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*December 2022, Belgrade, Serbia*

*ON ARCHITECTURE  
— PHILOSOPHY OF  
ARCHITECTURE*



*BOOK OF ABSTRACTS*

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*Sustainable Urban Society Association*





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— PHILOSOPHY OF ARCHITECTURE

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## **PREFACE**

### **Conference**

Summarizing ten years of dealing with the topic On Architecture with numerous sub-topics, such as Reworking the City, Scale of Design, Innovation in Digital Era, Challenges in Architecture, Learning Architecture, Facing the Future - New Challenges, the Conference will re-examine the philosophy of architecture within numerous sub-topics formulated in thematic blocks.

The Conference will discuss complexity and various meanings of architecture. Interdisciplinary approach is a milestone in defining thematic blocks: Phenomenology of Architecture, Architecture and/or vs. Art, Technology and Architecture, Architecture and New Media approach. These themes will consider substance of architecture through all its dimensions always thinking of it as an art. The substance will be discussed regarding various points, processes and trends that contribute to new aesthetic and functionalism as globalization, new approaches to design, innovative technologies, projects, and materials.

### **Exhibition**

International Exhibition with reviewed Exhibition Book follows the Conference thematic blocks: Phenomenology of Architecture, Architecture and/or vs. Art, Technology and Architecture, Architecture and New Media approach. Vision of the City/Architecture – from capturing moments of city life towards utopias in a form of artistic drawing, design, photography, design product...

Editor



# *INTRODUCTION*

**Miodrag Šuvaković** publishes under the name Miško Šuvaković. He received his PhD from the Faculty of Fine Arts at the University of Art in Belgrade in 1993. He has been professor of applied aesthetics, Faculty of Music in Belgrade (1996-2015). Šuvaković is professor of applied aesthetics & theory of art and media, Faculty for Media and Communications, Belgrade. He is member of Slovenian Society of Aesthetics. He is former president of the Society for Aesthetics of Architecture and Visual Arts Serbia. He was president of the IAA (International Association for Aesthetics 2019-2022). He has published or edited 50 books in Serbian, Slovenian, Croatian and English, among them:

*PAS TOUT- Fragments on art, culture, politics, poetics and art theory 1994-1974 (Buffalo, 1994), 2001; Impossible Histories – Historical Avant-gardes, Neo-avant-gardes, and Post-avant-gardes in Yugoslavia, 1918-1991 (co-editor with Dubravka Đurić, Cambridge MA 2003, 2006), Pojmovnik suvremene umjetnosti [Concepts of Contemporary Art] (Zagreb, Ghent, 2005), Epistemology of Art – Critical design for procedures and platforms of contemporary art education (Belgrade, Wien, Erme, Antwerp, 2008), Clandestine Histories of the OHO Group (Ljubljana, 2009), Neo-Aesthetic Theory. Complexity and Complicity Must Be Defended (Wien, 2017).*

Miodrag Šuvaković<sup>1</sup>

**PHILOSOPHY BEYOND THEORY - THEORY THROUGH PHILOSOPHY:  
ARCHITECTURE, ART, POLITICS AND TECHNOLOGY**

The characteristic of most new philosophical approaches or tactical aesthetic positioning within the architecture and visual arts is guided by a critique of the conditions and circumstances of individual and collective subjectivization achieved within productive and receptive practices of architecture. Various authors choose the term "philosophy" to indicate a deliberate turn from conceptual and semiological to phenomenological, on the other hand, to indicate the complex relationships between objects, situations and events in relation to the dispositives of art and life. In this lecture, I will present an analysis and discussion of the status of contemporary philosophy of architecture in relation to the important relations of architectural practice, artistic practice, political antagonisms and trans-technological impacts. Contemporary trans-technological (digital, post-digital, network and techno-ecological) aspects make the discussion of philosophical and aesthetic knowledge about architecture take place in the field of breaking the stable boundaries between art, architecture and politics. The discussion will point to the philosophical models of the New Materialism, Speculative Realism, Eco-Philosophy, De Re Media Criticism and Neo-Marxism.

—

<sup>1</sup> Professor of Applied Aesthetics & Theory of Art and Media, Faculty for Media and Communications, Belgrade, Serbia

**Theofanis Tasis** is teaching Contemporary Practical Philosophy at the Alpen-Adria Universität and is a visiting Professor at the University of St. Gallen. His areas of specialization include Political and Moral Philosophy, New Media Philosophy and Transhumanism. His monograph *Castoriadis*, a philosophy of autonomy published in Greece by Eurasia Publications won the Kafantzogleio Prize of the University of Athens in 2008 and is now in its second edition. His book *Digital Humanism: The iconistic subject and artificial intelligence* published by Armos Publications (2019) explores the notion of a digital humanism as an alternative to the challenges presented by transhumanism and artificial intelligence is now in its third edition and was shortlisted for the National Book Award in Greece. In *Politics of Bios II: The care of the self in the iconistic society* published by Armos Publications (2017) the second part of a planned trilogy and now in its third edition he explores Philosophy as an art of living in regard to New Media. The first part *Politics of Bios: On Irony* published by Eurasia Publications (2012) examines the relation of the private and public sphere in terms of the body and human senses and the political and ethical function of irony. It won the Kafantzogleio Prize of the University of Athens in 2013. His latest book *Philosophy of Human Enhancement* published by Armos Publications (2021) discusses the desirability and the political and ethical consequences of human enhancement criticizing Transhumanism and Technological Posthumanism as ideologies. Theofanis Tasis is a member of the Humanistische Akademie Berlin and the Greek Philosophical Society.



Theofanis Tasis<sup>2</sup>

## **RADICAL DESIGN: HUMAN ENHANCEMENT AND THE ICONISTIC POLIS**

Transhumanism developed as a philosophy that became a cultural movement and is now regarded as a growing field of study. It is a complex mix of philosophical anthropology and philosophy of technology that brings together diverse problems from various fields such as philosophy, social sciences, cultural studies, neuroscience, information science, biomedical science, molecular biology and artificial intelligence. Transhumanism aims at modifying and upgrading human beings through technology claiming that biological evolution is incomplete and without direction. Although it adopts elements of humanism such as rationality, self-knowledge, self-care, autonomy and self-creation it does so with reference to the ideal of the creation of a new human species. The aim of the talk is to provide an overview of transhumanism by examining a) its historical roots, core values, goals and principles and b) its moral, political and aesthetic aspects. Furthermore, we will seek to understand transhumanism in the context of the iconistic polis.

—

<sup>2</sup> Lecturer at the Alpen-Adria Universität, Klagenfurt, Austria and Visiting Professor at the University of St. Gallen, Switzerland

**Thomas Mical** is Professor of Architectural Theory, now living and researching in the Himalayas. He completed his professional M.Arch. from Harvard GSD and his Ph.D. From Georgia Tech. He has taught more than 50 design studios globally and has been a tenured professor in the US, Canada, Australia, and New Zealand. His work in architectural theory increasingly traces the emergence, mutation, duration, and diffusion of concepts into and across disciplines. His transdisciplinary Ph.D. students work in diverse practice-led knowledge production assemblages across the Spatial Arts.

Thomas Mical<sup>3</sup>

## **PLASTICITY AFTER INDEXICALITY FOR ARCHITECTURAL THEORY TODAY**

In the case of the theoretical matter of contemporary architecture, there exists a prevalent reliance upon the semiotic construct of indexicality to locate meanings and attributes of surfacing along relational lines. Following from the projection of Krauss' mobilization of Peircian indexicality in works of minimalist and post- minimalist art, it has been the case that material indexicality has been engaged as a core construct of material choice in speculative construction. This reliance on the intellectual indexing of textures has been accelerated with the spread of digital models and processes, noticeable in the rise of the discourse of the Deleuzian virtual/actual in the 1990's. These permutations of defining and describing the traits and signals of matter, and the mobility or transitive nature of matters of surface construction, are no longer aligned with the index, but something more chameleon-like and effusive.

Matter itself is now vibrant and increasingly engineered and designed at a micro level, often for high-performing laminar ultrathin surfaces, and often with performance criteria that increasingly include timelines or scripted manoeuvres over time. To this condition, we propose to return to the notion of plasticity in Malabou's works, and test them against architectural propositions, within historical, cognitive, and performative channels. In so doing, this paper will seek to define an extension of Malabou's works on plasticity, including a quick foray into recent works in ultrathin surfaces, to develop a more robust appraisal of the plasticity of surface matter optimized under of the dual meanings of sense in architectural theory today.

—

<sup>3</sup>Professor at the Jindal School of Art and Architecture (JSAA)

**Tanja Vujinovic** is a new media, visual and sound artist who has exhibited artworks internationally for 25 years while exploring subjects of play, identity, and synthetic Other using virtual reality, digital sculpture, game engines, and electronic music. Deriving from her prominent and internationally successful new media and visual art practice, and influenced by gaming culture, Tanja Vujinovic's unique sound appears amid her virtual worlds as futuristic electronic music. Her total works of art are whimsical, playful, deep techno soundscapes and imaginary landscapes woven from facts and dreams.

Her latest cycle of new media artworks called AvantGarden is all about nature and technology, exploring a variety of subjects like the fountain of youth or garden of Eden, emergence of synthetic materials or relationships in social VR spaces, and rave culture. Finding inspiration in words of her friends or in popular culture, she is also inspired by science - the science of nanostructured materials, plasma-treated water, fusion energy generation, or so-called Analog Field Sites located on Earth but made for space exploration tests. Her transcendental installations make us feel good, and in tune with our environment, while also inspiring us to think about ourselves, artificial intelligence, and non-human agents in the world. Her Proto-machines that inhabit AvantGarden are vehicles of imagination.

She graduated in Painting from the Faculty of Fine Arts, University of Arts in Belgrade, was a guest student at the Kunstakademie in Düsseldorf, and has a Ph.D. in Philosophy and Theory of Visual Culture from the Faculty of Humanities, University of Primorska, Koper.

Tanja Vujinovic<sup>4</sup>

## **AVANTGARDEN**

AvantGarden Bios7 is an artwork-organism made of digital artifacts and human visitors. It is a living rave ecosystem, a biome made of live music and moving bodies. Moving away from polarizing daily politics by being all-inclusive and non-judgmental, raves teach us tolerance, rethinking reality, and re-inscribing new potential models of structuring society in coexistence, and liberation. The beat of the drum, like in some primordial trance state, connects us, and creates the pulsating space with repetitive trance-inducing and mind-lifting experience of the self in a multitude of vibration flows. Moments, one by one, crystalize in time, so we do remember these time units as significant on the time-space grids of our lives.

—

<sup>4</sup> New media, visual and sound artist at Ultramono.art

**Christiane Wagner** has been a visiting research professor at the University of São Paulo (USP). She was a visiting research professor of aesthetics and science of communication at UNICAMP (qualification for a professorship). She was awarded a doctoral degree in Germany in the science of art and aesthetics, recognized by the Hessian Ministry of Science and Art. She has a Ph.D. in the science of art and aesthetics with highest honors from Université Paris 1 Panthéon-Sorbonne, a Ph.D. in design and architecture (with highest honors), and a master's degree in science of communication (with highest honors) from USP. Also, she holds qualification training in the history of art, art education, and digital art development, sciences, and technology from the French Ministry of Education and the Institut National d'Histoire de l'Art (INHA).

Christiane Wagner<sup>5</sup>

### **SMART CITIES AND ARCHITECTURAL STRUCTURES: COMMUNICATIONAL AND INFORMATIONAL SPACE**

The expectations for shaping the urban landscape toward the ethical and aesthetic values of democracy are seen as the main challenge of an intelligent environment, made possible via information and communication technologies (ICTs). Consequently, architecture's tendency to embrace digital media strives to create innovative and sustainable infrastructure. This approach aims for an argumentative theoretical analysis of aesthetics and communication sciences. The focus is on the context that continuously evolves living traditions persuaded by innovation that modifies and facilitates the evolution of society. The approach is also supposed to be a constantly evolving practice that engenders interaction between past, present, and future, configuring a unique urban landscape. The goal is about the metropolis as a collective achievement, seeking innovation through technologies while preserving tradition. Therefore, the convergence between architecture, technology, and new media requires the consideration of two viewpoints in this analysis. The first is the adopted architectural spatial models. The second is the transformative structure through new media, creating realities, intelligent environments, and interactive communities. Under these two directions, the artificial environment and imagined configuration through digital media are discussed, considering that technology overcame natural boundaries: the leitmotif of human cultural development. Hence, the following questions guide this analysis: How is it possible to have public spatial architecture driving the collective and democratic intelligence of a city's ethical and aesthetic productions and experiences? Would the basis be in the interactive communicational structure; in the capacity of human communities to cooperate intellectually, ethically, and democratically; or in the capacity of artificial intelligence as a solution?

—

<sup>5</sup> Visiting research professor at the University of São Paulo (USP), Contemporary Art Museum (MAC USP)

**Polyxeni Mantzou**, architect (NTUA), MSc (ETSAM UPM), PhD (ETSAM) Post-Doc (NTUA), is a Professor of Architectural Design and New Technologies at Democritus University of Thrace, Greece. She has broad experience in graduate and postgraduate education; member of numerous PhD Committees; invited professor in ETSAM (2016-7) and the Director of the *Visual, Audiovisual and Electronic Applications LAB* in DUTH.

Her work combines architectural projects, both edificatory and urban and the research on the use of digital media in architectural design. She has been awarded in architectural competitions; has published books and articles; has participated in national and european research projects.



Polyxeni Mantzou<sup>6</sup>

## **META-TYOLOGIES**

The post-era in which we are living is surprising and unpredictable, full of transformations, permutations and shifts. Modern rigid categories and strict architectural typologies are succumbing under the influence of an apparently more elusive, vague and open-ended world. The premodern world of the past, where control was limited and humanity was not definitely separated from its surroundings, led to the later modern world, where humanity objectified the world and established its sovereignty, by controlling, dissecting and organizing it in categories and typologies. Nowadays, in the post-era, hybrids, mixtures and crossings regenerate our conception and our positioning in the world.

This conversion comes as a result of the advances and proliferation of digital technologies, which reinvent our relation to the world and, consequently, create new opportunities for architecture, inasmuch as theory, research and practice. Embedded digital technologies can extend both our thinking and our realities and engender new forms of relating to our surroundings, which can now become interconnected, liquefied and entangled. Architectural design that integrates digital technologies can dissolve many of the limitations and constraints of the past and lead to looser and adaptable meta-typologies.

Urban space is a perfect testbed for the incorporation of digital technologies in architectural design. Three case-studies of emerging urban meta-typologies, one implemented and two projects, will be presented and analysed, from the perspective of the designer, in order to showcase how the use of digital technologies can enable the augmentation and intensification of the ways we relate to our urban environment.

—

<sup>6</sup> Professor of Architectural Design and New Technologies at Democritus University of Thrace, Greece

Ir **Milena Ivković** MSc Arch is a Dutch-Serbian public space designer and civic participation innovator. Milena focuses on developing participative urbanism tools by using gamification and technology. Her multicultural background and international work experience as a designer - from the Netherlands and the Balkans to Africa and Asia - define her experimental and unique approach to urban planning practice.

Milena is a Creative Director of BLOK 74, the Office for Urban Simulations and Urban Communications, based in Rotterdam (NL). Since its inception, BLOK 74 has provided interactive urban planning workshops, web-based applications, digital learning tools, and planning communication formats for public space action plans, civic engagement around climate action, inclusive design research, and diverse education, training, and advocacy purposes.

She leads the Association Placemaking Western Balkans - based in Belgrade, Serbia - a non-profit organization to help create better public spaces for everyone. The Association is applying the practice of placemaking in the South East Europe region. Science 2022, Milena is a Board Member of the Placemaking Europe Foundation, based in Amsterdam.

Milena Ivkovic<sup>7</sup>

## **GAME-AS-A-SERVICE FOR URBAN DESIGN AND URBAN RESEARCH COMMUNICATION**

How can designers, researchers, and urban policy makers leverage gaming and immersive experience to communicate their solutions in a more comprehensive, more inclusive way?

At our practice, we have frequently asked ourselves what will happen if we can transpond some of the urban gaming solutions (used to drive the dialogue in participatory urbanism process) to the scientific communication. The idea behind this new development was to use games and gamification as a method for better understanding and wider outreach of urban planning and design scientific research.

We started developing GAS! (games -as-service) approach in the middle of the COVID-19 pandemic. The first prototypes combines elements of urban gaming, storytelling and diverse urban planning tech tools with Web 3D technology.

Concrete project where we applied this approach that tackles increasingly complex challenges of presenting research data in a comprehensive and engaging way was structuring the outputs of the Urban Research Incubator (URI) programme of ISTP / ETH Zurich.

To respond to the the URI main research question of “How can urban policy-makers leverage science and technology to create safer, more inclusive cities that serve the needs of all citizens?” we created an interactive “mini-world”, a 3D representation of the complex, interdisciplinary URI ecosystem. The 3D mini-world presents a radically flexible, interactive platform to playfully explore different stakeholder perspectives and understand key data for the future development of two research subject cities - Bogota, Colombia and Cape Town, South Africa.

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**Renate Weissenböck** is an architect with extensive experience in design and realization of complex projects. She is a professor at Frankfurt University of Applied Sciences (Germany), a lecturer at FH Joanneum University of Applied Sciences (Austria), and a post-doc researcher at Brno University of Technology (Czech Republic). In her research, she explores the role of different digital media in the design process, such as industrial robots and Augmented Reality, working in the tension field between human, craft and machine. Renate holds a Master of Architecture from the Academy of Fine Arts in Vienna, a Master in Advanced Architectural Design from Columbia University in New York, and a PhD from Graz University of Technology. She has worked with internationally recognized architecture firms Asymptote Architecture and Coop Himmelb(l)au. Renate has been teaching and researching at Graz University of Technology, Vienna University of Technology, University of Innsbruck, Art University Linz, University of Applied Sciences in Munich, and Kennesaw State University in the U.S.

Renate Weissenböck<sup>8</sup>

## **AUGMENTED DESIGN EXPERIMENTS**

The advent of the use of digital technology in architecture has led to a disconnection between digital and physical matter (Mitchell and McCullough 1995). One way to bridge this gap is to implement Augmented Reality (AR). Unlike Virtual Reality (VR), which takes place in fully virtual environments, AR enables the superimposition of digital objects with our real world (Weissenböck, 2021). The easier accessibility of AR devices and software allows us to turn even our smartphones into AR devices by equipping them with specific apps (Wang, Ong, and Nee 2016; Abboud 2014). AR is a powerful tool for architects. The incorporation of AR technologies into architecture fosters the exploration of interactive design processes in an interplay between digital media and immersive spatiality.

The featured work provides insights into two pedagogical experiments using AR technologies in design courses to conceive bespoke architectural solutions for existing spaces and environments. The seminars explore the application of AR on both domestic and urban scales, as well as indoors and outdoors. One course examines the design of customized structures for students' own living spaces, the other one the design of a new information center within an existing urban campus. These seminars were conducted between 2020 and 2022 at Frankfurt University of Applied Sciences (Germany) and Graz University of Technology (Austria). With the help of a newly developed AR software (Fologram) a direct connection between 3D modeling (Rhino3D), parametric design (Grasshopper) and holographic immersion can be established. This enabled students to design in real time and at 1:1 scale, in an overlay of real space and digital models. Rapid testing and adjustment of design options in response to changing circumstances and needs was encouraged, opening the students' mind to a new way of design workflow.

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Petar Bojanić, professor of philosophy, studied at the University of Belgrade and at the École des Hautes Études en Sciences Sociales (Paris), where he received his master 1997. In 2003, he received his PhD from the University of Paris X. Bojanić was director of the Institute for Philosophy and Social Theory (IFDT) at the University of Belgrade (2010-2020). He directs the Center for Ethics, Law and Applied Philosophy (CELAP) in Belgrade and the Center for Advanced Studies – South East Europe (CAS) at the University of Rijeka. He has held numerous fellowships and visiting professorships, including at the Society for Humanities at Cornell University, the Centre for Modern Thought at the University of Aberdeen, the Institute of Advanced Studies at the University of Bologna and Torino, the Institute for Advanced Studies in Bonn, etc. Bojanić's research is focused on the political philosophy, philosophy of law, architecture, phenomenology, social ontology, theory of institutions and Jewish political tradition. His book *Violence and Messianism* has been translated in seven languages. This year is published his book *In-Statuere. Figures of Institutional Building* (Vittorio Klostermann, Frankfurt am Main, 2022) and new edition of *Peter Eisenman. In Dialogue with Architects and Philosophers* (eds. P. Bojanic & V. Djokic, Mimesis International, Milano, 2018).

Petar Bojanić<sup>9</sup>

## WHAT IS A CONJECT(URE)?

The second half of the twentieth century has seen dramatic changes in the training of architects: the appearance of myriad new concepts and conceptions and a sudden expansion of architectural curricula in schools of architecture. Architects and students of architecture are now expected to write, meticulously explain and justify what they do and are doing, publish academic texts about their activities, analyze the work of other architects, produce complicated and extensive doctoral theses. All this has created in architecture an overt need for theory or philosophy, which can be termed the turn to theory or philosophy in architecture. The task of the philosopher is threefold: to awaken the philosopher in the architect (or perhaps recognize the architect-philosopher), who will then be better capable to thematize their own or joint work with other architects; with other architects, to produce, construct, and deconstruct a system (a register, order, protocol) of concepts that will in the future be authentically architectonic, such as opening the possibility of an eminently architectural language or terminology; finally, to discipline or institutionalize architecture (“to be an architect is to be a social fact”), to assist in the essential project of autonomy of the architect and architecture.

The task of the architect is to always guard the distance, that is, the conjunction *AND* (& \cdot;) between architecture and philosophy as the interval of the third or third space that gives birth to novelty. Further, their task is to examine the geometry of connections and relations, which means to bind the two fields, to reprogram the *AND*, to be the coordinator between the two – to preserve the uncertainty of the coordinating conjunction.

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# *PHENOMENOLOGY OF ARCHITECTURE*

- Essence of Architecture – Form, Function, Meaning
- Phenomenology of Architectural Work
- Architectural and Existential Space – Existence, Space, and Architecture
- Ambivalence Duality, Antipodal and Antinomian Terms
- Semiology of Architecture – Architectural Language



Mateja Kurir<sup>10</sup>

## THE PARADOXICAL STRUCTURE OF HOME IN HEIDEGGER'S PHILOSOPHY

Heidegger's work has influenced largely the humanities and arts and has been a source of interest also in architecture. In architectural theory, Heidegger has triggered a new theoretical approach of the understanding of key elements of architecture, known as architectural phenomenology, where the question of home stands at the core of the postmodern reshaping of architecture (Norberg-Schulz, 1979 and 1985, Frampton, 1983, Harries, 1997).

In Heidegger's philosophy, the homely (*das Heimische*), was closely intertwined with its opposition, namely the uncanny (*das Unheimliche*). The paper discusses the different understandings of home in Heidegger's philosophy, starting from seminal works as *Being and Time* (1927), including *The Introduction to Metaphysics* (1935) and *Hölderlin's Hymn »The Ister«* (1942), *The Letter on Humanism* (1946) and *Building Dwelling Thinking* (1951).

In the conclusion, the paradoxical structure of the topic of home in Heidegger's philosophy and largely within the philosophy of architecture is discussed. Instead of the presumed familiarity and warmth of a home in the traditional environment of the past, home in Heidegger's philosophy is impossible for modern man with his horrifying nature, which is perpetuated by the uncanny (*das Unheimlich*). This utterly modern understanding of man's essence, but also of modern space, is manifold and remains paradoxical.

