boubnova, Alexander Kiossev, Maria Vassileva, Luchezar Boyadjiev as well as the VS fellows Krassimir Terziev, the X-tendo group, Milla Mineva, Svetla Kazalarska, Ivan Moudov and Javor Gardev took part. Christiane Mennicke, Director of Kunsthau Dresden, spoke about various public space projects in Germany and more specifically about the project "Postplatz" in Dresden. Andre Decker and Geert van de Camp, from the Foundation Observatorium artists' group from Rotterdam presented their work for "Postplatz" as well as other projects. The presentations were followed by discussions. The workshop was attended by young artists, art critics, sociologists, cultorologists and philosophers, as well as by intellectuals who are interested in the Visual Seminar agenda.

Amersfoort Vathorst, Холандия/The Netherlands, 2004



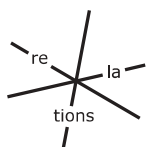
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 и пейзажа

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 Foundation for the Arts,
 Rotterdam, The Netherlands,
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На 15-ти декември 2004г. в зала №1 на Столична община Визуалният семинар представи дейността си пред две комисии. Представителите на Визуалния семинар бяха поканени от Председателя на Постоянната комисия по местно самоуправление и нормативна уредба и от Председателя на Постоянната комисия по граждански права, молби и жалби. Яра Бубнова и Александър Кьосев (заедно с Орлин Спасов - член на Експертния съвет, Светла Казаларска - стипендиант на Визуалния семинар и художникът Калин Серапионов, който документира събитието) направиха тридесет минутно представяне на Визуалния семинар, в което обосноваха своите предложения за регулиране на градската среда. Бяха показани реални образи от София, както и манипулирани от Лъчезар Бояджиев „възможности“. Яра Бубнова и Александър Кьосев говориха за модернизмото културно наследство, за сградите, обявени за архитектурни паметници „без реклами“, за прозрачността на вземането на решения и обявяването на открити конкурси за скулптури в обществената среда, и т.н. Основното послание бе за ролята, която гражданското общество и неправителствените организации могат да играят при вземането на тези решения.

On December 15, 2004 in Hall 1 of the Sofia Municipal Council the Visual Seminar was presented in front of two committees of the Municipality. Officially the representatives of the Visual Seminar were invited by the Chairwoman of the Standing Committee for Local Self-governing and Normative Order and by the Chairman of the Standing Committee for Civil Rights, Claims and Complaints. Iara Boubnova and Alexander Kiossev (along with Orlin Spassov - member of the VS Experts Board, Svetla kazalarska, the last fellow-theorist and Kalin Serapionov who documented the event) made a 30-minutes long presentation with visual materials, in which our suggestions for regulations were included, some real images from Sofia and some manipulated by Luchezar Boyadjiev "possibilities". They were talking about the modernist cultural heritage, monuments free of advertisement, transparency and competitions for public sculpture commissions, etc. The main message was the role of civil society and NGOs in the decision making process.



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