

INTERNATIONAL SCIENTIFIC
AND PROFESSIONAL CONFERENCE

LIFE IS
SERIOUS;
ART
SERENE

ARCHITECTURAL-SCENIC RESEARCH
October 23-25, 2024, Novi Sad, Serbia

BOOK OF ABSTRACTS / EDITORS: SLAĐANA MILIĆEVIĆ
AND TATJANA DADIĆ DINULOVIĆ



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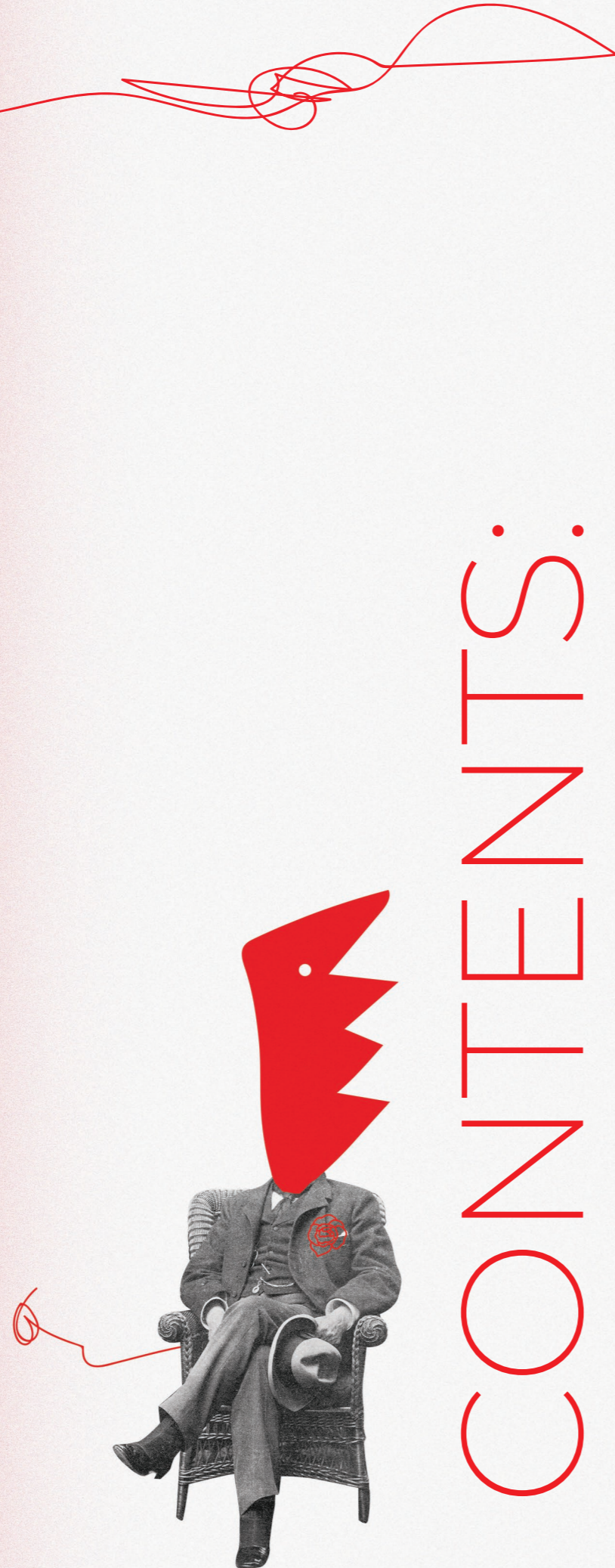
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Biography

Matko Botić, Ph.D., was born in Rijeka in 1980. He is employed as an Assistant Professor at the Theatre Arts Department at the Arts Academy in Split. He graduated in Croatian Language and Literature from the Faculty of Humanities and Social Sciences in Rijeka and defended his doctoral dissertation, *Croatian Prose in Recent Croatian Theatre: Theoretical and Dramaturgical Aspects*, at the Faculty of Humanities and Social Sciences in Zagreb in 2012. This dissertation was published in 2013 under the title *Playing Prose, Writing Theatre*.

He has published over two hundred theater reviews and essays on theater studies in Croatia and abroad. He is a collaborator with the Croatian ITI Center, where he edited several teatrological publications within the Mansioni Library, and various professional journals in Croatian, English, and Spanish.

He has presented academic papers at most Croatian theater study conferences. As a selector, jury member, panel moderator, or guest critic, he has collaborated with numerous theater festivals in the region.

As a dramaturge he has worked with most Croatian theater companies and directors such as Olja Lozica, Tamara Kučinović, Vinko Brešan, Saša Anočić, Jagoš Marković, László Keszég, János Szikora, Nemanja Ranković, Aida Bukvić, and others. He has also participated in radio and television projects for Croatian Radiotelevision. Occasionally, he serves as an editor and host of theater-related programs on Croatian Radio and the third television program of HRT. He was the artistic director of the PlayDrama Theater from 2018 to 2024.

He is the author of stage music for theater productions by Olja Lozica, Tamara Kučinović, Petra Kovačić Botić, and Hrvoje Korbar, as well as for documentaries by Miroslav Sikavica. He is a guitarist and mandolinist with the Rijeka-based band My Buddy Moose and a guitarist in the international project The Strange.

PALE LIGHTS OF AN INVISIBLE CITY; URBAN SPACE AS A DRAMATIS PERSONA Matko Botić

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Abstract

This scientific paper deals with the processes of reading the city within the dramaturgical preparation of the play “The Invisible City”, directed by Olja Lozica, which premiered at the 61st edition of the Split Summer Festival in July 2015. It was a performance that primarily engages with its own stage spaces; the play, through three separate stories played in three different locations, addresses the social and architectural heritage of the city in which it is performed. Loosely connected theatrical omnibus, temporally ranging from the bombing of Split in World War II through the socialist post-war enthusiasm to the contemporary tourism dystopia, does not construct a story around a character, group of characters, or community in the narrow sense; the central protagonist in this play is the actual urban space in which the action takes place. In this process, the dramaturgy of the play largely depends on the dramaturgy of space, which significantly influences the final structure of the performance. The creative team chose the locations where the play is performed not because of their representativeness and metaphorical elevation in relation to reality, but quite the opposite – because of their immersion in the real space of some current or former lives. This approach resulted in an ambient performance that, although packed with actors, musicians and extras, accepts the urban space as the central protagonist. Just like the old Yugoslavian film by Hajrudin Krvavac ends with the proclamation of space as the protagonist (Sehen Sie diese Stadt? Das ist Walter!), “The Invisible City” attempted to transform its own actual and fictitious space into a dramatic character. The author of the paper was a dramaturge on that project, so this analysis is simultaneously a well-informed perspective from within and an external review of a unique theatrical process.

Keywords: city as a stage, dramaturgy of space, political theatre, sociology of theatre

Biography

Tanja Lacko (1966) was born in Zagreb, Croatia. She graduated in 1991 from the Faculty of Architecture at the University of Zagreb, after which she began her professional artistic career as a theater, film, and television scenographer. She is the author of more than fifty relevant artistic works, many of which have achieved significant success with both audiences and critics. She has received notable festival and national awards in her field.

In 2013, she was appointed to the artistic-teaching title of Assistant Professor of Art at the Academy of Dramatic Art (ADA), University of Zagreb, where in 2021, she was promoted to the artistic-teaching title of Associate Professor of Art. She enrolled in the doctoral program of ethnology and cultural anthropology at the Faculty of Humanities and Social Sciences, where in 2024, she submitted her doctoral thesis related to the area of cinematic scenic space entitled "Space of Home in Croatian War of Independence Movies."

At the Academy of Dramatic Art, she systematically advances set design education and participates in artistic, university, and institutional collaboration projects. Together with costume designer Irena Sušac, she accredited the master program in Scenic Design (commencing in the academic year 2024/2025). Since 2023, she has been the head of the ADA Department of Scenic Design.

She is actively involved in issues related to the improvement, preservation and recognition of the scenic design professions. Since 2022, she has been a member of the Executive Board of the Filmmakers Association of Croatia and the Festival Council of the Pula Film Festival.

SERIOUSNESS OF CINEMATIC SCENIC SPACE

Tanja Lacko

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Abstract

The paper examines the relationship and interaction between real space and the imaginary scenic space presented through the medium of feature film. Drawing on two research perspectives – cultural anthropological and filmological - the paper analyzes cinematic scenic space as any socially produced and socially constructed space (Low 1996) into which meanings are inscribed by its planners, designers and users, as well as by all those who perceive and interpret that space. Cinematic scenic space emerges from real space and reflects it as its heterotopian and utopian image (Foucault 2017), striving to be convincing and recognizable so that viewers can identify with the imaginary fiction world (Turković 2012), even when it involves the reconstruction of the past or the prediction of the future. Cinematic scenic space is an affective space (Zanger 2012) marked by a certain atmospheres, emotions, ideologies and worldviews. Gernot Böhme emphasizes the seriousness of real, lived space in relation to scenic space. The paper discusses Böhme's thesis through the lens of social memory, a field where real and scenic spaces meet, overlap, and intertwine, creating a bricolage of images and sounds, details and descriptions, practices and rituals, emotions and affects that individuals and communities store in their memory about a particular place. Using examples of specific Croatian cities as film locations, the paper explores the ways in which life is inscribed into cinema and cinematic space, but also how cinematic space is inscribed into life, constructing a hybrid place in social memory composed of different images, both real and fictional. These processes are also involved in the politics of remembering, through which societies and cultures, individuals and communities manipulate social memory, making the art of creating scenic space profoundly serious and far from serene.

Keywords: cinematic scenic space, social production and social construction of space, social memory, politics of remembering

Biography

Patrick Rizzotti is an associate professor at the University of British Columbia and maintains an active designer practice. His work spans live performance, broadcast television, and virtual/augmented/mixed reality. Known for his collaborative process, Patrick's designs focus on making performances immediate, urgent, and immersive, exploring the relationship between a performance's physical location and its narrative.

Patrick's research investigates the impact of spatial relationships on audience experience and how digital technology informs and shifts the creative process. His scholarly activity is informed by over 100 design projects, including world premieres and works in non-traditional spaces, showcasing his ability to adapt and innovate within various contexts.

He has received the USITT Scenic Design Award and won the OPERA America Director-Designer Showcase. Additionally, he was a co-exhibition designer for WSD 2022 and serves on the USITT International Committee. His work has been featured in several notable theatrical design books and presented internationally.

Patrick has designed for prominent companies such as Vancouver Opera, Pittsburgh Opera, Pi Theatre, Premiere Stages, and numerous Off-Broadway productions. His television credits include America's Got Talent, The Dr. Oz Show, and The Today Show. His large-scale exhibit and event designs, such as the 2020 USITT Main Event Room and The Fun Palace, demonstrate his expertise in creating immersive, engaging environments.

He holds an M.F.A. from Carnegie Mellon School of Drama and is a member of Associated Designers of Canada and USA 829. More about his work can be found at www.patrickrizzotti.com

SPATIAL NARRATIVES IN OPERA: THE SCENIC DESIGN OF AMAHL AND THE NIGHT VISITORS

Patrick Rizzotti

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Abstract

Exploring the dynamic interplay between architecture and scenic design, this paper examines how the performance venue's architectural features informed and inspired the scenic design of Amahl and the Night Visitors, produced by Vancouver Opera in 2020. The goal was to create a striking visual world that enhances the opera's themes of faith, generosity, and transformation while addressing the challenges posed by the COVID-19 pandemic.

A distinctive feature of this production was its unique format, serving as both a live performance and a filmed event reminiscent of the original opera's creation for television. This necessitated the use of inventive solutions to adhere to social distancing guidelines and accommodate a multi-camera setup for home viewing, which influenced material choices and spatial configuration.

The design reflected the opera's more intimate moments and allowed for a larger spectacle through thoughtful spatial arrangements and the strategic use of colour, light, texture, and scale. Throughout the process, the creative team continually referenced the venue's architecture to ensure a visual dialogue between the architectural features and the scenic design.

A secondary aspect of this design was its focus on sustainability, utilizing primarily recycled and repurposed materials to create an ecologically aware production design. Creative solutions were developed to address technical limitations and logistical constraints, highlighting the adaptability of the design process. This approach was particularly significant because the venue featured glossy light wood surfaces, and the scenic design incorporated wood tones in an organic configuration, leveraging the materiality of the design materials to create a cohesive and harmonious aesthetic.

The main results demonstrate that drawing meaningful inspiration from the architecture can support and amplify the visual storytelling of the opera. This case study of spatial narratives in opera contributes to the broader discourse on architectural-scenic research, providing a clear example of the value of sustainable practices and adaptability in the performing arts.

