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LEARNING  
ARCHITECTURE

# PROCEEDINGS

**CHAPTER 1 INNOVATION IN ART, ARCHITECTURE, SCIENCE  
AND TECHNOLOGY IN THE DIGITAL AGE**

**CHAPTER 2 INNOVATION IN INFORMATION TECHNOLOGY –  
– IMPROVED USE AND USER EXPERIENCE**

**CHAPTER 3 INNOVATIVE SOLUTIONS AND LEARNING  
IN METHODOLOGICAL APPROACH AND DESIGN**

**CHAPTER 4 MODELING FUTURE ARCHITECTURE AND DESIGN  
WITH ENVIRONMENTAL AND SOCIAL IMPLICATIONS**

**CHAPTER 5 CHALLENGES IN ARCHITECTURE AND URBAN DESIGN –  
– FACING THE CLIMATE CRISIS, SUSTAINABLE PRACTICES**

**CHAPTER 6 ART OR ARCHITECTURE AS INSPIRATION**

**POSTER SESSION**

**ON ARCHITECTURE**  
**LEARNING ARCHITECTURE**  
**PROCEEDINGS**

Belgrade, Serbia  
2020

**ON ARCHITECTURE**  
**LEARNING ARCHITECTURE**  
**PROCEEDINGS**

- CHAPTER 1 **Innovation in Art, Architecture, Science and Technology  
in The Digital Age**
- CHAPTER 2 **Innovation in Information Technology - Improved Use  
and User Experience**
- CHAPTER 3 **Innovative Solutions and Learning  
in Methodological Approach and Design**
- CHAPTER 4 **Modeling Future Architecture and Design  
with Environmental and Social Implications**
- CHAPTER 5 **Challenges in Architecture and Urban Design -  
- Facing the Climate Crisis, Sustainable Practices**
- CHAPTER 6 **Art or Architecture as Inspiration**
- POSTER SESSION

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## **PREFACE**

The theme of the 8<sup>th</sup> International Conference ON ARCHITECTURE, entitled LEARNING ARCHITECTURE follows the basic concept realized and developed at previous conferences of a multidisciplinary approach to the topic of architecture. Whilst extending research and the importance of understanding architecture the Conference theme is exploring UNESCO Learning City platform. Starting from the seventeen sustainable development goals, in particular making cities and human settlements inclusive, secure, resilient and sustainable, the role of architecture is considered as the basic artifact of urban structure. In all important aspects to understand the contemporary city and the processes that determine it, to consider the position and role of architecture and urban design, as well as the contribution of art and science, through the analysis of best practice that advance the life of the city.

Some key themes that interest the organisers and Programme Committees are:

- Best practices - learning city revitalizes learning in communities, extends the use of modern learning technologies and fosters a culture of learning throughout life
- Modeling the Future - modeling future architecture and design with environmental and social implications,
- Smart Design - in architecture, urban design, street and home furniture, lighting
- Technology and Architecture - how the use of digital technologies transforms the work process (BIM)
- Scientific research and architectural practice
- Innovative solutions in methodological approach and design in the use of materials
- Art as inspiration
- Playing City - gamification in urban design and town planning,
- Innovation in art, architecture, science, and technology in the digital age
- Innovation in information technology - improved use and user experience
- Challenges in Architecture and Urban Design - Facing the Climate Crisis, Sustainable Practices

Editor

# CHAP TER 3



## **LEARNING THROUGH COLLABORATIONS IN ARCHITECTURAL EDUCATION**

### **Pedagogical and methodological aspects in design studio course**

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#### **ABSTRACT**

Oriented around the work in design studio as the most potent and widely accepted environment in architectural education, this paper raises the question of architectural education in an age of information excess, where advanced information technologies allow knowledge to be available and proliferating infinitely. It looks at the communication aspects in the methodology and pedagogy of design studio entitled Growth 2.0 at the Faculty of Architecture in Skopje, and focuses on the role and the significance of immediate and direct exchange of knowledge, as social and spatial experience.

Although studio work evolves around research and design tasks reflecting various topics relevant to contemporary urban environment, it is always organized around different forms of collaborations as methodological and pedagogical tools: collaboration is understood and undertaken both as a mode of working and as a mode of learning. In such a process of 'learning by working together', participants are partners in the building of knowledge and projects. Therefore, the individual student work is always conducted and presented as a fragment of the whole, whereas the studio outcome is acknowledged as a collaborative system of many individual design acts, but 'greater than the sum of its components'.

