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*ON ARCHITECTURE
— PHILOSOPHY OF
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PROCEEDINGS

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Sustainable Urban Society Association

ON ARCHITECTURE
PHILOSOPHY OF ARCHITECTURE
PROCEEDINGS

Belgrade, Serbia
2022

ON ARCHITECTURE
PHILOSOPHY OF ARCHITECTURE
PROCEEDINGS

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CHAPTER II	ARCHITECTURE AND/OR VS. ART
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PREFACE

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.

Editor

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

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ABSTRACT

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 the 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-style. The focus of this study is on the street facade, as an element that represents the contact zone between the private life of users and the public sphere. Through comparative analysis of traditional and contemporary forms of street facades 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 analysis, with emphasis on architectural expression, introduces a new kind of interpretation of population migrations and their 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.

INTRODUCTION

The growth of global culture has resulted in the impact of various cultural currents in the modern era. In places where there is a higher volume of migration, changes in communication codes and architectural design are more obvious. These changes are the result of transcultural processes of idea exchange and cultural patterning. In areas where there is a higher volume of population mobility as determined by population censuses, the sociological phenomena of intercultural migration have the most obvious effects on the shape of space (Penev & Predojević-Despić, 2012). Cultures do not exist in closed systems but rather are a part of a larger network of national cultures and their customs. Cultural affiliation is distinct from territorial and ethnic affiliation. People's propensity for migration gave rise to a number of subcultures and their artistic outgrowths. The idea of the intrinsic diversity and complexity of modern society is the foundation for the theoretical perspective of transculturality (Welsch, 1999). This includes a vast number of cultures and ways of life that are intertwined and shape one another. Today's cultures are more interconnected than ever, thanks to population mobility, making transculturation a common occurrence. In contrast, Gideon (Gideon, 1969) refers to playboy architecture when he discusses the passing of architectural trends and criticizes modernist movement architects. His insight of how giving in to the pressures of contemporary society results in saturation the phrase "death or metamorphosis" is very restrictive; instead of asking whether a particular architectural action will vanish or change into something new, one can ask whether new traditions will emerge. According to Ljubenov and Roter-Blagojevic (Ljubenov and Roter-Blagojević, 2016), new traditions of vernacular components in construction are still alive in the form of integral parts that make up a home, despite the fact that vernacular architecture is disappearing and the number of buildings is declining in comparison to contemporary architecture. The relationship between traditional architecture and contemporary architecture is the primary focus of this paper's structure, which is more specifically concerned with the architectural principles that underlie vernacular architecture and how they are altered in the setting of contemporary architecture. By establishing a theoretical notion that links the architectural discourse with psychoanalysis, the transformation of the traditional Moravian home is explained through the alteration of the architectural communication codes under the effect of transculturation. The research draws conclusions about the alteration of the way of interpreting the representation of the residents' values in accordance with the change in the social context through a comparative analysis of the characteristics of the traditional Moravian-style house in Serbia and the modern transformations of its original form. The research's significance is seen in how the house's exterior highlights the unconscious in the superego's architectural representation. The investigation of population migrations in relation to the regions where Moravian-style houses have presently influenced the decision to define the spatial framework and to choose the case study (Photo 1). By examining the Moravian-style home's architecture in Serbia and the perception of it as a traditional "native house" from the organizational concept on the levels of an urban setting and house plan. Furthermore, the analysis of the house from the aspect of building structure and construction techniques, as well as design characteristics, is established a relationship to the metamorphosis of single-family housing in the region of eastern Serbia in the contemporary context.

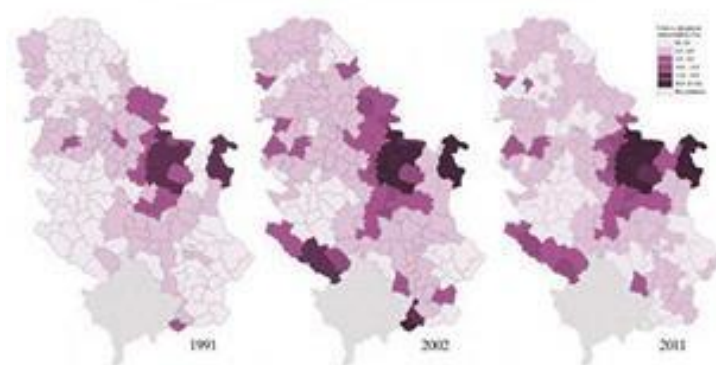


Photo 1. Penev and Predojević-Despić, Spatial aspects of emigration from Serbia. Three "hot" emigration zones, graphic representation of population migrations, 2012

There are two different interpretations of the word "native house". One may argue that the single-family home is the initial type of dwelling that gave rise to later metamorphosed varieties. The idea of a native dwelling, on the other hand, might refer to a personal level even if it is strongly tied to the notion indicated earlier. More specifically, the personal level represents the sense of community within a place that has its

sociocultural norms and customs that are passed down from generation to generation, continuing unconsciously as vernacular, while with changes, it transforms folk architecture into contemporary architecture.