Keywords: scenic design, opera, architecture, multi-camera, COVID-19 adaptations

Biography

Andrija Pavlovic a.k.a. Andy Pavlov is a pianist, composer, producer, researcher, innovator and professor born in Belgrade (Yugoslavia). He finished his studies at the Hochschule für Musik und Theater Rostock, Germany and PhD studies based on “Quantum Music” project at the Faculty of Music Arts Belgrade. He is a professor at the Department of Scenic Design, Faculty of Technical Sciences in Novi Sad, Serbia. He has taught and given masterclasses and workshops at the University of Cincinnati, the University of Illinois, Chicago, Goldsmith’s University, London, the Hochschule für Musik und Theater Rostock, and NUS Singapore, among others. From 2001 he is engaged in multimedia and conceptual art.

He is the cofounder of the piano duo LP Duo (www.lpduo.com), named one of the 8 best piano duos at the biggest world competition for two pianos, Miami Dranoff Two Piano Competition, in 2008. From 2004, LP Duo won 30 international prizes and performed over 300 concerts in Europe, the USA and Asia at renowned venues including: Carnegie Hall New York, Kennedy Center Washington, Royal Danish Opera and Theater Copenhagen, Concertgebouw Amsterdam and NUS University Singapore. LP Duo released 12 albums and are the cofounders and presenters of the pioneering art & science project “Quantum Music” (www.quantummusic.org).

Together with a group of engineers and quantum physicists, LP Duo invented a new musical instrument - the Duality Portable Hybrid Piano. Andy’s albums are released by Universal Music Group, Donemus The Netherlands and Sweet Sensation (www.sweetsensationmusic.com). In 2022, he was Kavli Artist in Residence at TU Delft, the Netherlands where he established art & science dialogues and worked with the scientists on the “Beyond Quantum Music” project.

He is composing music for theater shows, TV, movies, dance choreographies.

THE LIFE AND ART OF REPETITION – “REPETITION IN MUSIC - REAL AND IMAGINARY SPACES OF STAGE DESIGN ” Andrija Pavlović

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Abstract

In this paper, we will explore the concept of repetition in music and its impact on creating invisible, subjectively-imaginary spaces in scene design. Repetition serves performers and listeners as a mean of subtle transition, a transcendence from the real, material, spatial, everyday world into the emotional, sensitive, and intellectual realm, where subjective-imaginary worlds become places of extended spaces of scene design. Repetition is primarily a consequence of natural laws, as well as the human need to create and organize spaces both around and within themselves. From John Cage’s perspective, could repetition in everyday life already be considered an art form in itself?

Music is an art governed by empirically proven physical laws of acoustics which acts as a bridge between the inner (psychic) and outer (material) worlds. The need for repetition is not only the foundation of life, making it tangible, but also the foundation of music as a ritual where “to repeat” serves a higher purpose. A sufficient number of specific repetitions opens the possibility of breaking free from the enchanted cycle of repetition, thus allowing the liberation, and other forms of experiences.

Thanks to the role of repetition, life and art intertwine and cannot be fully separated. How does music, through its repetitiveness, lead us beyond to imaginary worlds of scene design? Where and how does the everyday life “end” and art begin? And what role does scene design play in that process? In this paper, we will examine the mechanism of repetition that enables this transition, whether in classical, electronic, popular, avant-garde or minimal music of the 20th century. Furthermore, we will attempt to expand the existing meaning of scene design to encompass the imaginary, inner spaces (of performer/ listener) “produced” by repetitiveness, from which it becomes possible to create new (material) scenographies.

Keywords: repetition, music, scene design, performing arts

Biography

José Capela, architect, PhD earned with the dissertation *Operating conceptually in art. Operating conceptually in architecture*. He works as a teacher at University of Minho since 2000, where he currently lectures in architecture and theatre. He was Head of the PhD course and is a researcher at Lab2PT. With Jorge Andrade, he is co-founder (2003) and co-artistic director of mala voadora. He is responsible for the company's stage designs. Over the last few years, he also collaborated with Ballet National Company, Opera National Theatre São Carlos and Gus Van Sant; he designed the permanent exhibition of Porto's new Port Wine Museum and a set/installation for the public spaces of Teatro do Bairro Alto. He is the author of the installation *Windows*, which represented Portugal at the 2019 Prague Quadrennial (Countries and Regions), and presented his work at World Stage Design Calgary 2022. Together with Cláudia Taborda, he curated the international conference *Architecture [in] Jout[Politics for the 2010 Lisbon Architecture Triennale*. He is the author of the stage design catalogues *Ways of Doing Nothing*, and, with José Carlos Duarte, *W : JC + JCD*; and the chapter 'A bottle of Coca-Cola and two greenhouses: internal politics in the arts and architecture' of the book *Aesthetics and Politics in the Arts* (Edições 70). He was the chairman of the board of the Portuguese Association of Scenography from 2016 to 2018. A two-time nominee to the Prémio Autores as 'best scenographic work' in 2012 and 2017, he received this award in 2016 for mala voadora's Pirandello.

DOMESTICITY AT PLAY: A HOUSE LITERALLY MADE OUT OF PHOTOGRAPHS

José Capela

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Abstract

I'm an architect and a stage designer. For a long time, I believed that the two activities could not be confused, not so much because there is a difference when it comes to artefacts, but because the attitude of their respective recipients is different. The inhabitants of spaces have a distracted perception (Benjamin), while audiences have an intensely attentive perception. Even when they share the same space or find themselves immersed in everyday life, their attitudes are different. I've been wondering about this and, in 2021, I had a design experience that had these questions at its core. I was invited by Raquel André to design a set for her 'Collection of Lovers'. For several years, Raquel organized one-to-one meetings with people (known or unknown) in the intimacy of a house. The two of them could chat, have a drink, cuddle or do anything else they felt like doing. Each meeting is recorded with a few photographs. My task was to design a set (a new "domestic" space) to exhibit these photos. I had to do an architect's job – design a house, albeit a theatrical one – from images that depict the experience of multiple real houses. Walls, floors, furniture, curtains, sheets, plates, napkins – everything was made out of images. The visitors' attentive perception was thus directed towards images of the distracted experience of the people in the photographs. And to try to blur this distinction, I used a double strategy: the house I designed is a labyrinth and the photographs are shown in intense profusion. It's impossible to have a clairvoyant perception of either the space or the images. In the antipodes of the Apollonian spaces of architects, the attentive gaze of the "audience" cannot fulfil its mission.

Keywords: installation art, domesticity, architecture and image, space and image

Biography

dr Monika Bilbija Ponjavić (1982), architect, scene designer, visual artist

Monika finished studies in architecture, theatre studies, audio-visual arts and scene design at the universities of Banja Luka, Amsterdam, Belgrade and Novi Sad, with projects dealing with the transformation of space through stage means.

Over the course of the last fifteen years, she exhibited her work at Prague Quadrennial, Biennale of Scene Design, Museum of Applied Arts in Belgrade, Alternativa Gdansk, KC Belgrade, KS Svilara, Sarajevo Winter, WSD Cardiff...in around 15 collective exhibitions.

During this time, she had two solo exhibitions, "Body Never Lies" (2010) and "Who Would God in Bosnia Be?" (2021), and one permanent exhibition "Spirit of the Place: First Hundred Years of the District" (2023). She is currently preparing two new solo exhibitions, one in Banja Luka and one in Novi Sad.

She is the author of the book about film curation titled "From the Black Box to the Black Box of the White Cube", published by the Museum of Contemporary Art RS (2015).

She is the co-author, editor or a consultant on five cultural development strategies.

She was the art director for two ECoC projects: Banja Luka 2024 and Budva-Boka 2028, leading them into the finals. And a representative of Bosnia and Herzegovina in Eurimages, the film fund of the Council of Europe.

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She is the art director of Kaleidoscope of Culture, a large-scale showcase of artistic production within the following fields: applied arts, literature, architecture, performing and visual arts.

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THE EVENT SPACE. FROM FLOOR TO CEILING. IF THERE IS ONE. THE SIGNIFICANCE OF THE HOUSE.

Monika Bilbija Ponjavić

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Abstract

The paper borrows its title from Bachelard's "The Poetics of Space." More precisely, from its first chapter "The house. From cellar to garret. The significance of the hut.", in which he voices his opinion that the house is our first universe and that it shapes all our subsequent knowledge of other spaces, whilst asserting that memory is located in space rather than time.

Following Bachelard's logic in discussing the house, this paper will examine the event space, more particularly the exhibition (and performance) space, as the equally important universe of an artist (creator), elaborating on how space and architecture design, or for that matter the lack of it, influence our overall process (of creating) and perception of the work (created).

In doing so, the starting position of this paper will be drawing parallels between the artists' primary universe – the house of the artist and the secondary universe – the house of his/hers art. The house of which we speak is "the topography of our intimate being", rooted in our memory, the space in our heads.

The principal case studies will be three very different and distinct works of scene design, in both the outcome and the process of their creation. The works in question – "Body Never Lies", "Who Would God in Bosnia Be" and "Spirit of the Place: First Century of the District" – were all built around the same idea of what scene design is, using the same three elements that, according to this author, are the key determinants of scene design: space, body, text.

Keywords: space, performativity, dramaturgy, memory, intimacy, house, shelter

Biography

Theatre researcher with training in scenography, specialist in art history and master in Aesthetics and Art. Scenic designer with 15 years of experience in different creative and technical areas of theatre, television and cinema. Teacher in different cultural institutions. Secretary of the Executive Committee of the Mexican Association of Theatre Research 2022-2025. Member of the research group Teatro de Fronteras of AMIT. Member of the Mexican College of Scenic Design. Currently, I am a costume designer in the Wardrobe Department of the show Joyá by Cirque du Soleil, Riviera Maya. Links:

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SCENOGRAPHY AND INTERMEDIALITY. A STUDY OF MACHINE BODIES AND ATMOSPHERES IN STAGING: EL VIAJE A LA LUNA O VIAJE A LA X (DE LA LUNA A LA TIERRA) Mahatma Ordaz Domínguez

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Abstract

The paper is part of my research carried out in the speciality of Art History at the Universidad Nacional Autónoma de México, in the 2022 year. In this project I propose to analyse the visual and spatial narrative of the notion “body-machine” in Alejandro Luna’s scenographic design for the dance piece, *El viaje a la luna o viaje a la X (De la luna a la tierra)* premiered in 2002. The staging is a free version of *Le Voyage dans La Lune* by Georges Méliès, directed by Raúl Parrao as part of the homage that the *Compañía Nacional de Danza* paid to the feature film.

The concept of the “body-machine” was first described in the 18th century by the philosopher René Descartes, who compared the complexity of the functioning of the human body to the machine. For the play, Alejandro Luna designed atmospheres that from my perspective establish an analogy between the body and the machine. To study this phenomenon, I focused on the scenographic elements and the multimedia, which was made with stereoscopic images that recall the cinematographic trickery of Georges Méliès. The script consists of digital images, combining flat and stereoscopic images. To describe the different atmospheres, I chose three images. First, the stereoscopic image of the Golconda; second, a photographic impression of the biomechanised movements of the dancers among the scenographic elements, which allude to machines. Finally, the flat image of the architecture of the factories. The choice of different types of images helps us to understand the role that atmospheres play in an immersive experience. The importance of this staging from the beginning of the 21st century lies precisely in the fact that for the first time, the spectators were part of a Mexican production that integrated multimedia into the language of the stage.

Keywords: body machine, scenography, stereoscopic images, atmospheres, mise-en-scène, cinematic trickery

Biography

Jovana Stefanović is a Belgrade-based architect, opera singer and PhD candidate at the University of Belgrade Faculty of Architecture. She has been the recipient of various scholarships and awards, including the Austria's Agency for Education and Internationalisation Scholarship for an exchange at the Faculty of Applied Arts in Vienna and the Dositeja scholarship for the best final year students in Serbia. In addition to her architectural practice, Jovana is actively involved in exhibition and set design. With a background as a professionally classically trained musician, she expresses her passion for music and theater through scenography, working on plays such as "Twelfth Night", "Half Life", "Hrabra Hajdučica" and "Kruna Jovanova".

OPERA THROUGH ATMOSPHERIC NARRATIVES

Jovana Stefanović

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Abstract

By analyzing the relationship between character portrayal in contemporary opera productions and the creation of architectural atmosphere, this study interprets how theatrical staging can serve as a clear platform for critiquing societal norms, focusing on the position of women, particularly those depicted as sex workers, through a comparative analysis of various productions of Verdi's "La Traviata."

The study examines directorial approaches to portraying diverse facets of Violetta Valéry, a prominent marginalized female character. Through a comparative analysis of three distinct stagings that underscore different dimensions of her complex personality, the research investigates the interplay between character portrayal and spatial representation of pivotal moments in the libretto. This interpretive analysis, framed by the architectural responses in realizing visionary opera staging concepts (Regieoper), sheds light on how architectural choices reflect societal attitudes. By emphasizing varied facets of Violetta's character, these productions offer novel insights into familiar narratives, amplifying subtle messages that might otherwise be overlooked.