Keywords: Martin Heidegger, phenomenology, *das Unheimliche*, uncanny, architecture

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## PLATO'S ACCOUNT OF ARCHITECT'S EXPERTISE

Although not his main topic, Plato's account of the kind of knowledge architects possess is lucidly put in his dialogue *Statesman*. Plato introduces the likeness between their expertise of the statesman and the architect to illustrate an important distinction within kinds of knowledge. Contrary to what a contemporary reader may expect, Plato assigns to both the architect and the statesman a theoretical kind of knowledge. This may come as a surprise today because both architects and statesmen are routinely taken to be expert practitioners and not theoreticians. We will be focusing on the passage in the dialogue (258b5 – 261b5), where distinctions in kinds of knowledge are discussed within the context of the knowledge of an architect (ἀρχιτέκτων). However, this particular part of the dialogue occupies one of the pivotal points in the interpretative and explanatory disputes amongst scholars. Authors critical of Plato do not approve of this initial distinction between theoretical and practical knowledge, because it is either genuinely flawed and abandoned in the end (Sayre, 2006), or because theoretical knowledge in this case should be understood as pure and without any capacity to produce (Roochnik, 2005). This opposition to Plato aligns well with most contemporary architectural design theorists (Cross, 2006; Frascari, 2011; Glanville, 2014), who advocate a dominant role for practical knowledge, but insist that architectural design is a form of inquiry. They all draw their positions from Schön (1987, 1984), who sought to establish “an epistemology of practice,” using the architectural profession as a key example, outlining thus the marginal role of theoretical knowledge in architectural design and in architectural education. In this article, I argue that if we understand the nature of architectural knowledge to be essentially theoretical, but with productive capacity in practice, as Plato suggests, it will then become possible to claim that architectural design is a form of inquiry.

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Jelena Bogosavljević

## **ONIRIC FICTION OF ARCHITECTURE**

By methodologically positioning architectural fiction as an oneiric fiction of architecture in the process of designing an architectural dream as a projected dream, this topic is focused on Architecture and Dream in the process of designing by dreaming. On the one hand, by the instrumentalization of the oneiric fiction of architecture in the project of reality outside of reality, and on the other hand, by the instrumentalization of its new fiction in the project of reality in reality. With this method, that is, by dreaming the Designer in the otherworldly realities, fictional and oneiric, and then moving to a new reality, the architectural fiction of the project of a reality outside of reality is the architectural fiction of the project of the reality of its own reality. Thus, the oneiric fiction of architecture is a method for the transformation of the Designer himself in the process of designing by dreaming. In other words, overcoming his oneiric experience of a fictional dream into a projective experience of an architectural dream and thus a fictional world into an architectural project that is a new model, because it is a projected dream. It is about the fact that the methodological linking of Architecture and Dream, through the oneiric fiction of architecture in the process of designing through dreaming, is actually the Designer's unique perception of the existence of this side and the other side of reality as one and the same, but New reality. He is thus a Designer of unique consciousness, because he designs with the unity of imagination in a unique architectural reality. On the one hand, in the fictional and oneiric reality of the other world, and on the other, in the existing and new reality of this world, He is a unique subject of fiction who projects with oneiric and creative imagination the dreamy fictional world of the dream of the fictional and oneiric subject of architectural design. Thus, he can instrumentalize the oneiric fiction of architecture in the project of reality outside of reality with its new fiction in the project of reality in reality, so that his dreamy fictional dream world would be his architectural dream of the project of the reality of the same, but New reality.

Katarina Lončarević<sup>12</sup>

## **INTERPOLATION OF THE EPHEMERAL SEGMENT'S SCENERY IN THE DESIGN OF CONTEMPORARY ARCHITECTURE**

Text refers to variations of the intangible as an inevitable constituent of architecture, which Peter Eisenman described as blurred zones in sense of changing main courses in design process. That change, should produce architectural effect that will displace traditional, gasping metaphysic of presence.

The aim of the text is to form a spatial pattern based on understanding, reading and coupling of terms set by interpolation of the ephemeral segment's scenery in the design of contemporary architecture-as impedance to the integration of the today's reality.

The paradigm of the given situation is reflected in the highest degree of unification of the elements that constitute modern life, until the moment when the new aesthetics of the space - by character utilitarian is created in a functional and ethical sense. This type of Michael Foucault subversive act in architectural sphere in course of getting different understanding of contemporary aspects and applying them in practice.

The text deals with the use of design process space that, according to the changed element of motivation, contributes to the very appearance of the object. With perceiving and applying the objectivity of the site to the presumed object /light, materials, orientation/.

Keywords: Interpolation, scenic, ephemeral, subversion, blurred zones, utilitarian, intangible.

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Virna Koutla

**ELEMENTAL SPACE**  
**EXISTING | DWELLING**

The paper revolves around the concept of limit and investigates the dialectics of the “inside” and the “outside” as the result of an existential bond between man and place. The notion of dwelling is posited here in regard to the notion of being. The fundamental elements of architecture are explored in parallel to an elemental approach towards the human existence, thus contributing to a critical analysis of the relationship between the architectural and the existential space. The paper advocates for architecture being an action/gesture existential at its very core. Drawing from a primitive human understanding of place it goes on to explore its architectural manifestation, the compositions that form both in an intellectual and in a pragmatic way human dwelling. The exploration takes the form of a juxtaposition between the organisational “schemata” of existence (as described by Piaget in his book “Existence, Space and Architecture”) and the organisational schemata of architecture (as the means by which architecture is thought of and designed). In particular, the paper explores three key existential “schemata” i.e proximity/continuity/enclosure which are linked in pairs with the architectural ones -i.e proximity-man, continuity-wall, enclosure-openings- in order to provide the dialectical ground of the “inside” and the “outside” upon which the notion of limit is identified and explored. Through the network of correspondences between the two sides, limit emerges as a variable entity: it is the body, the place, the situation, the multifarious in-between. Its ubiquitous appearance poses, however, a critical question: can we truly talk about limit, or is it a common ground after all?

Katarina Taranović<sup>13</sup>

## **AN EPOCH FROM A NEW PERSPECTIVE**

The paper considers an attitude towards historicism, its interpretations, and the modern era in the construction of residential buildings whose facades participate in the construction of the urban landscape. Objects often labeled "Parisian buildings" are most often criticized with the argument that they are inappropriate in relation to the current "zeitgeist". They have been in the focus of the professional and general public in recent years, since the construction of first such buildings in luxury locations of Belgrade and they have become an everyday occurrence in a number of cities. Starting from the assumption that a large number of them has been built in accordance with current building codes, that determine the method of construction at the present time, the question of the valorization system arises, i.e., whether and from which aspect it is possible to make a qualitative judgment about their value. The design and construction of residential buildings is regulated by the idea that they meet the requirements of modern city life, which makes the issue of harmonization with the "zeitgeist" on the example of these buildings particularly questionable and it also questions the understanding and materialization of this phrase. "Parisian buildings" are most often associated with classical architecture and that era, so their analysis is possible by considering the elements that most reference this type of design. The term modern classical architecture belongs to the domain of architectural theory and there are a number of authors who, on a theoretical level, lay the foundation for the design of new and potential valorization of existing buildings. The idea of the paper is to consider the qualities of selected objects from a phenomenological and perceptual point of view through the set of this theoretical base. The facade is at the same time an element of the building that most participates in the formation of the city's landscape, but also a part of the majority of criticism that is analyzed through the theoretical postulates of modern classical architecture. Direct conclusions should show whether it is possible to observe elements of modern classical architecture on selected examples, while indirect conclusions of the analysis should question the meaning of the "spirit of the time", historicism and the position and importance of these buildings within wider architectural practice.

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Igor Svetel

## **INFORMATION IN ARCHITECTURE IN THE DIGITAL AGE**

Information technologies are so ubiquitous these days that we rarely stop to use them and question ourselves about what the information is. Historically, the architecture became a profession when medieval master builders stopped the practice of designing and constructing the facility directly on the construction site and instead began to make plans for the future building, leaving the job of construction to other professions. Those drawings, plans, sections, elevations, details, represented information about future building.

Today, like many other professions, architecture is facing a digital transformation. All the information that has been traditionally used is now converted to digital form, and information technologies are becoming the basic tool for their creation, modification, maintenance and updating. The whole process takes place on the assumption that there is general agreement on what the information represents.

The paper analyzes the concept of information and shows that there is no single definition that all professions accept. A review of different definitions is given with the main focus on the architectural information and its current use in digital technology. A detailed overview of the use of information in BIM technology and the efforts to unify it through the development of numerous standards is given.

As the transition of architectural practice to the use of digital technologies becomes a necessity, it is useful to create a better understanding of the nature of information and information technologies. New ways of creating, transmitting and using information need to be mastered in order to achieve a successful digital transformation of architectural practice.

Katarina Ognjenović

## **THE INDEX AS THE PRESENCE OF THE ABSENT IN THE ARCHITECTURAL OBJECT. TOWARDS A THEORY OF ARCHITECTURAL SEMIOLOGY**

The effectiveness of an architectural object is manifested through two categories: the category of the present and the category of the absent. Paradoxically, the absent, to be what it is, must be defined by a certain presence; it reinforces the presence, sustaining itself in it. In the current atmosphere of architectural theory, saturated with interpretations, there is a need to specify the constituents that make the architectural object, moving through time, last in space. In the act of duration, the architectural object communicates. The entire process of architectural design can be described as semiological - *sending coded information from the sender to the receiver and its decoding and interpretation*. The diversity of representation and interpretation through which the architectural object communicates confirms that the object, despite the nature of the term assumed to be passive, is dynamic and perceived as changing, depending on the position - the position in architecture and the position in language. The key to the variability in interpretations lies in the differences in the identity of the renouncer.

Looking back at Nietzsche's claim that reading a text as a text to which no interpretation is inserted is the last form of inner experience<sup>1</sup>, we can say that reading an architectural object, like a text, as an object to which no meaning is inserted is the ultimate form of the effectiveness of architecture. By constituting a methodology that unites architectural and semiological theory, defining the concepts of architectural sign, index, code and codex becomes possible. Starting from the assumption that the architectural index, carrying with it the essence of the context, is not a sign of generality, but on the contrary - of difference, its specificity becomes an instrument by which the void in the architectural object is located.

The basis for analyzing the assumed methodology are architectural objects on the border of art and architecture, inspiring because in their case the index, sign, codex and code do not have to be spatialized. Architecture can be just a context where the presence of the absent works in its full expression. The architectural index is then both the object and the index that defines it.

Keywords: architectural object, absence, presence, index, interpretation



Marija Milenković<sup>14</sup>, Tijana Žišić<sup>15</sup>

## **INTERPRETATION OF THE ARCHITECTURAL MODEL OF TRADITIONAL CONSTRUCTION IN MODERN ARCHITECTURE**

The word architecture comes from the ancient Greek words archa and tectonics, that which is first and that which is the builder. Architecture represents a very specific combination of science and art, however, construction as the shaping of space seems to overcome those limits and pass into the ordinary, and when we talk about the ordinary, that is. morality then we enter the sphere of philosophy. Traditional architecture covers a very large value of the construction fund. It was created over thousands of years, changing according to the needs of man, although the physical characteristics of traditional architecture are clearly visible at first glance. In the background of the building system there are principles and principles. Traditional architecture has similarities with academic architecture, but also differences that separate them. Knowledge of materials, construction and form is essential in understanding traditional architecture. Looking at the principles and principles that guide traditional architecture helps to better understand it and opens the door to freedom in today's operation of architecture in general. Each element has a multiple role, it participates both in the form and in the closing of the object, capturing the space, thermals. It is very reminiscent of the elements that Le Corbusier proposed in the International Style. When we try to bring all these elements into mutual relation, we arrive at an architectural model. It is a project-based conception of a residential or commercial building. It envelops the space, covers the space, not only for family life but also for the family economy. Vitruvius wrote that three factors are important in architecture and he believed that there should be a unity of those three factors, namely utility, solidity and beauty, pleasantness. In this sense, we can talk about some principles in architecture. The purpose of the work is to review the relationship between contemporary and traditional architecture in a certain area.

Keywords: architectural model, traditional architecture, academic architecture, spatial design

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Nora Lefa<sup>16</sup>

### **WHAT IS REALITY? WHAT IS VIRTUAL REALITY AFTER ALL?**

The uncomplete wished reality -the reality not matching our wishes- is complemented by virtual reality. This is how virtual reality becomes partly more substantial than reality itself. The goal of visual artists, poets, composers, architects etc. alike is to give flesh and bones to this non-real aspect of reality. This is where the blurring of the boundaries between reality and non-reality originates from.

Architectural space is more beautiful when experienced with nice music, girls with perfume, streets decorated with trees and flowers, paintings with angels, and hotels with swimming pools. These extensions of reality become symbols of reality itself, they grant it identity. We are turning when we hear our names, that were given to us by somebody else. We become the extension of that symbol (our name), as much as dogs acquire each a new personality as soon as they are cut off the herd and are driven by the lane and given a name by their masters who have specific wishes of what their dogs should be. We all too often become our name and lose our real self for the rest of our lives, trying to approach, to reach, to complete reality with virtual reality. Virtual reality is a futile search for our lost self.

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### **VITRUVIUS' CONCEPT OF EURYTHMY**

Eurythmy is the third principle of architecture listed by Vitruvius, but its content is quite controversial. Rhythm, and its derivative eurythmy, were terms initially associated with time, movement and change. Although the later was subsequently used to pass judgments on sculpture, Vitruvius was the first to refer to it in the context of architecture. The present paper argues that Vitruvius' eurythmy must be understood as a concept involving time in architecture, and therefore as referring to the process of perception of complex architectural entities. In other words, eurythmy must be understood as the optimal visual complexity of a given building as perceived by the beholder. This reading of eurythmy clearly differentiates it to symmetry, and implies its subjective character several scholars have pointed to.

Keywords: Time in architecture, subjectivity, perception, optimal complexity

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## **FLEXIBILITY OF WORK AND WORKPLACE POST-2020**

In extremely challenging conditions during the initial stages of the SARS-CoV-2 pandemic, with the design brief and spatial programming in flux, the existing, traditional design methods were reexamined and changed. Flexibility of a workplace had to be redefined as a concept to incorporate a variable number of users on a daily level alongside other, novel and external conditions around work and work-related activities. Future thinking methods were applied and tested through design iterations and live modelling in accordance with real life scenarios and day-to-day reality.

The research is based on an interior architecture project (workplace design typology) completed in Paris, France in 2020 that deals with the reconstruction and adaptation of a historical building in the city centre.

Keywords: flexibility of work, workplace design, interior architecture, built environment, future thinking

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Senka Ibrisimbegovic<sup>20</sup>, Nedim Mutevelic<sup>21</sup>

## **ART AND ARCHITECTURE AS ENGINE FOR URBAN REGENERATION NEW MUSEUM QUARTER IN SARAJEVO**

Sarajevo, the capital of Bosnia and Herzegovina is facing phenomena by going through the process of transition. The diversity of the urban image of the city was created as a result of complex historical periods, but also the geographical location where they are often quickly changing socio-political organization, and thus the cultural influences, which we ourselves are witnesses. This process is in a constant race to threaten the continuity of the development of cultural and spatial identity, including valuable examples of modern cultural heritage (1945 - 1992). One of the most valuable among them is the Historical Museum in Sarajevo, which can be an example of cultural building that creates cultural identity. The lot next to this building soon will host the Museum of contemporary art Ars Aevi . Ars Aevi collection is the most ambitious cultural and developmental project of contemporary art in Bosnia and Herzegovina. It was conceived as an international artistic response to the Siege of Sarajevo. The Collection awaits the construction of the museum building that will become a new space of social inclusion and knowledge-generating institution. The ARS AEVI Museum, with Renzo Piano's initial design and a collection, would favour the increase of cultural tourism in Sarajevo and throughout Bosnia and Herzegovina, representing an important competitive opportunity for Sarajevo, for Bosnia and Herzegovina, and for the region.

Once completed, the new ARS AEVI Museum will be able to carry out continuously, effectively, and efficiently its role as an agent of sustainable development in the fields of art, creativity, and dialogue between cultures. Furthermore, through the creation of the museum, the City of Sarajevo will gain greater institutional and professional resources, tools, and capacities for the protection and promotion of contemporary art and cultural diversity, strengthening its international presence in the artistic and cultural field and contributing to the socio-economic development of the country.

The space in between museum can become new urban public space.

Keywords: Art, architecture, museum, urban development, social inclusion

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# *II*

## *ARCHITECTURE AND/OR VS. ART*

- Architecture and Design: Thinking through Drawing,
- Architecture and Art: Spatial Installations,
- Architecture Art and New Media

Anđelka Bnin-Bninski <sup>22</sup>

## **TOWARDS THE LIMINAL LINE DYNAMICS**

Line is a fundamental agency in architectural drawing, it coordinates, shapes and expresses spatial concepts and qualities, it formulates architect's thoughts and ideas. Commonly considered as final statements and descriptions, lines contain multiple complexities of various meanings. With the focus on relation between drawing and building, this study suggests liminal dynamics as an unstable nature within the line, enclosing a specific, critical potential in the act of drawing.

The inquiry is developed from relation between notions of liminality and line. Starting from instability and fragility as neglected values within the architectural drawing process, my argument considers liminality as a modality within the drawing suggesting the potential for awareness, ethical positions and criticality towards both representation and concrete outcomes. Liminality is here defined as a unstable but dynamic state of line which enables the instability to be preserved throughout the ambiguity in an outlined drawing. Starting from etymological analysis of limit, limen and line, I develop the argument on Derrida's philosophy of limit and line and Benjamin's thesis of preliminary drawing. The final research outcome is denotation of particular, liminal line dynamics and their experimentation in graphic analysis.

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Ana Petrović<sup>23</sup>, Milena Kordić<sup>24</sup>

## **GENERATIVE PROPERTIES OF DIAGRAMS AS A MEDIATOR TOOL IN ARCHITECTURAL DESIGN**

The paper examines the potential application of diagrams in the process of architectural design and its generative properties as a tool for instrumentalizing a large number of diverse, inconsistent information and conditions that are important for the project. Its original role, as an instrument for analysis, primarily of proportion, then of program and structure, as well as its representative role has been moved to the field of research, thinking and creation of architecture itself *through the diagram*. The generative properties of the diagram and its instrumentalization are examined in the context of understanding Deleuze's abstract machine, which aims to avoid established typological patterns and establish a critical dimension through architectural design.

The potential of diagrams to identify and develop relationships and connections in the design process allows mediation between context and object of architecture, in an open model of mutual configuration and reconfiguration. The research problem can be seen through the question of creating diagrams in relation to the specific requirements of the context and the internal logic of the functioning of the object as well as the question of translating the obtained diagram into architectural elements. In that sense, the diagram defines and establishes key relations and connections that later generate the architecture itself, forming a system of relations and logic of space, program and structure functioning, which can be interpreted in different ways while preserving the basic structure of space defined by the diagram.

How the diagram is created through the identification of a set of relationships in the field of influential factors for architectural action but at the same time has a generative capacity to organize matter and space will be investigated in the case study of Teshima art museum Ryue Nishizawa.

Keywords: diagram, spatial relations, instrumentalization of diagrams, design process, Deleuze

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Giannis Tsaras <sup>25</sup> Barbara Charalambidi <sup>26</sup>

## **BIM WITHOUT BIM: INTRODUCING THE LOGIC IN ARCHITECTURE TECHNOLOGY CLASSES. THE CASE OF TUC**

While the use of BIM is moving up the ranks into contemporary architecture practice and mainstream building services, there is a lag in the integration of BIM software in the curricula of academic institutions in Greece and worldwide. Although in Greece the most popular BIM software is offered for free as educational versions, its application in the courses is practically zero. The reasons may vary, depending on the institution, the result is however that training engineers in BIM logic require additional certified studies.

During the architecture studies, there is a constant effort to get acquainted with methods that support the depiction of space on the two-dimensional drawing surface, but also through software modeling.

Structural fundamentals, design, and application of materials and technologies that support construction and environmental sustainability are introduced and embodied in architectural design. Through a group project, students were called to design a low-energy residence building. For the perception of space and construction, a scale model of the building was first created, with proper modeling of the different materials and structures introducing an evolving non-software building information modeling. The 2D drawings that followed the analysis highlighted the positive impact of this interactive experience on the accurate design of the structure.

This paper presents the concept and the methodology on which the undergraduate course of Architectural Building Technology at the Technical University of Crete was developed, together with the conclusion of the educational procedure, through feedback delivered by the students via online questionnaire.

Keywords: BIM, CAD, architecture technology

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### **EPHEMERAL SPACES AND WATER: URBAN GREEN HALL OF FACULTY OF MUSIC ARTS METHODOLOGICAL EXPERIMENT IN THE URBAN DESIGN OF THE NEW BUILDING OF FACULTY OF MUSIC ARTS (FMA) IN BELGRADE IN THE BELGRADE LINEAR PARK**

Previous research and work on projects has given us the opportunity to look at space and life in the city in a new and complex way. Such experience has shaped us and encouraged us to think about the choices which we as architects make when making decisions in planning and design and what effects. Through the competition project for the new building of the Faculty of Music in Belgrade, we examined the relationship between architecture and the city environment with a special focus on how people experience urban space and how space affects them through a changeable installations that forms the space of the Grand Green City hall, and also other internal spaces of the FMA building that are created inside.

In the context of this research, ephemeral architecture, refer to a certain temporary, transient, short-term constructual phenomenon that is initiated and enables certain events to take place in existential space and time and at the same time it has a impact on urban environment and as space users in it. Establishing active relations with the constant physical, functional, social and technological changes of life in the city, ephemeral spatial phenomena - in this particular case study, experimental unfinished forms are an essential support in considering the changing role of architecture from a monumental building to constantly changing subject in relation to the city and its visitors. The city green hall of the FMA building leaves and offers freedom in function and form so that time, water, nature and users act in it and can make changes in the environment around it. The subjective feeling of success of such an architecture, on which its duration in thought and memory that gives it legitimacy depends, is the feedback of the users of a given space, that is, meeting the needs and expectations of people for whom the objects and structures are designed. The focus of this research was on the analysis of temporary architecture as a spatial framework of urban events that today are present increasingly important factors in urban development and quality of life. It includes research on forms, changes in function and application of mechanisms (elements of nature - water and sustainable technologies) by which ephemeral architecture contributes to positive change in urban space, through reviewing and improving the meaning, use and experience of space.

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## THE ARTIFICE OF WATER: ART PROJECT H<sub>3</sub>O<sub>2</sub> VOL.2 - SPATIAL INSTALLATIONS

With the Art Project H<sub>3</sub>O<sub>2</sub> Vol. 2 intention is to continue, now an annual tradition, to explore through artistic experimental practice that interprets the structure and elusive form of water. Research is based on the principles of design and artistic thinking constructed on spatial structures and rules by which the emanation of architectural and artistic concept can exist today, in gallery or/and vs. Virtual reality (VR) and augmented reality (AR). That is, as a project in which, in an extremely transdisciplinary, but at the same time interdisciplinary way, we intertwine, expand and explore architectural, but also wider scientific disciplines of critical-artistic operationalization in space.

