

HISTORICAL DEVELOPMENT OF THE BULGARIAN BLACK SEA RESORTS

MARIA DAVCHEVA¹ AND ATANAS KOVACHEV^{2*}

¹*Union of Scientists in Bulgaria, DOCOMOMO Bg,
e-mail: miodesign@abv.bg*

²*Varna Free University "Chernorizets Hrabar", Varna,
84, Yanko Slavchev St, "Chaika" Resort, 9007 Varna, Bulgaria,
e-mail: atanas_kovachev@mail.bg*

Abstract. The emergence of seaside resort complexes and vacation activity in all its diversity, especially intensively developed ones in the second half of the 20th century, is a key phenomenon in global and Bulgarian architecture and urban planning. Regardless of the fact that the processes were dynamic, on a large scale, within a short time frame and that there was no continuity in the field – the Bulgarian specialists managed to create real architectural masterpieces. Indisputable facts were both their proportionality with good global examples, as well as the strong contextuality, the highly sustained interpretation of the local identity, the distinctive decisiveness in the design and the globality of the concept. In the present article, the subject of a retrospective overview and analysis will be the complexes, buildings and facilities in the field of recreation and tourism along the Bulgarian Black Sea coast. The diversity and individuality of the sites were leading in the selection of the examples, some have clear signs of late modernism, others of the national-romantic style, but all of them have a strong authorial presence and local contextuality.

Keywords: emergence and development of Bulgarian seaside resorts, context, local identity, author's solutions.

1. BACKGROUND

The rapid pace of development of scientific and technical progress and the metamorphoses within the socio-cultural layers during the second half of the 20th century led to fundamental changes in all life processes. The first impressions of these changes appeared in art, respectively architecture, due to their sensitivity and freedom of expression. The abandonment of some of the

* Corresponding author.

DOI: 10.7546/EngSci.LIX.22.04.01

dogmas of the previous period gave the opportunity for the cultural development of each country, and especially of those from the Eastern bloc, to simultaneously develop their potential and the unique distinctiveness of their local identity. The expected and conscious opening to the world marked the beginning of their albeit slow but evolving integration and globalization.

In Bulgaria, the second half of the 1950s was a turning point, when fundamental changes took place in our country, which reflected especially quickly and clearly in new directions in art development. An intensive search for new ideas, designs and concepts began in our architecture [1].

In the second half of the 20th century, new types of buildings appeared on the architectural scene, providing services for new segments in the life processes of society – from new forms of habitation and production, through service, education, culture, communications and newly emerged activities such as recreation, sports and tourism [2]. The first recreation areas were naturally formed around places with unique natural and healing properties – seaside, mineral springs and mountains with conditions for winter sports. As recreation around the water (mineral springs, sea) is more developed and known, which in turn is associated with the warmer days of the year, the recreation itself is called “summer holiday” and the place a “summer resort”. This terminology is used to this day, although the growth of the resort business has long since acquired a much greater variety and size than the meaning of summer holiday.

Officially, the resort business in the Republic of Bulgaria started in the 1920s with the declaration of Varna as “the first Bulgarian Black Sea resort” with which the government gave the Varna Municipality the right to collect resort fees and to take out loans for the development of the summer resort. There had been data in regard to long-term recuperative recreation in the area from before. In 1890, under the management of the mayor Krastyu Mirski, sea baths were built, and even before that, the more affluent Bulgarians rented rooms in the Monastery of “St. St. Constantine and Helena” to spend the long summer days around the sea and mineral springs with their families.

A concept for a resort in the “Uzunkum” area (Long Sand), north of Varna, was drawn up as early as 1915 by the brothers Hermann and Karel Škorpil. Although their idea was implemented much later and in a completely different size, they actually gave the name to the future Golden Sands complex as early as 1924.

2. EMERGENCE AND DEVELOPMENT OF THE SEASIDE RESORTS IN THE REPUBLIC OF BULGARIA

During the second half of the 20th century, the long-term holiday grew from a privilege for only a certain circle of people into a mass practice with wide accessibility. Bulgaria participated in this trend with the same dynamics as the well-developed western countries such as France, Germany and Italy. One of the parameters by which the social commitment of well-developed industries and institutions is measured is the possibility to provide annual leave to the workforce in institutional buildings, especially built for this purpose. Since the middle of the 20th century, the development of the resort business has shifted from the construction of industrial buildings or a group of such to the construction of whole new complexes intended for free, personal or group rental. At the same time, the opening of the borders allowed international tourism to become one of the most dynamic channels for cultural exchange and sustainable financial relationships.

Bulgaria also joined the trend that had already started in most European countries, led by France, for the design and implementation of large-scale and comprehensive urban planning designs and architectural models to meet the new requirements for recreation, respectively the fastest developing ones in coastal areas [3].

This process was catalyzed and at the same time defined by two more important factors in our country. One was the founding of the first Bulgarian tour operator “Balkantourist”, 1948, which became an organizer and investor in Bulgarian and international tourism. Separate, specialized units were created in the structure itself, which were responsible for the design (“Tourist-proekt”), construction, monitoring and management of the hotels. The other important factor was a conscious and consistent state policy that took place after 1955.