VERNACULAR ARCHITECTURE

Vernacular architecture includes people's dwellings and other structures. Their environment and available resources are usually built by the owner or the community, using traditional technologies. All forms of vernacular architecture are built to meet specific needs, by the values, economies, and lifestyles of the cultures that produce them

Pol Oliver (Paul Oliver)

Determining the meaning of the vernacular architecture phenomenon in contemporary architecture, in the beginning, is paramount to defining elements of tradition that refer to vernacular architecture and its metaphor in a contemporary socio-cultural context. In *the Encyclopedia of vernacular architecture of the world* (Oliver, 1997), Paul Oliver has defined vernacular architecture as an autochthonous element of the landscape that was built to meet the needs and in accordance with the values, economies and ways of living of the culture that produces them. This essay will draw on Paul Ricoeur's (Ricoeur, 2004) theory of metaphor to discuss the ideas of metaphor and reference.

To comprehend the reference metaphor in every aspect of human behaviour, the author of *Rules of Metaphor* (Ricoeur, 2004) identified the techniques to use metaphor and reference and explained them. Using the aforementioned linguistic theory, the term "reference" will be employed in this work to characterize the perception of the existence of deeper levels and the builder's intents. His idea is that reference can be studied on two levels: hermeneutic and semantic. Because it allows for the comparison of grammar and syntax as well as style or mode of expression in both written and spoken form, the linguistic analogy of vernacular construction and dialect is important. The vernacular architectural language is a term that refers to built items (houses) that are specific to a location and that speak the local or regional dialect. A vernacular is a result of the local inhabitants of a place. The forms and meanings connected with architecture are consequently intrinsic to the local population, as are the traditions and rituals that produce them. The site has importance because of vernacular architecture because it is connected to the region where it is produced. Folk architecture is directly impacted by cultural trends, which causes a gradual transition and retention of the original forms in a setting of isolation, fostering the local population and values (Dayaratne, 2020). In a less remote setting, the inheritance of traits that identify both the people and the origins of cultural values influences the transformation of a vernacular building.

THEORETICAL BACKGROUND: CONCEPTUALISATION

Building on the skeletal remains of their forebears, humans in early civilizations first came up with the idea of a multi-period city. The tradition that has been accumulated cuts through the superficial layers of recently developed cultural and social norms. *Tabula scripta*, an urban landscape that continuously rewrites its memories as it ages, is the antithesis of the modernist *tabula rasa* (Jencks and Silver, 2013). Every product of the evolution of architectural expression codes has roots in the conventional components of traditional architecture. Vernacular architecture as a fundamental component of building culture vanishes, but its spatial qualities and ways of conceptualizing space are still present in folk building culture (Mandrapa, 2016). Every product of the evolution of architectural expression codes has roots in the conventional components of traditional architecture. Vernacular architecture as a fundamental component of building culture vanishes, but its spatial qualities and ways of conceptualizing space are still present in folk building culture (Asquith and Vellinga, 2006). Building facades are interfaces where vernacular architectural expression is most prominent in modern architecture. The analysis of the folk architecture facade components, perceived as contemporary residential architecture beneath the layers of developed cultural and social standards, is the main goal of this paper.

The theoretical framework this study develops establishes a link between vernacular architecture and the id/subconscious. The id, along with the ego and super-ego, is one of the three components of the personality structure, according to the psychoanalytic theory of personality. It stands in for the original instance of the personality, which due to its instinctive nature is unaware of time, logic, and morality, and in which time and space do not exist (Freud, 1923). Sigmund Freud identified the id as an ancient region and the source of innate energies whose only purpose is to provide immediate and total satisfaction (Photo 2). The ego, or "I" part of the mind, is the personality's conscious component. This level of the personality acquires knowledge of the outside physical and social worlds by reasoned facts gleaned from the senses, memory,

and thought. The conscious component of the personality, known as the ego, recalls, assesses, plans, reacts, and behaves in the physical and social context. Unlike the id, the ego acts according to the concept of truth; impulses cannot be indulged for enjoyment. The super-ego, which stands for conscience and morality, is the third component of the psyche. The moral and normative principles that make up this system have a significant role in regulating conduct. The final stage of personality development, this layer, is a byproduct. This layer of personality, which is the last to develop, is a product of living in a certain social environment. The construction of vernacular architecture has a connection to the subconscious, which is the foundation of all upcoming superstructures. This project will expand our understanding of the symbolic allusions made by vernacular architectural elements in contemporary architecture. By considering traditional architecture to be primitive in comparison to the id, it is assumed that modern architecture is essentially a superego that has been overemphasized in appearance but is unable to escape from its core and the id.

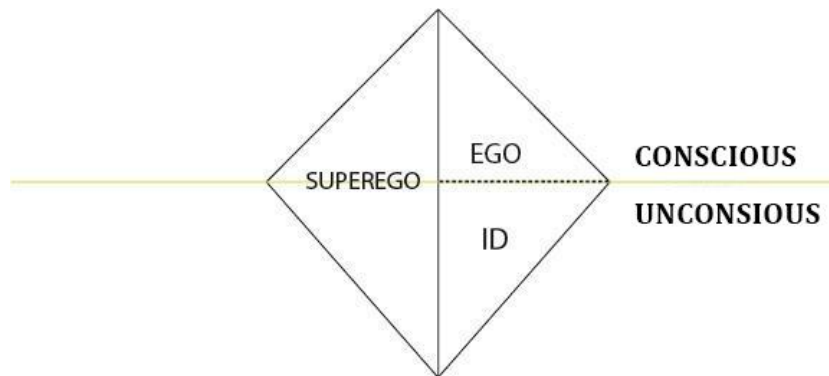


Photo 2. Graphic representation of the three parts of the personality

THEORETICAL BACKGROUND: CONTEXTUALIZATION

Vernacular architecture, its appearance in the Moravian-style house, according to Aleksandar Deroko's research (Deroko, 1974), is noticeable in parts of eastern Serbia (Photo 3).