Water is simultaneously both a precious phenomenon and an everyday necessity. In areas of scarcity and pollution, the lack of water gives it a tragic quality, while in areas of its abundance it is an aesthetic object of elusive form and beauty, of inspiration, admiration, enjoyment and research tool.

Through the H<sub>3</sub>O<sub>2</sub> project, water is mostly seen as a tool for structuring space. The research results are presented through drawings, structures, sculptures, assemblages and spatial installations. The concept that defines the H<sub>3</sub>O<sub>2</sub> Project is open and as such was transformed into the *NO Concept Gallery* exhibition program, with the aim of incorporating the results of the applied workshop to achieve better results in thinking about water, its application and multiple purpose when discussing architectural and artistic activity. The *NO Concept Gallery* is a space where, through spatial installations, water found its way after all, serving as a Polygon of action of the presented concepts of young authors. New *spatial images of water*, new ambiances, prototypes, more precise models, sculptures and structures of water have been created through this architectural and artistic project.

Keywords: Water, Spatial Installations, Architecture and Art, Art Project H<sub>3</sub>O<sub>2</sub>, Workshop

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## **SPATIAL IMMERSION: ARCHITECTURE OR ART**

Immersive architectural installation is relatively new phenomenon in architectural and exhibition practice. Authors who are architects, but even more often artists, aim to make visitors reach the state of total immersion in designed space by evoking their mental or physical interaction with space or an artwork. The question that could be raised is if the space by itself or only the artistic content of the space is the new virtual or physical reality in which visitors are being immersed. In general, contemporary interpretation of the term immersion is usually related to virtual reality (VR) and augmented reality (AR). This research aims to showcase the capacity of architecture to create immersion independently from mentioned technologies. Anyway, some similarities of methods used in digital immersion are recognized in purely spatial immersive installations, which will be elaborated through examples of installations by architects Serge Salat and Nassia Inglessis on one side and artist Yayoi Kusama and Rozin on the other. The way of manipulating with the reflection of visitor's bodies and the reflection of their movement presents one method often used for immersive experiences. Reflection in physical elements in these terms uses various components from mirrors to kinetic elements. Anyway, the resulting quality that immersion brings up in spatial installations is their similarity with definitions of atmosphere and ambience. As installation, ambience and atmosphere are covered in theories of art and supposedly created by artists, the disappearance or visibility of border between art and architecture in these three typologies needs to be explored when discussing spatial immersion. The results should theoretically review the position of spatial immersive installations in professional field as well as they should define some of most common methods applied in the design process.

Keywords: spatial immersion, reflection, spatial installation, atmosphere, ambience, art and architecture

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## **SCENE ARCHITECTURE AS POETIC METHOD IN ARCHITECTURAL DESIGN\***

By definition, architecture serves people and fulfills basic human needs, hence it refers to the creation of space of human existence. However, the accelerated development of cities and the mass production of existential spaces have created places where the individual no longer feels imminence and communication with the space in which he lives or works. Such spaces have become products of architecture of the 21<sup>st</sup> century and an accelerated way of life, where individuals have no time to "take a break" and thus to establish a dialogue with space, which ultimately results in the spaces around us today – spaces modeled for the world to whom the individual is doomed to the architecture that is "offered" to him and where there are no states of excitement. The question is what architecture can be today and what it can / should / must be, in the same time avoiding the creation of impersonal spaces.

Scene architecture can, as an area that arises from a specific kind of art, scene design, therefore, relying on the theatrical way of thinking when it comes to creating artwork, create architecture whose poetics enhances the effect that spaces are experienced and where it is possible to establish dialogue with man.

The paper will analyze definitions and concepts related to scene architecture as poetics method in architectural design. By using the case study method, analysis and synthesis, the paper will analyze specific examples of this phenomenon in architectural and scene design. The aim of this paper is to indicate to the existence of scene architecture as poetic method in architectural design and investigate the future of such architectural/theatrical phenomenon.

Keywords: architecture, scene architecture, poetic, creativity

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Zoran Markovic<sup>32</sup>

### **ARCHITECTURE AND ART, PAST AND PRESENT, SPATIAL INSTALLATION ON THE CASE STUDY OF THE RESTORATION OF THE OLD MATLAPANA BRIDGE AT MAUN, BOTSWANA**

The paper is presenting the restoration project of the Old Matlapana Bridge, from Maun, Botswana. The bridge is under government protection as the national monument due to its historical and architectural values. The restoration began with the preliminary studies, basic principles, concept design, detailed design, and ended with the conducting restoration works on the site. Pre-construction stage started 2013 and ended 2017. Construction (restoration) works began in early 2019, and were completed after a year of the works, during January 2020.

The paper is analysing not only the significance of the old bridge, but also the approach to restoration, with an emphasis on its historical and artistic features. The main problem was conflict of the original construction with the today's expectation of the bridge. As restoration is usually understood as an act of returning something to its previous appearance, i.e. condition, it is sometime not in collaboration with the current requirements for that type of building or structure. Public's expectations are usually more on the side of the today's function than on the original look (construction, material, appearance). During Old Matlapana Bridge restoration, the design team had misunderstandings with the public, but also with senior government officials. The problems were not only in professional and/or technical approaches and solutions, but mainly in artistic expectations compared to the situation on the site. The proximity of the new bridge (built in the last two decades) has heightened that misunderstanding.

The paper explains and provides solutions to several problems of the installation old elements in a newly built environment, as answers of time in correlation with space.

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# *III*

## *TECHNOLOGY AND ARCHITECTURE*

- Architecture and Technology
- The Future in the Present, Influence of the Climate, Smart Sustainable Development,
- Learning Architecture through Examples that Educate

Jan Koniček<sup>33</sup>

### **ARCHITECTURAL APPLICATION OF NANOFIBRE TEXTILE STRUCTURES WITH AN ADDED WATER RETENTION VALUE**

„Architectural application of nanofibre textile structures with an added water retention value“ describes new possibilities for using *polymers* and *nanofiber* textiles and their applications in architecture. The main ambition of the research was to create an architectural form with added value from the given materials, such as *water retention*, *sorption*, and *gradual drying* due to the specific properties of the materials and construction solutions. Such structures or facade elements could contribute to solving the global problems associated with the loss of utility and drinking water on our planet.

The project idea was inspired by the design of *spider webs*, namely from the spider colony of *Agelena consociata*. The *Agelena consociata*’s web structure, thanks to the design and high specific surface area can water retention from the air *humidity*. The main task for our team was, how to transform these material properties into an architectonic practice. The project had to find similar materials that could substitute spider silk and “spider workers“ to build a structure. The research is also based on the concept of *fog harvesting*. It is a concept that uses knitted hydrophobic textile materials to capture water from air humidity. A potential advantage of nanomaterials over knitwear is the higher specific surface area and available *hydrophilic* design properties. As a result, water should be retained in the nanofibre structure for long periods even in sunny weather.

The final result of the project „Architectural application of nanofibre textile structures with an added water retention value“, describes *new possibilities* of using polymers and nanofibre textiles and their applications in architecture. The research at the end produced a function *nanofibre pavilion* from PLA (Polylactic acid). The pavilion is 100% *biodegradable* and it's working for getting water from air humidity.

Keywords: nanofibres, technologies, and applications, material design, water

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## **BIOPHILIC PATTERN AND APPEARANCE OF LEPENSKI VIR HABITATS**

Some of the best strategies for biophilic design are natural forms and patterns. Ivy (*hedera helix*) is evergreen climbing plant and its leaf was chosen as the pattern for biophilic design of Lepenski Vir habitats. This plant also likes Sun.

Lepenski Vir is prehistoric archeological site and culture on Danube River in Djerdap Gorge in Serbia, estimated to be about 8,000 years old. It was discovered in the 1960s. The discovery includes the remains of the habitat floors.

This appearance of their habitats is based on the answer to the question: "Why did they build habitats in this manner?" Sun and solar radiation are very important to understand the purpose of the Lepenski Vir architecture. The remains of architecture in Lepenski Vir are the remains of an energy efficient architecture and ecological houses, about which the author wrote earlier.

In biophilic design the golden angle of  $\varphi=137.507764\dots^\circ$  (golden ratio in a circle) is related to the evolutionary tendency of optimal light capture for maximal photosynthetic activity. This appearance begins with approximate construction of the right-angled triangle and golden angle. Step by step, we can get the shape of Lepenski Vir habitats which includes right-angled triangle, golden angle, equilateral triangle with basic measure of 360, digged square and a circular arc of golden angle – as an ideal model of habitats. Landscape and the slope of the ground are also included in this shape.

In history of architecture Palladio was well known by apply golden ratio, Wright by adaptation of house in natural environment and Fuller by usage triangles in construction. All theirs approaches are important for this biophilic pattern and the appearance of Lepenski Vir habitats.

Keywords: biophilic design, Lepenski Vir habitats, golden angle, ivy (*hedera helix*)

Jaroslava Frajova<sup>34</sup>, Jan Koniček<sup>33</sup>, Petr Siedlaczek<sup>35</sup>

## **BIOMATERIALS FOR GROWING ARCHITECTURE**

The global crisis is manifesting itself in many areas of human action. One of the real problems is that natural resources are dwindling or being treated inefficiently. The building material is running low and the production of building material is environmentally demanding. The second aspect is that people want to live more and more in cities, which leads to more buildings, less greenery and a deterioration in the quality of a healthy urban environment. The work deals with interdisciplinary cooperation in the field of growing materials based on bacterial growth and the search for a form usable in architecture. The central investigated material is bacterial cellulose. This material is included in the research area, bio living architecture. Living organisms are able to adapt highly to changes in the environment and reproduce in a simple way. The process we are dealing with here is fermentation and it is one of the basic processes in nature. The cornerstones are water, carbohydrates, food bacteria. The process is based on a liquid basis. We try to use the natural production properties of living organisms and modify them so that we can create objects directly in the living process by gradually pulling the fungus out of the fermented solution. This process is energy-efficient and is used for an extended understanding of the ecological approach processes that can be used for architecture. We are inspired by 3D printing and with the help of bacterial growth we are looking for an architectural material and shape principle based on the principles of sustainable architecture and circular economy. Nature has evolved over many years to create complicated structures with simple elements. This man-made approach can create materials that may be irreplaceable in the future in terms of sustainability, production and aesthetics.

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## **LESSONS FROM PASSIVE SYSTEMS OF VERNACULAR ARCHITECTURE FOR MODERN CONSTRUCTION**

Vernacular architecture in Serbia is characterized by a lack of technology, and therefore demands for the use of passive systems that would affect the improvement of comfort for the users of the space. The strategies on the basis of which the objects were designed, built and improved were based on several bases: geographical features, the influence of the sun and wind, orientation, the function of the object, the geometry of the form in relation to the local materials and the possibility of execution - that is, the construction technologies available in a given place in the observed time. With reference to the given criteria, it is clear that the strategies directly depend on the construction location.

With industrialization comes new materials - such as glass, concrete and steel. They affect different ways of execution and design, but they also bring with them higher energy consumption and requirements in terms of construction technology. The lack of non-renewable resources, the economic crisis and global warming forced us to take a step back and think about passive systems that would enable the most sustainable possible behavior of buildings in modern architecture with innovative technology, and help preserve the environment, use renewable energy sources, reduce consumption and the financial dependence of facilities, a lower rate of embedded carbon...

Some of the possible principles that can be adopted in the contemporary thinking of architecture are adequate urban planning, predicting ways for natural ventilation of buildings, proper dimensioning of openings on the facade, positioning of buildings so that the outer planes are heated as little as possible, planning of the interior space in accordance with the orientation, use local materials and technologies in construction, reduction of transport costs and incorporated CO<sub>2</sub>.

The subject of the research is the factor, or the measure of importance that passive systems have in today's design in accordance with norms for energy efficiency.

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### **PHILOSOPHICAL CONTEXT AND QUESTIONS ABOUT THE FUTURE OF TECHNOLOGICAL REVOLUTION IN ARCHITECTURE AND URBANISM: ECOLOGICAL, ECONOMIC, SOCIOLOGICAL PROGRESS OR A STEP BACK**

This paper elaborates the problems which science and the profession are facing, in relation to the development of new technologies in the function of smart cities in architecture and urbanism, with a special focus on large cities. What high technologies bring to us, and what they deprive us of, is increasingly becoming a sociological and philosophical question. Armies of scientists, experts of various profiles, politicians, journalists and even artists have been engaged in research aimed at mitigating the negative effects of climate change on large cities, increasing their resilience and the ability to adapt to numerous challenges. However, humanity, especially in cities, is reacting inadequately and inefficiently in the face of climate change. Huge funds are spent in different ways, the profits of individual countries, banks and individuals are too high, and the results achieved at the global level are not impressive.

On the other hand, the development of new technologies has contributed to the great progress of cities around the world, but it is often a kind of illusion. Reality has been replaced by virtual reality. Economic power, consumerism and profit have become a new ideology in many areas, and it is especially visible in construction. The position of investors and politicians, in fierce competition for prestige and gaining material profit through fast and low-quality construction in cities, is becoming an important segment in the strategy of many, especially developed countries. All this further widens the gap between rich and poor across the planet. New technologies, sustainable development, new concepts in urban planning are visible, but often powerless to face the demands of big capital and economic arguments, which impose a new paradigm not only in planning, but in all spheres of society.

Are the experts and scientists numerous enough, well-trained, how much of them believe that can face, stop and resolve some of the negative trends of new technologies, to make the most of positive opportunities and adapt them to sustainable development, is probably one of the biggest dilemmas and challenges of our time. In addition, there are numerous ethical questions in the work of experts and dilemmas - whether it is possible and how to resist such large-capital development and how to justify the paradigm of a sustainable and resilient city.

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### **HOUSING COMPLEX – AN ALTERNATIVE PENAL APPROACH**

The architectural design of prisons is inextricably linked to the mental health of prisoners and their behavioral development during the imprisonment. This paper presents an architectural experimental model that aims to discuss the spatial perspective of current penal practices and suggest new alternative penal spatial strategies. Through the analysis and study of the prison as a spatial environment, the authors suggest new processes to achieve optimal re-education results.

The first part of the paper focuses on the psychological impact of imprisonment on inmates and analyzes the psychological effects of prisoners in terms of the restricted mobility thus the particular living conditions caused by the incarcerated life. The second part correlates the spatial characteristics of prisons with the evolution of various conceptual theories regarding the success or failure of the re-education programs of minor criminals.

The proposed architectural concept is a housing complex located in a residential area in the city of Chania and has the capacity of holding approximately forty residents.

Aside from implementing some common humanitarian conditions, the proposal serves as ground for studying the concept of spatial limits and how they can encourage re-education and self-development in re-introducing the misdemeanor prisoners back to the Society. Color, materiality, typology and level of privacy constitute the parameters for the architectural proposal.

Keywords: experimental model, alternative penal system, space psychology

Marina Nenković-Riznić <sup>37</sup> Nataša Danilović Hristić <sup>38</sup>, Sanja Simonović Alfirević <sup>39</sup>

## **NEW TECHNOLOGIES IN THE FUNCTION OF PARTICIPATORY AND EDUCATIONAL PROCESSES IN URBAN PLANNING – CHALLENGES OF COVID-19 AND THE FUTURE OF DIALOGUE**

Participatory and educational processes in urban planning and design have not experienced significant steps forward or transformations during the last decades of the 20<sup>th</sup> and the first decade of the 21<sup>st</sup> century. However, with the emergence of the COVID-19 pandemic, the current paradigm related to the need for active public participation and education directly related to urban planning and decision-making is changing, and new virtual space settings of participation are defined. These circumstances raise the question of continuing active participation activities in a (permanently?) changed environment and facing the obstacles caused by the global pandemic. New experiences gained during the pandemic, and in light of the growing digitalization and migration of various spheres of engagement in virtual space, indicate the need to change the paradigm engagement of planners as educators whose presence is necessary in the offline world. Having that in mind they can achieve wider possibilities in overcoming the communication boundaries from a narrow space to the territory of the whole world. In addition, this leads to significant reduction of fuel consumption needed to overcome distant destinations and, consequently, reducing the carbon footprint. On the other hand, this type of communication allows relaxation of all participants who from their own homes can have a real experience of participating in the conference, lecture or seminar.

However, this type of dialogue also has significant negative consequences, which are reflected in increased alienation between interlocutors/participants, frequent misunderstandings and inadequate communication due to technological barriers, as well as participants inertia resulting from long exhausting conferences without real interaction. On the examples of dialogue, education and participatory processes within the INTERREG ConnectGREEN project this paper will review the positive and negative repercussions of new mechanisms of participation and possible directions for achieving active participation and education that would be realized hybridlike.

Keywords: public participation, education, COVID-19, paradigm change, ConnectGREEN

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## **URBAN ACUPUNCTURE AS A PLACE MAKING SOLUTION AT THE TIME OF AUSTERITY**

Contemporary cities face daily issues deriving from globalization such as migration, climate change, urban poverty, commodification of culture, etc. Many of them need to focus on operational management of solving those problems, while lacking of financial, institutional and other support from central governments and international organizations. That have led to a rising awareness that traditional urban planning does not have a capacity to be help community resilience. Therefore, citizens have been pushed to take their destiny in their own hands through engagement in localized urban interventions. Urban acupuncture are small-scale actions, mostly bottom-up projects that respond to local needs. While based on usually informal initiatives, urban acupuncture has narrative of a radical transformation in place making. It can have high impact on variety of city functions like public transport, innovative purpose of public and other urban spaces, architecture, urban design, etc. There are many interesting practices of such kind worldwide, which brought the success in solving or reducing the urban communities' problems and spark social innovations.

The aim of this paper is to investigate through variety of sources where those actions happen and why and what has been innovative about them.

This article is qualitative comparative analysis study of a few very different, yet similar urban acupuncture initiatives in order to get insight in its potentials. By comparative analysis it will be investigated what are differences, and benefits that lie in the application of urban acupuncture as an innovative place making tool in different places which lacked of needed support. Although small those interventions spark positive social energy and wellbeing. This article contributes to the fast-growing urban acupuncture and social innovation literature by exploring the role of the creative initiatives in the context of urban austerity.

Keywords: Urban acupuncture, place making, community empowerment, urban austerity

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### **THE BUILDING BETTER INITIATIVE: ENABLING AGENCY IN SELF-CONSTRUCTION IN RURAL INDIA**

In rural India, homeowners play a central role in building their houses. Traditional self-constructed rural housing is the epitome of agency and autonomy, but as local materials, construction techniques and knowledge dilute from common practice and are replaced by ubiquitous engineered construction practices, a lacuna of knowledge, skill and awareness is created. When accompanied with an underdeveloped and unregulated construction ecosystem, and low spending capacities, this results in poor quality of housing stock. Contemporary vernacular housing takes unique forms as contemporary ingenuity is combined with traditional techniques, natural resources with industrial materials, and local skills with 'modern' aspirations. Acknowledging such a context, working with self-constructing homeowners, this project proposed a problematic reframing of architectural intervention. The work is not to simply design better low-income housing units but to increase resilience of houses already being built. The practice works to maximize agency of the homeowner and lets them inform the firm's operations. The 'Building Better Initiative' is a framework that supports housing which is dignified, durable, resilient, and safe, keeping in mind principles of socio-economic and environmental sustainability in rural India. In a unique partnership with a microfinance rural housing bank with self-constructing customers, through targeted interventions with multiple stakeholders, the project works to substantially improve the local building ecosystem by offering both housing finance support and technical facilitation. Enabling users to build safe and durable houses not only optimizes their consumption of financial and material resources, but also increases the lifespan of the structure, subsequently requiring lesser repair, maintenance and rebuilding. This leads to smarter and sustainable financial and resource consumption. Through an iterative design and research process, the team has developed a set of model solutions which are adaptable, flexible, incremental, aspirational and sustainable.

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## **BUILDING SMART CITIZENS**

In recent years, the concept of smart sustainable cities has come to the fore. It is rapidly gaining momentum and worldwide attention as a promising response to the challenge of urban sustainability. Gradually, cities are becoming 'smarter', more efficient, and more intertwined with technology. Building 'Smart Cities' is nothing without 'smart citizens'. This paper provides a comprehensive overview of the field of smart and sustainable cities. Integrates and fuses theories in order to raise awareness and empower citizens through the democratization of technology. The main goal is to focus on real world applications of IoT in the cities and more specifically it examines the implementation of an existing platform called Smart Citizen Kit. The main goal is to create a meaningful tool for stakeholders and citizens. The main contribution of this work lies in providing new insights into guiding the development of various types of strategic planning processes of transformative change towards sustainability, as well as to stimulate and inspire future research endeavors in this direction. This study informs policymakers and planners about the opportunity of attaining important advances in sustainability by integrating the established models of sustainable urbanism and the emerging models of smart urbanism thanks to the proven role and untapped potential of data-driven technologies in catalyzing sustainable development and thus boosting sustainability benefits. Finally, the ultimate goal is to understand how the smart city landscape is shaped by citizen-based strategies, open data, empowerment and responsibility.

Milena Kordić <sup>44</sup>, Svetlana Batarilo <sup>45</sup>, Ranka Gajić <sup>46</sup>

### **FRAGILITY AS RESILIENCE:**

#### **DESIGNING THE BALANCE OF THE NATURAL AND BUILT ON THE EXAMPLE OF AN OPEN COMPETITION FOR THE WIDER AREA OF THE HIPPODROME IN BELGRADE**

In a global and local context today, it is difficult to recognize let alone to design a sensitive balance between natural and built, which will enable further development of human activities while developing awareness of the importance of preserving natural landscapes, natural processes, and their balances. We must regulate the indisputable pressure to build new capacities of urban tissue with strategies that intertwine built and unbuilt, manmade and natural, into a single mechanism of interaction whose premises are: clean air, clean water, healthy food, and risk reduction from natural disasters.

The design concept, which puts the fragility of the named balance in the foreground, enables the spatial-program scenarios of life in cities to be placed in an interdependent relationship with the natural landscape so that the concept of built structure does not rest on the strength of architectural form or technological solution.

As a testing ground for studying these issues, we take the winning competition proposal of the urban-architectural competition for the area of the Hippodrome with the neighboring former industrial plants of "Jugopetrol" and "Sugar Factory" in Belgrade. The competition site belongs to the wider spatial area "Topčider", an especially significant and authentic space since it unites the city's natural, historical and cultural heritage through several aspects. Positioned between two, perhaps the most important natural resources of the city of Belgrade, the Kosutnjak forest park and the Ada Ciganlija peninsula, the area of the competition gained strategic importance. The competition proposal examines the possibilities for the development of the interconnectedness of nature and the city through the concept of fragility.

Keywords: fragility, resilience, natural and built, balance, connection

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**INTERIORITY AS A CONCEPTUAL APPARATUS  
– THE RELATIONSHIP BETWEEN INTERIOR, ARCHITECTURE AND URBAN**

The subject of this paper is the research of the interiority as a concept that occupies an increasingly important place in the contemporary discourse of the history and theory of interior design.

Interiority is explored through its historical and parallel development in relation to the concept of the interior, from which its basic meaning as the subjective life of the individual in the interior is derived. The paper presupposes additional and derived meanings that represent the interior as a state and phenomenon, inherent to the interior, which can be produced. In this way, the interior enables the potential overcoming of the boundaries of interior design as a discipline and presupposes new correlations with architecture and urbanism. Theoretical models of interiority research are presented through a comparative analysis of the works of three authors who problematize the issue of interior from different aspects: Peter Eisenman - architect and theorist of architecture, Charles Rice, historian of architecture and interior and Richard Sennett urban sociologist.