The Decree of the Council of Ministers 6/06.01.1948 regulated specific tasks for the forthcoming five-year plan, which grew from the construction of separate architectural sites for recreation into planning and construction of entire resort complexes [3]. The real beginning of the territorial-development and urban planning processes for the Bulgarian Black Sea coast was a result of the next Decree of the Council of Ministers from 01.12.1955 on the cultural development of the Varna coast as a first class sea and climate resort of national and international importance [4]. Urban plans were prepared in a short time and phased construction of the first three coastal resorts started, as follows:

- in 1948–1955, Druzhba Resort (initially Varna and today St. St. Constantine and Elena), team with leader arch. Kosta Nikolov and architects Georgi Ganev and Ivan Nikolov.
- in 1956–1958, Golden Sands Resort, team with leader reg. arch. Georgi Ganev and architects Dorian Morozov, Racho Stoyanov and Milko Mateev.
- in 1957–1958, Sunny Beach Resort, team with leader arch. Nikola Nikolov.

2.1. Urban planning and architectural concepts

The different natural features separated the concepts into three individual designs. The urban planning concepts “emerged” from the context, the architectural designs were without unnecessary ornaments and details, the spaces were well dimensioned in relation to the human scale, the facades were distinguished by a rhythmic raster and a moderate use of materials and colours [5]. The main materials for the exterior, also included in the interior, were the visible and composite concrete, ceramic bricks, wood and stone as a reflection of the sand dunes. A harmonious relationship with the environment and its natural penetration into the buildings was sought and achieved. The modernist approach and skillfully used materials allowed each of the authors to successfully recreate their individual interpretation of the maritime theme with a traditional flavor.

The first constructions in seaside complexes were small low-rise hotels, 10–20 rooms located on 2–4 floors, bungalows and common service facilities for the entire complex (food, recreation, sports, entertainment, etc.). Thanks to their landscape location and their small volumes, these first leisure buildings were naturally integrated into the surrounding natural environment.

2.2. Development stages. Specifications of the complexes

In the first construction stage, from the mid-50s to the beginning of the 60s of the 20th century, the architectural image was simple, the volumes were not large, the functional scheme was most often a bilateral built-up corridor (almost all hotels in the Druzhba and Golden Sand resorts) and less commonly a gallery type with hotel rooms located only on one side of the service horizontal axis. The gallery-type hotels were characteristic of the later periods, when the complexity of the micro- and micro-level concepts led to the construction of larger-scale structures such as hotels with 200–300 rooms. This was how most of the hotels in the Albena Resort and the large hotel groups in Sunny Beach Resort (“Continental”, “Sozopol-Nessebar”) were designed. The structural

axes of the hotel buildings were most often 2.70–2.80 m. The tendency to increase the structural axis and their pairing would begin during the next stage and it would undergo other experimental variations in the seventies, when the construction of our seaside resort complexes actually ended.

During the second stage, 1960–1968, the complexes grew, both the architectural image and functional schemes were enriched, as well as the urban planning, the structural axes defining the hotel room increased and high-rise hotels appeared. One part of the point buildings had a bilateral construction of the corridor, another had vertical communication which formed a compact core around which the hotel units were located. It is an indisputable fact that the tall hotels were the result of unique aesthetic and constructive designs, which in turn led to the creation of buildings that were symbols of the time and place. The integration of new/different activities and spaces in them increased the service standard and the vitality of the respective resort complex. Some of the high-end hotels managed to provide work all year-round through congress, medical and leisure tourism. In most cases, the reception block, the main service areas and additional activities were spread on a wide, low body on which the high hotel volume stepped.

During the third period of the construction of our seaside resort complexes, 1968–1970, in addition to their territorial expansion, the trend for the creation of hotels with a larger capacity (200–300 and more rooms) also intensified. This became possible with the increase of the number of high-rise hotels (14–20 floors) and ensemble groups of buildings (“Cherno More” hotel group in Sunny Beach Resort, “Preslav” hotel complex in Golden Sands resort).

During this period, an important phenomenon in the overall resort tourism policy was the appearance of holiday villages. The first such construction was:

- “Rusalka”, near Cape Kaliakra, 1968, arch. Marin Marinov.

Although the next holiday villages appeared much later, the idea of providing an exclusive destination with remarkable natural features, far from urbanized areas, remains a sustainable trend to this day. The most important holiday villages are:

- International Youth Center, near the town of Kiten, 1970/75, arch. Georgi Stoilov, arch. Krasimir Shopov;
- “Elenite”, 1985, arch. Stefan Orzov, arch. Stoycho Velkovski;
- “Dyuni”, 1986, arch. Nikolay Damov, arch. Selma Tupareva.

The strong influence that the context, the surrounding environment, would have on the formation of a characteristic image of the urban planning-architectural concept was a process that accumulated over time. Although nowadays part of the context has been “swallowed” by the buildings, which according to

the initial ideas were supposed to fit into it, it is important to bring to the fore its leading function in shaping and defining a memorable individuality [6]. We will present chronologically the dynamic and fruitful development of seaside architecture in Bulgaria from the second half of the 20th century.

3. THE BIG SEASIDE RESORTS OF BULGARIA

3.1. Druzhba Resort Complex

With the construction of the “Roza”, 1949, “Odessos”, 1950, and “Praga”, 1951, hotels, authors – arch. Vasil Tiholov and arch. Nikolay Marangozov, by “Balkantourist” in the area next to the Monastery of “St. St. Constantine and Helena”, north of Varna, the beginning of the first seaside complex and as a whole of the complex resort construction in Bulgaria was set, Figs 1 and 2, [7].