The rapid technological advances and social changes of the past decades have led to complex challenges to both the architectural practice and to the architectural education. In today global world where people and information travel wider and faster than ever before, we perpetually question the position of architect and the possibility of architecture to have a profound impact in the society of information excess, oversaturated by images, writings, messages, and buildings, Alongside, we also need to rethink the role of the formal education and the most suitable approach in architecture education.

In the general education, this calls for a shift in priorities, moving aside from the ever increasing advances in skills, towards training openness and readiness to embrace change and novelty. It is not about reaching information or obtaining (even more than one) positions on certain issue, but making selection of the relevant ones, being able to critically re-think them and eventually to evolve personal creative and innovative view. Regardless of the persistent rhetoric of 'the new', and the pressure of producing novelty, it is of a key significance for the professional and general wellbeing to define a reasonably solid ground on which students, as well as any pro-active thinking being, can rely in developing meaningful creations. Therefore, it is not so much about the quantity or diversity of knowledge to be obtained at school, but rather **how to learn**, in order to be capable to respond the uncertainty of the forthcoming challenges in architecture

## **FROM INDIVIDUAL TO COLLECTIVE LEARNING**

Although the profession of architects has always been perceived as multi-disciplinary, nowadays the discourse of architecture is facing serious influence by inter-disciplinary approach which blurs the limits of particular disciplines, thus converting architecture into a translation of other disciplines. Whereas inter-disciplinarity often results in mixing and merging different disciplines, multi-disciplinarity refers to co-existence and co-working of different profiles, enhancing individual values as complementarities within a collective system. It is built on collaboration which means working and learning (self-improving) together in an active and creative environment that stimulates individual capacities and encourage critical thinking. Ever since Vitruvius's (1998) description of the multidisciplinary mind-set of the architect, the course of architecture and the image of the architect, from the Renaissance to the present day, has been balancing between arts and science, thus embracing both the subjective highly individual creative impulses of an artist, and the absolute scientific knowledge, skills and techniques that face the objective reality. Notwithstanding the technological and information predominance, in the current socio-economic conditions of endless production-and-consumption individualism is being greatly praised and designed.

In that consideration, architectural design in any of its stages- from conceiving a task up to a reaction on a given one, represents a personal position. This means that every decision in the design process relies heavily on the subjective world views that is influenced and shaped by experiences, beliefs, values, education and social relations established in previous activities and engagements. The experienced encounters construct the critical content of the personal memory and form the anchoring ground for developing a body of interest within certain socio-political and cultural milieu, whereas the actions that follow contribute back in relations to others, thus shaping the collective memory – articulated in the architecture of the city.

### **Learning in a design studio**

Design studios are common form in modern architectural schools worldwide that are supposed to prepare students for the architectural practice as a project-based model in learning architecture. What students learn in that process is greatly influenced by how they learn.

Since the architectural profession is becoming more complex recently, the mode of working and learning architecture is shifting from a teacher-centered relating closely to traditional master-apprentice model, towards more collaborative approach that also shifts individuality and personal-bias practice towards vivid communication and open criticism.

The method of *collaborative learning* is an emerging approach in many schools, including architecture ones, and intends to overcome the problems of the traditional approach in education where teachers are the only source of authority and knowledge as it is considered passive and not stimulating critical thinking. Instead, collaborative learning is a kind of group learning mode where the members are active participants in learning any concept or topic through communication and discussions. It opposes the individualistic and competitive modes of learning as *the isolated students do not learn as much or as well as students who are embedded in a network of informal social relations* (Rau and Heyl 1990, pp 141-155).

The collaborative learning in design studio is mainly a learner-centred approach. It shifts the student's role from a passive receiver into an active participant. The authority and responsibility is being transferred to the students by involving them in group-based exercises that address certain concept and topics. The disposition of the roles of students and their interactions result in a change from traditional studio to collaborative studio where learners become more active contributors rather than observers. It refers not



only to the comprehension of design challenges, but also to the conception and articulation of design ideas. *Collaborative design* as another aspect of the collaboration, allows students to evolve their ideas by questioning and discussing them with their peers in the same group. Whether or not it leads to a better solution, as Mc Peak (2008) notes, it is the discussion that has proven to be more important than the result itself.