The term "conceptual apparatus" was introduced in this paper in order to research and encompass the theoretical and practical aspects of interior design as a discipline in order to conceptually define and produce interiority.

Keywords: interiority, conceptual apparatus, architectural interiority, household formation, urban interiority

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### **SCENIC FUNCTION OF PARTIZAN SQUARE – TOWN SQUARE IN UŽICE**

The text problematizes the scenic function of the Partisan Square, the town square in Užice in the context of the space in which it is located, during the ideology during which it was created and its history. The subject of the research is various newspaper articles collected in a collection of documents called "Appendix or Book before the book", as well as other reports and texts of architects on the topic of the mentioned square. Partisan Square was built in the period from 1958-1961. yr. and is considered to be a unique phenomenon in Yugoslav architecture. During the former Yugoslavia, it was considered that only three squares of all urban solutions were artistically comprehensive, one of those squares is the Partisan Square, the work of architect Stanko Mandić. The architecture of the square will be systematically viewed and analyzed through the prism of the period in which it was created, but also the attitude of citizens towards it then and now. Through this analysis, it will be possible to draw a conclusion why the architecture of the square has changed and what is the role and importance of the scenic function of this square. The aim of the paper is to point out the use of public space, specifically the square, as a place from where various means, similar to those on the stage, communicate or send messages to the population. The paper examines and analyzes the architectural elements of the space, from which it can be concluded what was the primary role of the Partisan Square and in what way it was placed to the public.

Keywords: Public space, Partizan Square, scenic function of the square, Užice, Josip Broz Tito

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**URBAN REGENERATION OF IVO LOLE RIBARA STREET IN KRAGUJEVAC  
AS A STRUCTURE THAT SHAPES URBANITY OF MODERN CITY  
– TEACHING EDUCATIONAL RESEARCH**

The text problematizes the role of the ambient whole of Ivo Lola Ribara Street in Kragujevac (former Cara Nikola Street) where its potential is recognized from the aspect of historical values of architectural heritage, important urban position within the old town and possible renewal of buildings in order to modernize and preserve tradition through old crafts.

The subject of the research are selected objects within the core of the city of Kragujevac, selected because of their role and importance within the mentioned locality. Teaching-educational research refers to finding proposals and content that would contribute to better use of space through design proposals, but also solving the urban structure in accordance with the changing needs of the population. The aim of this paper is to determine which facilities within the location represent areas of city development potential through greater opportunities than those currently activated. The problem with the continuity of preserving the authentic visual identity and aesthetics of the object is the complexity of the variability of the needs of modern man in terms of space use and his constant need for different aesthetic criteria. The problem of spatial use depends on the needs of the local population as primary users of space and connecting these needs with the original identity and tradition of the building as a basis for mass presentation of local culture and visual identity of the city to all other users.

Critical analysis and parallel observation of the condition of the buildings in 1971 and 2021, in the span of fifty years, shows the intensive and rapid devastation of the buildings in Ivo Lole Ribara Street. This previously conducted analysis becomes the basis for proposed solutions formed as part of the synthesis of two subjects of Urban Design and Typology and Art Elements of Traditional Architecture at the Master's Academic Studies of the Department of Interior Architecture, Faculty of Philology and Arts in Kragujevac.

Keywords: transition from XIX to XX century, Kragujevac, Ivo Lole Ribara Street, trade and craft facilities, urbanity, connection of urban design and interior

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Damjan Balkoski<sup>49</sup>

## **IN SEARCH FOR THE IDENTITY OF STRUGA – PRESERVING OR RESETTING THE URBAN MEMORY**

Each city offers a complex level of understanding with its own combination of social, political, economic and environmental issues. The most creative solutions in building urban space come from researching the personal and collective needs of people and their relationship with natural and built environments. Each individual city contains an internal solution for its future development opportunities. The growth of settlements and cities inevitably raises the question of the connection between urban life and nature.

The town of Struga is facing the problem of defining and understanding the term "identity". That, can represent a problem, or a challenge for concrete action in cities. This is especially evident in cities from the post-transition period in RNM, such as the city of Struga, which are facing urban, sociological, demographic and political changes. At the same time, they face aesthetic and identity crises through which they lose their spirit, and thus the human perception of their own city changes, and in that way the memory of the city is lost.

The subject of the paper is the study of the historical development of Struga through historical records and plans and contemporary socio-economic and urban aspects, while the aim is to answer the question of whether the identity of the city of Struga can be preserved through the memory of its urban spaces and architectural objects.

Struga is a typical example of how a small lake town faces all these challenges. Changing with the natural course of events, over hundreds of years, the city evolves through the changes that settle in it and give it weight and memory and thus the city functions over time. However, the whole set of the changes is now causing an "urban revolution" - through spatial-urban changes, demographic and social changes, which are dynamically shaking the city. In this way, the identity of the city is lost, and thus the mutual relationship of the inhabitants with their city.

Keywords: aesthetics, public space, small town, urban identity, urban memory

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## **INFLUENCE OF CULTURAL TRENDS AND POPULATION MIGRATION ON CHANGE OF THE TRADITIONAL ARCHITECTURAL EXPRESSION OF RESIDENTIAL ARCHITECTURE**

This paper presents a part of wider research regarding the transformations of the traditional architectural expression of residential architecture under the influence of cultural trends and population migrations. The research is based on the analysis of the transformation of spatial-functional organization, as well as structural and architectural characteristics of vernacular architecture in relation to social-cultural trends. The aim of this particular paper is to define the newly formed cultural patterns that have an impact on the changes in the architectural expression of the traditional Serbian house of the Moravian type. The mosaic of qualitative case studies will give insight into the transformation of vernacular architecture under the influence of population migrations. The focus of this study is on the street façade, as an element that represents the contact zone of the private life of users and public sphere. Through comparative analysis of traditional and contemporary forms of street façade of residential architecture, the study results provide conclusions about the principles of transformation of architectural values of vernacular architecture under newly formed cultural patterns. This type of the analysis, with emphasis on the architectural expression, introduces a new kind of interpretation of population migrations and its reflections on vernacular residential architecture. This study could improve knowledge about the impact of migration on the formation of cross-cultural patterns that (re) shape the architectural values of space.

Keywords: cultural trends, Moravian house, street facade, vernacular architecture, contemporary architecture, Serbia

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Denis Ambruš<sup>52</sup>, Vlatko Dusparić

## **RIJEČNI KVART RIVER BLOCK AND WALK ZENICA**

The location along the Bosna River at the southern entrance to Zenica is planned as "business-tourist- recreational zone" where diverse and sustainable content intended for a wide range of users is expected. The competition organizers, through the competitive procedure, are looking for spatial planning visions of the complex that will become bearer of economic development in the future.

Any intervention in the urban fabric requires a careful approach, considering the preservation of the urban identity, continuity of the urban form and appreciation of the urban context. New physical structure on competition area, in our opinion, should be achieved with new elements that have structural similarities with a characteristic element of the immediate or wider environment, i.e., using a template selected in the urban context. The found context of the surrounding loose structures of family buildings by due to its morphological characteristics, it is not suitable for the requirements of the expected contents of the competition location, and we reach for a model from a wider environment. The choice falls on an important element of Zenica's identity and these are functionalist megastructures in the center of the city ("architecture in nature").

When it comes to the relationship between new physical structures and the river, we are proposing the concept of "river in the city". It is about the idea of urban development in which the river and its banks become the compositional axis and urban space - a place of human encounters and communications - fully accepted by citizens and other users. Two longitudinal structures placed opposite the river reconcile two seemingly contradictory concepts: the phased realization and the oneness of the design proposal. The concentration or grouping of construction areas results in creating larger natural green areas intended for various activities in the open space in contact with the river. The structures of the right bank of the Bosna River correspond to the business-tourist- recreational contents that are determined by spatial plan. On the left bank of the river, we propose the residential area as complementary contents determined by the spatial plan.

Keywords: urban identity, continuity of urban form, urban context, "river in the city"

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# *IV*

## *ARCHITECTURE AND NEW MEDIA*

- VR/AR Changing Physical Architecture
- Here and There, Private, Public, VR/AR Influence

Cenk Güzelis<sup>53</sup>

## **BODIES WITHOUT ORGANS**

### **TACTILITY, INTERNET OF BODIES & APIS AS WORLDMAKING AGENTS**

“How to make oneself a body without organs.”

Spaces and bodies are not what they used to be. They are no longer merely isolated and static in their physicality but extended, plastic, virtual, augmented, mixed, and networked.

When physical spaces lost their accessibility during recent critical times, spatial computing technologies and SocialVR has not only entered and transformed our private environments into places of remote socialization with their ability to stimulate telepresence, but also afford new modes of experiencing spatiality and spatial production strategies which build upon the notions of telepresence, and sociability. Thus, the socio-spatial impacts of SocialVR are fundamentally redefining the spaces we inhabit.

Following this, the multi-user and fully bodied mixed reality experience of Bodies Without Organs investigates new modes of spatial production that include objects of physical and digital materialities inside the physical/virtual overlap. The project examines the notion of embodied telepresence, tactility, avatars and sociability through utilizing a series of intelligent API (Application Programming Interface) such as Pose Estimation, Hand-Tracking, and Passthrough that constitute a time-based mixed reality experience allowing for a shared and embodied socio-spatial practice rendering itself onto the dwelled physical space with the participation of users' telepresence from both local and remote places. Arguably, here, the space turns into the medium of telecommunication where bodies and spaces are streamed acrossed a spatial network. Thus the project seeks to extend the disciplinary boundaries of architecture by assimilating new media practices that can open up fluid communication between physical and virtual architecture.

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## **BEHAVIOUR ISSUES AND SAFETY ASPECTS IN THE REAL AND VIRTUAL SPACES**

The paper focuses on the similarities, differences and correlations between the real and the virtual environment, based on the issue of user safety and on establishing rules of behavior. Real environment is rapidly moving into the virtual world, becoming a parallel space for meeting and exchanging but without physical contact. Network of streets and squares as gathering places are being replaced with social media networks. It's common that the public spaces are 'equipped' with Wi-Fi, 'digitally networked' and users are 'connected' to their mobile phone and 'disconnected' from a real-world environment. Attention is focused on the screen, but not on whoever's sitting on the bench next to us. The virtual world offers more interesting or dynamic content. Recent pandemic conditions and isolation have significantly accelerated the process of transition. Socializing, working and education from home, absence of people in public spaces, were the 'new reality' imposed quickly.

Fear in the urban environment is not caused by the physical space, but by personal sense of insecurity from others who can take advantage of certain characteristics of space for their intentions. Cybersecurity can be understood in the same way. It offers a range of possibilities, almost no restrictions, but at the same time it is suitable ground for abuse. It is a place where there is no delay and can be said whatever is desired, even if it is offensive, where information is manipulated, where personal data are often insufficiently protected. With all the advantages and benefits of performing everyday needs, we are not aware how dependent we are on this new 'world' and how much time we spend in it. Basic rules in the virtual online space should be similar to the accepted form of behavior in offline mode: anything that is unacceptable or prohibited offline should be avoided online too.

Keywords: public space, virtual space, safety, behavior

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Hristina Meseldžija <sup>55</sup>

## **METHODOLOGY OF REPRESENTATION AND TRANSCRIPTION OF ARCHITECTURAL SPACE: DISCOVERING THE HYBRID MODEL OF ARCHITECTURAL DRAWING**

Professional, as well as research framework of contemporary architectural design implies a field articulated by the development of information technologies. So far, it has represented an area of the most rapid exchange of opinions and ideas being subjected to various interpretations and speculations in different phases of architectural design process – from initial ideas to final architectural simulations and realisations. Radical changes in architectural thinking have directly reflected the practice of using and the process of understanding architectural drawing in the architectural design process. Furthermore, this situation led to radical changes in the traditional process of designing the architectural space as the implementation of computer software influenced the emerging forms of architectural drawing, offering new possibilities such as direct, current and omnipresent manipulation, as well as a multitude of representational possibilities. This paper problematizes the position of contemporary architectural drawing by examining its manifestations in new, hybrid forms and roles of drawing, as a consequence of the paradigmatic changes brought about by the digital revolution. Since the subject is observed primarily through the discipline of architecture, and more closely, through the field of visual arts, it will examine the role of drawing in the area of architectural representation. Additionally, this paper will offer a hybrid model of architectural drawing that will be discussed in terms of its creative potential and further explorative applicability within the field of architectural education.

Keywords: Architectural drawing, Visual language, Representation, Twenty-first century, Digital paradigm, Virtual reality

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Aleksandra Milošević Pantović <sup>56</sup>

## **NEW URBAN LIVING ROOMS - FOLLOWED BY LIGHT**

Great public spaces are the living room of the city - the place where people come together to enjoy the city and each other. Public spaces make high quality life in the city possible - they form the stage and backdrop to the drama of life. Public spaces range from grand central plazas and squares, to small, local neighborhood parks.

In this work, an underground passage is taken as the theme of an urban living room. Underground passages have great potential because they are covered and can be used in all weather conditions, and also a large amount of people pass through them. Research has been done on how to make the best use of corridors and make them comfortable to use through the use of various lighting. One of the main reasons why people don't like to spend time in the underground passages is the lack of activities to keep them occupied, the poor credit rating and the dark passageways.

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# PANEL DISCUSSION

## PHILOSOPHY OF ARCHITECTURAL FIGURES

Snežana Vesnić<sup>57</sup>

Following Lyotard's deconstruction of the opposition between the discursive and the figural, the construction "philosophy of architectural figures" would include the intention to depart from the problem of order between the two. If, instead of the question what is discursive in the figural or what is figural of the discursive, the question of the "whole" is asked, then the meaning of the position "between" the discourse and the figure – the discursive content and the figural materiality – would be found in what resists (discursive and/or figural) representation. Architecturally speaking, we can always talk about the conceptual materiality or the projected immateriality of architectural figures. The figure tends to elude discourse or mere representation through the philosophy of concepts. But it also insists on the simultaneous presence of the textual. The play between the materiality of language (which cannot be reduced to the phenomenological) and the certain phenomenology of the figure (which cannot be fully translated into linguistic concepts) is close to "desire" itself. More precisely, it becomes the most extreme form of desire. The idea to speak simultaneously about the absence of the figurative in figuration and the textual presence by the "body of words" – through a series of short sequences, that is, figures – is close to Lyotard's comma between the discourse and figure. By dividing or linking the two words, this comma introduces an element of "incommensurability" that seeks to insinuate the radicality that allowed the term "figure" to enter the discourse. On the other hand, placing a comma begins the deconstruction of the word figure. This is why we construct sequences with "commas" that do not aim to explain anything but to inspire philosophers to see architectural figures. At the same time, these sequences open up the possibility for the architect to assign movement to architectural figures through the body of words. The idea to use text for confirming architectural possibility of the final materiality of the architectural concept at the same time represents an opportunity for philosophy to explore the materiality of words. Invoking what cannot be represented, the figural destabilizes the boundaries of the representable, that is, the boundaries of the discursive, striving to finally merge with it.

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## EMOTIONS AND ARCHITECTURE

Igor Cvejić<sup>58</sup>

Emotions are sometimes thought to be subjective, and thus, mostly unrelated to the objective spatial arrangements of the environment. However, this is only partly true. Emotions are also ways a situation discloses to us, ways of “grasping” the situation: responding and interacting with whatever might affect us – emotions are enacted and coregulated in the environment. Therefore, we can only understand emotions by taking together both their situational and agentic aspects. This in turn enables us to think of environmental affect-like elements which can regulate, modify, or change our emotions. Moreover, these elements can be purposively arranged and create an (“object-like”) affective atmosphere. In this moment we are urged to think about the relations between emotions and architecture.

## HEDONISM

Sanja Iguman<sup>59</sup>

Most ancient philosophical, especially ethical, theories devoted a lot of attention to the wellbeing of citizens in the ancient polis (πόλις), with the main goal of exploring how to achieve happiness and comfortable, meaningful life. This was mainly explained by combining two concepts – *eudaimonia* (εὐδαιμονία) – flourishing, wellbeing, a kind of happiness that entails life led, ruled and guided by reason, and *hedone* (ἡδονή) – pleasure as a goal of life and ultimate aim of philosophy. However, hedonism has often been juxtaposed with egoism, with the explanation that the only thing people desire for their own sake is pleasure.

In the consumerist and materialistic society in which we live today, selfishness is common, especially in cities – centres of human interaction in a very limited space, with limited resources, and shared goods, which even brought us to “The Tragedy of the Commons” as put by some scholars.

Therefore, the main question posed in the presentation is how to equilibrate this dichotomy of seeking and achieving one’s own pleasure, without jeopardizing others’ wellbeing in a city, that is, achieving some kind of altruistic hedonism in a specific place.

One of the first steps might be demanding a careful and delicate holistic approach to production and development of cities in order to integrate materiality of architectural forms and urban infrastructure, with immaterial social, cultural and economic events that take place in a city. These

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events and behaviours strongly depend on the social reality and the context in which events take place. Even though already with the urban uprising in the 1960s and 1970s scholars spoke about *just cities* and *right to cities*, it is of utmost importance to reconsider these ideas once more.

## **VIRTUAL OVERCOMING OF REPRESENTATIONALISM**

Željko Radinković<sup>60</sup>

Virtuality is first seen as a way of overcoming the representational semantic paradigm embodied in the concept of simulation. The presentation shows that virtuality overcomes the simulative relation of signification by creating an alternative version of reality, so not fake (simulated) real objects, but true virtual objects. These are objects for which the question of the real referent, the signified, that is, real reality, does not play any role. In the context of these considerations, it is important to determine the position of the concept of fiction, because, like the virtual, the fictional world (spatially and temporally) separates itself from the criteria of the true and false “objective” world and creates its own criteria of truth that do not necessarily coincide with those of the real world. When it comes to virtuality, there is a key shift in these relations, because unlike the fictional world, in the virtual world, subject interaction with the virtual space is possible, whereby the subject's autonomy is not questioned in principle. This concept of virtuality coincides with what is called virtual reality, and refers primarily to technically induced virtual worlds. The categorical shift called real virtuality is also technically conditioned, which removes the fictitious dimension from virtual reality in such a way as to introduce it into the world of real objective relations, tending to erase any difference between the actions of technical systems and reality itself.

## **INSTRUMENTS AS FORMS OF PERFORMANCE**

Marko Ristić<sup>61</sup>

The lure of architectural phrases beginning with “form follows...” leads away from the idea of technology of form. By substituting the issue of precedence for any thought on the poetry of form, these phrases disregard the relations which make the form follow. To have it following anything, one ought to think form not in terms of “being an end,” but “having an end.” However, if this meant a simple transition from the question of formal finitude to the question of formal

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instrumentalism, the discourse on form would cease to be architectural. Instead, the state of “form following” presumes the material world in which form at the same time conditions and is conditioned. Thus, the question of pure instrumentality gives way to the concept of instrument, which, as a materialized method, goes beyond the issue of end. The end contained in the method necessarily yields to the phenomenal of the instrument, whereby the imagined, desired, or assumed certainty in the instrumental is faced with a multiplicity of outcomes, which are always already formal.

### **DRAWN TO SEE: CORPOREALITY, DESIGN AND ETHNOGRAPHY**

Sara Nikolić<sup>62</sup>

Anthropology, archaeology, art, and architecture are all ways of making and all dedicated to exploring the conditions and potentials of human life. However, despite the flood of images, visual and graphic data in social sciences continue to stand in the shadow of text. Visual data often have merely a documentary function: they supplement texts, which continue to stand at the center. The hiatus or no-man’s land between picture and text in the anthropological tradition raises a further question regarding the general devaluation of drawing concerning reading and writing in modern Western cultures. And while the latter’s dominance is evident, this presentation will focus on a more subtle but crucial difference among tools of visual anthropology – the one between drawing and photography. While photography is a *taking*, drawing is a *making*. A photograph stops time, while a drawing encompasses it. Drawing is an activity much older than writing or architecture. It is as old as a song and possesses something that painting, sculpture, videos, and installations lack— *corporeality*. This corporeality of a drawing is often referred to as the kinesthetic sense.

A secondary aim of this paper is to – by focusing on the practice of graphic anthropology – draw conclusions about possible intersections and points of collaboration between ethnography and design, architecture, and anthropology. This paper addresses the issue of the “third meaning” of a drawing by explicitly taking up the question of the practice sketching, doodling and taking field notes in the research process. Engaging with the writings of John Berger, Tim Ingold and Roland Barthes and in response to the distinct lack of drawing by anthropologists, the paper asks *what the act of drawing can tell us about what pictures want?*

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## THE IDEA OF MONUMENT BETWEEN BOOK AND BUILDING

Miloš Ćipranić<sup>63</sup>

While the relationship between a monument and an architectural object does not require any special explanation, because it is a very well-known thing, this is not the case with understanding the book as a monument. The book as a *monumentum* is an ancient idea. Both buildings and books can be seen as monuments, if they are not treated as objects that communicate with their observers and readers, but as traces of certain acts, that is, objects that bear witness to someone or something.

## PISSING ON PALACES: ARCHITECTURE & FICTION IN SWIFT'S GULLIVER'S TRAVELS

Edward Djordjevic<sup>64</sup>

In a famous passage of the first voyage of Jonathan Swift's *Gulliver's Travels*, Gulliver tells us that a careless maid caused a fire in the palace of the Queen of Lilliput by reading a novel by candlelight. Gulliver duly puts out the blaze by urinating on the palace, an act that leads to his expulsion from the island (and end of Voyage I). This text first looks at the figure of palaces in Swift's writing, particularly in *Gulliver's Travels*, but also elsewhere, such as poetry and his correspondence. Further, the text considers the relationship of fiction to the figure of palaces – that is, Swift's choice of rooting the cause of the destruction of the palace in careless reading of fiction. Finally, the presentation considers more closely the ambivalence inherent to Gulliver's chosen method of 'saving' the palace from immolating fiction, considering how contemporary readers would have perceived the scene in Swift's novel, and drawing some potential political consequences from the relationships between 'palaces' and 'fiction'.

## HYPEROBJECTS

Milica Božić<sup>65</sup>

The notion hyperobject was introduced by Timothy Morton, and it derives from object-oriented ontology. As examples of hyperobjects, Morton lists global warming, radiation, nuclear waste, mass production of plastics, mass data, et cetera. However, the concept of hyperobjects

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surpasses its original meaning and extends to various phenomena that have unperceivable consequences in large time and space scales. The concept of hyperobjects is of great importance for architecture and requires re-definition and re-position within the discipline since it introduces a system of thought for conceptualizing the design for the distant future, which is of great importance in the era of new human artifacts and new archaeology.

The two concepts shall be superposed to explore the tension between the exposed spatial and temporal layers in the landscape, and the hidden ones in hyperobjects. What is more, they may be related due to their existence in massive space and time scopes and the possibility for analysis on both macro and micro scales. The tension between landscapes and hyperobjects is trying to establish productive relations within multidisciplinary frameworks and theoretical positions.