Ultimately, this research emphasizes the potency of architectural atmospheres in visual storytelling and shaping perceptions of marginalized individuals, underscoring the potential for theatrical productions to serve as platforms for social critique and catalysts for change. The nuanced use of atmosphere enriches our interpretation of Violetta's character, revealing layers of her personality and societal constraints that traditional staging might overlook. The spatial dynamics and scenic design not only frame her narrative but also evoke emotional and psychological responses that deepen our understanding of her plight and resilience.

Keywords: atmosphere, opera production, La Traviata, spatial narratives

Biography

Andelka Nikolić graduated from the Department of Theater and Radio Directing at the Faculty of Dramatic Arts and from the Department of French Language at the Faculty of Philology in Belgrade. She is currently studying for a PhD in Scenic Design at the Faculty of Technical Sciences in Novi Sad.

She directed more than forty plays in the theaters of Serbia and Slovenia, for adults and children. She participated in theater festivals in the country and the region. She is the winner of Sterija's directing prize and other awards in the field of theater, work in culture and activism.

She was a member of the Executive Board of the Assitej Center Serbia and the Board of Directors of the National Theater in Belgrade, as well as a member of the jury at numerous festivals.

Within the Art Group Hop.la! she creates artistic and activist projects, and collaborates with the SeVeDa Institute (Slovenia) as a drama teacher. She initiated the establishment of the gender-just library "Ekatarina Pavlović" and Rural Cultural Center Markovac, oriented towards cultural decentralization and the development of experimental artistic and pedagogical projects.

APPLICATION OF NEW TECHNOLOGIES IN THEATER FOR YOUNG AUDIENCES

Andelka Nikolić

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Abstract

Since the end of the twentieth century new technologies play a significant role in the development of art, which is particularly visible in the domain of performing arts - theater, dance and performance.

Through a comparative analysis of the digital theater plays "Screenagers vol 2" and "The Adventures of Bole the Comet", I will explore two recent examples of the use of new technologies in theater for young audiences. In the selected performances, I will analyze the aesthetic justification of the use of new technologies, as well as the relationship between new technologies and the live performer, dramaturgy, scenography, costumes, sound and light.

In addition to that, I will pay special attention to the connection between the use of new technologies and the pedagogical and developmental function of theater for young audience, in the light of modern theories about the harmful impact of excessive exposure of young people to new media. I will be guided by the question: do artists who create for children have a special responsibility, since they, together with teachers and parents, have the opportunity to prepare the youngest generations for the seriousness of life?

Finally, I will operationalize the results of the comparative analysis into arguments for the selection of technologies in the process of preparing a new work for young audiences - the theater play "Letters from the End of the Forest".

Keywords: new technologies, digital theater, theater for young audiences, theater methodology, children and media

Biography

dr Monika Bilbija Ponjavić (1982), architect, scene designer, visual artist

Monika finished studies in architecture, theatre studies, audio-visual arts and scene design at the universities of Banja Luka, Amsterdam, Belgrade and Novi Sad, with projects dealing with the transformation of space through stage means.

Over the course of the last fifteen years, she exhibited her work at Prague Quadrennial, Biennale of Scene Design, Museum of Applied Arts in Belgrade, Alternativa Gdansk, KC Belgrade, KS Svilara, Sarajevo Winter, WSD Cardiff...in around 15 collective exhibitions.

During this time, she had two solo exhibitions, “Body Never Lies” (2010) and “Who Would God in Bosnia Be?” (2021), and one permanent exhibition “Spirit of the Place: First Hundred Years of the District” (2023). She is currently preparing two new solo exhibitions, one in Banja Luka and one in Novi Sad, dedicated to Black Wave in Yugoslav film.

She is the author of the book about film curation titled “From the Black Box to the Black Box of the White Cube”, published by the Museum of Contemporary Art RS (2015).

She is the co-author, editor or a consultant on five cultural development strategies.

She was the art director for two ECoC projects: Banja Luka 2024 and Budva-Boka 2028, leading them into the finals. And a representative of Bosnia and Herzegovina in Eurimages, the film fund of the Council of Europe.

Methodology she developed, as a co-author, together with dr Marina Radulj, was included in the curriculum of the new IMT study program at the University of Banjaluka (joint studies in interior design between the Faculty of Architecture and the Academy of Arts).

She is the art director of Kaleidoscope of Culture, a large-scale showcase of artistic production within the following fields: applied arts, literature, architecture, performing and visual arts.

WHAT IS SCENE DESIGN? AND WHY IS IT NOT SCENOGRAPHY? Monika Bilbija Ponjavić

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Abstract

Ever since Adolphe Appia and Edward Gordon Craig proposed that design practices within performance are considered an equal partner within the construction and reception of meaning or since Pamela Howard rethought scenography in her seminal work “What is scenography?”, giving us a new, holistic approach to the traditional idea of what scenography is the room for debate centered around design for performance has been wide open.

This paper will continue with the debate given that the main point of reference or, better yet, its focus will be drawing parallels between scenography and scene design and finding the line of separation between these two disciplines, which, according to this author are not and cannot be synonyms, especially in the context of the 21st century art and technology. In doing so, it will discuss other terminology (set design, stage design, production design etc.), theoretical frame and spatial setting i.e. space in which scenography and scene design can and do happen.

The principal case studies – “Body Never Lies”, “Who Would God in Bosnia Be?” and “Tišma” – were all built around the same idea of what scene design is, using the method of repetition and the difference that comes out of it and same three elements that, according to this author, are the key determinants of scene design: space, body, text.

Keywords: scene design, scenography, scenographics, architecture, stage, scene

Biography

Doctor of Arts Ninoslava Vićentić is an associate professor at the Department of Scenography, Faculty of Applied Arts, University of Arts in Belgrade. She graduated from the Faculty of Applied Arts in Belgrade, Department of Scenography. At Saint Martins College of Art and Design in London, she obtained the title of Master of Arts in the field of Scenography. The title of Doctor of Arts she obtained at the Faculty of Applied Arts. She engages in artistic and scientific work and develops the field of Serbian scenography history. Author, curator and designer of many exhibitions, projects and educational programs.

ENVIRONMENTAL SCENOGRAPHY AND THE EVOLVING ROLE OF SPECTATORS

Ninoslava Vićentić

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Abstract

The paper explores the influence of scenographic principles on the selection and transformation of urban spaces into scenic images, and on the transformation of spectators into performers. Through an analysis of site-specific settings for two classic plays and one poem, this study examines the interplay between spatial configurations, the textual material intended for these spaces, and their integration. Scenography is emphasized as an independent entity in its engagement with authentic space, underscoring its visible logic and invisible dramaturgy. It actively models the space, the narrative, and the events intended for presentation in a triadic manner.

This approach produces an evolving event that alters the role of spectators, facilitating their direct involvement in the scenery. Contrary to being a static, isolated entity, the stage is depicted as dynamic and present within each image. Environmental scenography offers a technical support and methodology for the realization of the text, proposes interpretative frameworks, governs movement within the scene, and contributes to the construction and delineation of (constructed) reality. By dissolving the boundaries between the performance and observation spaces, the illusionistic barriers are also removed. Spectators, by engaging with the metaphor, are afforded the opportunity to shape it, experience it as their own reality, and physically identify with the scene presented. Their role evolves from passive viewing to active participation, wherein they become co-creators of the performance experience.

Keywords: environmental scenography, scenic images, urban spaces, site-specific narrative, active spectators

Biography

Andrija Dinulović (Belgrade, 1993) is a producer. He holds a degree in Management and Production of Theatre, Radio and Culture at the Faculty of Dramatic Arts, University of Arts in Belgrade and completed a master's degree in Scene Architecture and Design at the Faculty of Technical Sciences, University of Novi Sad, where he is currently enrolled in doctoral studies in Scene design.

Andrija is an assistant professor at the Faculty of Technical Sciences in Novi Sad, where he is primarily active in the fields of scene design, scene technique and technical production. He is the director of the Centre for Scene Design, Architecture and Technology (Scen), where he participates in the conceptualisation, preparation and implementation of various programs and projects.

He is the co-founder of the studio Turbina, in which he is primarily focused on the conceptualisation and creation, technical elaboration and production of space and spatial settings in performing and visual arts. Within this studio, he has led the production of a number of projects, the most notable being the performances of Serbia at the Venice Biennale of Architecture in 2021 and 2023, and the festival of light installations iLight Singapore in Singapore in June 2022.

Andrija has been engaged in the production of many arts and culture projects in Serbia, Slovenia, Czech Republic, France, Italy, Sweden, Switzerland, Singapore and Belgium. He has participated in three editions of the Prague Quadrennial of Performance Design and Space, as the executive producer (2015), when the performance of the Republic of Serbia was awarded the Gold Medal for provoking a dialogue, four years later as production manager and finally as the project manager in 2023 when Serbia has been awarded twice, with the Community Activation award in the Exhibition of Countries and Regions and for the Most Imaginative Concept within the Student Exhibitions.

EXHIBITION SPACES OR SPACES AS EXHIBITS Andrija Dinulović

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Abstract

This paper explores the evolving landscape of exhibition practices, emphasizing the transition from traditional utilitarian approaches to a more nuanced understanding of exhibition spaces as dynamic entities that can also serve, or at least be perceived, as “exhibits” of sort.

As exhibition practices have evolved beyond using walls as mere surfaces for displaying works, exhibition design has developed as a practice which seizes this newly opened space and functions in dialogue not only with the artworks but also with overarching exhibition themes and narratives. This transformative approach positions the exhibition space itself as an artistic response, creating a new layer of perception where spatial settings become far more than exhibition supports.

The aim of this research is to explore the field that forms in the cross-section of functional and artistic elements within exhibition spaces, aiming to delineate the boundaries between utilitarian purpose and artistic intent. Key questions guide the research: at what point does the utilitarian function of an exhibition space yield to artistic expression? when does the space transcend its role as an exhibition support to become an exhibit in its own right? when is it too much – where space becomes too dominant and shadows the exhibits? ultimately, what is the boundary between architecture and art in exhibition design?

By analyzing contemporary exhibition practices, this study contributes to the discourse on how spatial design can enhance or alter visitor engagement and experience. Ultimately, this paper underscores the significance of recognizing exhibition spaces as a field of work open and in need of collaboration between curators, designers, architects, producers, craftsmen and makers.

Keywords: exhibition design, exhibition space, exhibit, production design, exhibition architecture

Biography

Mgr. et Mgr. Amálie Bulandrová is a theatre scholar, art historian and theorist. She completed her master's degree in theatre studies and bachelor's degree in art history at the Faculty of Arts of Masaryk University in Brno. She subsequently graduated from the master's programme in Theory and History of Art at the Academy of Arts, Architecture and Design Prague where she currently works in the studio of Fine Arts I. Since 2022, she also participates in the organization of the Kafkárna / Centre for Arts and Ecology UMRUM which is located in the former sculpture studio of Bohumil Kafka in Prague. In her dissertation research, Amalie focuses on scenography: the intersections between theatre and art installation and visual dramaturgy in the Scandinavian context.

SCENOTECHTURE: BETWEEN SCENOGRAPHY AND EXHIBITION ARCHITECTURE

Amálie Bulandrová

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Abstract

This conference paper deals with the scenography approach to the physical representation of art exhibitions in the Czech Republic that are being realized by contemporary visual artists. After a brief outline of the specifics of the field of "exhibition scenography" as were anchored mainly through the activities of the national enterprise "Výstavnictví" in the 1960s and 1970s in former Czechoslovak Socialist Republic, the paper focuses on later disruption of this field and gradual establishment of the field of "exhibition architecture" after 1989. Followingly, the paper will introduce selected art exhibitions (of mainly permanent collections) and their spatial solutions which might be considered as a peculiar artistic-interpretive layer oscillating between authorial gesture and utilitarian service. As I propose, those cases better fit into the rank of "scenography" rather than "architecture" despite the fact the term "exhibition scenography" is almost not in use any more in Czechia. Specifically, I will introduce such exhibitions that were spatially prepared by artists who, apparently due to the lack of institutional exhibition support after 1989, also started to work as creators of exhibition environments next to their fine art practices. As I suggest, those artists such as Dominik Lang, Tomas Svoboda or Zbyněk Baladrán began to bring specific qualities to exhibition-making, more or less intuitively, that are close to scenography in the general sense of this discipline. Chosen examples of such exhibition spaces will also demonstrate how scenographic approach co-creates the whole curatorial concept.

Keywords: exhibition scenography, artist-as-curator, theatricality in installation, exhibition as a medium

Biography

Dragana Vilotić is an architect, exhibition and stage designer. From 2006 to 2014, she worked as a designer and supervisor of architectural and construction projects. Since 2014, she has been working at the Sub-Department of Art and Design, at the Department of Architecture and Urbanism, at the Faculty of Technical Sciences in Novi Sad. She is a designer of spaces for various events – art exhibitions, music concerts, theatre shows and her research is in the field of theatre, scene design and universal design.