Fig. 1. Druzhba Resort Complex – aerial photo, 70th

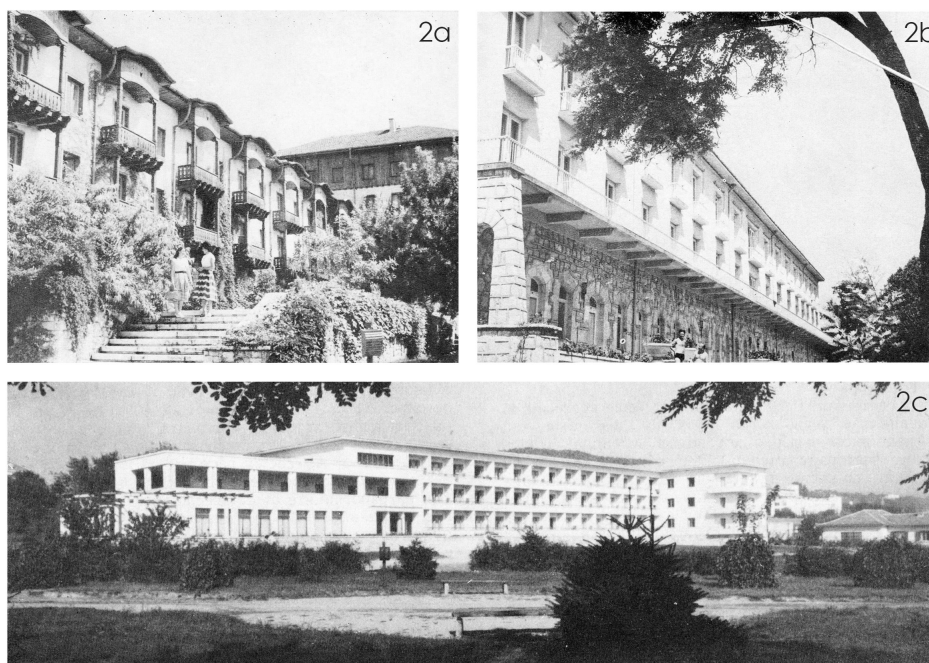


Fig. 2. Druzhba Resort Complex: (a) Hotel Odessos, arch. Nikola Marangozov, arh. Vasil Tiholov; (b) Hotel Praga, reconstructed by arch. Konstantin Yaramov and arch. Jivko Cholakov; (c) Hotel Chaika, arch. Alexsandar Belokapov

The complex was successively named “Varna”, “Druzhba” and “St. St. Constantine and Helena” from 1992 until this day. It is located in an area with rich history and the presence of numerous mineral springs has attracted people since ancient times. An official decision to use the area for resort activities was taken in 1907 by a decision of the Council of Ministers. During the period 1913–1918, the famous park creator, Anton Novak worked on the improvement and landscaping of the future modern resort. The first newly constructed building was a children’s sanatorium, 1911, built on the initiative of Tsaritsa Eleonora and Dr. Paraskev Stoyanov. In 1923, the Varna Municipality designated a large terrain in the same area for an annual summer colony, where Czech children could spend their summers.

As early as 1929, the construction of the first seaside institutional holiday homes began. The lack of experience in the design of this type of building logically led to the use of familiar forms in neoclassical and modernist style. The functional schemes were quite simple – an unilateral and less often bilat-

eral corridor with small rooms with single beds and common bathrooms for the floor.

By Decree 470/15.12.1955 of the Presidium of the National Assembly, “Balkantourist” was designated as an investor of the Druzhba Resort Complex, the design was assigned to the Sofia Central Design Organization “Glavproekt”, led by arch. Kosta Nikolov and team – arch. Georgi Ganev and arch. Ivan Nikolov. By 1960, the “Chaika”, “Bor”, “Prostor”, “Lebed”, “Emona”, “Nartsis”, “Nezabravka”, “Rusalka” and “Lotos” hotels were built. They were low-rise and successfully integrated into the adjacent park environment. The volumetric-spatial design of the buildings was distinct, with the stripped, recessed and bid glazing which was characteristic of modernism. The facades have a pronounced raster and well-sized proportions. The functional schemes were enriched and the interior designs were fresh in terms of colours and



Fig. 3. Druzhba Resort Complex – International rest
Home of the Scientists J. Curie, arch. Georgi Ganev

shapes. Important sites with a distinctive vision and constructive design in the Druzhba Resort Complex are: International Home of Scientists “F. J. Curie”, 1966, arch. Georgi Ganev; “Rubin” hotel, 1970, arch. Georgi Stoilov; Grand Hotel “Varna”, 1977, arch. Georgi Ganev; the complex of the Central Com-



Fig. 4. Druzhba Resort Complex: (a) Grand Hotel Varna, arch. Georgi Ganev;
(b) House 6 of complex of the Central Committee of the Bulgarian Communist
Party, nowadays Hotel Palas, arch. Milena Jordanova

mittee of the Bulgarian Communist Party consisted of six hotel structures – house 1, 1959, house 2, built on the site of the old children’s sanatorium, 1966, arch. Milena Yordanova, house 4, 1967, arch. Stefka Georgieva, on the site of which “Veronika” hotel was built, house 5, 1974, arch. Ivan Mitsov, nowadays “Marina” Hotel. The only one that has preserved its authentic form is house 6, 1979, arch. Milena Yordanova, nowadays Hotel “Palas”, Figs 3 and 4.

From the overview, we can state that for a very short period of time, holiday homes and hotels with an individual look, an enriching functional concept and in a harmonious relationship with the natural environment had been constructed in the Druzhba Resort Complex. At the same time, buildings with revolutionary for their time constructive-technological designs were built, as well as such that interpreted the traditional Bulgarian architecture and maritime theme through a local reading of the postulates of modernism, brutalism and metabolism.