## LABYRINTH

Tamara Plećaš<sup>66</sup>

The observation that contemporary cities architecturally resemble labyrinths is hardly a novelty; on the contrary, it leads right back to the very origins of Western civilization. The Ancient Greek word λαβύρινθος designated “a large building consisting of numerous halls connected by intricate and tortuous passages” (LSJ), while philosophically, it is a sequence of convoluted questions or arguments faced within a given theoretical debate (for example, see Plato). According to legend, one of the most famous labyrinths of the Ancient world was constructed by the mythical architect and craftsman Daedalus, for King Minos of Crete. The labyrinth held captive the gluttonous beast, Minotaur, which had to be appeased through human sacrifice. Famously, the Minotaur was killed by Theseus, the future King of Athens, with the cunning help of Ariadne who provided him with thread as a means of finding his way out of the labyrinth. The myth functions as a symbolic representation of the magnificence of Crete and its palaces – labyrinths – as the very cradle of European civilization.

The labyrinth is meant to confuse, sow disorder, lead to rambling, but also to force new solutions; it is daunting and dangerous, and will easily ensnare anyone without a clear goal. It plays games with space and perception. Robert Richard points out that the labyrinth could also be a null place, a permanent interruption of space, a complete warping of a place, but also destruction and process of pure power. The labyrinth is a riddle that elicits ever new meanings, making us call (ourselves) into question, a demand to tear down established norms – therefore, a creative act. It is, thus, a symbolic language, as well as the language of both philosophy and architecture.

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*BOOK OF ABSTRACTS*  
*EXHIBITION BOOK*

Sonay Cevik, Styliani Iefaki, Karsten Weigel, Vanessa Tsakalidou, Stavros Alifragkis, Birgit Remuss

**ARCHITECTURE AND FILM:  
INTER-CULTURAL EXPERIMENTS WITH THE URBAN SPACE**

Workshop



The workshop engages students in a critical interpretation of the urban landscape of Thessaloniki as a dynamic and multi-layered field of intersecting cultural trajectories in space and time, while experimenting with the moving image. The continuous streets Agios Minas and Edessis in the area of Ano Ladadika, where the workshop takes place, are still active as a market and entertainment zone, with several khans and galleries, mostly abandoned, which radiate a certain charm. Brief audio-visual essays unfold stories of a small but lively area with a long history, its development in time and the cultural memory that remains dormant in the contemporary city.

**Coordinators**

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Dr. Styliani Iefaki, Assoc. Prof., A.U.T.H.- School of Architecture,  
Thessaloniki, Greece, Karsten Weigel, Prof. HfT – Stuttgart, Germany,  
Dr. Vanessa Tsakalidou, Asst. Prof. A.U.T.H.- School of Architecture,  
Thessaloniki, Greece, Dr. Stavros Alifragkis, architect,  
Thessaloniki, Greece, Birgit Remuss Prof., Jade Hochschule - Oldenburg,  
Germany



DEPARTMENT OF HISTORY OF ARCHITECTURE, HISTORY OF ART, ANTHROPOLOGY AND RESTORATION  
RESEARCH LABORATORY FOR HISTORY OF ARCHITECTURE AND MANAGEMENT OF ARCHITECTURAL HERITAGE  
ARCHITECTURE FILM TECHNIQUE STUDIO  
HOCHSCHULE FÜR TECHNIK STUTTGART  
KARADENIZ TECHNICAL UNIVERSITY TRABZON

**KUPKURZPROJEKT-3**  
**Thessaloniki 2022-International Workshop**  
**Architecture and Film:**  
**Inter-cultural Experiments with the Urban-Space**  
**09-14 October 2022**

V e n u e  
**ΨΙΛΟΝ**  
Edessis 5, 54 625, Thessaloniki

**Coordinators**

Dr. Sonay Cevik  
Prof. Karadeniz Technical University Trabzon  
Dr. Styliani Iefaki  
Assoc. Prof. A.U.T.H.- School of Architecture,  
Thessaloniki, Greece  
Prof. HfT Stuttgart  
Karsten Weigel  
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Dr. Vanessa Tsakalidou  
Asst. Prof. A.U.T.H.- School of Architecture,  
Thessaloniki, Greece  
Birgit Remuss  
Prof. Jade Hochschule Oldenburg

Lighting Pavilion  
Adelina Heldovac

The Hanging Pavilion  
Jan Prnsina, Halid Frjak

Urban Green  
Arma Sabanović, Hanna Bećirović, Jasmina Kurtić,  
Ajla Idrižević, Ismihana Konjodžić

Pavilion 494  
Ajla Ahmetović

Pavilion Movimento  
Aisa Ejuhović, Adelisa Polovina

Museums Addition I  
Ishak Colaković

Kawez  
Emina Štiligkros, Saša Krčalo

Katodna Cijev  
Bakir Brkalija

**Pavilion Movimento**  
The concept is based on the value of movement and mobility. The main idea is to create a space that is not only a place for people to gather but also a place for people to move. The concept of the pavilion is to create a space that is not only a place for people to gather but also a place for people to move. The concept of the pavilion is to create a space that is not only a place for people to gather but also a place for people to move.

**Urban Green**  
The concept is based on the value of green spaces and urban living. The main idea is to create a space that is not only a place for people to gather but also a place for people to move. The concept of the pavilion is to create a space that is not only a place for people to gather but also a place for people to move.

**Addition I**  
The concept is based on the value of addition and urban living. The main idea is to create a space that is not only a place for people to gather but also a place for people to move. The concept of the pavilion is to create a space that is not only a place for people to gather but also a place for people to move.

**The Hanging Pavillon**  
The concept is based on the value of hanging spaces and urban living. The main idea is to create a space that is not only a place for people to gather but also a place for people to move. The concept of the pavilion is to create a space that is not only a place for people to gather but also a place for people to move.

Senka Ibrisimbegovic, Nedim Mutevelic

## ART AND ARCHITECTURE AS ENGINE FOR URBAN REGENERATION NEW MUSEUM QUARTER IN SARAJEVO

Workshop Project

*New museum quarter in Sarajevo* can become new urban public space.

The new ARS AEVI Museum will be able to carry out continuously, effectively, and efficiently its role as an agent of sustainable development in the fields of art, creativity, and dialogue between cultures. Furthermore, through the creation of the museum, the City of Sarajevo will gain greater institutional and professional resources, tools, and capacities for the protection and promotion of contemporary art and cultural diversity, strengthening its international presence in the artistic and cultural field and contributing to the socio-economic development of the country.

Faculty of Architecture, University of Sarajevo  
Mentors: Ass. Professor Senka Ibrisimbegovic,  
Senior Assistant Nedim Mutevelic







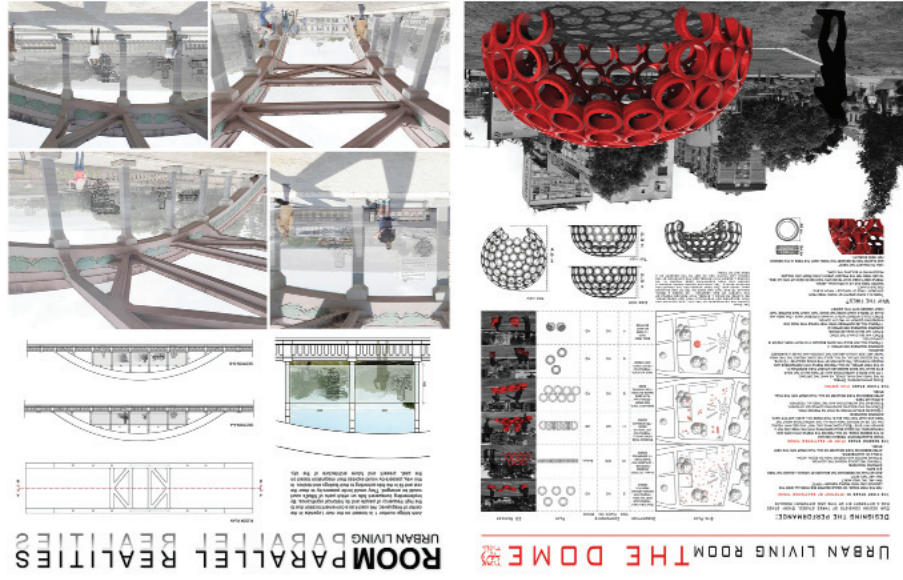
Natalija Bogdanović, Bojana Pašajić

## URBAN ROOM

Workshop Project

The project was realized within the international workshop *New Urban Living Rooms* (Strand, Belgium, Department of Interior Architecture, Filium, Kragujevac), which examines the attitude towards public spaces using design tools and methods from the field of interior design. Through the workshop, four locations in the city of Kragujevac were mapped, where the implementation of interventions of different formats and the application of different design methods is planned, entitled: *Parallel Realities* (pedestrian Stone Bridge), *Fix the broken parts!* (green area near the department store), *Stairs as Room - Room as Stairs* (Pupil's Square) and *The Dome* (green area *Prodot*).

Department for Interior Architecture  
 Faculty of Philosophy and Arts, University of Kragujevac  
 Mentors: Natalija Bogdanović, assistant professor  
 Bojana Pašajić, assistant professor



Aleksandra Milošević Pantović

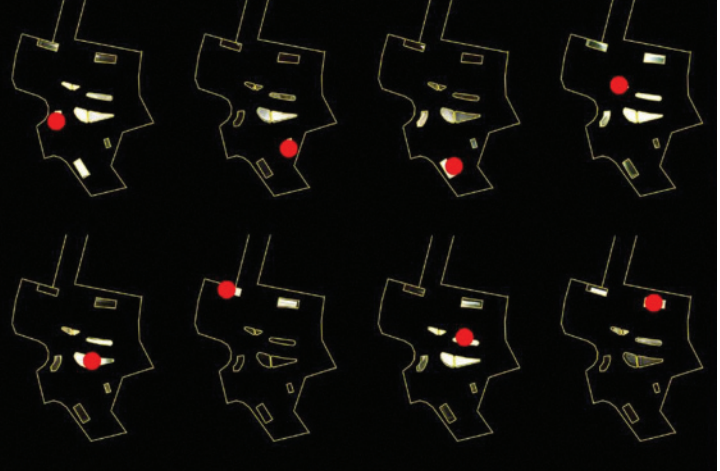
**NEW URBAN LIVING ROOMS - FOLLOWED BY LIGHT**

Workshop Project

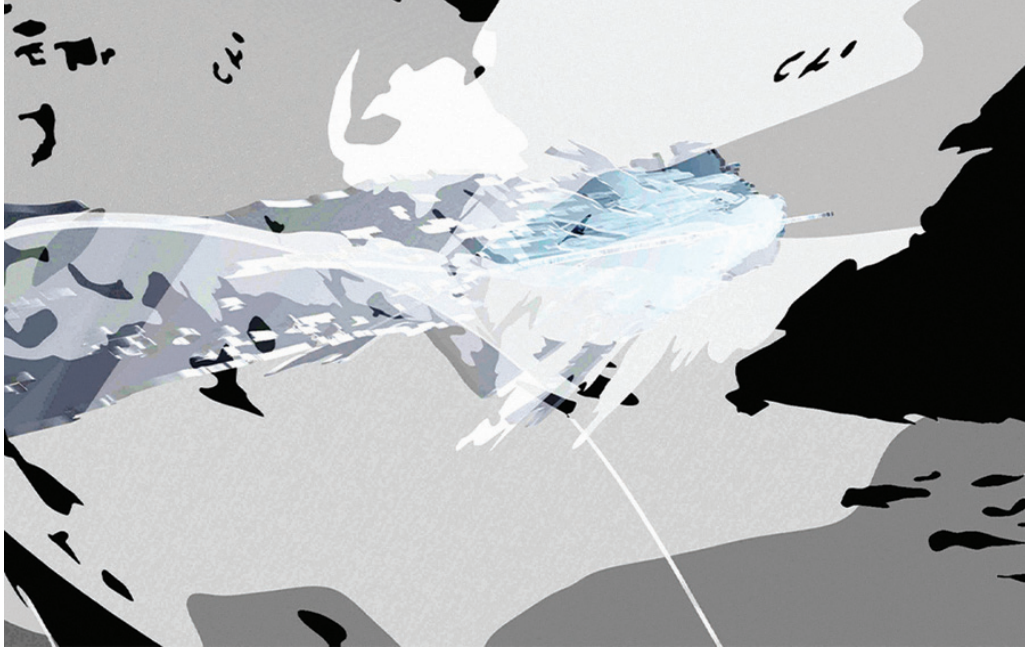
Great public spaces are the living room of the city - the place where people come together to enjoy the city and each other. Public spaces make high quality life in the city possible - they form the stage and backdrop to the drama of life. Public spaces range from grand central plazas and squares, to small, local neighborhood parks.



Location model



Light position holes



Workshop Project , Artwork

## FLOWER POWER

Dunja Mirković, Katarina Bašić, Tijana Ljubenović, Andriana Stanić,  
Sofija Mirković, Isidora Popović

By applying the principles of universal design and sustainable materials, fabric and plastic together formed a sculpture inspired by the *Crocus vernus* flower, which symbolizes spring and purity. Celebrating the Flower festival with musical performance and "painting dance" creates an inclusive atmosphere in which all users can participate. After the end of the festival, the sculpture remains in space for the whole year as a symbol of eternal change.

Workshop Project

**OPENNESS TO ONESELF**

Damjan Balkoski, Medi Selmani, Martina Nikolovska, Sara Ravmanovska

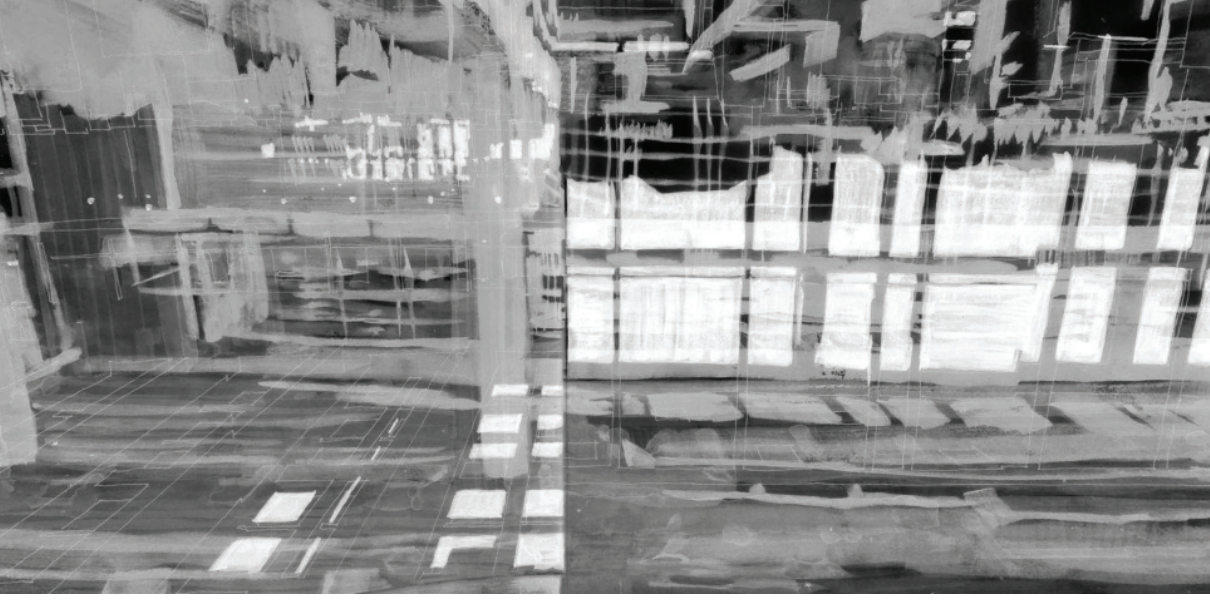
The aim of the project is to design a so-called "green capsule" - modular piece that can be placed in both open and closed space, which will allow users to receive both individual time of use and collective time of use that can be shared with other users of the space. In order to use all the senses of the user, the capsule has its own lighting with LED lights that go down the canvas. Inside the canvas there is a possibility to place small wireless speakers through one can hear various sounds needed to perform the ritual. Live flowers will provide their own aromatherapy. Since flowers are living organisms, the whole capsule will change, grow and develop over time, depending on the time of year. This will give different perceptions of space.



• Here and There, Private, Public

*ARCHITECTURE  
AND NEW MEDIA*

*W*



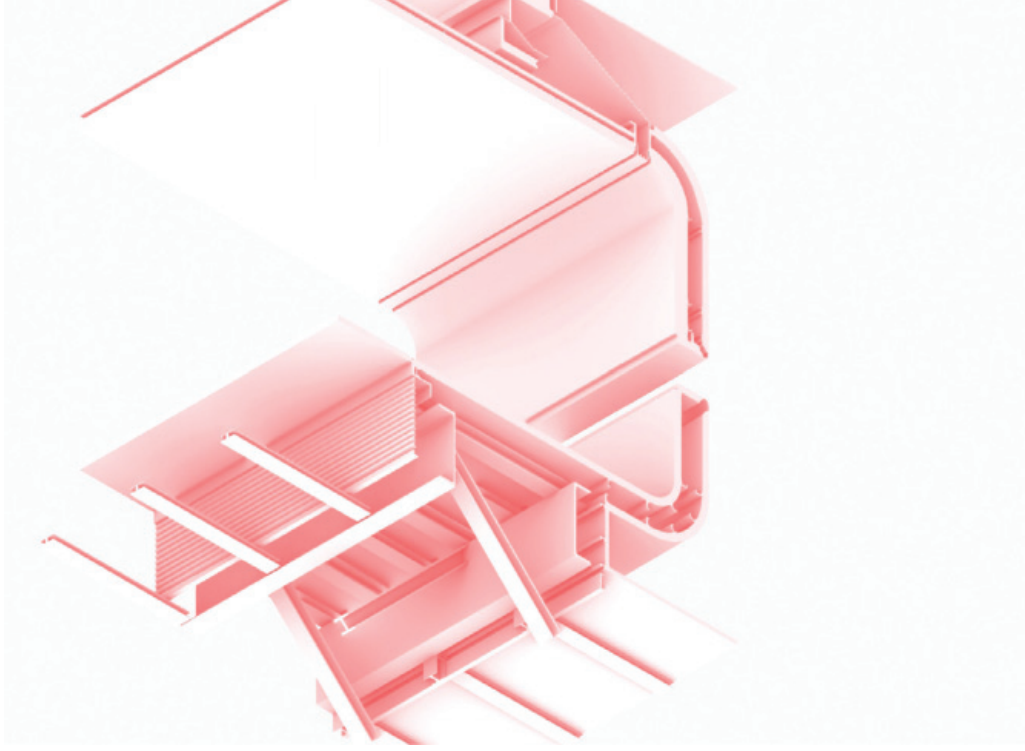
language in architecture.

Digital technologies are influencing the way in which the architectural drawing participates in the design process and the process of representing architectural space by establishing different models of drawing. One of these models is based on the methodology of transcribing the architectural space, which includes the simultaneous use of drawing as a means of research and representation. Specified model examines the use of traditional drawing techniques, everyday tools for documenting space and digital applications to simulate virtual reality experience used for perceiving the architectural space, which opens up the possibility of creating a new visual

## REPRESENTATIONALLY-TRANSCRIPTIVE MODEL OF ARCHITECTURAL DRAWING

Hristina Meseldžija





The research deals with the topic of tectonics of details at the micro and macro level, as specific morphological schemes defined by the precise relationship between tectonic groups of building elements and the design idea. The goal of the research is directed towards overcoming the functionalist interpretation of the relationship between the whole and the parts and the technical-technological paradigm in understanding the design of details and moving towards the domain of the study of individual poetics. As such, it can be further applied as a framework for reading individual design intentions, but also as a framework for understanding the wider socio-cultural context of architecture.

Research

## 7 ARCHITECTS 60 DETAILS STUDY OF ARCHITECTURAL DETAIL DESIGN METHODOLOGY

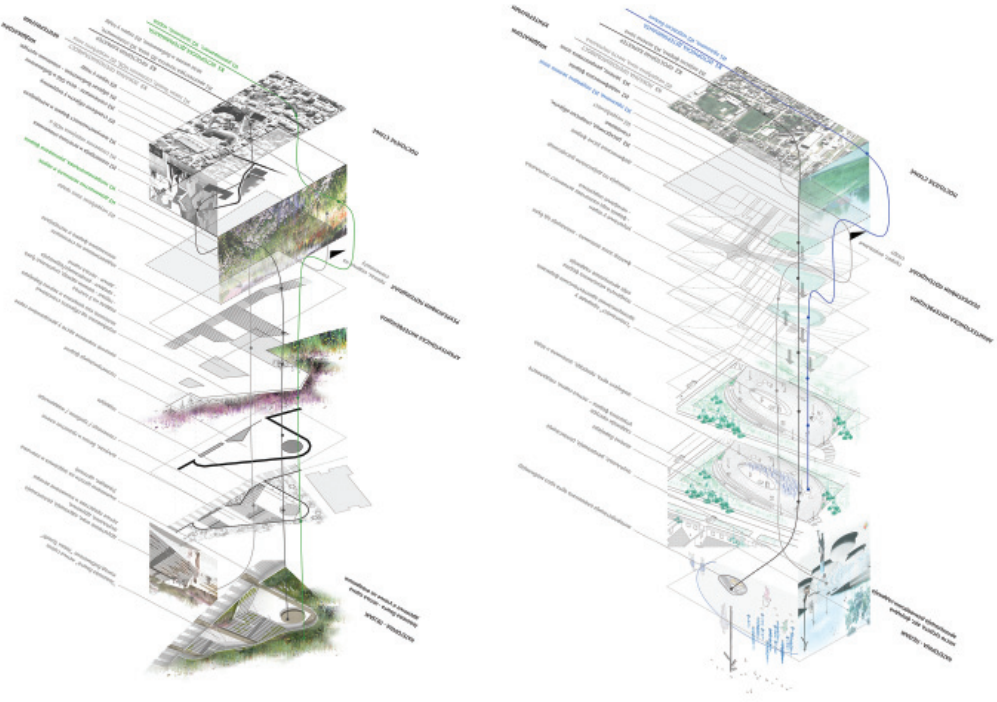
Milica Kostić

Ana Zorić

**INCREASING THE RECREATIONAL QUALITY OF ABANDONED OPEN PUBLIC SPACES - THE ROLE OF ARCHITECTURAL DRAWING IN THE RESEARCH PROCESS**

Research

The research emphasizes the importance of the architectural diagram, which, based on the principle of layered axonometry, enables the identification of *experiential potentials of abandonment* and *recreational quality* of space, and the presentation of steps in the design process over time. In this way, the complexity of the observed space and architecture are parted into individual characteristics, design steps, and decisions, as well as their mutual relations, which explain architecture in its entire state.