Photo 3. Graphic representation of the three parts of the personality

Why does a house need to be attractive? Intending to dissect the ancestral home and its ornamental components, this question was the main focus of the exhibition “A Beautiful House”, shown in 2022 at the Ethnographic Museum in Belgrade. People transmit their distinctiveness, particularity, and exceptionality to the community through aesthetic manifestations (Lepa Kuća, 2022). Individualistic interpretations of widely accepted artistic expressions ensure a balance between acceptable variations and contrasted extreme departures from the norm within the established group. Whether or not it is adorned, every home expresses a family narrative meant for the community as a whole and establishes the family's place within the greater

traditional community. The main research question in this paper is based on the assumption that through the mentioned type of interaction with others, the primary concept of existence has been moved from the level of material survival to the level of social life.

MORAVIAN HOUSE

The fundamental designs and construction techniques used to build rural homes in Serbia during the 18th and 19th centuries were influenced by a number of factors, including the availability of building materials, the local political, social, and economic climate, and the ethnic makeup of the populace (Pesić Maksimović, 2014). Both the types and forms of dwellings, as well as the aforementioned qualities, have evolved over time. It is feasible to follow this cultural phenomenon's development via more than two centuries of literature that are full of lifestyle changes.

The space of the house of the Moravian-style and the evolution of the spatial plan are illustrated by the progression that went from a rudimentary shelter to a functionally expanded totality (Photo 4). Based on the construction process and the materials used, we can distinguish a wide variety of house types in Serbia. In the forested parts of western Serbia, from Šumadija to the eastern districts, all the way to the Rtanj mountain, a log house, or "talpara", was a typical place of habitation. A "bondručara" (Bundwerk-house), is found in locations with a dearth of huge trees but an abundance of bushes and round logs (Findrick, 1985). This typology's main structural component is a light timber frame filled with appropriate material. According to Pavlović et al. (1987), Moravian-style homes are most prevalent in Pomoravlje, Eastern Serbia, Kosovo, and Metohija. In terms of size, the house developed from the simplest den and one-room log during the Turkish era to a two-room structure. Spatially, the home evolved from the most basic den and one-room log in the Turkish period to a two-room dwelling in the second quarter of the 19th century. In the middle of the 19th century, the house developed into a three-room house, and towards the end of the 19th century into a four-room house.

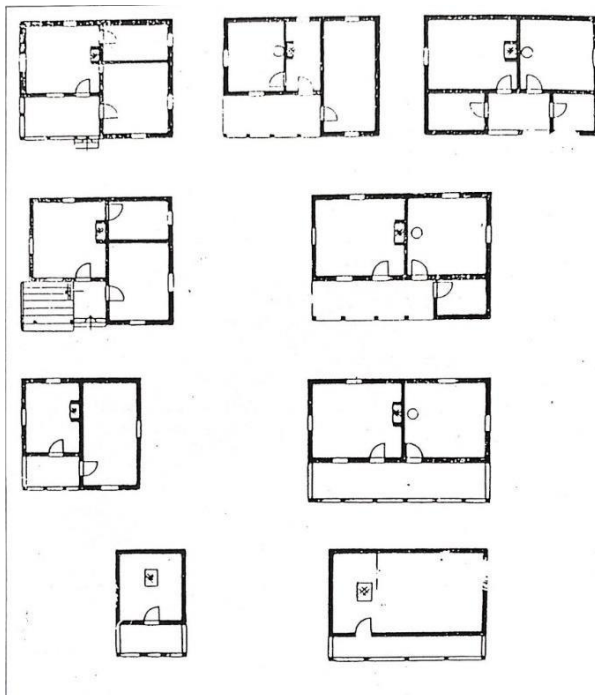


Photo 4. Diagrammatic representation of the development of the house plan, B. Kojić, *Village architecture and ruralism*

The Moravian house plan evolved over the course of the 19th century, starting with two tranquil rooms and eventually expanding to three. When considering living space, utilitarianism came first. The room had a fire blazing in the middle, and there was always a low round table and three-legged half-chairs near the fire. The Moravian-style home included an arched beam that was carefully positioned on the porch. This architectural form later underwent development and now includes ornamental arcaded arches on the porch (Photos 5 and 6). The transformation of the porch's finishing from a strictly functional beam feature to a decorative arcade highlights the necessity to improve the living space's aesthetics and shift from a solely

practical way of thinking to take the space's quality and aesthetic qualities into consideration. Most of the time, when something vanishes, something new emerges with an entirely new perception of worth and purpose (Baudrillard and Nouvel, 2002). Arches were used to decorate the exterior and are therefore seen as an unneeded feature. However, since the earliest cave shelters were discovered, people have needed to decorate their homes. In architecture and urban planning, more than in other fields, the observer plays a more vital role when it comes to the visual impression of transformation. Sensory effects that are present during the dynamic process of encounter with an object or urban setting weigh down perception. Architecture or user requirements, which are the carriers of the capacity for changing perceived value, can influence how a space is experienced (Mako, 2017).