TACTILE SCENOGRAPHIES

Dragana Vilotić

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Abstract

The aim of this paper is to explain the process of creating an artwork for blind and visually impaired people based on principles of scene design which raises question of boundaries between life and art since blind people experience space differently from people who can see. Borders of architectural space are not always recognized as such if a person cannot see, so it was hard to locate border between life and art in process of creating this tactile artwork.

An Example of a tactile artwork „Touch a Word (Tactile scenographies)“ made in collaboration between the citizens' association “Reaktor” Novi Sad and Sub-department of Art and Design (Department of Architecture and Urbanism, Faculty of Technical Sciences, University of Novi Sad) points a way for transferring spoken word into multisensory experience and importance of relation between space, sound and materials in conceiving ideas both for artwork and exhibition design. In case of artwork for blind and visually impaired people scenography becomes what Sodja Lotker defines as expanded scenography or performative environment which questions the activity of looking at scenography because looking happens with the whole body.

Keywords: blindness, multisensory, scene design, expanded scenography

Biography

Dr Flaviana Xavier Antunes Sampaio Skalska is a Professor of Lighting Design and Introduction to the Fine Arts at Southwest State Bahia University (Brazil). Her research focuses on dance lighting through both practical and theoretical approaches, exploring how artists and spectators can engage with performances. She is the author of *Lighting Dance: A Study of Technical, Philosophical, and Psychological Shadows* (2020), among numerous other publications. She was shortlisted for the Prague Quadrennial Best Publication Award in 2023. Email: fxasampaio@uesb.edu.br www.flavianasampaio.com

BREAKING WALLS: REINVENTING SPACES THROUGH LIGHTING DESIGN

Flaviana Xavier Antunes Sampaio

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Abstract

Does art in academia sometimes feel overly serious? How can the study of lighting be approached in a way that is creative, accessible, and serene? In this talk, Flaviana Sampaio will share insights from her teaching experience at Bahia Southwest State University (Brazil), exploring innovative strategies for engaging students with both natural and artificial lighting through the use of mobile torches and LED devices. By emphasizing hands-on experiments and small-group collaboration, she aims to move beyond technical approaches and reveal how such practices can deepen understanding of dance lighting and transform ordinary spaces. This discussion will highlight how a more exploratory and interactive approach to lighting can make the study both creatively enriching and educationally engaging*.

Keywords: lighting, dance, space.

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Biography

T Nitish Jain's artistic practice crosses the mediums of performance art, architecture, storytelling and making objects. Interested in exploring non-visual aesthetics, he invites audiences to sense rather than see art by incorporating touch, taste, smell, listening and vision in different ways. His approach to the senses draws from phenomenology and the Indian rasa aesthetics (denoting essence, flavour or evocative phenomena). He believes that sensory art is an antidote to the politics of hate, race and gender.

Based in Prague, Czechia, Nitish was born in Lucknow, India. He completed his architectural training and licence (2012) from India, and a Masters in Arts (Scenography, 2018) from DAMU, Prague. He is the recipient of the National Architectural Thesis Award (2012) awarded by the Council of Architecture, India, and has been a fellow at the International Forum, Theatertreffen of Berliner Festspiele (2024). In India, he worked as an exhibition designer with Atelier Anonyme Design, New Delhi where he created large scale installations annually from 2010-2015 for the India International Jewellery Show, Mumbai. He also taught architectural design at SSAA, Ansal University (2013-2015) where his studios and workshops focused on phenomenology, spatial experience and materiality as the starting point of design thinking.

Presently, Nitish makes multi-sensory experiences with his artistic company Studio MoreThanThat. His recent works include intimate performances such as In All Its Glory (2023) and First-Hand (2024); one-to-one theatre - Spoonfed (2019); participatory installation - Cartography of the Disappeared Cosmos (2023); and interactive objects such as Ticklish Fruits (2022) & The Forest Indoors: Moss Carpets for Feet (2023). His works have been showcased at various international festivals such as Wiesbaden Biennale of Art (DE), Mala Inventura (CZ) and Sharjah Days of Heritage Festival (UAE); in regions and communities across Czechia, Norway, UK and India. He conducts workshops on sensing and phenomenology in art and design institutions in India and Czechia.

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EXPLORING BOUNDARIES: ARCHITECTURE AND SCENOGRAPHY THROUGH SPECTACLE AND INTIMACY Nitish Jain

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Abstract

This presentation attempts to elaborate on Gernot Böhme's definition of atmospheres as "spaces with a mood" (Böhme, 2014) from the disciplines of exhibition design, scenography and participatory performances in a one-to-one format. I position the making of spectacles and the making of conditions for spatial and scenographic intimacy as two poles that define my architectural and performative practice thus far and examine my oeuvre as practice-based research.

Reflecting on Böhme's critique of capitalism and architecture in the 'affluent' western hemisphere (Böhme, 2014), I argue that the excess of audio-visual atmospheres in capitalist societies also extends now to the global south (such as India) which consider western/ global/ capitalist aesthetics as an aspirational benchmark; Exhibitionism in contemporary architecture globally is largely concerned with the making of spectacles, which command attention for the senses of distance - eyes and ears and the mood created by these spaces is consequentially "felt" by those senses. On the other hand, I discuss my shift from spectacle-making to exploring non-visual aesthetics through multi-sensory experiences. Discussing my projects I delve into spatiality for intimacy in performative encounters with In All Its Glory (2023); spatiality for staging spectacles such as exhibition design for the India International Jewellery Show (2010-2015); and the case of multi-sensory performances for blindfolded spectators such as in Spoonfed (2019) where scenography is rendered non-visual and the spatial atmospheres are expanded for the perceiver through imagination and speculation.

I discuss my phenomenological inquiry, inspired by the works and writings of Peter Zumthor, Juhani Pallasmaa, Jan Švankmajer, Michael Foucault and Byung Chul Han among others. I propose a spectrum from the (mis)understood hierarchy of the senses (Pallasmaa, 1996) towards an awareness of How are spatial atmospheres felt through the proximal senses of touch, taste and smell?

Keywords: atmospheres, spectacle, intimacy, exhibition design, multi-sensory performances, phenomenology

Biography

Filip Jovanovski (b.1979), is a professional associate at the Faculty of Architecture UKIM - Skopje and teaches Scenography as an expert from practice at the Faculty of Dramatic Arts - "Ss. Cyril and Methodius" in Skopje. Jovanovski graduated from Faculty of Architecture, University "Ss. Cyril and Methodius" in Skopje, and obtained his Master's degree from the Faculty of Fine Arts at "Ss. Cyril and Methodius" in Skopje in 2019 with the project "If Buildings Could talk".

With his pronounced interdisciplinary approach, Jovanovski explores different media and their interdisciplinary connection - architecture, visual art, theater, video, film and spatial installations. The most common means of artistic expression are spatial - performative interventions in public space. He explores artistic expression and potential in the field of scenography, thus far creating about 30 scenographies for theater projects. Jovanovski has had over 15 solo exhibitions and presentations in the country and abroad, and participated in over 40 group exhibitions.

He creates long-term socially engaged art projects, which are based on research and often in collaboration with different communities. In his projects, he tries to expose the hidden mechanisms of dominant positions of power, which lead to the destruction of public space and the public in general, while deconstructing and encouraging different alternatives to capitalist living. His works are transformations of political and social categories into spatial images. He often uses public space for his works or creates it, in addition to unconventional and alternative exhibition spaces.

His project "This building talks (truly)" curated by Ivana Vaseva, which represented the Republic of North Macedonia at the Prague Quadrennial for Performance, Design and Space in 2019, was awarded the main prize "Golden Triga."

SUPERIMPOSING ARCHITECTURAL SPACE AND THEATRICAL ACTIVITY: FROM 'FOURTH' WALL TO 'DIALECTICAL' WALL

Filip Jovanovski ¹, Slobodan Velevski²

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Abstract

With its power to delineate and encapsulate space, the wall signifies one of the anchoring elements in architectural discourse. As such, the wall is an interface between various spatial conditions and processes that define cultural production of any societal context: from basic definition of community and the meaning of primary shelter, to complex relationships within the network of various socio-economic constraints that bring afore the rhizomatic nature of contemporary urban conditions.

According to Gottfried Semper, the most valuable aspect of the wall as an enclosing element is not its tectonic and constructive power to sustain the structural totality of space, but its value as a liminal entity that operates between various conditions on its both sides simultaneously. Namely, this condition of embracing parallel programmatic protocols reflects the plethora and the multitude of relations that corresponds with the dynamic human nature which constantly produces different social encounters.

This paper aims to focus on the impetus that the liminal condition of the wall has in the process of instigating narratives within the physical context. It follows the research project conducted in Zentrum für Kunst und Urbanistik (ZK/U) in Berlin where the generic space of the newly constructed rooftop becomes a specific place of activity (a 10 seconds theatre). The research departs from changing the basic notion of the 'fourth' wall as a dividing element between the 'world of imagination' (the stage) and the 'real world' (of the audience), and introducing a 'performative' wall which becomes a dialectical element every time when the position of the stage and the audience is subverted. Namely, the work showcases how the scenic and narrative content of everyday life always emerge as a form of theatrical activity when architecture of the rooftop and the city shift their position around the dynamic nature of the dialectical wall and communicate with its content, performance, materiality and appearance.

Life is Serious; ART SERENE

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ARCHITECTURAL-SCENIC RESEARCH

Biography

Slobodan Veleviski (b.1976) is a tenure professor at the Faculty of Architecture, University "Ss. Cyril and Methodius" in Skopje, where he lectures on urban design and co-leads master design studio in architectural-urbanism entitled Growth 2.0. In 2007 he completed his master studies at Dessau Institute of Architecture in Germany and in 2013 he finished his PhD in Skopje which aims to decode the utopian narrative of contemporary cities.

His experience in practice (2005-2007) ranges from engagement at architectural offices such as Shigeru Ban Architects Paris, David Chipperfield Architects Berlin, and research institute Space Syntax Lab in London.

In 2018 he co-curated Freeingspace, an exhibition representing the Republic of Macedonia at the 16th International Architecture Exhibition La Biennale di Venezia entitled Freespace.

He is also a co-author of several publications including Conversations, a book that embodies series of interviews with eminent architects and educators. He regularly participates in conferences and various scientific research networks and programs.

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Would the dialectical wall be the ideal symbolical and political space for action, transforming a city in to a stage? How thick is that wall? The dialectical wall in our research is a machine that generates actions by establishing a dynamic relationship of generic (abstract) versus active (place) space in the city, posing the question of the relation between the audience and performers. The wall is a stage itself, a space that dialectically involves the audience in the action, reactivates the city in the creation of the actions (events) and thus transform it into a performative city/scene?

Keywords: cinematic scenic space, social production and social construction of space, social memory, politics of remembering

Biography

MARINA RADULJ

Ph.D. (scenic design)

M.Arch.

Assistant professor and head of the Department of Architectural Design at AGGF,
University of Banja Luka

Licensed designer

I love play, I love stories, I love spaces. My teaching approach is based on instructing the process of designing public spaces and cultivating narratives/stories and space programs. I think like an architect through diverse professional practice, from urban-architectural projects and realizations, interdisciplinary and artistic projects, to research work.

SELECTED WORKS

- Scientific monograph: "LANDSCAPES OF MEMORY," author Marina Radulj, Banja Luka: University of Banja Luka, AGGF, 2024. (CIP 725.945(497.6)(0.034.2), ISBN 978-99976-82-07-9)
- Architectural realization: "Agromehanika Administration" Banja Luka, reconstruction, adaptation, and interior, 2024, author with Zoran Uljarević
- Architectural realization: "American Corner" Banja Luka and Bijeljina, interior, 2019, author
- Reconstruction and repurposing of Branko Čopić's house in Hašani, 2020, author
- Outdoor classroom "Garden of Mallow Color" in Hašani, 2021-, author
- Artistic project: interactive sculpture "HORIZONS," Faculty of Philosophy, University of Banja Luka, 2020, author
- Multimedia exhibition "THE FOURTH WALL," a retrospective of creating cultural spaces through research and design + discussion on the theme "School as a cultural space," Banja Luka, Bosnia and Herzegovina, 10.12.2019, author and producer with M. Nedimović
- Scientific-popular book: Simulation of Stage Work on a Scale of 1:25, authors: M. Radulj, K. Van Getem, M. Ilić, Banja Luka: University of Banja Luka, AGGF, 2016. (ISBN 978-99976-663-5-2)
- Interdisciplinary research: "Concrete Nature of the City," "BRUTALISM," "BASNABOSNA," "THE BODY NEVER LIES"

THE ART OF WALKING – THE MONUMENT ON MRAKOVICA, KOZARA Marina Radulj

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Abstract

In the following story, the intention is to shed light on the process of designing specific forms of monumental architecture, which I refer to here as "landscapes of memory," using the example of the Monument on Mrakovica, Kozara. Its primary function is not to serve as mediation, but the greatest value of this form of architectural creation is tied to its spatial and landscape capacity to evoke and provoke emotion, to produce experience and memory. Landscapes of memory are very specific spatial forms at the boundaries of architecture, art, and nature. Few within this typological group achieve the universal value of complete integration of parts and forms "in the eyes of our mind [emphasized M. R.]" (Burckhardt 2006: 19–38) into landscape, image, experience, and meaning (also see in: Radulj – Milić Aleksić 2016: 197–204). The design process is revealed here through a narrative of spatial experience, the history of form, thus highlighting the primary function of these spaces. In these cases, design is simultaneously construction, weaving a unique mechanism aimed at directly impacting the visitor's body, their experiences, and knowledge

Keywords: Mrakovica, Džamonja, narrative, landscape

Biography

Mia David (Belgrade, 1974) is an architect, curator and set designer. Her main fields of work are contemporary visual art, performing arts, education, and cultural management. She graduated from the Faculty of Architecture in Belgrade and received her master's and doctoral degrees from the Scene Design group at the University of Arts in Belgrade.