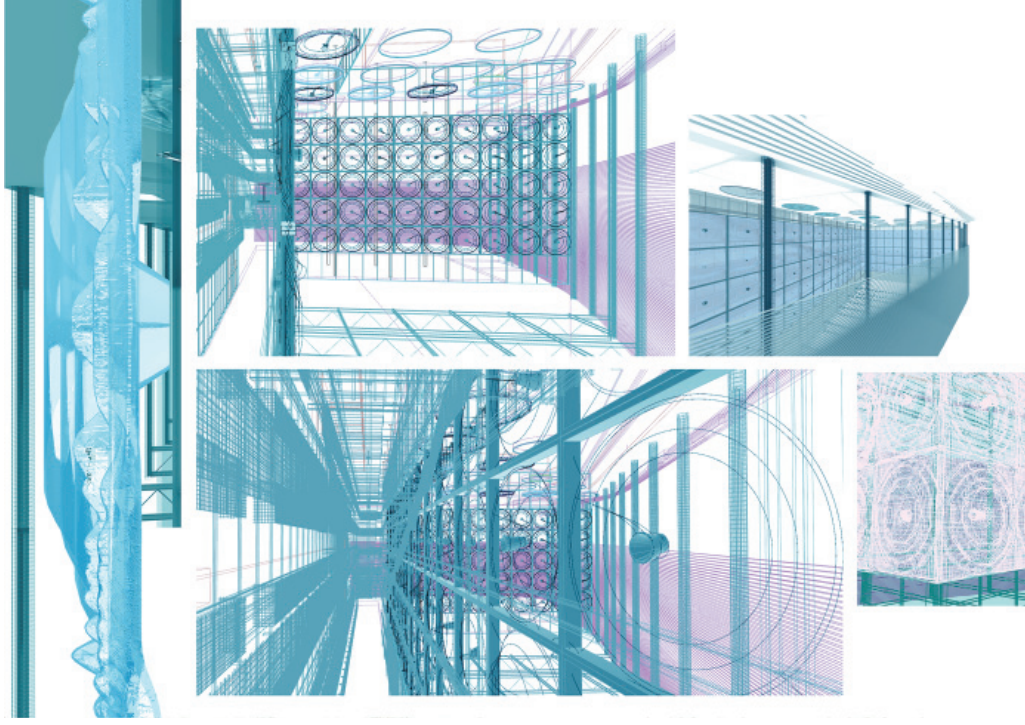


Miloš Stojković Minić with collaborator Borda Jovanović and co-authors Jelena Ilić, Danilo Fatić, Lazar Petrović, Nevena Jeremić, Borda Jovanović, Nikola Simić

## WATER SPACE STRUCTURING: AQUATURE DRAWING – FACADE OF THE BUILDING

Experiment and Research (project)

The research Tableau consisting of seven parts illustrated the practical application of water as a methodological tool in the processes of architectural design and water space structuring (Face of the Building / Texture and Shape). The hypothesis is that one drop of water contains information important for architectural drawings (Texture, Colours and Shape). The procedure of the research can be described as poetic and artistic, followed by the analysis of the water sample under the microscope, which aims to structure the facade of the new building of the Faculty of Music in Belgrade.





Snezana Zlatkovic

## BEHIND THE GLITCH: CITYSCAPE TRANSFORMATION MAPPING

Research

The research starts from the assumption that reading of the cityscape can contribute to the improvement of drawing as a contemporary methodological tool. We recognize the understanding of complex spatial changes that are reflected and shifted through the cityscape as those that can reveal values for future design processes through drawings. In this research, we will consider drawing as one through which an architectural structure can be generated, through a series of experiments through which various transformations, alterations, reshapes of the built space are recorded.

*Behind the Glitch: Cityscape Transformation Mapping*  
2021-2022 (Digital Collage of Hand Pencil Drawings)

2013-2016 (The Books of Hand Pencil Drawings - *Maps of Methodology*)  
2013-2022 (*Reading the Cityscape: Drawing as a Methodological Tool*)

- PhD Research)

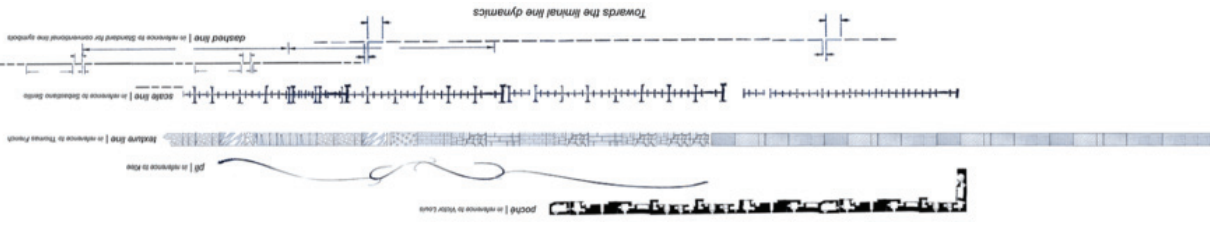
Andelka Brnin-Bninski

## TOWARDS THE LIMINAL LINE DYNAMICS

Graphical study

Commonly considered as final statements and descriptions, lines contain multiple complexities of various meanings. With the focus on relation between drawing and building, this study suggests liminal dynamics as an unstable nature within the line, enclosing a specific, critical potential in the act of drawing.

Graphical study aims to experiment and emphasize the unprecise, confusing, intimate and uncanny states of specific lines. Using collage techniques, historical and artistic line examples, I indicate their nuanced liminal states by exposing modes of search and doubt. Each line in is a specific, unstable and vulnerable output and provocation for critical action.



Ana Masnikosa

**THE VISUALISATION AND PORTRAYAL OF OLIVE TREE AS SCULPTURAL AND ARCHITECTURAL ELEMENT: A CASE STUDY OF DANI KARAVAN**

Research Illustration

This research illustration intends to sketch how the olive tree in the work of Dani Karavan appears as an universal quality. The Olive tree is ingrained, protected and remembered. His work is related to the environment, but it's simultaneously architecture, landscape, and sculpture. It's a split space between nature and order, where order between elements creates tension. I have chosen three projects: Adam and Eve, White Square, and Passages (Homage to Walter Benjamin). The shape of the olive tree presents a sculptural element: the object in search for movement, transformation, aesthetic, and symbolism.

Keywords - olive tree, sculptural element, architectural element, aesthetic quality, object.



ADAM AND EVE (HOLE AND REHALE CREATED HE THEM), 2002  
 IL GARDINO DI DANIEL SCUDERL, MUSCHNY, ITALY  
 DIMENSIONS: 3.25 X 2.4 M  
 OLIVE TREE, COLE LEAVES



PASSAGES, HOMAGE TO WALTER BENJAMIN, 1990-1994  
 PORTUGAL SPAIN  
 WHEELPOOL, WIND, ROCKS, STONES, CYPRESS TREES, OLIVE  
 TREE, COITEN STEEL, FENCE, GLASS, TEXT

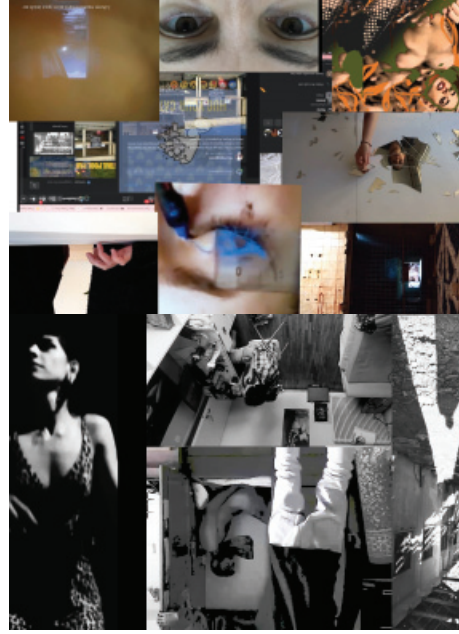


KARATELVAN (WHITE SQUARE), 1977-1988  
 EDITH WOLFSON PARK, TEL-AVIV, ISRAEL  
 WIND, SUNLIGHT, WATER, GRASS, OLIVE TREE, GLASS  
 WHITE CONCRETE  
 DIMENSIONS: 18 X 30 X 50 M

Nora Leta

## MATERIALITY IN VIDEO-ART

Video Art – Audiovisual Studio



“The reality only exists in each moment”, Gaston Bachelard  
 How is our body involved during the beholding of an audio-  
 visual artwork?  
 What is we desperately want to touch in video?  
 Which are the steps towards the creation of an artwork?  
 Will the video we will do and experience be capable of  
 inspiring us to the next work that is still to come?  
 Describe it!  
 These questions shaped the framework our students worked  
 in; we hope they have succeeded in inspiring you.

School of Fine Arts / University of Ioannina  
 With student participants: Vasilios Papailiopoulos, Eirini Chalampaki,  
 Konstantina Kolliri, Maria Spanaki, Iosifina Argyroy, Konstantinos  
 Gkikas, Eleftheria Andreopoulou, Vasiliki Sairapoulou, Tiliemachos  
 Outsiros, Alexandros Nikolaou, Anargyros Apostolou, Adamantia  
 Koulipoulou, Christina Spyropoulou

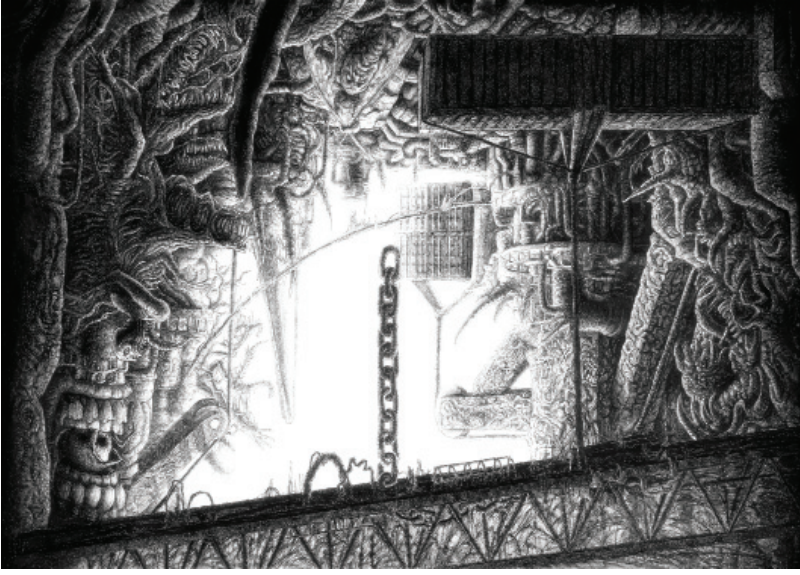
Manousos Manousakis

## FRAGMENTS: DECONSTRUCTION, 2022

Ink drawings, video animation, research project

My work started from the idea of constructing a world, consisting of drawings that are connected with each other. I may be able to describe the general idea of each piece in a few sentences, but what I cannot easily describe are the dozens of small compositions-stories they include. These could well stand on their own as independent works but we see them as subsets of a larger piece, which could also be treated as independent but by joining them together via video they become part of a larger world.

Many artists have inspired my creation. The primary one was Kentaro Miura who started my love for ink, and influenced me with the way he created details and painted monsters. Other influences include Zdzislaw Bekinski with the way he entangled and displaced forms, Junji Ito for his approach of horror and storytelling, Hieronymus Bosch with his hellish compositions, and H.R. Giger with his alien figures and its structures.



Aleksandra Perić

**regenerATIO**, 2022

Video



The experimental video was created at the international workshop of the Martovski film festival 2022, and had its official screening during the Closing ceremony of Martovski festival in Dom Omladine Belgrade.

The title of the film regenerATIO alludes to regeneration as a process, firstly, as a regeneration of nature, and then of human order, invoking a forgotten ratio, showing the error that is happening - an errorscapes.

It begins with an "idyllic" unpaired shot of driving through cherry trees ... then a series of shots of the city transforming into its "strip pair", one after the other, showing the aggressive response of nature to an even more aggressive urban environment. Finally, the film ends with an unpaired and uncontextualized sci-fi frame from the comic, pinpointing at the uncertainty of the future.



Cenk Güzelis

**BODIES WITHOUT ORGANS**

Multi-User &amp; Multi-Location Mixed Reality Experience

Spaces and bodies are not what they used to be. They are no longer merely isolated and static in their physicality but extended, plastic, virtual, augmented, mixed, and networked. Bodies Without Organs is a fully bodied multi-location and multi-user Mixed-Reality Experience that investigates online modes of spatial production by examining the notions of embodied telepresence, tactility, avatars and sociability inside an overlap of physical and virtual materialities. By utilizing a series of intelligent API (Application Programming Interface) such as Pose Estimation, Hand-Tracking, and Passthrough that constitute a time-based mixed reality experience allowing for a shared and embodied socio-spatial practice rendering itself onto the dwelled physical space with the participation of users' telepresence from both local and remote places





Jaroslava Frajová, Alena Opálková Šišková

## NANOART

Video, research project



NANOart is an artistic processing of PET/PAD and other plastic waste into unique objects and structures using nanotechnology. Advanced technology and the spirit of art create new opportunities and teach the world to understand, see and make things around us differently. The special structures can be prepared as fabric or as 3D objects.

The editor of the movie and photographer is BASE FACTORY, Michal Jakubec, second photographer is Anna Šima Kopková.





Tanja Vujinovic

**AvantGarden: the CORE by Tanja Vujinovic, 2022**

Digital images, sound, audiovisual artworks

About the series:

How do we imagine our future? How do we envision the process of generating synthetic life, our upgraded avatars, and how do we see consciousness arising from these Things we are constantly upgrading?

The CORE is a series of audiovisual works inspired by the events devoted to electronic dance music and social engagement of people through avatars happening in the CENTER, a social VR hub developed by me (Tanja Vujinovic) and numerous collaborators under the umbrella of my production organization ULTRAMONO. These spaces exist on a few social virtual and desktop platforms like Sansar and VRChat.



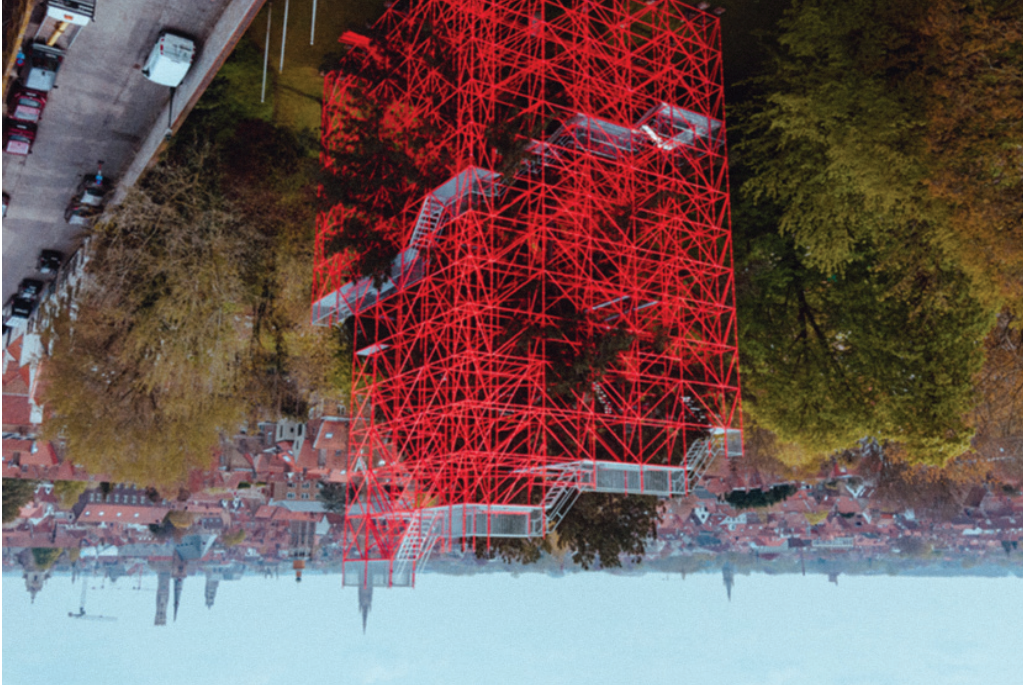
Héctor Zamora

## STRANGLER, 2021

*Pinus Nigra*, scaffolding construction, site-specific installation, video



Key of Héctor Zamora's intervention is a large Austrian Pine in the centre of the walled garden of Gezellehuis. A scaffolding structure that completely wraps the tree reminds us of the strategy that Strangler Trees use to grow in tropical forests. Zamora aims for a clash between the universal symbols of the tree (nature, life,...) and the use of a scaffolding structure (human being progress,...), where the choice for RAL 3024 red luminous accentuate this collision. Climbing the scaffolding allows the visitor to interact in a different way with the tree, with nature and ultimately with himself. Whoever completes the climb will gain a different perspective on the tree and its surroundings, like never before.



Courtesy of artist, Triennial Bruges 2021, Garden Gezellehuis, Belgium

Héctor Zamora

**LATTICE DETOUR, 2020**

Terracotta bricks, site-specific installation, video

A curved wall made of terracotta bricks, was commissioned as a site-specific installation for the Met Museum's rooftop.

The wall modifies the view of New York City's skyline and dictates a new kind of circulation on the site.



Courtesy of artist, The Roof Garden Commission, Metropolitan Museum of Art, New York, USA

- Architecture Art and New Media
- Architecture and Design: Thinking through Drawing,
- Architecture and Art: Spatial Installations,
- Architecture Art and New Media

# *ARCHITECTURE AND/OR VS. ART*

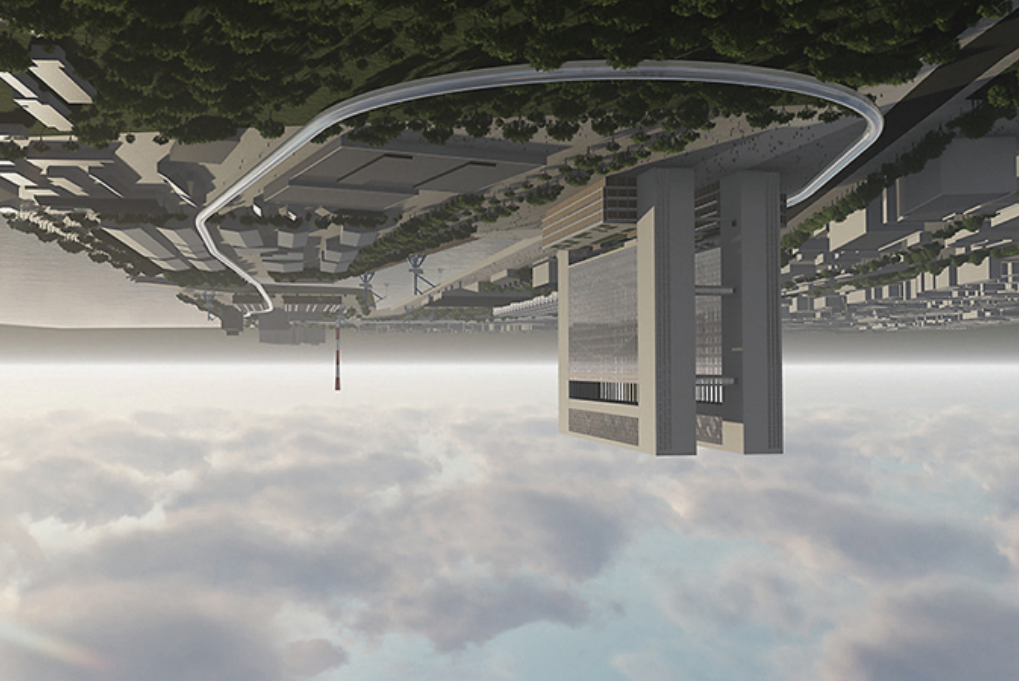


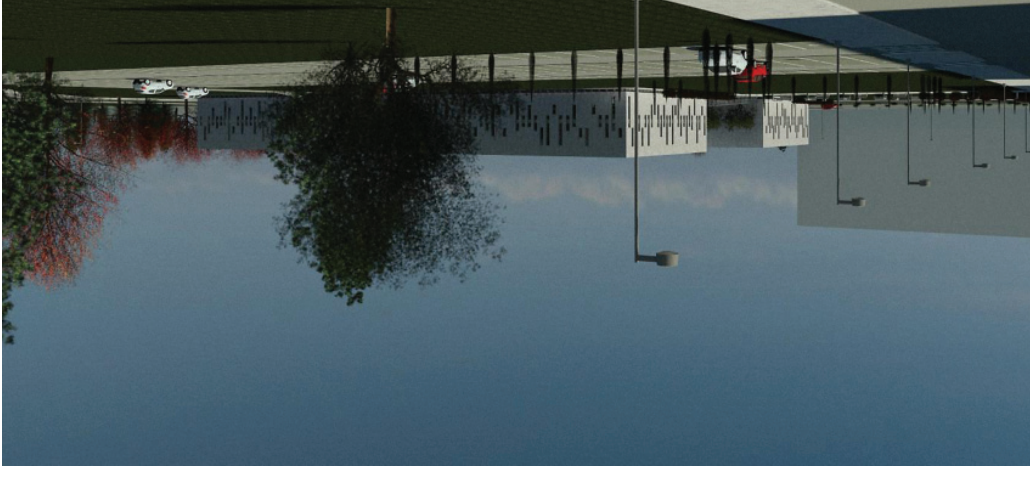
Jovan Jovanović

THE DANUBE QUARTER - A SPACE MEANT FOR EVERYONE  
 PORT OF BELGRADE - INTERNATIONAL SCIENCE AND RESEARCH PARK OF ARCHITECTURE  
**THE NORTHERN GATES OF BELGRADE**

The Northern Gates of Belgrade represent the transition of the old ways into the new ones. It is the place where we don't abandon our ancestry; rather, we enhance it: culturally, ethically, and pragmatically. Built on the legacy of our forefathers, this multi-faceted structure attempts to enrich the lives of people of today – and of tomorrow.

Master Thesis Project created at the Faculty of Architecture - University of Belgrade, under the mentorship of Dejan Miljković, Zoran Dukanović and Dejan Vasović.





The potential of the architecture that (does not) submit to changes in accordance with the historical and political context is examined. Conceptual solution represents an object which corresponds with its environment. While apartment blocks, hotels, public purpose buildings and monuments made out of concrete in New Belgrade today represent the end of an era, this object revives the spirit of the place.

Blok 13 is one of the places in New Belgrade that has unfulfilled potential, to which numerous projects are linked. Relatively short history has marked Blok 13 as a place with many ideas about the usage and aims for this space, however, as circumstances did not go in it's favor, monumental and ambitious plans are still waiting for realization.

## **PUBLIC PURPOSE FACILITY - LIBRARY, BLOK 13, NEW BELGRADE**

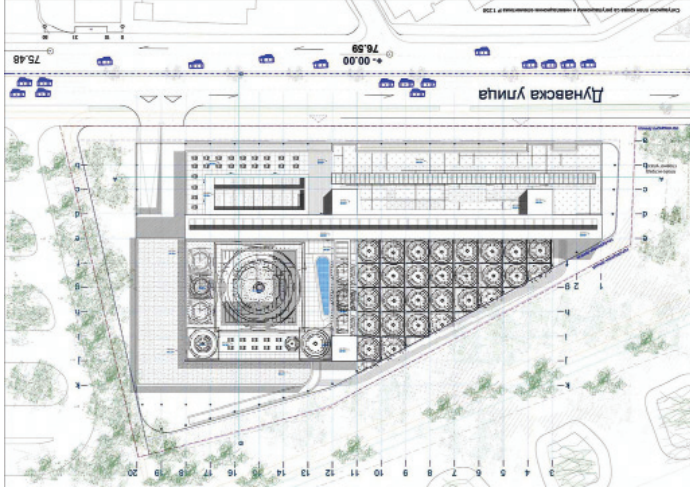
Nikolina Đurđić

Miloš Stojković Minić, Jelena Ilić  
with collaborators and co-authors Danilo Fatić, Lazar Petrović,  
Nevena Jeremić, Đorđe Jovanović, Nikola Simić

## THE NEW BUILDING OF THE FACULTY OF MUSIC IN BELGRADE

Competition Project

The architectural concept is based on the linearity of movement, following the flows of the Linear Park. The basic idea in the architectural formation of the space was to place public facilities on the ground floor (such as the requested halls and amphitheatres), while on the upper floors the required FMU spaces are formed. For this reason, a central corridor with aquasound facade has been structured as multifunctional space with a staircase and spectacular views, connecting the two basic purposes of the House of Music (FMU): left - part towards the Linear Park (nature), and the right - the part that is much larger and oriented towards Dunavska St. (education), following its parallel flows.