3.2. Golden Sands Resort Complex

It was decided for the resort to be located along the Uzun Kum beach (Long Sand, 2,000 m long, between 80 and 100 m wide), because of the unique natural features that were gathered in one place – fine sand, a wide bay, longose forests on a steep terrain that provided good views [4]. The Škorpil brothers were the first to pay attention to the area and the fact that it was suitable for resort activity. In 1908, they proposed to build a children’s sanatorium there, which, however, was done (1911) near the Monastery of “St. St. Constantine and Helena” by Tsaritsa Eleonora. By a Decree of the National Assembly, the state derecognized 180 decares of sandy strip from the municipal property and provided them to the Varna Archaeological Society to farm, cultivate and build a park and marine complex. For this purpose, the society created a committee of an agronomist and an engineer to draw a concept, 1931. In 1924, Karel Škorpil described the sand of the Uzun Kum beach as “golden”, giving the name of the future resort [8].

On 01.12.1955, by a ministerial decree, it was decided to start the construction of the resort, and in 1956, an urban plan for Varna and its coast from Trakata to Golden Sands was approved. The competitive tendering procedure for the Golden Sands Resort Complex was won by a team led by arch. Georgi Ganev and members – arch. Racho Stoyanov, arch. Dorian Morozov and arch. Milko Mateev. According to the initial plans, it was foreseen the construction of 17 hotels with a total of 2,000 beds, wooden lodges with 1,000 beds, a restaurant and a casino. The first sod was dug on 11.08.1956 at the site



Fig. 5. Golden Sands Resort Complex – aerial photo, 80th

of the “Serdika” hotel (nowadays “Lila”). In 1957, the first hotel “Rodina” (nowadays “Obzor”) was opened, Fig. 5.

During the first construction stage 1957–1958, 8 hotels and 4 restaurants were built. The first hotels were located parallel to the sea, next to the beach itself, in the narrow border zone between the sands and the steep rugged terrain covered with a dense longose forest. The buildings were low-rise, up to 4 floors, in most cases with a horizontal raster, emphasized by the railings. Later, the facades of some of the buildings would turn into an orthogonal division because of the dense, vertical walls between the deep loggias.

Characteristic of the beginning of the development of all seaside resorts is the organization of common places for the complex for public services – food, trade, entertainment, sports, etc. The restaurants stood out with an individual look in an environment with unique features (connection to the rest of the complex, views). The first restaurants were “Morsko Kazino” and “Morsko Oko”, arch. Georgi Ganey, “Zlatna Ribka”, arch. Zhelyu Zhekov and “Kaliakra”, arch. Aleksandar Ovcharov. The alternating covered and open terraces, following the terrain, provided natural ventilation and integration

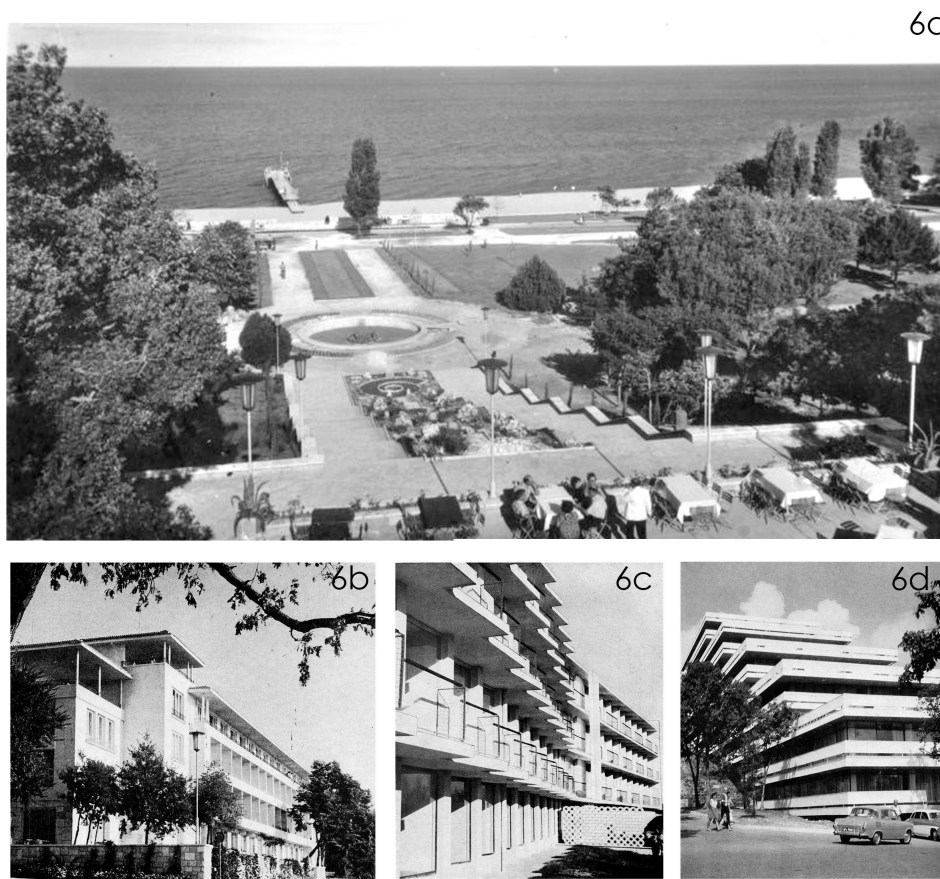


Fig. 6. Golden Sands Resort Complex: (a) Approach to the Casino; (b) Hotel Rodina, arch. Teofan Nikiforov, arch. Todor Satchkov, arch. R. Stoianova; (c) Hotel Mimoza, arch. Racho Stoianov; (d) Hotel Veliko Tarnovo, arch. Dechko Djumakov

into the environment. The use of light, monochrome colours and elements with individual design character and serenity to the spaces, which corresponded to the marine theme, Fig. 6.