She was a partner in architectural studios DSZ and Blok, the founder and editor-in-chief of *Kvart* magazine, and one of the founders of the non-governmental organisation *Blokovi*. She worked as a lecturer at the Faculty of Dramatic Arts in Belgrade. From 2010 to 2014, she worked as the acting director of the Cultural Centre of Belgrade. She is a member of the Serbian Chamber of Engineers, the Association of Architects of Belgrade, the Association of Architects of Novi Sad, NUNS, OISTAT and IKT.

Mia is the author of many projects in the fields of architecture, design, set design, and art, as well as newspaper articles published in various media. Berlin, New York, Vienna, Paris, Rennes, Sarajevo, Zagreb, Ljubljana, Frankfurt, Moscow, Trieste, Rome, Venice, and Prague are some of the cities she has exhibited in. She is the curator of numerous exhibitions, most important of which was the national performance of Serbia at the Prague Quadrennial of Performance Design and Space in 2015. She is the winner of many awards and recognitions, including the Biennial of Scene Design Award (2007), Joakim Vujić Award (2007), October Salon Special Award (2014) and the Gold Medal for Provoking a Dialogue (Prague Quadrennial 2015).

She is the author of radio shows *Life as such* (Radio B92), *Life is where we are* (Remarker media) and the web show *Spaces of Freedom* (Remarker media).

Since 2016, she has been running the Navigator gallery and since 2024 Novembar gallery as well.

She works as an associate professor at the Faculty of Technical Sciences in Novi Sad.

WHISPERS OF ABSENCE: MEMORY AND SILENCE IN THE FOREST OF DREAMS Mia David

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Abstract

The need for a memorial to Srebrenica in Belgrade holds profound significance, particularly in the context of collective memory and reconciliation. However, nationalist sentiments, denialism, and political agendas have created an environment where erecting a monument in a public space is fraught with controversy. The political tension surrounding a Srebrenica memorial in Belgrade reflects unresolved divisions within the country and broader regional tensions in the Balkans. Many groups in Serbian society either contest the genocide's narrative or reject calls for public acknowledgment, making an official monument nearly impossible.

In response, alternative forms of commemoration have emerged, particularly in virtual and conceptual realms. Virtual memorials and artistic projects offer ways to bypass political and ideological barriers, serving as spaces for reflection and remembrance in a decentralized digital environment where they cannot be controlled or destroyed. The initiatives "Forest" (Šuma) by Mia David and Antonio Grgić) and "Life is What the Dead Dream Of" (Život je ono što sanjaju mrtvi) by Mia David represent crucial opportunities to address the absence of a memorial to the victims of the Srebrenica genocide in Serbia. "Forest" is a participatory project aimed at societal healing, where individuals can donate trees to create a collective forest as a living memorial. "Life is What the Dead Dream Of" conceptually explores remembrance beyond physical monuments. These creative approaches push the boundaries of how we think about monuments and memory. They invite the public to engage with history in innovative ways, fostering personal reflection and offering new perspectives on how a nation can come to terms with its past, even when the physical terrain is hostile to such efforts.

Keywords: Srebrenica, Memorial, Reconciliation, Virtual commemoration, Collective memory

Biography

Natalija Bogdanović (Kragujevac, 1988) is an architect and Assistant Professor at the Department of Interior Architecture, Faculty of Philology and Arts of the University of Kragujevac.

She organized and participated in several national and international exhibitions, competitions, workshops, conferences and panel discussions. In her professional career, she received significant awards for professional-artistic and pedagogical-mentoring work at relevant national and international exhibitions: Prague Quadrennial (2015), Balkan Architecture Biennale (2017), 29th International Salon of Urbanism (2020), Big Design Festival/Month of Design Festival Ljubljana (2022), 58th International Furniture Fair (2022), Prague Quadrennial (2023).

She is the founder and since 2017 the president of the professional association "URBANIUM - Center for Research and Sustainable Development of Architecture and Urbanism", within which she participated as a manager or associate in the implementation of projects - "Days of Architecture in Kragujevac" (2018, 2019), "EASA:REALITY - summer school of architecture" (2021), "BINA in Kragujevac" (2023, 2024).

She deals with designing in the fields of architecture and interior design, as well as different formats of artistic projects. Together with architect Aleksa Đurić, she is founder of the architectural practice of "ADDICTED design studio".

At the same time, she is involved in scientific and research work and as an author or co-author she has published several professional and scientific research papers. She is engaged in the scientific-research project "RELATE - learning Elsewhere, Learning oTherwisE - Architecture and Urban Planning - An outside curriculum", within the invitation of IDEJE, the Science Fund of the Republic of Serbia.

She is a member of the professional associations URBANIUM and ŽAD.

ARCHITECTURAL PRACTICE AND ACTIONS IN PUBLIC SPACE - RELATION TO URBAN QUESTION Natalija Bogdanović

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Abstract

The paper deals with the changes in architectural practice in the time that Zygmund Bauman describes as the phase of "liquid modernity" - the phase in which social forms decompose and dissolve faster than it takes time to establish them. Temporary activities represent a reaction to a world in which the future becomes more uncertain than certain, they become responses to rapid technological, economic, social changes and poverty, whereby architectural practice is transformed through the institutionalization of "temporary and ephemeral" methods and strategies that play a vital role in establishing of the relationship between life and art in the public city space. Although temporary activities are not a new phenomenon, their detected flourishing in the last ten years suggests their important role in changing the traditional architectural approach and the understanding of the concept of architectural practice, which moves from problematizing the city as a physical environment to establishing a relationship with the urban - the social and intangible that inhabits it. Like all social phenomena, the urban issue can have its own spatial dimension, which is the subject of research in this work, considered through a case study of spatial interventions created as a reaction to local urban policies, in the period from 2017-2024. in the public spaces of the city of Kragujevac. The case studies vary in scale, typology, institutional framework of implementation (from civil initiatives to actions within the academy), but they all problematize the issue of urban through the examination of methods and strategies of temporary interventions as possibilities and tools for action in the immediate environment.

Keywords: transformation of architectural practice, public space, urban question, temporary strategies, ephemeral interventions.

Biography

Romana Bošković Živanović (1981) is an architect. She graduated from the Department of Architecture and Urban Planning of the Faculty of Technical Sciences in Novi Sad (2005) and received her doctorate in scene design from the University of Arts in Belgrade (2010). She works in the field of stage design, as a designer and consultant, and in the centre of her interest are the architecture and technology of the scenic space. She exhibited and showed her artworks at national and international events (BELEF, Mikser, INFANT, BINA, S.U.T.R.A.), and as a technical producer she participated in the BITEF and BELEF festivals. She works also at the Faculty of Dramatic Arts in Belgrade. She led the curatorial team of the Student Section of Serbia at the Prague Quadrennial in 2019. She played basketball for the pioneer, cadet, junior and youth national teams of Yugoslavia. From 2014 to 2018, she was the president of the Commission for Technology of OISTAT, the International Association of Scenographers, Theatre Architects and Technicians. She is a full professor at the Sub-Department for Art and Design, Faculty of Technical Sciences in Novi Sad and the head of the Master's academic studies in Scene Architecture and Technique.

Aleksandra Pešterac (1984) is an architect. She received her doctorate from the Faculty of Technical Sciences at the University of Novi Sad, where she is currently an assistant professor leading courses in the field of scene architecture. Within the Sub-Department of Arts and Design, she is the Scene Design Chair. As an architectural designer, she participated in the development of several projects. She has published papers at international conferences, as well as in national periodicals. She is the co-author of several award-winning projects in the field of architectural design. She is a renowned author and mentor, regularly taking an active role in exhibitions and workshops.

(UP)BUILDING OF THE NATIONAL THEATRE IN SUBOTICA

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Abstract

Designing and building a theatre is a complex ideological, spiritual and engineering undertaking, which aims to create program, spatial and technological frameworks for performing arts and other cultural content. One of the design approaches is phased design, which in theory represents a good way of realization, especially when it comes to complex typologies, capital investments and public facilities of great importance for an environment. The reconstruction of the National Theatre - Népsínház began in 1992, following a public competition for conceptual design. Due to delays over twenty-five years, the existing design was adapted to a phased implementation with ten defined phases. During the realization of the individual phases, numerous challenges and problems arose, which will certainly affect the planned program conception of the institution and the future life of the Theatre. This paper will analyze the design approach used in the reconstruction. Special attention will be devoted to several key topics - the presence and participation of future users of the facility in this long-term process, as well as the (mis)understanding of program, spatial and technological specificities of such a complex typology, by all involved in the reconstruction. All this, among other things, contributed to the fate of the Theatre being uncertain for many years. Whether this house will really come to life and become a true cultural, educational and social centre, or whether that magic will be "swallowed" by the endless adaptation of project and technical documentation to the possibilities and capacities of Contractors, Investors and budgets, as well as changes during construction, remains a question. Will this contemporary theatre live a serene life, or it will become a prisoner to the seriousness of everyday life.

Keywords: scene architecture, scene technologies, National Theatre in Subotica

Biography

Darko Sekulić (Novi Sad, 1997) is a Master of Science in Scene Architecture and Technique. He completed his master's academic studies in Scene Architecture and Technique at the Faculty of Technical Sciences defending his thesis titled *In Search of New Interactions between Architecture and Theatre – Conceptual Design of the Dance Theatre Češki Magacin*. He completed his bachelor's studies in Scene Architecture, Technique, and Design in 2021. During his studies, he was a member of the technical team responsible for implementing extracurricular programs and other events organized by the Sub-Department of Art and Design. He worked as a student demonstrator for the subjects Scene Architecture 1 and 2 during the academic year 2020/21. He participated in the 43rd Belgrade Architecture Salon at the Museum of Applied Arts in the category of competition works. In 2022, he was part of the technical production team for the Scene Design Biennale. Additionally, he was part of the technical production team for the exhibition "Retailing" at the Museum of Applied Arts. In 2023, he was part of the technical production team for Serbia's performance at the Prague Quadrennial, where the Republic of Serbia won two awards – one for the most imaginative concept of work (student exhibition) and one for community activation (exhibition of countries and regions). Since February 2023, he has been working at the Sub-Department of Art and Design, Department of Architecture and Urban Planning, Faculty of Technical Sciences in Novi Sad as a teaching assistant.

FROM STAGE TO STRUCTURE: INVESTIGATING THEATRICAL INFLUENCES ON ARCHITECTURAL DESIGN Darko Sekulić

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Abstract

The scope of this work aims to explore relations between architecture and theatre in hope of discovering new interactions between these two interdisciplinary fields of research. Let us hypothesize that theatre has historically benefited more than architecture in terms of its overall development. Is this in fact the case? I believe that to even begin thinking about a possible answer to this question one must first define the scope of these phenomena in this contemporary setting. How can we define contemporary architecture and contemporary theatre? If we take Harman's approach, we can begin the research by answering two basic questions: (1) What an object is made from, whether historically or compositionally, or (2) we can ask what an object does, whether to other objects or to our own minds and senses. Afterwards repeating the same process for theatre, simultaneously developing our own discursive position.

In search for possible answers to these questions this work inspects some philosophical reflections about the relation of politics and art in theatre by Alain Badiou and juxtaposes them with reflections of Reinier de Graaf on the transformation of architecture as a profession. Besides having philosophical and experiential reflections on theatre and architecture as the main research grounds, some theoretical assumptions taken from Graham Harman's method of analysing architecture through Object-oriented ontology are also used in the comparative analysis of contemporary architecture and theatre practices.