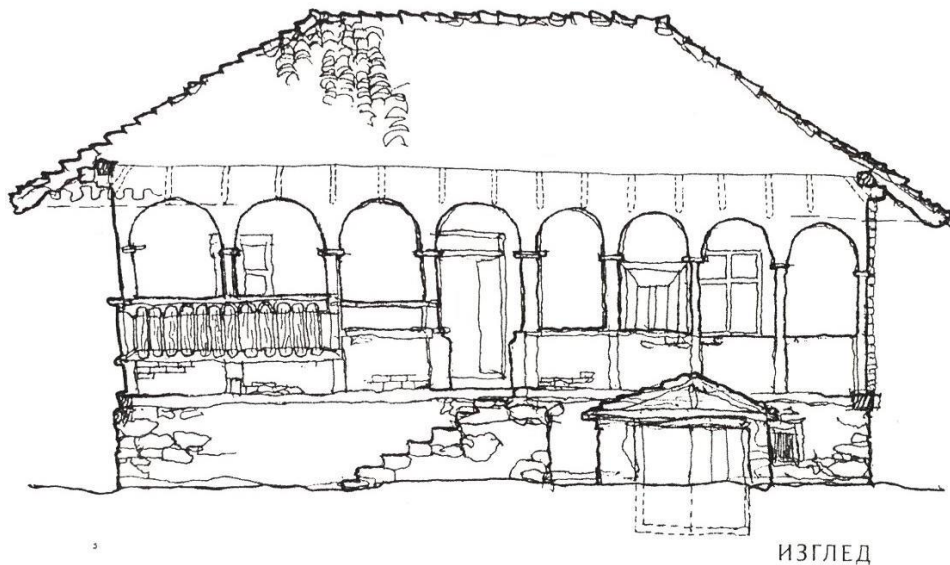


Photo 5. Pešić Maksimović, N. Moravian House of Serbia, 2014



Photo 6. Photo presented at the exhibition "Beautiful house" (Lepa kuća, 2022)

The privacy levels of the space are defined by the position of the house on the property. Small towns developed their own visual identities either consciously (in accordance with the Central European urbanism of the nineteenth century) or unconsciously (in accordance with the requirements and knowledge of the settlers). The street front and profile of the street are essential in consideration of the appearance (Dopudja, Rakonjac and Gadzic, 2019). In both the past and the present, the street has played an equally significant role in the development of the settlement's identity (Kuzović, 2018). The facade and the layout of the house's interior spaces were significantly influenced by the urban environment and the design of the street front. Moravian-style houses take a central position on the plot that allows a yard and porch providing

a higher level of privacy for users, opposite the houses in Vojvodina situated in the contact zone of the plot and the street. The porch has the role of the main entrance to the house and is considered an open, covered space in front of the building (unheated space). The porch depicts the evolutionary step of ancient and medieval porticoes. In addition to the covered area of the entrance, the porch also represents a buffer zone between the changes in the activities taking place indoors and outdoors, i.e. a place for removing muddy clothes and wet raincoats in the rural residential architecture of Serbia (Pešić Maksimović, 2014).

The construction technology and structural characteristics of the Moravian-style house initiated the development of aesthetic values. Aleksandar Deroko, in his book *Narodno neimarstvo* (Deroko, 1968) formulates the term “bundwerk construction” as a form of timber building technique for family houses in Ester Serbia. The specific aesthetic value of “bondručara” (Bundwerk-house), a house with a structure based on wooden pillars and frames – wooden beams that were arranged partly in a lattice or diagonally over a cross, is achieved by exposing the difference between constructive elements (pillars and beams) and wall fabric filled with soil and straw (Kojić, 1941). To reduce the possibility of moisture penetrating into the living space, Bundwerk-house is usually built on several rows of roughly stacked stone, while foundation beams are placed on the crushed stone sub-walls. The rest of the house structure is wooden, while a filling between the attics is covered with wooden pebbles, straw and mud. The roof of a Moravian-style house is four-gabled, whether it is a house plan a square or a rectangle. In a house with a “doksat” (type of oriel window), the roof form is changed and becomes a special roof in the “L” shape (Photo 7). The house floor is made of mud and lime.



Photo 7. Photo of wooden frame structure of a Moravian house, (Pešić Maksimović, 2014)

The openings that appeared on the facades of **Moravian-style** houses are a significant improvement compared to the slits (“pendžeri”) which existed before. The windows number increased in proportion to the development of the number of rooms. The glass windows were technological progress that brought a better quality of life for residents. After achieving utilitarianism, window frames gain more decorative elements to match the aesthetic of the porch.

The porch and “doksat” primarily consisted of a smaller or larger number of wooden pillars with the supporting beam and the roof structure above. The introduction of a decorative arch between the pillars was not aimed at increasing the load-bearing capacity of the structural elements. The aesthetics of the house were brought before utilitarianism. The construction technique of arches depended to a great extent on the craftsman's skills (Photo 8).