During the following construction stages, an overwhelmingly intensive activity was carried out by both the designers and builders. 10 hotels and 5 public buildings were put into operation. During the period 1958–1959, 8 hotels, 2 restaurants, a dormitory for the staff serving the complex, a post office and a greenhouse were built; in 1959–1961, 9 hotels, 3 restaurants and a summer cinema. In 1962, the total number of beds in Golden Sands Resort

Complex was 2,000. Due to the intensive processes in the construction of the other two large resort complexes Druzhba and Sunny Beach, a Regional Plan for the coast was approved by a team, led by Georgi Atanasov (Territorial Planning Institute) Fig. 7, [8].

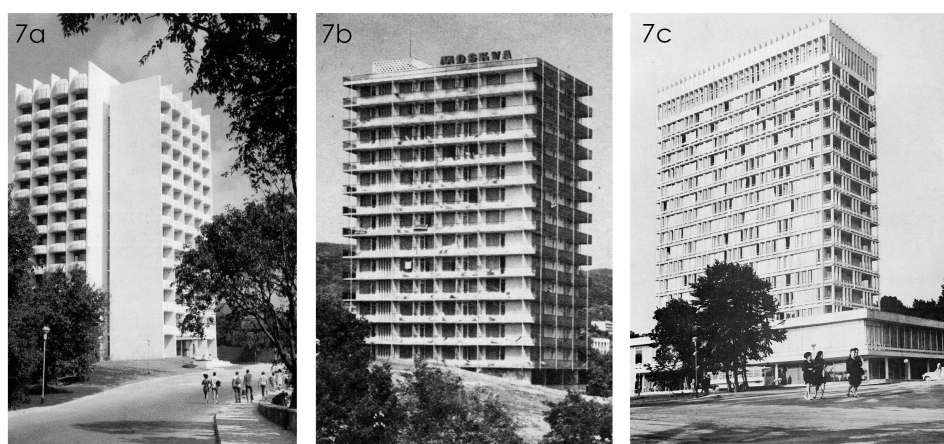


Fig. 7. Golden Sands Resort Complex: (a) Hotel Shipka, arch. Milena Jordanova; (b) Hotel Moskva, arch. Kiril Kojukharov; (c) Hotel International, arch. Georgi Stoilov

During each construction period, corresponding to one calendar year, until 1973, when the construction of the Golden Sands Resort Complex was completed, construction was carried out with great intensity. The difference is that the number of built sites is almost twice less, but their capacity was three to four times greater. During the period 1961–1965, 18 hotels and 6 restaurants were built, and in 1966–1971, 17 hotels and 3 restaurants. The decrease in the number of restaurants is the result of the trends, established already in the 60s, for each hotel to have its own restaurant and dining and sports areas.

3.3. Chaika Resort Complex

The Chaika Resort Complex is situated between the resorts Druzhba and Golden Sands and was built in parallel to them. It was initiated by the Trade Unions with the aim of building institutional holiday homes for institutions from all over the country. Regardless of the fact that 8 holiday homes were built back in the 1930s in Druzhba and even more in Golden Sands, the purpose of the Chaika Resort Complex was to provide a place for summer recreation for working Bulgarians (as it was already explained, the

large seaside resorts were designed almost entirely for international tourism and recreation). The numerous holiday homes were landscaped on the steep terrain that descended to the “Kabakum” (Soft Sand) and “Armutlakum” (Pear Sand), “Baba Alino” beaches. The metamorphoses of the architectural image and functional schemes were analogous to all the resorts examined so far. The first sites were larger with a neoclassical interpretation of the facades. The following sites were various variations of designs with a lighter look, often created through modernist approaches (stripped glazing and solid parts, deep recesses on the ground floor, natural penetration of nature into the building). Among the numerous holiday homes, the complexes “Zhurnalist”, “Strandzha” and “Sport Palas” deserve special attention, Fig. 8.



Fig. 8. Chaika Resort Complex: (a) Sport Palas; (b) Rest home of the International Union of the Journalist, arch. Nikola Nikolov and team

3.4. Sunny Beach Resort Complex

The overall concept and the more important buildings in the Sunny Beach Resort Complex (1960) were created by a team, led by arch. Nikola Nikolov, arch. Lilyan Stoyanova, eng. Lyutsiya Lyutskanova, Neli Yordanova. The first hotels were low-rise, landscaped among the newly planted forests and sand dunes. For both the hotel and the service buildings, simple and clear rasters, prominent thin reinforced concrete structures, openwork decorative panels and metal and wood elements, unique for each site, were used, Fig. 9, [9].