Eventually the main objective of this work is to confront ideas deriving from contemporary theatrical and architectural practices, using the Object-oriented ontology method to inquire possible overlaps between the two professions. Moreover, to inquire how have the sensory qualities of theatre shaped the perception and creation of real qualities in architecture?

Keywords: architecture, theatre, art, politics, sensory qualities, real qualities, object-oriented ontology

Biography

Bojan Stojković has completed his undergraduate and master studies at the Faculty of Technical Sciences, University of Novi Sad, where he is currently a PhD candidate. He has been working as a teaching assistant at the Department of Architecture and Urbanism since 2016, taking part in courses: Architectural Design, Architectural Technologies - Design Process and Architecture of Exhibition and Events. He is one of the founders and a board member of architecture, culture and art associations Ephemera Collective and Baza - platform for spatial praxis, both based in Novi Sad, Serbia. In the field of professional and artistic production, he co-authored a number of architectural and artistic projects shown at the international exhibitions and festivals with selection committees. His main interests are spatial design and spatial experiments in different kinds of media.

Miljana Zeković, PhD, is a professor of Architecture. Over the years, she has been teaching Architectural Design, Ephemeral Architecture and Architecture of Exhibitions and Events at the undergraduate level, as well as a series of courses in Creative Research at the MA and PhD levels at the Faculty of Technical Sciences at the University of Novi Sad and the University of Arts in Belgrade. Her research interests lie in spatial design and practices, spatial phenomenology, transdisciplinary curatorial practices, and experiments in the domain of architecture and related disciplines. She is an experienced leader of interdisciplinary site-specific workshops and has worked in Serbia, Bosnia and Herzegovina, Montenegro, the UK, the Czech Republic, Finland, China, Taiwan and the Philippines.

TEMPORAL UTILISATION OF ABANDONED STRUCTURES: URBAN ACTIVATION AND COMMUNITY ENGAGEMENT

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Abstract

In the last decades, a series of economic, political, and social crises and changes have resulted in a significant number of unfinished and abandoned buildings and structures. These structures frequently spark discussions and speculations about the broader implications that caused their appearance and environmental impact. Therefore, this paper aims to underscore the significance of the temporary use of abandoned buildings and its positive impact on the built and unbuilt environment. These buildings often remain excluded from active urban life, altering the urban matrix and settlement structure. Given they are usually located on the periphery of settlements, they inevitably affect the undisturbed natural environment and landscape. With their primary function unrealized, these structures offer opportunities for future reinterpretation and utilisation. Contemporary strategies and methods for temporary use of abandoned buildings offer new and alternative solutions to activate urban spaces and engage local communities through diverse programs. This case study employed a comparative analysis of contemporary architectural practices addressing the temporary use of abandoned buildings. This paper offers three primary approaches that consider the issue. The first approach implies a passive stance towards the building, focusing on the aestheticization of the structure and its relations with the surrounding environment rather than introducing new temporary uses. The second and third approaches include introducing a temporary utilitarian function and suggesting an active engagement with the building. In the second approach, the designed utilitarian function is eventually executed after its temporary use. In contrast, in the third approach, the ultimate function is altered by the influence of temporary use. The analysed examples lead to the conclusion that such structures' spatial and visual qualities provide a basis for considering abandoned buildings as essential platforms for new social, cultural, and artistic programs and engagement.

Keywords: temporary use, revitalisation, utilisation, unfinished structures, abandoned buildings, meanwhile space

Biography

Radmila Đurašinović is an architect and PhD student at the Faculty of Technical Sciences, University of Novi Sad. During her master's studies in Contemporary Theories and Technologies in Architecture, she developed an interest in architectural research. Her primary field of research is contemporary design strategies, including the re-evaluation of architectural strategies of the second half of the 20th century in relation to current urban issues. She has taken part in several international scientific conferences and published her work in both scientific journals and monographs. In addition to her research, she maintains a connection with practice, participating in both national and international competitions and exhibitions in architecture and design.

Miljana Zeković, PhD, is a professor of Architecture. Over the years, she has been teaching Architectural Design, Ephemeral Architecture and Architecture of Exhibitions and Events at the undergraduate level, as well as a series of courses in Creative Research at the MA and PhD levels at the Faculty of Technical Sciences at the University of Novi Sad and the University of Arts in Belgrade. Her research interests lie in spatial design and practices, spatial phenomenology, transdisciplinary curatorial practices, and experiments in the domain of architecture and related disciplines. She is an experienced leader of interdisciplinary site-specific workshops and has worked in Serbia, Bosnia and Herzegovina, Montenegro, the UK, the Czech Republic, Finland, China, Taiwan and the Philippines.

THE CREATIVE POTENTIAL OF INDETERMINATE URBAN SPACE: AN ANALYSIS OF THE FLOATING PROJECT

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Abstract

Just as the intrinsic qualities of a site are integral to the development and success of performance in environmental or site-specific theatre, the qualities of urban spaces are integral to their appropriation and creative use by citizens. This paper draws attention to a particular spatial condition—indeterminacy, and indeterminate spaces in the city—which, having lost their initial function, temporarily find themselves outside conventional regulatory frameworks, thereby remaining open to new interpretations and uses. This paper aims not to locate or define indeterminate spaces in the city as a means of their regulation nor to prescribe their possible uses, for this can prove counterproductive, but instead to highlight these spaces as intrinsic to the production of the city, especially in relation to the pressing current issues of limited urban and diminishing public spaces, and the focus on the sustainability of cities through reuse. Case studies of architectural and user interventions in indeterminate urban spaces that recognise and instrumentalise the existing qualities of the space while introducing new dimensions, can be fruitful in answering the question of how architecture may act in these spaces without degrading their evocative potential. An analysis of raumlaborberlin's¹ Floating University project demonstrates such an approach, and provides a contribution to discourse on the potential of indeterminate space in regard to the contemporary urban issues.

Keywords: indeterminacy, indeterminate space, reuse, sustainable city, raumlaborberlin

¹ raumlaborberlin (name styled lowercase and without spaces) is an experimental architectural practice based in Berlin, Germany.

Biography

Petar Mitrović (1998) holds a Master's degree in architecture and is a PhD student employed as a Research Intern at the Faculty of Technical Sciences, University of Novi Sad. From 2018 to 2021, he served as a Demonstrator and from 2021 to 2023, he worked as a Teaching Associate in architectural design courses. He received the Special Award in 2020 and the Award in 2022 at the Novi Sad Architecture Salon. Additionally, he is a collaborator on the project "Novi Sad – Modern City," which won the Grand Prix award at the Novi Sad Architecture Salon in 2022. He participated in the research team of the international professional-artistic project SPA:RE – Public Spaces ReClaimed (2022-2024), funded by the European Commission's Creative Europe program. His creative expression extends beyond conventional practice, as evidenced by his two solo exhibitions: "Adaptation of the Terra Museum Complex in Kikinda" (2021) and "Deconstruction of the Urban Artifact: Three Castles" (2023), both published in the same year. He is a member of the Society of Architects of Novi Sad and NK ICOM Serbia.

HYBRIDIZATION OF SPATIAL NARRATIVE: WORKSHOP AS A RESEARCH METHOD FOR TRACING THE INVISIBLE Petar Mitrović

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Abstract

The "Hybridization of Spatial Narrative" workshop, held in Novi Sad in 2023, was a workshop for architecture students focused on exploring textual functions in architecture through lectures and practical design tasks. Led by Petar Mitrović the workshop aimed to investigate the use of narrative functions as tools in architectural design, emphasizing the importance of education beyond formal academics. The inspiration for this workshop was derived from the 1906 urban plan of the village of Bočar in Vojvodina, which depicted three castles with a large central garden. Presently, only two castles exist, and the existence of the third castle and the garden serves as a basis for imaginary exploration. Organized in collaboration with the Society of Architects of Novi Sad and SKICA, the workshop involved two main tasks. In the first task, each student was given a story related to the fictional narrative based on the three castles in Bočar, composed by writers. The goal was to explore imaginary spaces influenced by narrative, focusing on emotional charge, spatial feelings, and defining the ambiance of spaces, which resulted in eleven digital collages. The second task involved forming groups, combining two to three different stories within each team. On a designated area, once a garden between the three castles, they were tasked with designing a pavilion inspired by the three imaginary spaces from the first task. The proposed program for pavilions presented the needs of the community. This task culminated in four projects featuring structures such as an educational facility for children about local animals and plants, an outdoor classroom, an event space, and a new public space. Overall, this research demonstrates how combining different spatial narrative techniques, particularly through drawing, can serve as an effective research method to reveal hidden and give new meaning within architectural contexts.

Keywords: spatial narrative, design as research method, student workshop

Biography

Petar Mitrović (1998) holds a Master's degree in architecture and is a PhD student employed as a Research Intern at the Faculty of Technical Sciences, University of Novi Sad. From 2018 to 2021, he served as a Demonstrator and from 2021 to 2023, he worked as a Teaching Associate in architectural design courses. He received the Special Award in 2020 and the Award in 2022 at the Novi Sad Architecture Salon. Additionally, he is a collaborator on the project "Novi Sad – Modern City," which won the Grand Prix award at the Novi Sad Architecture Salon in 2022. He participated in the research team of the international professional-artistic project SPA:RE – Public Spaces ReClaimed (2022-2024), funded by the European Commission's Creative Europe program. His creative expression extends beyond conventional practice, as evidenced by his two solo exhibitions: "Adaptation of the Terra Museum Complex in Kikinda" (2021) and "Deconstruction of the Urban Artifact: Three Castles" (2023), both published in the same year. He is a member of the Society of Architects of Novi Sad and NK ICOM Serbia.

Dragana Kocić (1989) is an architect. She completed undergraduate academic studies of the first level and master academic studies of the second level at the study program Architecture at the Faculty of Civil Engineering and Architecture - University of Niš. In 2013, she won a prize at 21st International planners' exhibition in Serbia for Conceptual urban design of scientific and technological park in Niš. Also, she won two first prizes "Museum Night" for interior design.

Since October 2014, Dragana has been a student of Doctoral Academic Studies (PhD studies) at the Faculty of Technical Sciences - University of Novi Sad. In 2015, she received a scholarship from the Ministry of Education, Science and Technological Development for the development of scientific research staff. Since 2018, she has been working as a scientific researcher at the Faculty of Technical Sciences in Novi Sad.

Up to the present day, she has been actively involved in teaching at the Faculty of Technical Sciences, and has participated in numerous projects, among which the project "Novi Sad – Modern City" stands out. She collaborated on this project, which won the Grand Prix award at the Novi Sad Architecture Salon in 2022. She is a member of the Society of Architects of Novi Sad. The field of her interest in scientific work is the study of the condition and phenomena in Yugoslav architecture.

SUPERIMPOSITION OF SPATIAL AND IDEOLOGICAL VALUES: THE DIACHRONIC METANARRATIVE OF BLOCK 13 SEGMENT IN NEW BELGRADE

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Abstract

This paper examines the intricate interplay of spatial and ideological values in segment of Block 13 of New Belgrade, employing a diachronic approach, reconstruction methodology, memory architecture, and comparative analysis. The study focuses on two unbuilt projects and a concrete basement repurposed as a landfill and shelter for the less fortunate. Through diachronic analysis, it reveals a metanarrative that integrates historical layers, highlighting both unrealized and emerging narratives within this urban context. Central to this investigation is the Museum of Revolution, an ambitious yet incomplete architectural project from the Yugoslav era. Today, this site represents three intertwined narratives: the original authoritative vision to project power and ideology through the museum, the current reality of the homeless community inhabiting the concrete basement and the future prospect of a new Philharmonic building following an architectural competition. The diachronic metanarrative is presented as an autonomous, coherent, and self-reflective narrative structure, capturing the synthesis of these narratives over time. By examining the spatial and ideological superimpositions within the segment of Block 13, the paper underscores the multi-layered and interconnected relationships between physical space and ideological expression. This interdisciplinary analysis, which combines architectural history, urban studies, and cultural analysis positions this context as a microcosm of broader trends and transformations in cities characterized by modernist architecture. The findings reveal insights into the dynamic and often hidden narratives that shape urban environments.

Keywords: metanarrative, spatial and ideological values, New Belgrade, Museum of Revolution

Biography

Dr. Marko Lazić, an Assistant Professor at the Department of Architecture and Urbanism within the Faculty of Technical Sciences at the University of Novi Sad, has made significant contributions to the field. Born in 1985, he successfully obtained his PhD degree in 2017. His prolific research output includes over 20 scientific papers, spanning diverse areas such as Building Information Modelling (BIM), Architectural Simulations, and Virtual Reality.

Dr. Ana Perišić, an Associate Professor at the Department of Fundamental Sciences, Engineering Animation, within the Faculty of Technical Sciences at the University of Novi Sad. She has been working and teaching for over a decade in the field of Video Game Design and Computer Graphics. She obtained her PhD in the field of Applied Computer Graphics and Simulations in Architecture in 2016. Prolific in the field of Human-Computer Interaction design, Applied Computer Graphics in Education and Virtual Simulations.