### **Design studio Growth 2.0**

This paper reveals the methodology developed and exercised in the Design studio Growth 2.0 as a specific learning unit in the general curriculum of the University Ss. Cyril and Methodius, Faculty of architecture in Skopje. The studio investigates transformative specifics of urbanity in condition of continuous quantitative change. It follows the concept of growth as an inherent and vital feature of every city, and explores its various possibilities in terms of size, volume and density, not only through the built, but even more through the unbuilt as equally valuable resource for the city thus introducing the theme of de-growth as part of conceptual understanding of the notion of growth.

Regardless of the particular design task in each session, studio projects always operate between different scales, aiming to encourage critical use of architecture, polemical thinking and to produce contextual provocations as a strategy of architectural urbanism, developing different tools for producing contemporary urban narratives.

For that reason, the studio intentionally deploys aspects of collaborative learning and working to build a participatory learning environment where complex issues and problems are understood and solved through collaborations in different forms: among peer-students and professors, as well as engaging audience and expertise beyond the classroom.

Bringing together history, philosophy and sociology of science, Thomas Kuhn (1970, p210) described knowledge as *intrinsically the common property of a group or else nothing at all*, explaining that the scientific innovations or the products of arts can be only recognized when shared between members of a certain community. In that sense, if architecture is a collective knowledge that manifests itself through a multitude, then architectural design has to have the capacity to synthesize that broad body of knowledge in order to solve particular design challenge in a creative and always renewing way.

### **LEARNING: FROM RECEIVING TO COMMUNICATING KNOWLEDGE**

In this paper we introduce a design protocol for learning architecture in current condition of multitude, as implemented in the master design studio Growth 2.0 with students of ninth semester at the Faculty of Architecture in Skopje. Defined as Integrative design studio, this unit is a unique opportunity within a rather vast field of general knowledge offered in the vast number of subjects and courses in the faculty curriculum where it is possible to integrate technical skills and theoretical knowledge in a creative way while drawing inspiration from a broad body of already obtained informational content. Over the last six years, the design studio Growth 2.0 has been using the city of Skopje as a test-bed for developing different approaches and projects for city-building, of what we have termed architectural-urbanism since it operates on various scales in the architectural envisions. Although each year changing the scope, the scale and the nature of the design task, the studio methodology is at all times structured around specific pedagogical procedures that are considered essential for developing research-based-projects that in turn provide creative and responsive strategies for the city. The learning by research-and-design is conveyed through different modes of communication from informational virtue of architectural *references*, through involvement in different pedagogically based *collaborations*, to dissemination by *exhibitions* and *publications*.

#### **The pedagogy of references**

The value of references as the first communicational aspect of learning architecture lays its foundational principles in the relational information they establish between the general theme and specifics of the researched subject, one that bridges the gap between design task as a starting point in design process towards the final stage of the design production. Throughout the process of design in the studio Growth 2.0, references of various sources are used in different ways and in different phases. The studio work includes both the directional and the semantic values of references that instigate student's personal ideas. References may be direct and instructive as in the case of theoretical and formal examples, but also may be rather abstract, indirect and allusive as the symbolic, programmatic and/or representational entities that extend the primary meaning of a given reference by decontextualizing it and building radically different relationships. In any case of referencing, in the course of learning architecture, we recognize not only the role of providing information which is necessary as basic instigator to provoke research and nourish the process of learning, but also the importance of relationships established by the use of references. Namely, the use of references represents a form of communication that creates a dialectical link that connects basic



referent, primary information and knowledge with the design task emerging in distinct context. Following numerous exercises through the years, the design studio practice has proven that although architectural references derive their signification in a form of personal understanding being inscribed through their subjective analogical rethinking, they are also simultaneously generic and therefore represent communicational tool between our own convictions and general circuit of information.



Photo 1. Recontextualization of architectural reference (GTC-Skopje),  
Research-exercise in studio Patterns of Growth: Unnatural Ecologies, 2017/2018

### **The pedagogy of collaborations**

Whereas references are a diachronic communicational tool that provides relations between different times (past and future), as well as between different geographies (contexts and socio-political discourses), *collaboration* is a synchronic exchange of knowledge and experience that requires simultaneity and sharing. In the case of the Studio Growth 2.0, this term describes both the mode of working and the mode of learning. As a mode of learning in the design studio it means working together within a group formed by students and teachers that participate as partners in the building of knowledge, having a common established goal and accepting particular responsibilities.