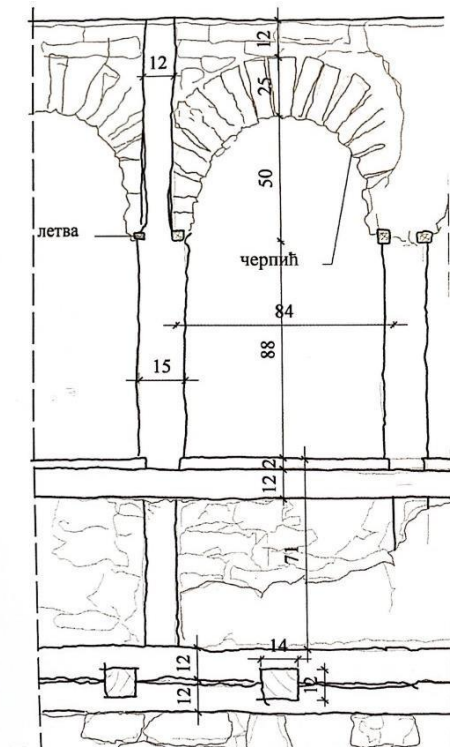


Photo 8. The construction technique for an arch on a Moravian house (Pešić Maksimović, 2014)

The street facade defines the boundary between private and public life. In vernacular architecture, the facade of the house (along with the yard and the fence) is established as a structured system of materialized meanings formed by the owners of the house. The residents of the house decorate the facade using familiar patterns and cultural codes to present the lifestyle and make the interaction between the family and its social environment. As a result, the facade of the house can also be considered as a physical space that objectively and symbolically delimits the family as the basic unit of the village to the village itself which represents the community. The facade has the role of a social space intended for communication. This form of interface translates the cultural flows into communicational patterns presenting the relationship between family and society. In other words, the house, with the landscaped yard and fence, represents not only the visual component of the residential culture but also a complex cultural system with its set of meanings, used for multi-layered communication with surroundings. Decorative elements on the Moravian house objectify complex social interactions between the family and the village community (Lepa kuća, 2022).

CONTEMPORARY ATRERNATION OF A MORAVIAN-STYLE HOUSE

The architectural values that reflect the specificities of the traditional vernacular houses in Eastern Serbia were analyzed through three Moravian-style houses built in a contemporary context. Photo 9 shows the street facades which clearly depict the transformations of the original form of the Moravian house.



Photo 9. Typical examples of contemporary alternation of residential architecture in Eastern Serbia, authors' sketches

House plan transformation is a consequence of spatial organization improvement following the contemporary lifestyle. Inevitably, there was a change in the height of the house, from one-story to two-story building. The house is developed along both the horizontal and vertical axes. The former one-room floor plan is evolved into several rooms plan, improving the possibility of different types of activities development indoors.

The position of the house on the property has remained unchanged over time, as well as the relationship between the perception of private and public life. The desire to make decorative arches, which are noticeable in recent designs of contemporary residential architecture, has been preserved. However, in addition to improving the decorativeness of the arches, residents also decorate the yard entrance gates in front of the houses. These newly formed aesthetic values can be connected with the previously mentioned form of presenting the family to the village community, i.e. presenting cultural values through the decoration of exterior – facades.

Construction technology has been transformed, modernized. The metamorphosis of structure elements and materials came with new technologies. Concrete and bricks replaced wooden structure and clay. The houses have kept the characteristic of being raised from the level of the ground in order to prevent the entry of moisture into the house.

Hence, the modernization of construction techniques and applied materials, the traditional aesthetic values presented in exterior decorativeness, as well as tendency to add rooms over time are progressively developing.

DISCUSSION AND CONCLUSION

The research presented in this paper gives insight into the transformation of cultural patterns of traditional residential architecture under the influence of cultural flow modification. Making the connection between folk architecture, psychoanalysis and the contemporary architectural context, this study shows the relationship between tradition and layers of personality, the subjective aspects of users, which shape the identity of the place. Vernacular architecture, as well as the id, represents the unconscious that the ego and superego transform; although it is impossible to hide the true nature, it is almost impossible to find an example of contemporary single-family architecture that does not have elements of the „native house“. The traditions and experiences of the past in folk architecture, as well as builders' constant desire to respond to social needs, emphasizes the humanistic aspect of architecture, as an addition to the technical-technological basis on which it develops. Through the comparative analysis of the traditional Moravian houses and their contemporary form, it is shown that lifestyle changes can lead to a metamorphosis of the design process of single-family houses. However, the study shows that the elements of tradition in vernacular residential architecture are the basis for the future stages of the development of social and cultural flows.

By reflecting on the answer to the question – Why does a house need to be attractive? – the theoretical framework of the study focuses on the facade of a Moravian house as an external representation of the lifestyle of the family that lives in it. The results of the research showed that, through the Moravian style house evolution, the introduction of the arch on the porch changed the tendency for spatial and structural rationalization in the construction process. Valuing exclusively utilitarianism was completely abandoned in the intention to explore the possibility of the exterior (facade) design of the house. The architectural expression of the porch and “doksat”, which stand out with their decorative arches, go beyond primary (basic) function. These elements, in contrast with the rest of the house, cease to be just a utilitarian part of the living space and grow into a utilitarian decorative component.

References of the id in the superego are visible beneath the all the elements that the superego tries to make its unconsciousness visible. The components of vernacular architecture such as arcaded porches and decorative window trims are also visible in contemporary forms of houses. In the contemporary architectural context, the tendency to emphasize decorative plastic on the façade, as well as access gates can be translated into the unconscious effect of decorative arcades and decorative painting on the wall.