The interesting designs of the visors, coverings, arches, railings, decorative grills and other emblematic elements for each of the sites reached a virtuoso



Fig. 9. Sunny Beach Resort Complex – aerial photo, 70th

look (Casino, arch. Nikola Nikolov; restaurants “Orfey”, arch. Maria Mil-eva, “Neptun”, arch. Ivan Kasarov; hotels “Chinar” “Mak” and “Venera”, arch. Damyan Damyanov, “Zheravi”, arch. Loti Damyanova, “Tintyava” and “Orion”, arch. Lili Staynova, “Yavor”, “Akatsiya” and “Astoriya”, arch. Te- ofan Nikiforov, “Chaika”, arch. Kunka Tsakova, “Bor” and “Nartsis”, arch. Stefka Vasileva, “Zornitsa” and “Kalina”, arch. Nikola Nikolov, “Koral” and “Biser”, arch. Dimitar Salabashev) Figs 10 and 11, [10].

For the Sunny Beach Resort Complex, the first high-rise hotel was “Globus” (1958, arch. Nikola Nikolov), followed by “Evropa” (1964, arch. Nikola Nikolov), “Burgas” (1965, arch. Aleksandar Ovcharov) and during the third construction stage, the hotels – “Kuban” (1968, arch. Dimitar Salabashev), “Iskar II” (1970, arch. Ivan Kasarov). Placing them as accents in the compo-

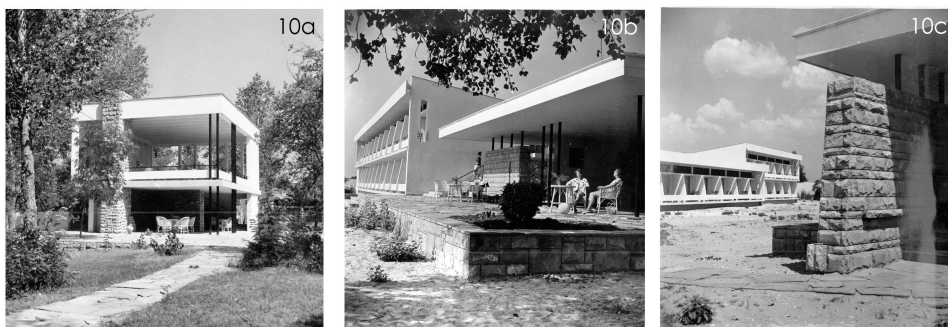


Fig. 10. Sunny Beach Resort Complex – the first low-rise hotels



Fig. 11. Sunny Beach Resort Complex – dining and entertainment

sitional design of the complex was one of the main reasons for their exterior treatment to be the subject of special, unique and memorable designs, Fig. 13.

With the increase in construction during this period, the first attempts were made to industrialize it. During the period 1964–1965, three hotels with

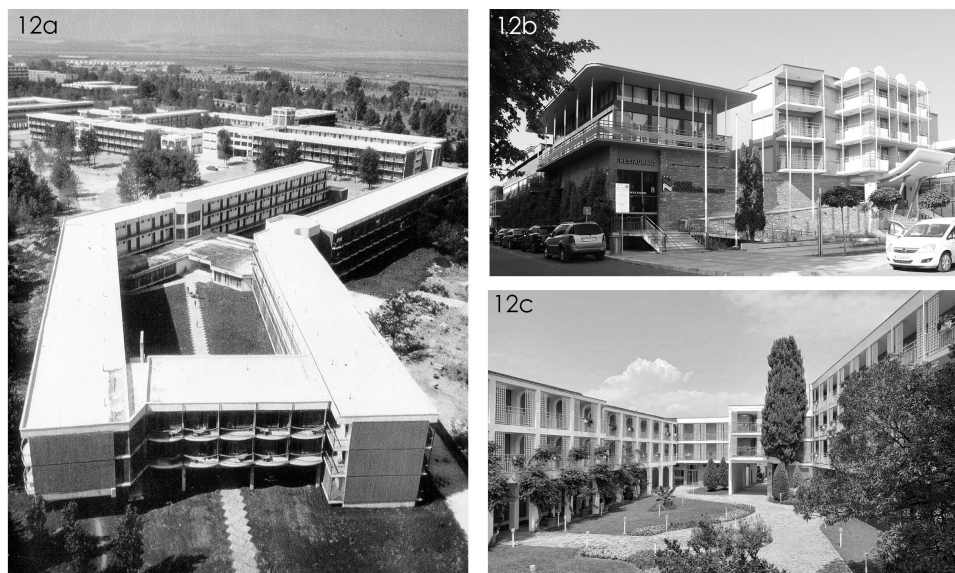


Fig. 12. Sunny Beach Resort Complex: (a) Hotel Belassitza, arch. W. Kovatscheva; (b–c) Hotel Sozopol Nessebar, arch. Nikola Nikolov and team

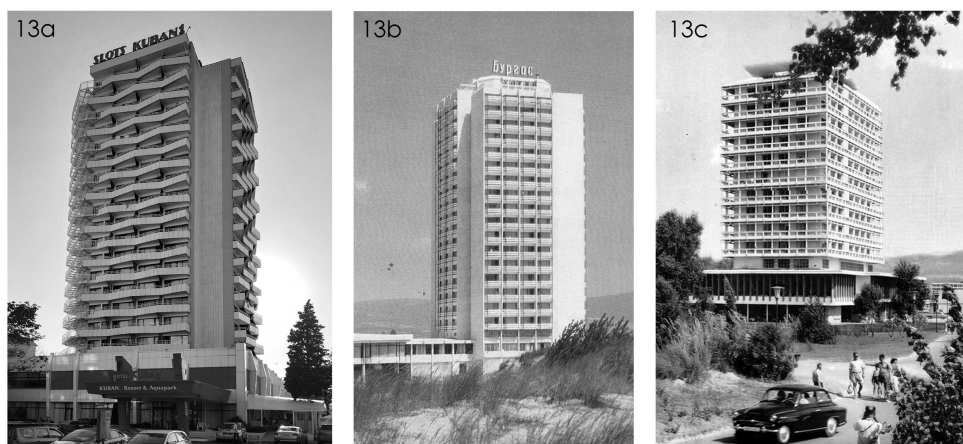


Fig. 13. Sunny Beach Resort Complex: (a) Hotel Kuban, arch. Dimitar Salabashev; (b) Hotel Burgas, arch. Aleksandar Ovcharov; (c) Hotel Globus, arch. Nikola Nikolov