Zoran Abadić, Jelena Bogosavljević, 1X2STUDIO  
with associate Teodor Jovanović

## EXTENSION OF BELGRADE UNIVERSITY SCHOOL OF ELECTRICAL ENGINEERING

Forasmuch as ambidental value of the place as is the city area in which are placed University of Belgrade Technical Faculties, Library and also Serbian Archive, not only their appearance, but visibility of common existence, this proposal of lifting a new building above ground seems more than appropriate, in a way liberating, both in terms of theirs present and future life. Conceived as a raised and transparent volume, does not blur, but enables establishing clear ratio regarding those buildings which are, most importantly, cultural goods and objects of special value. On the one hand, as an act, intervention itself indicates urban existence of city square, park and dorm, while at the same time forms its own public open space, which is, at the level of the roof and parterre, visually connected with them. As is placed in project, this new building equally brings new look and life for its students and teachers, but also unique, in a way privileged and belonging position for Belgrade University itself.



Marina Nenkovic-Riznic, Sanja Simonovic Alfirevic, Nataša Danilovic Hristic

## ConnectGREEN (DTP 072-2.3) – RESTORING AND MANAGING ECOLOGICAL CORRIDORS IN MOUNTAINS AS THE GREEN INFRASTRUCTURE IN THE DANUBE BASIN

Institute of Architecture and Urban & Spatial Planning of Serbia (IUS) as an IPA 1 project partner was engaged in the project ConnectGREEN (DTP 072-2.3) – Restoring and managing ecological corridors in mountains as the green infrastructure in the Danube basin, which is being implemented under the second call of the INTERREG Danube Transnational program. In the period from 2018-2021, the project ensured the implementation of a sustainable platform for harmonizing the practice of nature conservation and spatial planning in the Carpathian region, by defining ways to revitalize and manage the migratory corridors of large carnivores (bear, lynx and wolf).

**Interreg**  
EUROPEAN UNION

**Danube Transnational Programme**  
**ConnectGREEN**

**Pilot područja:**

1. Nacionalni park Pivra Crabulji / Nacionalni park Bucegi (Rumunija)
2. Parne Apsone / Jugozapadni karpat (Rumunija) / Nacionalni park Đavolja Varoš (Srbija)
3. Zapadni Karpati (Slovačka Republika - Slovačka)
4. Nacionalni park Bukk (Slovačka) / Zaštićeno planinsko područje

**Partneri projekta:**

Rumunija WWF, Nacionalni park Bucegi (Rumunija)  
 Nacionalni institut za strategiju i razvoj u gradovima, urbanističkom planiranju i održivom razvoju regije, Upravno inspekcijno područje Crabulji  
 Austrija WWF, Nacionalni Danubio-karpat program  
 Vrhovno državno tijelo za zaštitu prirode i prirodno naslijeđe za parkove i Lankovce  
 Češka Republika, Agencija za zaštitu prirode i vrstovne (Národný ústav pre prírodu a krajinnú kultúru)  
 Madarska WWF, Nacionalni Danubio-karpat program  
 Nacionalni institut za strategiju i razvoj u gradovima, urbanističkom planiranju i održivom razvoju regije, Upravno inspekcijno područje Crabulji  
 Austrija WWF, Nacionalni Danubio-karpat program  
 Madarska WWF, Nacionalni Danubio-karpat program  
 Slovačka, Slovenska Agencija za zaštitu životne sredine, Crvena zastava zaštita prirode  
 Slovačka, Slovenska Agencija za zaštitu životne sredine, Crvena zastava zaštita prirode  
 Srbija, Institut za arhitekturu i urbanizam Srbije, Nacionalni park Đavolja Varoš  
 Srbija, Institut za arhitekturu i urbanizam Srbije, Nacionalni park Đavolja Varoš

**Pridruženi strateški partneri:**

Češka Republika, Ministarstvo zaštite životne sredine  
 Ministarstvo regionalnog razvoja  
 Madarska, Oktobarska Nacionalna park „Jaskó”  
 Rumunija, Ministarstvo zaštite životne sredine  
 Slovenska, Ministarstvo sredovjekovne i prirodne kulture  
 Austrija, Ministarstvo ekologije i zaštite prirodnih resursa  
 Slovačka, Slovenska Agencija za zaštitu životne sredine  
 Austrija, Danubio-karpat - Danubio-karpat program  
 Rumunija, Alpijska mreža zaštićenih područja - Alpine  
 Crna Gora, Parkovi Nacionalni - mreža zaštićenih područja, Dinarida

Projektat je sufinansirao fond Evropske unije (ERFR, IPA),  
 doprinos ERFR: 2.452.023,53 evra  
 doprinos IPA: 1.920.592,41 evra  
 doprinos IPA: 172.892,55 evra

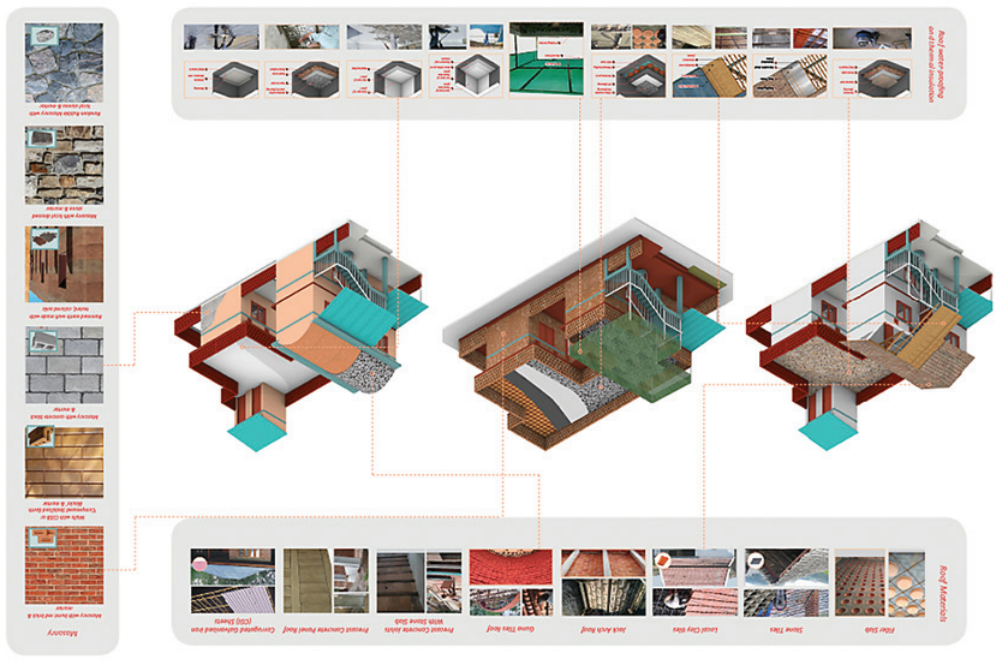
[www.interreg-danube.eu/connectgreen](http://www.interreg-danube.eu/connectgreen)

Divya Chand, Shweta Sundar, Sai Kelkar, Lokai Habitat Labs

### THE BUILDING BETTER INITIATIVE: ENABLING AGENCY IN SELF-CONSTRUCTION IN RURAL INDIA

Design and Research

The 'Building Better Initiative' supports dignified, durable, resilient, and safe housing, keeping in mind principles of socio-economic and environmental sustainability in rural India, where local materials, construction techniques and knowledge are diluting from common practice and being replaced by a precarious housing stock. Enabling the agency of self-constructing homeowners, the project works to substantially improve the local building ecosystem by offering both housing finance support and technical facilitation.



Nenad B. Miloradović

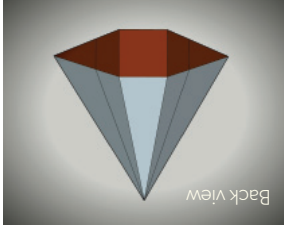
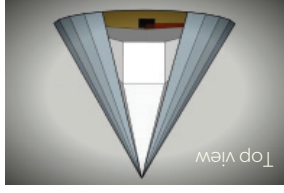
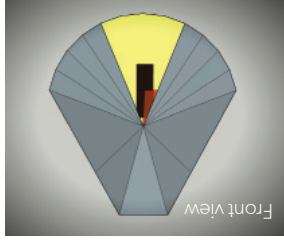
## BIOPHILIC PATTERN AND APPEARANCE OF LEPENSKI VIR HABITATS

Project

In biophilic design, the golden angle of  $\phi=137.507764\dots^\circ$  (the golden ratio in a circle) is associated to the evolutionary tendency of optimal light capture for maximum photosynthetic activity. An ivy leaf (Hedera helix) was chosen as a pattern for the biophilic design of the ground plane of Lepenski Vir habitats. Lepenski Vir is the prehistoric archaeological site in Djerdap, Serbia. This appearance starts with an approximate golden angle construction.

This appearance of habitats is based on the answer to the question: "Why did they build habitats like that?" It was the remains of an energy-efficient architecture, which the author has written about before.

Finally, we get the shape of one of the possible habitat models of Lepenski Vir which includes a golden angle, an equilateral triangle 360 in size, a dug square and a slope of the ground.



Dragana Vasiljević Tomić, Ivan Filipović, Jovana Arsić

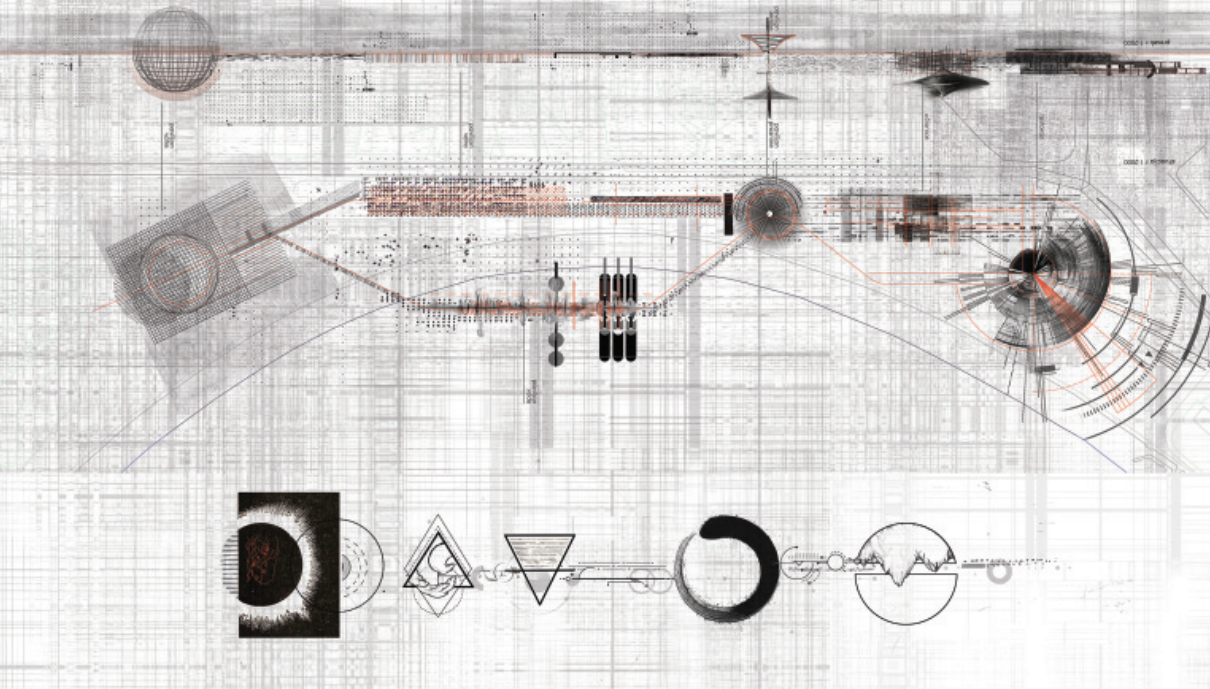
## ARCHITECTURAL IDENTITIES: JAPAN

Master Design Studio



Architectural identities and their projection and interpretation can be viewed as multi-layered and multi-faceted occurrences. The main goal of the Master Design Studio is to review and utilize architectural and urban design tools within the broader context of contemporary architectural practice. An additional goal is to research the relationship between architectural design and the theory of (Japanese) identity, while designing a universally recognizable architectural product.

With student participants: Arsić Višnja, Barbulov Dragana, Vasković Katarina, Vujčić Đorđe, Vuković Nikola, Vulović Milica, Zeković Miljana, Kukuljac Emrah, Krstić Igor, Mijušković Zeljko, Miliwojević Jelena, Milovanović Katarina, Nedeljković Vajtko, Filipović Sara, Radeć Milica, Radoman Dimitrije, Sinobad Sofija, Smiljanić Katarina, Stanković Nvena, Tadić Teodora, Čudić Marija



# TECHNOLOGY AND ARCHITECTURE

- The Future in the Present, Influence of the Climate, Smart Sustainable Development,
- Learning Architecture through Examples that Educate



Katarina Lončarević

## RECONSTRUCTION AND ADAPTATION OF PUBLIC SPACE AND PRIVATE APARTMENTS, HVAR, CROATIA

Perceiving and applying the objectivity of the site to the presumed object / light, materials, orientation / an unlimited variety of semblances is created. Architectonics can be recognized by appearances, which by nature are not material, tangible. They are related to the moment, time, sense, and ability of the observer / consumer of space.



*Dragana Ćirić, un[ic]o for Studio "V"*

## **URBAN AND ARCHITECTURAL CONTRACT: SHARED INTEREST SMALL SCALE ARCHITECTURAL PROJECT WITHIN THE STUDY OF THE DESIGN VARIABILITY AND GENERATIVE PRINCIPLES IN ARCHITECTURAL DESIGN**

Several stakeholders expressed their interest in the design of a small multiuse building through mutual agreement defined to improve the value of their urban neighbourhood and individual assets, and find a solution to an abandoned and decaying estate. In line with tight urban and architectural regulations alongside the owners' requirements, which have all immediately restricted any inappropriately excessive design response, the architectural proposal offered new living and working conditions by favouring beauty and elegance that arise from simplicity.

With the form highly constrained along the edges by the external conditions, the architectural research has been oriented towards the internal morphing, variability, and optimisation, thereby problematising the contested approaches of analogue (human) and digital automated (machine) generative architectural design, anticipating their hybrid form as a next subject to be investigated.







"The Embowering Space" is an international architectural competition for a location on the site of the ruins of the Penafirme Monastery in Portugal - The Site Convent. This space "attracts" the visitor and re-examines the relationship between the existing architecture of ruins and the newly designed structure. The dialogue between the new and the old is reconciled by maintaining the authentic existing atmosphere, which exudes a spectacular game of constantly moving terrain, caused by the appearance of sand dunes, specific to this location. The dramaturgy of the space is especially emphasized, where the movement of visitors may seem random, but it is designed with the intention of enabling "freedom of movement", as is the characteristic of sand.

Competition Project

## THE EMBOWERING SPACE

Aleksandra Pešterac, Zoja Erdeljan

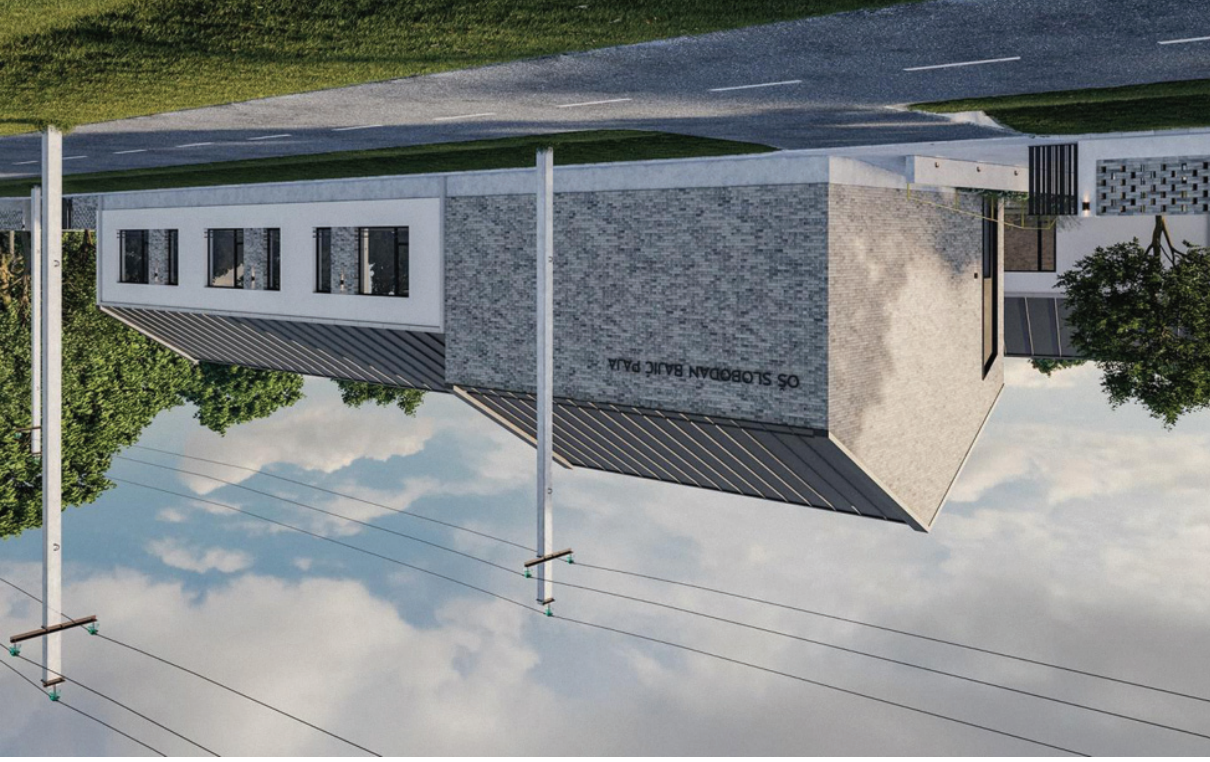
Leonidas Koutsoumpos

**COHERENCE, A CASE OF STRUCTURAL AND FORMAL CONVERGENCE**

Constructed Project

The building materializes a coherent system of thinking, design and construction, based on notions of order, hierarchy, typicality and repetition, but, at the same time, it explores local asymmetries and reversed tropes. The construction is implemented through the clear distinction between the load-bearing concrete structure and the freestanding walls. Differences in materiality, color and slight changes of depth of the various structural elements, highlight their distinction and hierarchy.





## ES01 ELEMENTARY SCHOOL

Jovana Miletić, Milojke Krunić with associates Milan Grubanov,  
Marko Ilić, Jelena Dzinović, *Unknown studio*

Elementary school in Popinci consists of two main volumes, juxtaposed in a such manner that creates a welcoming moment at the entrance, as well as guarding front toward the street and passerbys.

The main volumes are divided into smaller ones, with roof geometry as a key feature. The first encounter with the school is a massive brick cladded volume, that evokes "old public building", rather than just "new school" emotion.

The whole school tends to be in scale with users, the kids. Therefore, the form itself tends to look smaller, more approachable to kids, rather than being scaled toward adults.

Milena Kordic

## MULTIPLICITY OF THINGS COMING TOGETHER OVER TIME: APARTMENT IN THE CITY CENTER

Interior Design

Space for a family of three is not so ample, but the two-sided orientation enables the flow of air and light. The design concept is based on increasing the intensity of that very flow. Several elements that unite services and installation paths in the volume's core are connected with a grey envelope inside which a mirror cube is immersed. A mirrored cube hides the bathroom, the built-in kitchen, and all storage spaces. Towards the edges of the volume (facade planes), assemblages of wall-shelf-window-bench in the day zone and the desk-shelf in the night zone are formed, which together with the large table, a ring of light, and a small balcony-garden make an assemblage that "implies the rejection of unity in favor of multiplicity, and the rejection of essence in favor of events."

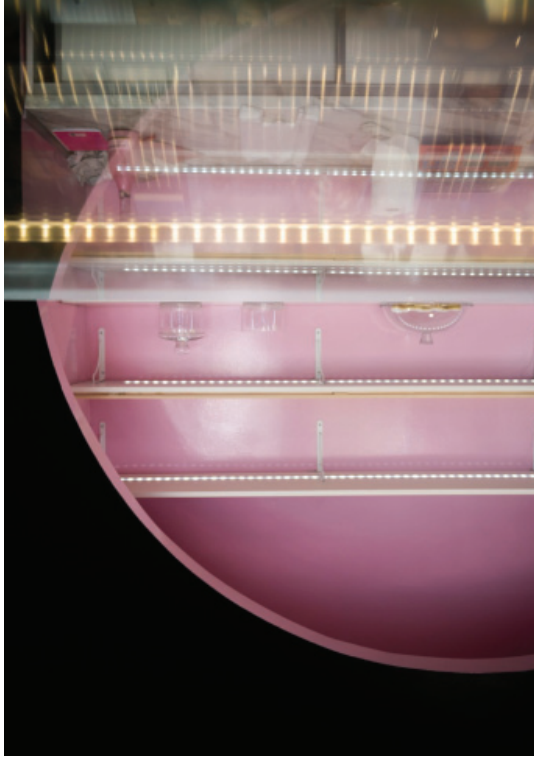
*(Deleuze, Difference and Repetition)*

Milkoš Kostić, Ana Zorić, *petouga*—

## DOMESTICO BAKERY

Interior Design

The main focus of the interior, through which brand recognition is built, is the sales section. Using Domesticco colors and motifs in the design, the interior is composed of flat, linear and circular geometric forms, which in their appearance contribute to the scenic nature of the tasting and sales space. The goal was to move away from the stereotypical experience of a bakery and create an exhibition space aimed at presenting characteristic products and craftsmanship. Overlapping spatial zones simultaneously contribute to greater transparency of production and communication with customers on a sensory level (overlapping smells, tastes, visual experiences, touch).





Monika Stiklica, Dragan Jovic

## DIRIYAH SQUARE

Hotels and Resort Interior Design Project

Diriyah Gate is a project of national symbolic value - to embrace the rich history, culture and natural environment of the place in order to create unique urban development; offering permanent education and enjoyment for its residents and visitors. The master plan of Diriyah Gate includes the following project vision: - Reconstruction of a 300-year-old mud settlement; - Focus on tourism and develop a cultural and artistic center; - Pedestrian Homage to cultural heritage through architecture; - Pedestrian development; - A well-connected series of neighborhoods.