The decoration of the entrance yard gate in addition to the unchanged tendency to emphasize the decorativeness of the street facade. This indicates the unchanged relationship of socio-cultural aspects and the importance of presentation to a wider social context with an upgrade in the understanding of multi-layered communication. Through the analysis of the traditional form of the Moravian house, afterward the analysis of house contemporary interpretations, it can be concluded that technology represents the conscious, the ego.

Therefore, the ways of implementing and relating the material and immaterial components of vernacular architecture form the essence of the "native house". Although the ornamental components themselves changed due to the change of style and taste of the inhabitants in modern villages, such a cultural pattern

remained as a special kind of heritage in the culture of living in modern rural areas and communities. Hence, the essence of the “native house” is defined by the ratio of the material and immaterial components of vernacular architecture and tradition. Although the ornamental components changed due to the lifestyle changes in modern villages, the cultural pattern is preserved as a heritage in the contemporary cultural flows in rural areas and communities. Because of the two-way connection between the family and the village community, the home must be attractive as a constant reminder that human interactions must also be beautiful and harmonious, much like the aesthetic harmony of a building. One gives value to his existence in society by developing the aesthetic dimension of the apartment (Lepa kuća, 2022). This type of communication with others transformed the concept of existence from the level of material survival to the level of social existence.

The home, along with the landscaped yard and fence, symbolizes not only a visible component of residential culture but also a complex cultural system with its own set of meanings used for multi-layered communication with others. Decorative elements of the home interior and exterior represent the objectification of the intricate social relations of the family and the local community. Cultural migrations, followed by newly formed cultural flows, lead to changes in the architectural communication codes. However, the essence of residential architecture will always have its roots in the vernacular. Despite the layers of newly formed cultural and social standards, vernacular values will continue to break through the accumulated tradition that constitutes the essence of rural architecture even in a contemporary context.

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DAY 2
Saturday, 3 December 2022

Time	Venue
	 Serbian Academy of Sciences and Arts, Gallery of Science and Technology Djure Jakšića 2 
12.30—14.00	Panel Discussion PHILOSOPHY OF ARCHITECTURAL FIGURES Institute for Philosophy and Social Theory, University of Belgrade PerspectLab Moderators Snežana Vesnić, Marko Ristić (10 minutes per speaker) Introduction by Snežana Vesnić (Faculty of Architecture, University of Belgrade) Speakers: Igor Cvejić – Emotions and Architecture Sanja Iguman – Hedonism Željko Radinković – Virtual Overcoming of Representationalism Sara Nikolić – Drawn to See: Corporeality, Design and Ethnography Marko Ristić – Instruments as Forms of Performance Miloš Čipranić – The Idea of Monument between Book and Building Edward Djordjević – Pissing on Palaces: Architecture & Fiction in Swift's <i>Gulliver's Travels</i> Tamara Plečaš - Labyrinth

Print A3 and fold to A4 brochure



DAY 1
Friday, 2 December 2022

Time	Venue		
	 Rectorate of the University of Belgrade, Studentski Trg 1, Room 16, first floor 		
9.20	<i>Conference Opening Professor Vladan Djokić, Rector of the University of Belgrade</i> <i>Welcome Word Professor Ružica Bogdanović, STRAND</i>		
9.30—11.15	<table border="1"> <tr> <td> Keynote Session – Moderator Aleksandra Stupar (30+5 minutes per speaker) </td> <td> INTRODUCTION I PHENOMENOLOGY OF ARCHITECTURE III TECHNOLOGY AND ARCHITECTURE II ARCHITECTURE AND NEW MEDIA </td> </tr> </table>	Keynote Session – Moderator Aleksandra Stupar (30+5 minutes per speaker)	INTRODUCTION I PHENOMENOLOGY OF ARCHITECTURE III TECHNOLOGY AND ARCHITECTURE II ARCHITECTURE AND NEW MEDIA
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9.30	PHILOSOPHY BEYOND THEORY – THEORY THROUGH PHILOSOPHY: ARCHITECTURE, ART, POLITICS AND TECHNOLOGY Miodrag Šuvaković (Serbia)		
10.05	META-TYPOLOGIES Polyxeni Mantzou (Greece)		
10.40	GAME-AS-A-SERVICE FOR URBAN DESIGN AND URBAN RESEARCH COMMUNICATION Milena Ivkovic (The Netherlands)		
11.15	<i>Break 20 minutes</i>		
11.35—13.15	<table border="1"> <tr> <td> Morning Session – Moderator Milena Kordić (15+5 minutes per speaker) </td> <td> I PHENOMENOLOGY OF ARCHITECTURE </td> </tr> </table>	Morning Session – Moderator Milena Kordić (15+5 minutes per speaker)	I PHENOMENOLOGY OF ARCHITECTURE
Morning Session – Moderator Milena Kordić (15+5 minutes per speaker)	I PHENOMENOLOGY OF ARCHITECTURE		
11.35	PLATO'S ACCOUNT OF ARCHITECT'S EXPERTISE Aleksandar Kostić (Ireland)		
11.55	INTERPOLATION OF THE EPHEMERAL SEGMENT'S SCENERY IN THE DESIGN OF CONTEMPORARY ARCHITECTURE Katarina Lončarević (Serbia)		
12.15	AN EPOCH FROM A NEW PERSPECTIVE Katarina Taranović (Serbia)		
12.35	INFORMATION IN ARCHITECTURE IN THE DIGITAL AGE Igor Svetel (Serbia)		
12.55	INDEX AS THE PRESENCE OF THE ABSENT IN THE ARCHITECTURAL OBJECT. TOWARDS A THEORY OF ARCHITECTURAL SEMIOLOGY Katarina Ognjenović (Serbia)		
13.15	<i>Break 20 minutes</i>		
13.35—15.50	<table border="1"> <tr> <td> Afternoon Sessions – Moderator Nataša Danilović Hristić Moderator Cenk Güzelis (15+5 minutes per speaker) </td> <td> II ARCHITECTURE AND/OR VS. ART IV ARCHITECTURE AND NEW MEDIA </td> </tr> </table>	Afternoon Sessions – Moderator Nataša Danilović Hristić Moderator Cenk Güzelis (15+5 minutes per speaker)	II ARCHITECTURE AND/OR VS. ART IV ARCHITECTURE AND NEW MEDIA
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13.35	TOWARDS THE LIMINAL LINE DYNAMICS Anđelka Bnin-Bninski (Serbia)		
13.55	THE ARTIFICE OF WATER: ART PROJECT H3O2 VOL.2 – SPATIAL INSTALLATIONS Miloš Stojković Minić, Nevena Petrović, Dušan Stipić Dudwarszky (Serbia)		
14.15	SPATIAL IMMERSION: ARCHITECTURE OR ART Sanja Nikolić (Serbia)		
14.35	METHODOLOGY OF REPRESENTATION AND TRANSCRIPTION OF ARCHITECTURAL SPACE: DISCOVERING THE HYBRID MODEL OF ARCHITECTURAL DRAWING Hristina Meseldžija (Serbia)		
14.55	BODIES WITHOUT ORGANS TACTILITY, INTERNET OF BODIES & APIS AS WORLD-MAKING AGENTS Cenk Güzelis (Austria)		
15.15	BEHAVIOR ISSUES AND SAFETY ASPECTS IN THE REAL AND VIRTUAL SPACES Nataša Danilović Hristić, Marina Nenковиć-Riznić, Nebojša Stefanović (Serbia)		
15.35	FOLLOWED BY LIGHT Aleksandra Milošević Pantović (Serbia)		
	 Serbian Academy of Sciences and Arts, Gallery of Science and Technology Djure Jakšića 2 		
18.00	EXHIBITION IS OPEN		
20.00	DINNER (optional)		