Fig. 14. Sunny Beach Resort Complex: (a) Hotel Chernomore, arch. Stefka Georgieva; (b) Hotel Pomorie, arch. Ivan Kasarov; (c) Hotel Iskar II, arch. Ivan Kasarov

300 rooms each were built with panels in the Sunny Beach Resort Complex – “Balkan”, “Baykal” and “Balaton” (arch. Nikolay Nenov and a team from the Institute for Territorial Innovations and Co-operation).

Another distinctive feature of the Sunny Beach Resort Complex was the highly maintained interpretations of the national-romantic style combined with visible concrete in the style of brutalism (“Magura” restaurant, Bar “Orient”, the hotels “Kontinental” “Karlovo”, “Kalofer” and the “Sozopol–Nessebar” complexes, arch. Nikola Nikolov; and “Cherno More”, arch. Stefka Georgieva) Figs 12 and 14, [11].

It can be argued that the variety of aesthetic, constructive and technological designs at the various sites in this resort created one of the richest palettes in Bulgarian architecture. The attitude towards the local, Bulgarian architecture and our historical past was brought through technologies and innovative for the time materials into perfect images, a unique look and sustainable models that are relevant even nowadays and can commensurate with the global examples [12].

3.5. Albena Resort Complex

The Albena Resort Complex is the youngest Bulgarian seaside resort. Its construction was started in 1971. In its architectural image, in addition to the reflection of the already accumulated Bulgarian experience in the design and implementation of hotel complexes, there is a distinctive innovative approach to build an entire complex with unified, modular and prefabricated structures. Such projects were being implemented in parallel in many other countries in Europe (along the shores of the Adriatic and Ionian Seas – Croatia, Slovenia, etc.). The generous natural features – a horizontal all-day sunlit terrain, moderate air current, a wide beach and the professionally executed work of the team of designers led by arch. Nikolay Nenov were the factors that led not only to the successful end of an interesting task, but also to a guarantee for the proven stability of the model over time, Fig. 15, [13].

The architectural team, in addition to the overall urban planning design, outlined a silhouette with which only one high point building was placed in advance (“Dobrudzha” Hotel, 1970–1984, arch. Nikolay Nenov), and the rest of the complex was designed with small hotels, arranged in a grid like a coral reef., Fig. 16.



Fig. 15. Albena Resort Complex – aerial photo, 80th



Fig. 16. Albena Resort Complex: (a) Hotel Dobrudja, arch. Nikolay Nenov and team; (b) Hotel Nona, arch. Nikolay Nenov and team

The step-shaped design of the buildings was the most frequently applied formations, which became the trademark of the Albena Resort Complex. The complex itself, as well as most of the buildings, were named after heroines from Yordan Yovkov's stories (Albena, Ralitsa, Gergana, Boryana). Unexpectedly for a modular and unified production in building systems, this complex acquired an individual, characteristic and memorable appearance as a whole, as well as each site individually as a result of its visible reflections of fairy-tale characters, the marine and natural environment, Fig. 17, [14].

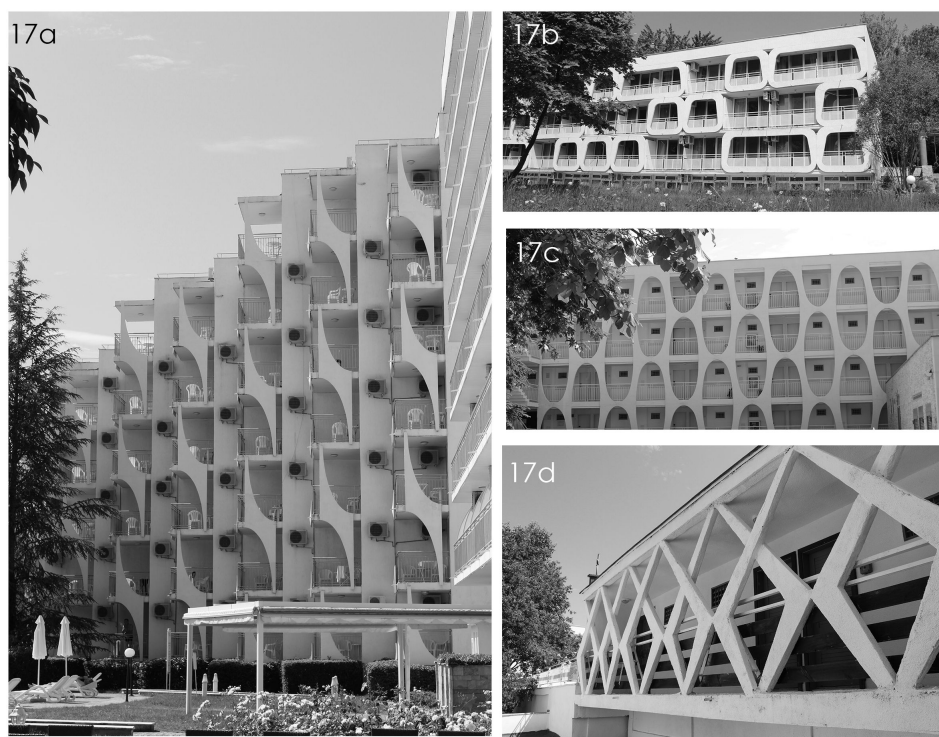


Fig. 17. Albena Resort Complex – decorative facade panels

4. CONCLUSION

In conclusion, we can summarize that the emergence and the development of tourism, respectively the summer resort vacation was a global phenomenon in which Bulgaria participated in a timely manner, adequately, relying on its