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DFA Igor Kekeljević, is an Associate professor at the Department of Fundamental Sciences within the Faculty of Technical Sciences at the University of Novi Sad. Born in 1979, he successfully obtained his Doctorate in digital art at the University of Arts in Belgrade in 2016. Realized numerous commercial projects in the areas of illustration, graphic design, web design, interface design, video games, 3D graphics, and animations. Computer graphics has been actively involved since 2002. Employed as an associate professor at the Faculty of Engineering Science in Novi Sad, Animation in Engineering.

SPATIAL AND AESTHETIC ASSESSMENT: EVALUATING NOVI SAD'S CENTRAL AREA AS A LOCATION FOR ISOMETRIC VIDEO GAME

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Abstract

The isometric perspective in video games boasts a rich historical lineage, having significantly influenced numerous enduring genres. These genres include action RPGs, MOBAs (Multiplayer Online Battle Arenas), and strategy games, among others. Despite its longevity, the isometric view remains relevant even in contemporary indie titles. In this paper, we analysed the merits and drawbacks associated with isometric games. We delve into their characteristic elements, emphasizing both functional and aesthetic aspects. Our investigation encompasses a diverse array of titles, categorized by genre and development year. These carefully selected examples serve as a foundation for evaluating the suitability of Novi Sad's central area as a potential location for an isometric video game. Every city has its story built by architects for centuries, but the video game environment and scene design can evolve them to a new level, less serious, more playful and serene by being open to new interpretations. To practically apply our findings, we explore the creation of a game segment within the Unity 3D engine, accompanied by illustrative visuals. The results of our analysis provide valuable insights for game developers considering isometric design within an urban context.

Keywords: video game design, isometric projection, architectural heritage in video games, Novi sad central area, video game analysis

Biography

DFA Jelena Janev (b. 1972), an Associate Professor at the Sub-department of Art and Design, Department of Architecture and Urbanism, Faculty of Technical Sciences, University of Novi Sad. She earned her BFA (1998) and MFA in sculpture (2004) from the Academy of Art in Novi Sad, and DFA in Scene Design (2021), in the Scene Design Program at the Department of Architecture and Urbanism, Faculty of Technical Sciences, University of Novi Sad. She works in visual arts, primarily sculpture, art installation and scene design. She had 15 solo shows and more than thirty group shows in Serbia and internationally (USA, Germany, Bosnia and Herzegovina, Croatia, Montenegro). She has received the Annual Award for Sculpture from the Academy of Art (1997) and the award for sculpture from the Novi Sad October Salon (1997). She participated in a number of international art symposia. Her artworks are in the permanent collections of the Museum of Contemporary Art of Vojvodina, Museum Terra and the New Mexico Highlands University (USA). Janev has published critical essays in Scena, theatre arts review, and presented work at international conferences.

Dr. Tatjana Babić (1970) is an architect and an associate professor at the Faculty of Technical Sciences in Novi Sad. She graduated from the Faculty of Architecture in Belgrade, and obtained her master's and doctoral degrees at the Faculty of Technical Sciences in Novi Sad. She is engaged in researching contemporary architectural practices, with an emphasis on exploring the potential of the creative educational process aimed at connecting people and creating a community of active citizens. During the teaching process, she designed and led a number of research projects involving more than 100 students. Together with colleagues, she organized several projects aimed at professionals and the general public. The results of these studies were presented at several representative professional exhibitions.

Dr. Ana Perišić, an Associate Professor at the Department of Fundamental Sciences, Engineering Animation, within the Faculty of Technical Sciences at the University of Novi Sad. She has been working and teaching for over a decade in the field of Video Game Design and Computer Graphics. She obtained her PhD in the field of Applied Computer Graphics and Simulations in Architecture in 2016. Prolific in the field of Human-Computer Interaction design, Applied Computer Graphics in Education and Virtual Simulations.

THE APPLICATION OF EDUCATIONAL TECHNIQUES IN THE FIELD OF SCENE DESIGN IN CREATING COMMON SPACES

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Abstract

There is a feeling of urgency to develop a sense of community and a responsible attitude towards using public and common spaces, in a country of collapsed and corrupt institutions tasked with preserving those spaces. We designed the four experiments executed in the communal space in Mošorin, the venue of The LALA Earthland Festival, to explore ways of empowering an already found community and build the confidence and knowledge in using the common space – the festival venue in creative and engaging ways. To achieve that, we used art installation and means of scene design.

There were several steps we took in the process of achieving our goal: connecting with the community of people who use the space and building the trust; educating about rights and responsibilities related to the space by showing how to use it with respect and creativity; showing the different and unexpected potentials that a known space has through the means of art, architecture and scene design. The ultimate result was the ability of people to continue to use the space and the previously unused parts as scenic and performative, and to further explore its potential.

The whole project with all its phases and nuances was then presented in virtual Web-space, as a way to broaden the conversation on tools and strategies that can be applied to other towns and other common and public spaces.

Keywords: public space, community space, scen design, art installation, web-design, graphics

Biography

Dragana Kojičić is an independent architect specialised in earth architecture at CRAterre (France) and a PhD student at Scene architecture in Novi Sad. She organises workshops, festivals and other events that promote the use of earth in architecture and beyond for various target groups in Serbia and in the region. She is a certified ECVET trainer and a president of KFZ, an umbrella organisation for ECVET Earth Building in Serbia. She is a co-founder of itinerant Regio Earth festival between Serbia, Hungary and Romania and a founder of LALA Earthland local festival.

EARTH AS AN ANDRAGOGICAL TOOL FOR CREATING SPACES AND EVENTS

Dragana Kojičić

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Abstract

I have been organizing and leading earth-building workshops for 15 years. The initial goal was to remind people how houses used to be built and maintained in this area, to protect part of this wonderful architectural heritage, and to reintroduce earth as a modern material, even if only in small amounts or in specific aspects of construction (finishes, decorative plasters, stoves, etc.).

However, what I have noticed happening during the workshops goes beyond just the technical aspect of building with earth. I often witness the transformation of people who, at first, are very hesitant to get dirty, but then, with complete enjoyment, continue to work and build.

In recent years, I have increasingly used earth as a tool for establishing contact and working with various communities. It provides an excellent platform for all kinds of creative experiments – through various workshops and more intimate events in Mošorin, open workshops and exhibitions in the Almaš neighbourhood in Novi Sad, numerous events in many other places in Serbia and the region, to the residencies abroad – earth brings both some universal interpretations and some very specific ones for certain people, communities, and spaces.

The serenity of working with the simplest material leads to a transformation that we witness on both an individual and collective level, proving that art can have a much greater and more profound impact than we can even imagine on our seemingly serious lives.

Keywords: earth, events, people, creativity, workshops

Biography

Dragana Pilipović (1981) holds a Master's Degree in Architecture (2006) and a PhD title in Scene Design (2022) at the Faculty of Technical Sciences in Novi Sad. As a teaching associate, she worked on projects in the field of design at the Department of Architecture and Urban Planning at the Faculty of Technical Sciences in Novi Sad. She is currently working as an assistant at the Sub-Department for Art and Design on courses in the fields of design, drawing and graphic design. She worked as a design associate at the architectural studio "I'M architect & associates". As a researcher, she was involved in projects of the Ministry of Education, Science and Technological Development - "Technical and Technological Condition and Potentials of Architectural Buildings for Performance Events in the Republic of Serbia" (2008-2011) and "Technical and Technological Conditions and Potentials of Cultural Centers in the Republic of Serbia" (2011-2022). She was a member of the design team that developed the main architectural project for the Science and Technology Park in Novi Sad and was also involved in the interior design project for the National Theater in Subotica. She is the co-author of several award-winning competitions in the field of architecture and urban planning. Dragana is the author of the program SCENLab_Vrtić. She is a member of the Architects Association of Novi Sad (DaNS).

CREATIVE WORKSHOPS FOR CHILDREN - CASE STUDY: SCENLAB VRTIĆ

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Abstract

"SCENlab vrtić" is a series of creative workshops for children aged six to ten. They introduce children to the world of theatre, architecture and art.

The phenomenon of children's play is of great importance for preschool age. Games reveal the non-existent, negate the quotidian and the limitations. At SCENlab workshops, children develop their imagination, fine motor skills, attention, concentration and perseverance. The space where the SCENlab workshop takes place is the space of the scene laboratory Borislav Gvojić, at the Faculty of Technical Sciences. The workspace is centrally placed in the form of a group of desks where children are directed towards each other, helping each other and developing their social skills.

The materials on which the work in the workshops is based are boxes, cardboard, wire, fabric, papers of different textures, various small and large elements, etc. The elements are joined together with glue, staples, thread, etc. The emphasis is on recycling existing materials.

"SCENlab vrtić" is part of "SCENlab Programme" and follows its themes and concepts. Through the workshops, children work on creating spatial structures, from smaller ones, at hand level, to larger ones, such as the space of the Scene Laboratory and its garden. Throughout the programme, we looked at different phenomena in accordance with the themes, such as, for example, the planets of the Solar System. Then, through different scales, we mastered the space of different scenographies. Through workshops, children would develop ideas through drawing and collage, then assemblage and finally 3D representation, from a smaller scale (1:25) to a larger scale (1:1). The children's spatial awareness was trained through their continual mastery of the different scales of the scenography.

The idea of the workshops is that each time children have to create something in space - a 3D structure, a load-bearing element, a hand prop, and sometimes "walkable" structures. As a result, each season of the programme is accompanied by exhibitions of the children's work produced in the workshops.

"SCENLab vrtić" has been part of various festivals, competitions and kindergarten curricula.

Keywords: SCENlab_vrtić, workshops, creative children's workshops

Biography

Dragana Kojičić is an independent architect specialised in earth architecture at CRAterre (France) and a PhD student at Scene architecture in Novi Sad. She organises workshops, festivals and other events that promote the use of earth in architecture and beyond for various target groups in Serbia and in the region. She is a certified ECVET trainer and a president of KFZ, an umbrella organisation for ECVET Earth Building in Serbia. She is a co-founder of itinerant Regio Earth festival between Serbia, Hungary and Romania and a founder of LALA Earthland local festival.

ALMAŠ QUARTER – CITY AS A POLYGON FOR CREATIVITY Dragana Kojičić

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Abstract

Almaš quarter is the oldest preserved part of Novi Sad, spontaneously created with a lot of earthen houses and winding streets that followed the course of the Danube. However, according to the plan from 2005, the largest part of the area was supposed to be destroyed and replaced by multi-storey buildings.

Citizens of the quarter founded Almašani association to try to preserve the specific urban matrix and all its values and finally, in 2019, Almaš quarter was declared a protected spatial cultural-historical unit. The city recognized the value of preserving this quarter and since 2022 began the renovation of the infrastructure, facades and roofs. A silk factory in the Almaš quarter was also renovated and transformed into Svilara cultural station.

However, even though it seems that everything is developing in a positive manner, a significant number of citizens who live in rather poor conditions were dissatisfied with this turn of events - they had hoped to acquire new housing units in new buildings.

Therefore, all together – Almašani, Svilara and others – from the mere defence of physical space, are now trying to develop their actions towards other dimensions in order to help these residents in various ways: by them develop small business, preserving existing crafts etc.

My collaboration with them began in 2017, during the 300th-anniversary celebration and continued through In the Land of Mulberries and Almaški lep, up to the latest one - itinerant Regio Earth festival that will take place here in July.

Faced with the serious challenges of living in this part of the city, through workshops, installations, and artistic projects, we aim to make the residents proud of preserving their earthen houses and to inspire artistic and craft initiatives, showing that art can have a much more profound impact on societal change and ensure more serene lives.

Keywords: Almaš quarter, earth, community, creativity, workshops, projects

Biography

Aleksandra Pešterac (1984) is an architect. She received her doctorate from the Faculty of Technical Sciences at the University of Novi Sad, where she is currently an assistant professor leading courses in the field of scene architecture. Within the Department of Arts and Design, she is the Scene Design Chair. As an architectural designer, she participated in the development of several projects. She has published papers at international conferences, as well as in national periodicals. She is the co-author of several award-winning projects in the field of architectural design. She is a renowned author and mentor, regularly taking an active role in exhibitions and workshops.

Tatjana Babić (1970) is an architect and an associate professor at the Faculty of Technical Sciences in Novi Sad. She graduated from the Faculty of Architecture in Belgrade, and obtained her master's and doctoral degrees at the Faculty of Technical Sciences in Novi Sad. She is engaged in researching contemporary architectural practices, with an emphasis on exploring the potential of the creative educational process aimed at connecting people and creating a community of active citizens. During the teaching process, she designed and led a number of research projects involving more than 100 students. Together with colleagues, she organized several projects aimed at professionals and the general public. The results of these studies were presented at several representative professional exhibitions.