As a mode of working, collaborative model creates a sort of community within the classroom where members support each other in their own academic progress. At the same time, the prosperity of the group as a collective depends not as much on the level of skills and knowledge of its individual members as on their right inter-positions, inter-relations and integrations that makes it capable of conveying grater achievements altogether. In that sense, the studio embodies the notion of synergy as described in the Gestalt theory – not mere mechanism (Smuts 1926, pp103-104) but an effective group work (Hackman 1987): *a whole that is greater than the sum of its parts*.

The imperative to collective learning and working requires a high level of organization; it reflects the way the design tasks in the studio are posed, as well as the range and amount of each contribution intended to develop independent research within a common framework based on a clearly stated objectives. Since the studio Growth 2.0 is taken by students of the final year, the studio is not restricted to closed series of techniques and skills, but intends to enhance individual values and stimulate individual capacities. Still the framework following a common objective shapes the range of the possible individual positions.

In that manner, the individual participations in the studio tasks are intentionally set to enforce group work that encourages critical thinking and constructive discussions, and consequently, the individual work is always conducted and finally presented as a fragment of the whole – perceiving the studio outcome as a collaborative system of many individual design acts.

Another aspect of collaborative learning is cooperation among various parties of complementary participants in the process of learning. In the context of studio Growth 2.0 it is accomplished by different collaborations with design studios, groups of students, and invited lecturers from other academic environments. These collaborations are very precisely assigned in the studio agenda, being established in the very initial stages of defining the studio theme, requiring serious planning and synchronizing time schedules and reasonable format of collaboration: thematic workshops, common design task or design location, overlapping research fields, inviting guest experts and critics from specific fields are among the possible lines of shared learning upon which collaboration is established. Until now, studio Growth 2.0 has done successful cooperation with colleagues and students from: TU Delft, participating in similar research task; AHO Oslo, sharing a thesis project; IUAV Venice, contributing in typo-morphological research of Venetian gardens and Politecnico di Torino, supporting a study trip in exploring Italian Rational



Architecture of Terragni and the neo rationalists of Tendenza movement including the work of Rossi, Aymonino and Giorgio Grassi. Each of these collaborations took various forms of cooperation, in different phases of the research and design process, but they all take in a study trip as another significant format of learning through immediate communication in a rather informal environment.



Photo 2. Collaborative learning and working: presentations, working together on 'Analogic Map', study trip- Milan Design Studio Patterns of Growth: Residual Form, 2016/2017

### **The pedagogy of exhibiting**

The relevance of exhibition, not only as an end point and an event of representation but also in forms of pin-ups, interim reviews and guest critiques, is the third communicational aspect of learning architecture employed in the design studio Growth 2.0. The studio framework offers various forms of presentations as part of the learning process where the exchange of knowledge is immediate and direct among all the members and the guests in the studio. As exposition is one of the constitutive acts of any project, so is exhibition a vital part of our collective studio effort and important segment of the project. The final studio exhibition is predetermined as part of the seminal Architectural Design Studio Exhibition (IAS) that the Faculty of Architecture organizes each semester simultaneously for all studio units. Studio Growth 2.0 is always presented in the very same classroom that has accommodated all other modes of the studio work over the semester, transformed once more for the purpose of representation and communication with the others –coming outside the studio group: students, teachers, local citizens and guests. Although limited in the material resources, each studio session over last six years has been especially laid-out according to its general topic and specific outcomes, but each time presented as collective achievement making sure that the individual student contributions can be easily recognized and valued.



Photo 3. Final exhibition of Design Studio Patterns of Growth: Freeingspace. Domesticating gardens, 2018/2019 Faculty of Architecture, University Ss Cyril and Methodius, Skopje

In addition to the final exhibition, the extensive content of each of the studio sessions is being reassessed in a printed edition. Each publication reflects not only the results but more importantly the whole process of working and learning during a particular studio session. Furthermore, appearing in a series, they form a self-reflective and autodidactic archive. Endowed with informational base, the publications present a dissemination tool, while their autonomous evocative value marks the representational role as a completed



product capable to communicate other agents and thus bearing a potential to become a reference itself. That way, they provide a continuum in the building up the knowledge, never really enclosing the learning process but encouraging ever new pedagogical loops.