own experience, although without existent continuity. The rapid development of many spheres of life, including the increase of living standard, created and diversified tourism as an important economic branch. After the socio-cultural and political changes around 1955 and the opportunities for global application of the achievements of scientific and technological progress, pre-conditions were created for a real construction boom of an environment with a qualitatively new vision. The architecture was put in dynamic laboratory conditions, which naturally led to the perception of Modernism as the main tool in creating a new, unique and material environment without excess. The givens and peculiarities of the surrounding environment, in which the entire complex and each of the buildings was harmoniously inscribed, were reported. In each complex there are designated areas with a local center, which at the same time contributed to better vitality, service and step-by-step implementation of the overall idea. A human scale and a full connection with the sea had been achieved through a variety of architectural concepts. The upgrading and landscaping have been developed throughout all stages of the construction of the complexes [15].

Remarkable results have been achieved, which have been noticed even by the overseas press. In 1962 the New York Times published an extensive article praising tourism and resorts, and Bulgaria was called “Florida on the Black Sea”.

The development of the urban planning and architectural concepts of the Bulgarian Black Sea Complexes was a dynamic, evolving and fruitful process. The legacy of this period was both inspiring for professionals and cultivating for society, but it was also more than ever a risk of spontaneous and unplanned construction in the last twenty years. The Bulgarian Black Sea complexes were conceived and constructed with a distinctive identity as a logical continuation of the givens of the place. The overall concepts and key buildings were indisputable architectural masterpieces, transmitters of the unique author’s solution.

REFERENCES

- [1] S. TASHEVA, *Ideology and Architecture, the Bulgarian 20th Century in Arts and Culture*, Institute of Art Studies, Bulgarian Academy of Sciences, Sosia (2019) 334–341, ISBN 978-954-8594-76-9.
- [2] V. PANDZHAROVA, *Story of a Panel City, Architectural Images. Bulgaria during the Second Half of the 20th Century. Context*, Sofia (2022) 292–398, ISBN 978-619-92128-0-6.

- [3] A. KOVACHEV, *Sea Recreation, Urban Planning-Functional Zones 2*, Avangard Prima, Sofia (2019) 138–147, ISBN 978-619-239-249-0.
- [4] G. STOILOV AND A. SHARALIEV, *The Architecture of our Black Sea Resorts. Varna Coast*, Publishing House “Tehnika”, Sofia (1971) 36–63.
- [5] N. TOLEVA, *Almanac of a Panel “Trakia”*, Zhanet 45, Plovdiv (2016), ISBN 078-619-186-266-5.
- [6] N. TOLEVA, *Plovdiv in the Second Half of the XX Century, Architectural Images. Bulgaria during the Second Half of the 20th Century. Context*, Sofia (2022) 250–290, ISBN 978-619-92128-0-6.
- [7] I. FAITONDZHIEVA, *Architecture of the Seaside Resort Hotels. Architecture of Buildings and Recreation Complexes*, Prof. Marin Drinov Academic Publishing House, Sofia (1995) 170, ISBN 954-430-288-3.
- [8] N. PETKOV AND G. KATSARSKI, *The Construction of the Golden Sands Resort Complex, Varna, Architecture and Construction 1944–1990–2020*, B. Phil (2020) 42–46, ISBN 95978-954-9741-38-4.
- [9] G. STOILOV AND A. SHARALIEV, *The Architecture of Our Black Sea Resorts. Burgas Coast*, “Tehnika”, Sofia (1975) 110.
- [10] N. NIKOLOV, *The Design and Construction of the Sunny Beach Sea Resort Complex, Reflections on Architecture*, Colibri, Sofia (1999) 73–88.
- [11] S. TASHEVA AND M. DAVCHEVA, *Die locale Entwicklung des Brutalismus in Bulgarien, Stefka Georgieva – Architektin im staatlichen planungswesen in Bulgarien*, Wien (2017) 79–91, ISBN 978-3-99014-190-8.
- [12] R. KIROVA, *Bulgarian Modernism in the Historical Environment Context. Veliko Tarnovo in the Second Half of the 20th Century, Architectural Images. Bulgaria during the Second Half of the 20th Century. Context*, Sofia (2022) 148–194, ISBN 978-619-92128-0-6.
- [13] I. RAHNEV, *Albena – A Beautiful and Inspired Work of Modern Bulgarian Architecture*, *Architecture* (1971) 1 4–19, ISSN 0324-1254.
- [14] S. TASHEVA AND M. DAVCEVA, *The Brand: Sunny Beach and Albena, Bulgaria*, *Central Asian Journal of Art Studies*, Kaza (2016) 3 94–104.
- [15] TS. YORDANOVA, *Coloristic Metamorphoses in the Park Environment in the 20th Century, The world of the Bulgarian in the 20th Century, Paradigma*, Sofia (2018) 220–226, ISBN 978-954-326-345-5.

Received September 14, 2022