KIBIC WALK AS A CREATIVE TOOL OF SCENE ARCHITECTURE

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Abstract

The “Kibic Walk” project, part of the Regio Earth festival, was implemented in Novi Sad’s historic Almaška neighborhood to engage festival participants and residents with the area’s unique ambiance and cultural heritage. This initiative highlighted the efforts of the nonprofit association “Almašani,” which has dedicated itself to preserving and protecting the neighborhood since 2005.

Participants explored the winding streets, observed the architectural nuances, and engaged with locals, gaining insights into the area’s rich history and the lives of its inhabitants. Over its 300-year existence, significant portions of Almaška have vanished. To illustrate these missing historical fragments, exhibition boards, referred to as “kibicari,” were strategically placed at key locations. These structures were inspired by the traditional kibicfenster, an architectural element that once served for discreet observation of the street. In this project, these elements were used to illuminate the absent spaces, displaying photographs of authentic locales and narratives from the neighborhood’s past on natural canvas. The walk concluded at the Svilara Cultural Station, where all “kibicars” formed a cohesive spatial installation. This installation not only piqued the curiosity of passers-by but also connected them with the stories of lost fragments from Almaška’s history. By transforming a traditional architectural element into a contemporary narrative medium, the project fostered dialogue among community members and visitors alike.

The aim of this paper is to indicate the existence of creative tools in scene architecture, viewed as an artistic expression that reveals how the life of an authentic ambiance and the everyday experiences within that space can be appreciated in new values.

Keywords: scene architecture, kibic walk, Almaška neighbourhood

Biography

Ivana Maraš was born in 1988 in Novi Sad. She enrolled in architecture studies at the Department of Architecture and Urbanism, Faculty of Technical Sciences, University of Novi Sad in 2007, where she completed her undergraduate and master's studies. She defended her doctoral dissertation entitled "Perception and imagination of urban landscapes in 20th and 21st century: cinematic projections of city" in 2019 at the same Faculty.

She has been involved in teaching at the Department of Architecture and Urbanism, Faculty of Technical Sciences, University of Novi Sad, as a teaching assistant since 2013, and as an assistant professor since 2020.

DREAMSCAPES AND OTHERWORLDS: SURREALISTIC CITY STAGING

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Abstract

For the Surrealists, the city was an extensive playground. Their idea was to fully immerse themselves in the dynamics of the urban landscape and extract its hidden potential in order to rebel against what they perceived as an oppressive and monotonous everyday life. Following the above, this paper will focus on surrealistic city practices, the most clearly embodied in André Breton's seminal work 'Nadja', but will also refer to the works of other theorists such as Ivan Chtcheglov (Gilles Ivain) and the conducted actions of other practices such as the Situationist one headed by Guy Debord, with the aim of considering how applicable and necessary their ideas are today. Both of those listed continued in the footsteps of the Surrealists in the idea of carrying out journeys without a specific goal or plan through the urban landscape, deviating from established, everyday patterns with the idea of encouraging spontaneous situations and events in space.

Keywords: city, space, event, surrealism, dérive, psychogeography

Biography

Jovana Karaulić, PhD, is an Assistant Professor at the Faculty of Dramatic Arts, The Department for Management and Production in Theatre, Radio, and Culture. Jovana is team member of the Interactive Arts Laboratory, artistic research hub for new media and technologies FDA. Currently, she is member of IETM network, and team member of the FDA projects supported by Creative Europe. Jovana produced numerous independent theatre, film and event projects and she is co-founder of the platform Green Art Incubator. Published in relevant journals and conference proceedings and co-edited international thematic publication "Performing arts between politics and policies: implications and challenges", published by FDA Belgrade and ADA from Zagreb. She is co-author of the publication "How to build network and why?", published by Kooperativa Zagreb and author of the book "Cultural performances of Yugoslavism" published by Clio and FDA.

SITE-SPECIFIC PERFORMANCE OF THE CLIMATE CRISIS: CULTURAL PERFORMANCES AND SOCIAL DYNAMICS

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Abstract

This research examines the complex interaction between the performativity of the climate crisis and specific spatial contexts through the lens of cultural performance. In an era of accelerated climate change, the ways in which the climate crisis is enacted and communicated within various spaces are becoming increasingly significant for understanding how societies react and adapt to these changes. Drawing on theoretical frameworks of cultural performance, performativity, cultural studies, and eco-dramaturgy, this study analyses how spatial characteristics and social contexts shape performative practices that articulate climate issues.

The study encompasses an analysis of various ecological activist actions that utilize elements of cultural performance, activist action, and narratives to identify how these forms of performance illuminate and convey the complexity of the climate crisis. Special attention is given to site-specific spaces such as urban environments, rural areas, and natural reserves to understand how spatial dynamics influence the perception of performance in relation to climate challenges.

The research employs a methodological approach that combines qualitative analyses of cultural performances and interviews to provide a comprehensive picture of how performative actions can serve as a tool for raising awareness and mobilizing social actions related to the climate crisis. The research hypothesis suggests that site-specific cultural performance has the potential to transform the ways in which communities understand and act concerning climate change, offering new insights into the possibilities for creating more sustainable and resilient societies.

Keywords: climate crisis, performativity, cultural performance, site-specific, social dynamics.

Biography

I am an Assistant Professor at the School of Sociology, University College Dublin. My work examines the globalization of human rights and memory politics, and their impact on nationalist ideologies in post and in-conflict settings. My main research and teaching interests cover the interconnectedness of sociology of human rights and memory politics, nationalism and nation-state; human-object relations; ideology; solidarity; historical sociology; qualitative research methods; the Holocaust/Genocide nexus; the Balkan and the Israeli/Palestinian conflicts. I have held various postdoc fellowships including a fellowship in Holocaust Studies, the Fulbright Fellowship, the prestigious Jonathan Shapira fellowship at Tel Aviv University, the Israeli Council fellowship for outstanding scholars, and a Marie Curie Research Fellowship at the School of Sociology at UCD. My book manuscript 'The Past Can't Heal Us! The Dangers of Mandating Memory in the Name of Human Rights' published with Cambridge University Press (2020) was shortlisted for the Memory Studies Association best book award, and was awarded the Honourable Mention for the 2021 ASA Sociology of Human Rights Gordon Hirabayashi Award. The book was translated in Serbian in 2021. My second book 'A Victim's Shoe, a Broken Watch and Marbles: Desire Objects and Human Rights' is going to be published this autumn with Columbia University Press.

THE VICTIMS' SHOES TROPE AND EMERGING SOLIDARITY IN POLITICAL PROTEST: HOW POLITICAL ACTION TRANSFORMS PUBLIC SPACES?

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Abstract

This paper analyses the use of public space for staged protests that aim to promote certain political action. By providing an overview of the rich and surprising ways in which the victims' shoes trope becomes utilised in political protests, this article elaborates on the three distinct ways through which moral communities of solidarity position themselves. Firstly, moral communities are often formed around aspects of large-scale atrocities such as commemoration, victimhood and past injustices that, I argue, strengthen nationalist sentiments. The second type of moral communities of solidarity are those that demand 'rights' and claim 'duties' for promoting particular sectoral agendas. In the third type, the shoes serve to build solidarities that are future-oriented and aim at promoting universal human rights. This article analyses protests from around the world in which the victims' shoes trope has been utilised to tackle a wide range of subjects – gun and domestic violence, unemployment, Covid-19 policies, institutional abuse, road safety, commemorations, anti-war and climate protests, and more. The manners in which moral communities are constructed, reveals multiple ways in which protests transform and stage public spaces to performatively alter their purpose – from living spaces to political battlefield.

Keywords: solidarity, victims' shoes, protests, public spaces

Biography

Nevena Mrdjenovic (PhD) is a lecturer in Interior Architecture at University of Technology Sydney (UTS). Nevena is a theorist and designer with expertise in spatial design and scenography. Her research practice is primarily concerned with performative and poetic capacities of space – and is inspired by the concepts of memory, personal and collective identity, and entwined relationships between people and space. Nevena frames scenography as a discipline that holds the capacity to be utilised in different areas of spatial practices – focusing on those inscribed with fundamentals of mise en scene, narrativity and performativity. Nevena has previously worked across theatre, film, installation art, and pedagogy in Australia and Europe.

CROSSING THE LINE: SCENOGRAPHIC RESPONSE TO DESTRUCTION OF DOMESTIC ARCHITECTURE IN ETHNIC CONFLICTS

Nevena Mrđenović

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Abstract

This paper frames the tragic ‘seriousness of life’, and stresses that the levels of theatricality in recent wars transcend those of staged performances. It specifically defines the ongoing destruction of domestic architecture as the climax of performative violence in ethnic conflicts, and a strategy of annihilation of personal and collective identity. Contemporary scenographic apparatus is not just uniquely skilled, but is now also ethically responsible to cross the disciplinary boundaries – when most other critical lines are already crossed. In fact, scenography is here introduced as a transformative conceptual tool capable of instigating a shift in wider perception and comprehension of war-torn homes. This change in perception is introduced through the concept of ‘forensic scenography’ - a system of inverted scenographic thinking developed to study the aftermath of ethnic conflicts in the former Socialist Federal Republic of Yugoslavia (SFRY). By introducing scenography to discourses relating to disastrous destruction of life and livelihoods, this paper aims to establish two key arguments: to position and define attacked homes as direct victims and witnesses of violence, and move them from the realm of collateral damage to monumental sites of personal and collective trauma and suffering; and to propose scenography as uniquely equipped to advocate for the move from a collective role of passive spectators to that of engaged, informed, and empathetic witnesses.

Keywords: war, scenography, memory, activism, witnessing

Biography

Sonja Pejić is a sociologist, media literacy trainer, and peace educator. She is affiliated as an Associate Professor of Sociology at the Faculty of Technical Sciences, University of Novi Sad. Throughout her career, she has been dedicated to researching the complex challenges facing urban areas, particularly in relation to environmental sustainability and technological advancements. Sonja has authored numerous scholarly articles and research papers on topics such as smart cities, environmental issues, and the impact of technology on society. In addition to her academic pursuits, she conducts workshops and seminars as a media literacy trainer, aimed at enhancing digital literacy skills and fostering responsible online behavior.

RETHINKING THE POWER OF ART: SOCIAL RESPONSE TO THE ARCHITECTURE OF CONTROL IN THE HYPERCAPITALIST ERA

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Abstract

Modern society and its institutions have been reshaped by global trends in technological and financial innovation, driven by consumer culture, market dominance, increased corporate influence, media manipulation, intense migration, and rapid ecological shifts. These processes grant the built environment a key role in upholding political structures, fundamentally altering how space is perceived and utilized. In the age of hypercapitalism, we are witnessing the rise of an urban neopanopticon—a society of surveillance and control—where we are paradoxically led to believe in our freedom, with the illusion that we possess all the tools to assert it. This transformation of urban spaces inspires both creative responses and various forms of civic participation and resistance. This paper critically examines how art interacts with or challenges these structures of power and control in the context of hypercapitalism, drawing on case studies to explore specific examples of artistic intervention. In doing so, it addresses the broader societal response to these mechanisms, particularly through the lenses of art, architecture, and public spaces, offering insights into the potential for art to not only reflect but actively resist systems of control.

Keywords: urban neopanopticon, hypercapitalism, civic disobedience, art

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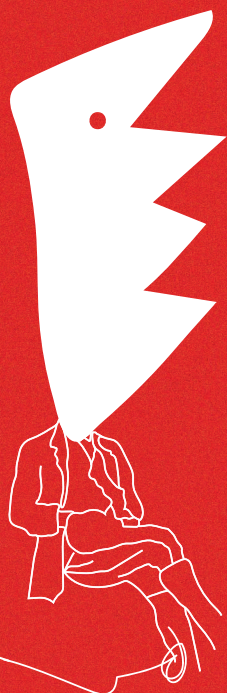
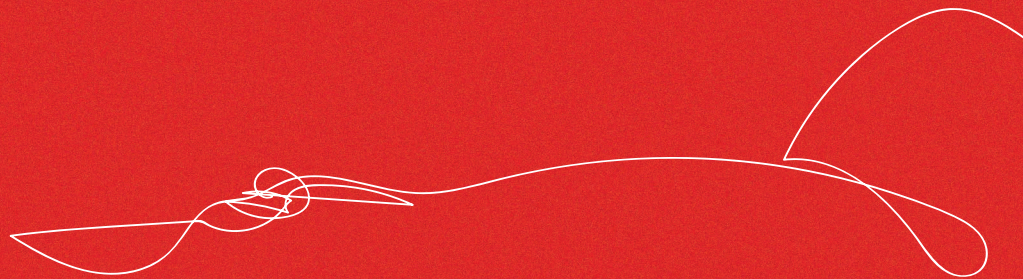
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