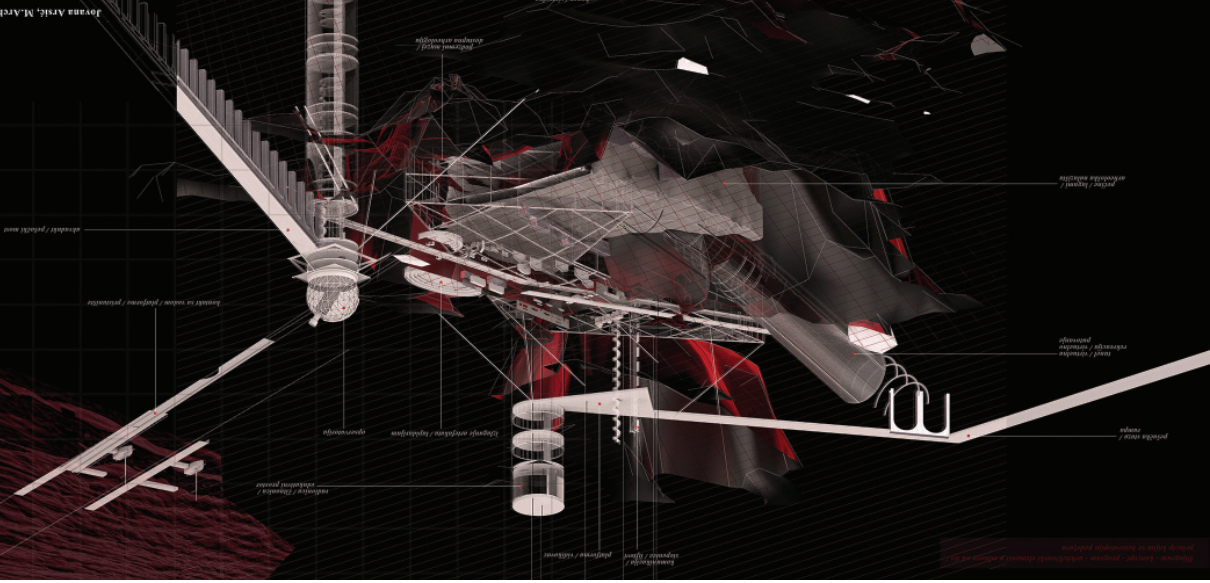
The "Diriyah Square", as part of a larger project, includes five ultra-luxury boutique hotels that are integrated into the setting of a luxury retail street and one resort located on the edge of a cliff overlooking Wadi Hanifah west of the Lifestyle District.



Igalo is known as a tourist destination, thanks to the healing mud tested in the laboratory of the famous French spa "Vichy" and the unexploited mineral water "Igaljka", it is the center of health tourism in Montenegro. The "Mimoza" facility, with its position, represents the new center of Igalo, and its new appearance is adapted to the existing construction of the object, which once perished in a fire. The design concept of the exterior and interior found its starting point in the needs of the visitors to have everything in one place, from a functional layout of retail stores, entertainment for the whole town to creating a sense of tranquility with a touch of luxury, through the use of modern and high-quality materials.

**MIMOZA SHOPPING CENTAR**  
Interior/Exterior Design Project

Monika Štiklica



Jovana Arsić with mentors Ivan Filipović, Dragana Vasiljević Tomić

## HETEROPTOPIA: BELGRADE'S OTHER SPACES

Research Project

Based on the established theoretical principles of identification, the paper focuses on establishing a methodological approach to the study of heterotopias in architecture, through the classification of spatial qualities and a number of characteristics, firstly with illustrative global projects, then referring to Belgrade's underground spaces as a case study. The results of the research substantiate the thinking about heterotopic spaces of Belgrade as instruments of cognition.



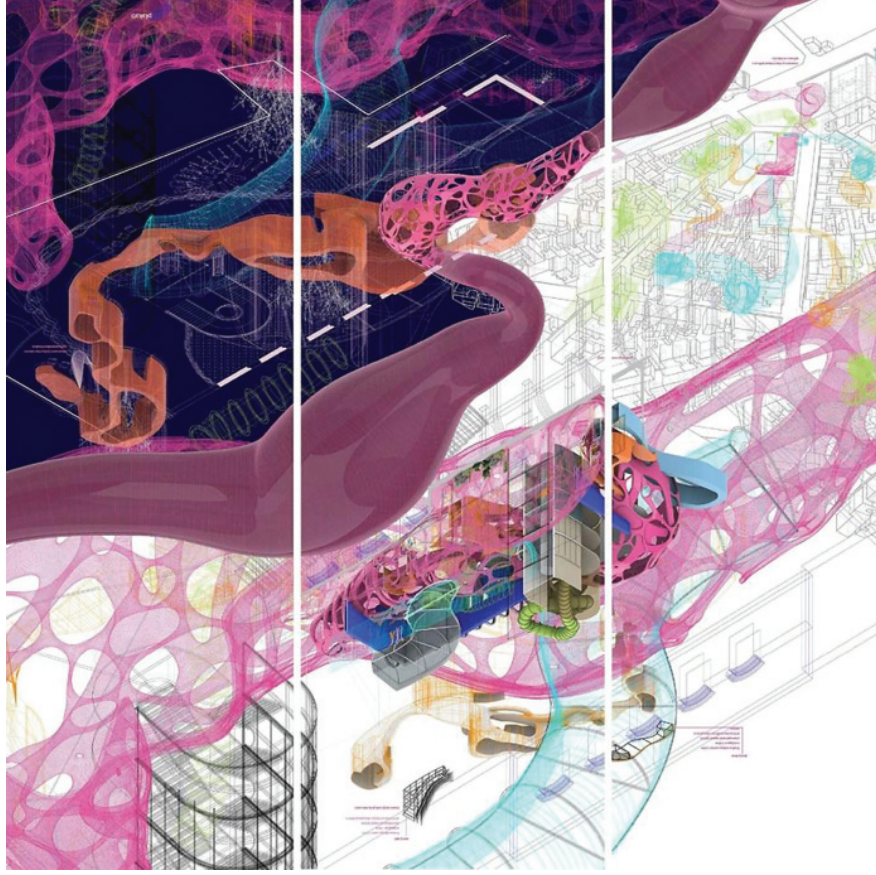


Iva Lokas with mentor Ivana Rakonjac

## CULTURE FLOW

Research Project

The project, which has an old SCULPTURE foundry as its location, was created in response to the shortcomings of the planned spaces of alternative culture. Relying on previous research that has shown how subcultures, ie alternative cultures, develop in the cavities of the urban matrix of the city; transposing the sociological phenomenon of subculture into space, in the substantive sense, implies the creation of meeting places, exchange of experiences, while in terms of form it requires the creation of fluid spaces that give freedom of movement without clear guidelines. The central motif of space is the "wall", which contains all the functions of space.



Dragana Konstantinović, Slobodan Jović, Maja Momirov, Miljana Zeković, Višnja Žugjić, Bojan Stojković with collaborators Vladimir Garboš, Petar Mitrović, Stanko Gagračin, Aleksandar Dadić, Radmila Đurašinić, Dragana Kocić and Marta Grbić

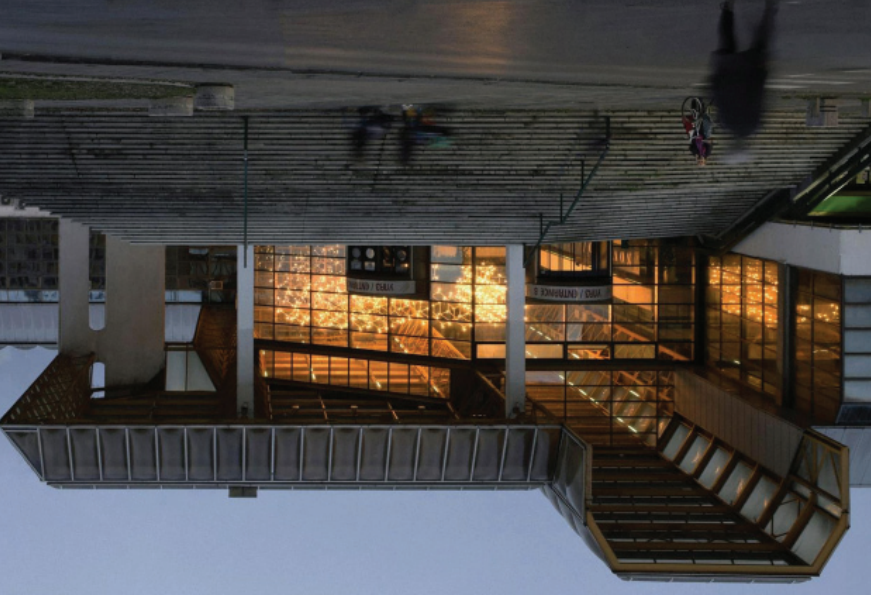
## NOVI SAD – MODERN CITY

Multimedia Artwork and Research Project

The project investigates urban growth through industrialization, radical infrastructural transformations, new living spaces and the places for citizens' social life in the second half of the 20<sup>th</sup> century. Project interprets the modernization narrative of Novi Sad, aiming not towards a nostalgic idealization of the past, but rather a deeper understanding of the processes that shaped our City.

The central outcome of the project are six video-collage stories told through never-before-shown footage of the city's construction made by "Neoplanta film", and a permanent installation of a reconstructed 40 years old chandelier "Beta" - a symbol of SPENS, the biggest modernist megastucture in Novi Sad.

The project was realized by BAZA – Spatial Praxis Platform, in collaboration with Ephemera Collective and Association of Novi Sad Architects.



Katarina Taranovic

## BEAUTY IS IN THE EYE OF THE BEHOLDER

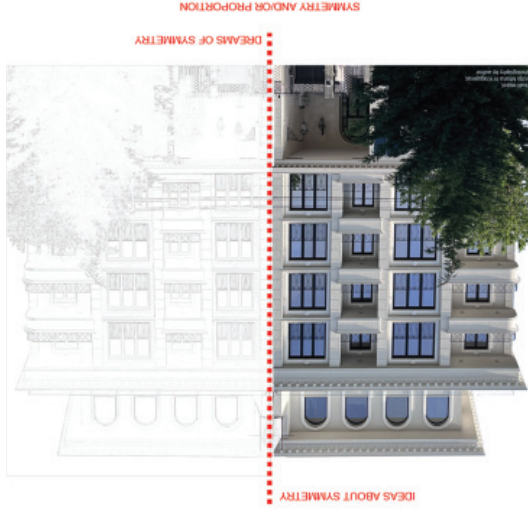
Research

"Architectural forms, it is true, are geometric shapes, but they are in themselves and for themselves, objectively observed, neither beautiful nor ugly, but simply neutral, indeterminate. They can be beautiful or ugly only to us who observe them, to our eyes (...)"  
M. Borisavljević\*

Often challenged by the expert public for disobeying the "zeitgeist", residential buildings with a characteristic façade persist and grow in popularity, especially in recent years.

This research illustrates some of these buildings and the principles that exist (or do not exist) in their appearance.

\*Borisavljević, Milutin. 1998. *Zlatni presek i drugi eseji*. Edited by Zoran Manević. N.p.: Srpska književna zadruka.



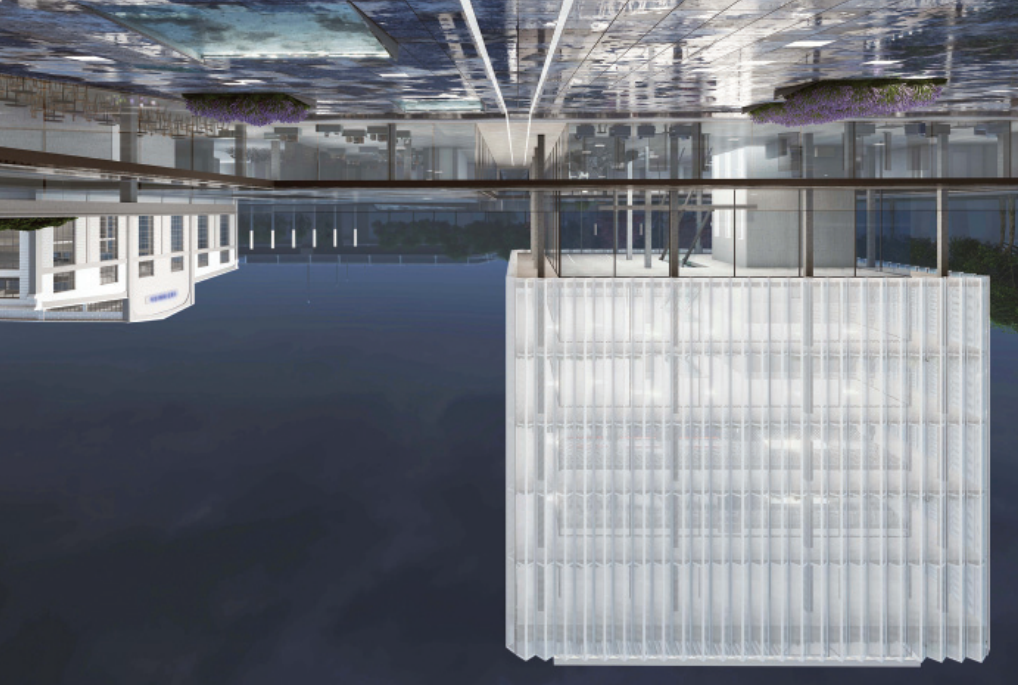
**CREATIVE-INNOVATIVE MULTIFUNCTIONAL CENTER "LOŽIONICA" IN BELGRADE**

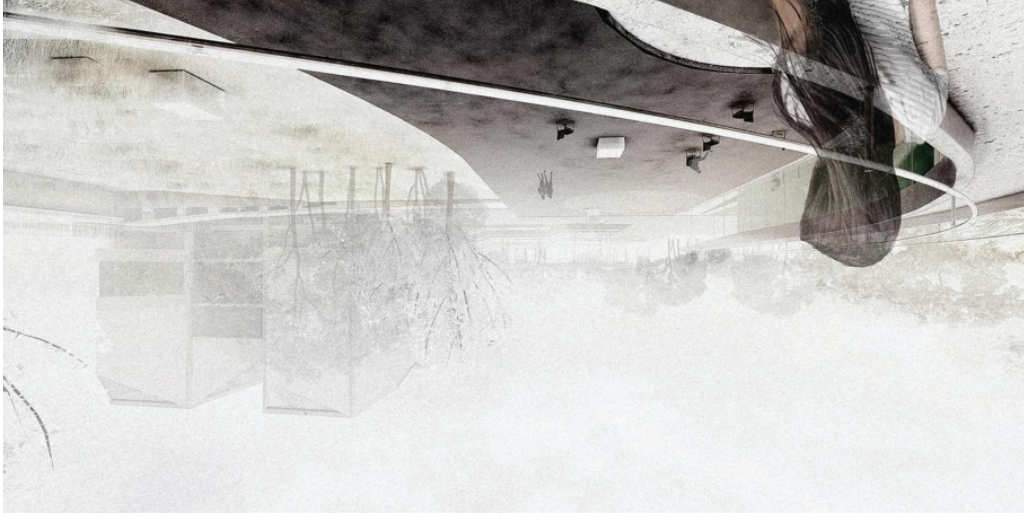
Miloš Stojković Minić, Jelena Ilić, Vida Nedeljković, Nevena Petrović, Petar Tošić, Teodora Jeremić, Jovan Jovanović with colaburator Lazar Petrović

Competition project, Research Project and Design

In the design process of the competition project for the Creative-Innovative Multifunctional Center "Ložionica" in Belgrade the authorial methodology was applied in order to achieve unique textures and shapes – Face of the Building. The new proposed architecture strives to remain minimal, improving and respecting the morphology of the terrain, and at the same time very subtly connecting to the landscape, while striving to revitalize railway tracks. In such a process, modeling the terrain in decline, the access ramp - a multifunctional square (plateau of aqueducture) under which and above which the required business space of the annex buildings is created.

At the international architectural-urban competition this project was awarded with a purchase (redemption).





Unlike the Museum's architecture, which dominates the border between green (the park) and blue (the sky), the designed pavilion feels like an unobtrusive curved floating line, like a hinterland that only emphasizes the weight of the white crystal with its own immediate surroundings. Contrary to the monumentality and weight with which the Museum participates in the landscape of the city on a macro level, the newly designed pavilion aims to become an instrument of communication of the Museum with the immediate park environment, on a micro scale.

Competition Project

## **MOGAB PAVILION: CRYSTAL, CANOPY AND LINE**

Dejan Todorović, Ana Zorić, Aleksandra Borđević, Miloš Kostić, Irena Živković

Bojana Jerkovic-Babovic

## THE INSTRUMENTALISATION OF THE FLUIDITY PHENOMENON IN THE XXI CENTURY ARCHITECTURE

Research

This work presents the visualization of the doctoral research of the instrumentalisation of the fluidity phenomenon in architecture, which until now remained non-defined within the field of architecture and urbanism. The research problem was explored through: the interdisciplinary framework of the phenomenon of fluidity (philosophic, cultural, aesthetic and artistic), the architectural context of the phenomenon's manifestation, the chronological development of the fluidity in architecture, and the design principles and methodological instruments in architectural design it is based on. This is the phenomenological, simultaneously qualitative and quantitative study based on the unique iterative methods of graphical narrative in architectural design research.

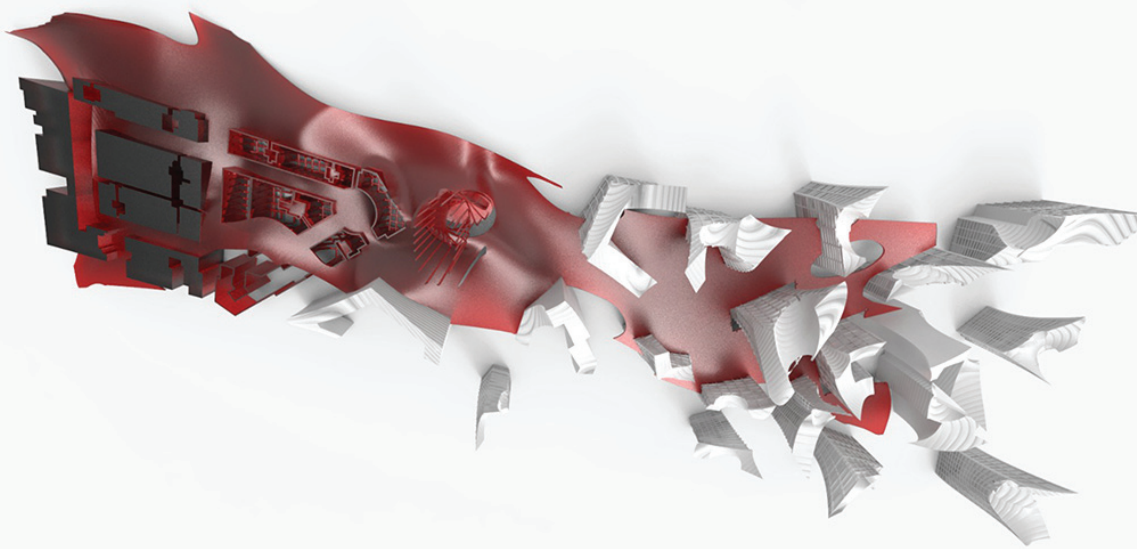


Vladimir Milenković, Nataša Cuković Ignjatović, Milica Milojević, Milica Mojsilović, Jelena Mitrović, Duška Prodanović, Filip Prica, Mila Luković, Boris Martić (Serbia)

## HOTEL DOLPHIN [MURAKAMI] : BELGRADE BEYOND BELGRADE

"Dolphin", hotel from an illusive reality, is based on memories of the place from the its past and future which are visible in the outlines of the growing metropolis. These are architectural scenes in which Hotel Dolphin is the protagonist – like the one Murakami's - who "lives in a world of high technology and modern achievements where all old values disappear and slowly die under the invasion of new ones". Situation is followed by the fantastic atmosphere which blurs the boundaries of casted image of one [architectural] civilizations.

Master Thesis & Projects : Željko Mijušković , Luka Vasiljević, Aleksandra Radovanović, Vanja Knežević, Marija Čudić, Filip Popović, Jelena Rajović, Siniša Savatijević  
 University of Belgrade, Faculty of Architecture  
 Image : Siniša Savatijević



- Exterior vs Interior
- Essence of Architecture – Form, Function, Meaning

# *PHENOMENOLOGY OF ARCHITECTURE*





other... But there has been no thought concerning the design of these new meeting

spaces and thus several questions are raised:

How can they offer us welcoming and healthy environments at the same time?

How do we understand the new communication technologies applied to these spaces?

How are these new living rooms integrated into the urban space?

What type of gathering rituals can be triggered?

The workshop concept was developed by Manuel Collado Arpia and it was held in parallel sessions in three cities – Sarajevo, Kragujevac and Belgrade with kind support of the IFDT - Institute for Philosophy and Social Theory, University of Belgrade and *Mekers Spejs*, CPN - Center for the Promotion of Science as well as the Department for Interior Architecture, Faculty of Philosophy and Arts, University of Kragujevac and Faculty of Architecture, University of Sarajevo.

Editor

The international exhibition with reviewed book follows the thematic blocks: Phenomenology of Architecture, Architecture and /or vs. Art, Technology and Architecture, Architecture and New Media approach. Vision of the City/Architecture – from capturing moments of city life towards utopias in a form of artistic drawing, design, photography, design product...

Summarizing ten years of dealing with the topic On Architecture with numerous sub-topics, such as Reworking the city, Scale of Design, Innovation in Digital Era, Challenges in Architecture, Learning Architecture, Facing the Future - New Challenges, the Exhibition will re-examine the philosophy of architecture within numerous sub-topics formulated in 4 basic thematic blocks.

These themes will consider the substance of architecture through all its dimensions, always thinking of it as an art. The substance will be discussed regarding various points, processes and trends that contribute to new aesthetic and functionalism: globalization, new approaches to design, innovative technologies, projects, and materials.

A special segment of the exhibition are the results of the workshop *NEW URBAN LIVING ROOMS*, presented in the last chapter.

After almost two years in pandemic confinement, experiencing our domestic spaces intensely, we have discovered new spatial categories and places to relate to each

Zoran Abadić

The overview of the exhibition titled PHILOSOPHY OF ARCHITECTURE contributes to a new interpretation of the essence of architectural works and their position in establishing relationships, especially in terms of research into interactive models and new communicativeness.

The international exhibition of this year's conference presents a selection of 46 works structured within several chapters Phenomenology of Architecture, Technology and Architecture, Architecture and/or vs. Art, Architecture and New Media, set out under the main topic ON ARCHITECTURE – PHILOSOPHY OF ARCHITECTURE.

Reflection of architecture is observed through the presented work of authors and author teams in terms of the relationship and connection between ethics and aesthetics in the philosophy of architecture, whose influence is seen in the utility of application in the field of architectural theory and practice.

The selected works, in the field of philosophical consideration and evaluation of architecture in the form, are presented in a way of visual expressions by creating authentic images of suggestive sights with the aim of a legible assessment of the peculiarity of architecture as public art.

Concise illustrations of selected fragments of architecture speak of the approach of creating a conceptual framework by key themes, which encourages the social and societal mission of architecture.

On the other hand, the diversity of the authors visual expression raises the question of the appearance of architecture, saturated with real and imaginary themes at the same time, which is improved again and again for the purpose of a more immediate understanding of the desired intentions.

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On Architecture (10 ; 2022 ; Beograd)

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Bogdanović]. - Belgrade : STRAND - Sustainable Urban Society Association,

2022 (Belgrade : Grid studio). - 82, 58 str. : ilustr. ; 24 cm

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2022

*EXHIBITION BOOK*

ON ARCHITECTURE  
— PHILOSOPHY OF ARCHITECTURE





*ON ARCHITECTURE  
— PHILOSOPHY OF  
ARCHITECTURE*

*10th International Multimedia Event  
December 2022, Belgrade, Serbia*



*EXHIBITION BOOK*

**strand**  
*Sustainable Urban Society Association*