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-  **Rectorate of the University of Belgrade, Studentski Trg 1, Room 16, first floor**

CONFERENCE 2—3 December 2022
EXHIBITION 2—17 December 2022

CONFERENCE CONCEPT

Professor Ružica Bogdanović, Faculty of Architecture, University Union – Nikola Tesla, Serbia

INTERNATIONAL CONTACT

Professor Aleksandra Stupar, Faculty of Architecture, University of Belgrade, Serbia
 Dr Nora Lefa, School of Fine Arts, University of Ioannina, Greece

CONFERENCE COORDINATOR

Aleksandra Milošević Pantović, Faculty of Architecture, University Union – Nikola Tesla, Serbia

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DAY 2
Saturday, 3 December 2022

Time	Venue
	 Rectorate of the University of Belgrade, Studentski Trg 1, Room 16, first floor
10.00—11.20	Morning Session Moderator Marina Nenković Riznić III TECHNOLOGY AND ARCHITECTURE (15+5 minutes per speaker)
10.00	BIOPHILIC PATTERN AND APPEARANCE OF LEPENSKI VIR HABITATS Nenad B. Miloradović (Serbia)
10.20	PHILOSOPHICAL CONTEXT AND QUESTIONS ABOUT THE FUTURE OF TECHNOLOGICAL IN ARCHITECTURE AND URBANISM: ECOLOGICAL, ECONOMIC, SOCIOLOGICAL PROGRESS OR A STEP BACK Mila Pucar, Marina Nenković-Riznić (Serbia)
10.40	NEW TECHNOLOGIES IN THE FUNCTION OF PARTICIPATORY AND EDUCATIONAL PROCESSES IN URBAN PLANNING – CHALLENGES OF COVID-19 AND THE FUTURE OF DIALOGUE Marina Nenković-Riznić, Nataša Danilović Hristić, Sanja Simonović Alfirević (Serbia)
11.00	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 Milena Kordić, Svetlana Batarilo, Ranka Gajić (Serbia)
11.20	<i>Break 20 minutes</i>
11.40—13.20	Morning Session Moderator Svetlana Batarilo III TECHNOLOGY AND ARCHITECTURE (15+5 minutes per speaker)
11.40	EPHEMERAL SPACES AND WATER: URBAN GREEN HALL OF FACULTY OF MUSIC ARTS Miloš Stojković Minić, Jelena Ilić (Serbia)
12.00	IN SEARCH FOR THE IDENTITY OF STRUGA – PRESERVING OR RESETTING THE URBAN MEMORY Damjan Balkoski (N. Macedonia)
12.20	LESSONS FROM PASSIVE SYSTEMS OF VERNACULAR ARCHITECTURE FOR MODERN CONSTRUCTION Tijana Žišić, Marija Milenković (Serbia)
12.40	INFLUENCE OF CULTURAL TRENDS AND POPULATION MIGRATION ON CHANGE OF THE TRADITIONAL ARCHITECTURAL EXPRESSION OF RESIDENTIAL ARCHITECTURE Iva Lokas, Ivana Rakonjac (Serbia)
13.00	<i>Break 20 minutes</i>
13.20—14.40	Afternoon Session – Moderator Ranka Gajić III TECHNOLOGY AND ARCHITECTURE (15+5 minutes per speaker)
13.20	INTERPRETATION OF THE ARCHITECTURAL MODEL OF TRADITIONAL BUILDING IN MODERN ARCHITECTURE Marija Milenković, Tijana Žišić (Serbia)
13.40	SCENIC FUNCTION OF PARTZAN SQUARE – TOWN SQUARE IN UZICE Bojana Pašajlić (Serbia)
14.00	INTERIORITY AS A CONCEPTUAL APPARATUS- THE RELATIONSHIP BETWEEN INTERIOR, ARCHITECTURE AND URBAN Natalija Z. Bogdanović (Serbia)
14.20	URBAN REGENERATION OF IVO LOLE RIBARA STREET IN KRAGUJEVAC AS A STRUCTURE THAT SHAPES URBANITY OF MODERN CITY – TEACHING EDUCATIONAL RESEARCH Natalija Z. Bogdanović, Bojana V. Pašajlić (Serbia)
15.00	<i>Break 20 minutes</i>
15.20—16.20	Book Promotion VRAĆANJE GRADA Second Edition published by STRAND Speakers: Reviewers and Authors



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DAY 2
Saturday, 3 December 2022

ONLINE

Time	via WEBEX hosted by Serbian Academy of Sciences and Arts
9.00—10.30	Keynote Session INTRODUCTION Moderator Nora Lefa I PHENOMENOLOGY OF ARCHITECTURE (35+5 minutes per speaker) II ARCHITECTURE AND/OR VS. ART
	RADICAL DESIGN: HUMAN ENHANCEMENT AND THE ICONISTIC POLIS Theofanis Tasis (Greece)
	PLASTICITY AFTER INDEXICALITY FOR ARCHITECTURAL THEORY TODAY Thomas Mical (USA/ The Himalayas)
	WHAT IS A CONJECT(URE)? Petar Bojanić (Serbia)
10.30—12.30	Morning Session I PHENOMENOLOGY OF ARCHITECTURE Moderator Pavlos Lefas II ARCHITECTURE AND/OR VS. ART (15+5 minutes per speaker)
	THE PARADOXICAL STRUCTURE OF HOME IN HEIDEGGER'S PHILOSOPHY Mateja Kurir (Slovenia)
	VITRUVIUS' CONCEPT OF EURYTHMY Pavlos Lefas (Greece)
	BETWEEN REALITY AND NON-REALITY Nora Lefa (Greece)
	ELEMENTAL SPACE EXISTING DWELLING Virna Koutla (Greece)
	FLEXIBILITY OF WORK AND WORKPLACE POST-2020 Aleksa Bijelović, Milica Maksimović (Australia)
	BIM WITHOUT BIM: INTRODUCING THE LOGIC IN ARCHITECTURE TECHNOLOGY CLASSES. THE CASE OF TUC Giannis Tsaras, Barbara Charalambidi (Greece)
12.30—13.50	Keynote Session INTRODUCTION Moderator Anna Karagianni III TECHNOLOGY AND ARCHITECTURE (30+5 minutes per speaker) IV ARCHITECTURE AND NEW MEDIA
	SMART CITIES AND ARCHITECTURAL STRUCTURES: COMMUNICATIONAL AND INFORMATIONAL SPACE Christiane Wagner (Germany)
	AUGMENTED DESIGN EXPERIMENTS Renate Weissenböck (Austria)
	AVANTGARDEN Tanja Vujinović (Serbia)
13.50—16.30	Afternoon Session III TECHNOLOGY AND ARCHITECTURE Moderator Anna Karagianni Moderator Senka Ibrisimbegović (15+5 minutes per speaker)
	ARCHITECTURAL APPLICATION OF NANOFIBER TEXTILE STRUCTURES WITH AN ADDED WATER RETENTION VALUE Jan Koníček (Czech Republic)
	BIOMATERIALS FOR GROWING ARCHITECTURE Jaroslava Frajova, Jan Koníček, Petr Siedlaczek (Czech Republic)
	HOUSING COMPLEX-AN ALTERNATIVE PENAL APPROACH Margiori Lais-Ioanna, Papadosifou Eleftheria, Terzaki Maria, Karagianni Anna (Greece)
	URBAN ACUPUNCTURE AS A PLACE MAKING SOLUTION AT THE TIME OF AUSTERITY Tamara Klicek (Taiwan)
	THE BUILDING BETTER INITIATIVE: ENABLING AGENCY IN SELF-CONSTRUCTION IN RURAL INDIA Divya Chand, Shweta Sundar, Sai Kelkar (India)
	BUILDING SMART CITIZENS Oungrinis Konstantinos-Alketas, Kyriakopoulou Anastasia-Maria, Ntzoufras Sotirios, Papamanolis Antonios, Christoulakis Marios, Ioannidis Marios (Greece)
	ART AND ARCHITECTURE AS ENGINE FOR URBAN REGENERATION NEW MUSEUM QUARTER IN SARAJEVO Senka Ibrisimbegović, Nedim Mutevelić (BIH, Federacija BIH)
	RIVER BLOCK AND WALK ZENICA Denis Ambruš, Vlatko Dusparić (Croatia)