## **FROM SUBJECTIVE TO COLLECTIVE DESIGN**

Subjective and objective approaches of spatial understanding come across in the last session of design studio Growth 2.0, academic year 2019/2020. This paper follows meticulously this particular studio session as it embodies all the previously explicated methods of collaborative learning and working, adding an extra layer of participation in the development of a composite design project. Working under a general topic of *Narratives*, this studio investigates urban narratives as both a research analyses and a design method. The studio work is based on narratives as a conceptual inception for the design of new urban scape, new spatial and programmatic performances and new possibility for architecture of the city. The topic itself links literature with social and spatial disciplines and therefore suggests the multifaceted nature of the urban conditions. The interrelations inherent for the topic also correlate the methodology applied in the pedagogy of the studio that relays heavily on collaborations in the learning, working and design processes.

Analogous to the literary form of narration as a series of events, the idea for urban narrative is developed as *an urban experience through spatial sequences*. Such narrative is capable to bridge the dialectics of the experience, related to 'perception' as a rather subjective stance, with the spatial notion of 'place' as truly physical and thus an objective one. Bringing together place and perception, the physical and the metaphysical, narrative can be considered on the symbolic and semantic values similarly to the notions of identity, memory, image... In that understanding lays also a the risk of (miss)understanding and (ab)using it for a univocal, absolute and ubiquitous view/act on the city. For those exact reasons, it is fundamentally important that the theme of the studio is conveyed in the plural form (narratives), thus implying the multiple and diverse experiences in the contemporary urban environment.

The city of Skopje represents that contemporary situation of multitude and diversity as it could be read through multiple narratives due to its historic, political, social, spatial and cultural heterogeneity. Some of those multiple narratives are overlapping or juxtaposing each other, while others are evolving as separate or even contrast ones. Among the many possible ones, the studio work sets from assortment of three narratives with strong conceptual and architectural reference that go even beyond the geographical and historical context of Skopje. They are analysed, explicated, and eventually used as structural scheme upon which design project(s) are developed for one singular but composite site in the city centre.

### **Collaborative research**

The initial analytical phase of the studio work starts with deconstruction of the literary form of narrative that unveils its constitutive elements of theme, event and connections (relations) which can be translated in the domain of architecture as task, program and composition, respectively. Upon these three instances, the methodology of developing a design project is being set as consistent of three steps: reading a theme, imagining events and inter-connecting them in a form of composition. Each of them demands an intense and multi-layered research that can only be accomplished through joint effort and shared awareness. That way, through a collective learning process, not only the final outcome benefits from each and many individual contributions, but in return each of the contributors also gains from the relational ones' that validate one's personal position.

In the first step of *reading a theme* that follows different urban narratives as recognized in the architecture of the city of Skopje in relation to everyday life in the urban environment, the themes of Temporality, Open-end, and Brutalism (Beton Brut) are being investigated through the spatial practices they accommodate and construct.

The number of themes is also decided on according the number of students: each theme is to be explored by at least two different teams (comprised of two students each) in order to be able to draw parallel and face yet another position, even though extensive conversations and discussions are expected within the teams themselves. Additionally, the findings are presented within the whole group and further relations are recognized among different themes as well: overlapping, complementing, and even opposing each other.

Each theme is reviewed, analysed and positioned both on the general conceptual level and in relation to the defined local context, through architectural examples as found on the territory of Skopje. Such a complexity is analysed through three methodological tools described as: 1) meaningfulness, 2) appropriation, and 3) integration that provide certain systematic overview in comprehension and creation of urban narratives. The first one refers to the capacity of the built environment to communicate meaning(s) and is investigated through historical and paradigmatic standpoints in architectural theory and practice. The second one refers to the acts of appropriation of the general meanings through projecting personal or communal hopes and dreams, thus creating a socio-spatial context where the object and the subject are related through empathy.



The third one integrates the previous and is essential for developing architectural conceptions as transformation and communication of multiple urban narratives.

This methodological framework of the research that tangles different themes on different scales provides a requisite common ground for understanding, comparing and valuating different finding. Each contribution on a theme is presented in a format of triptych, comprised of: meaningfulness, appropriation and integration revealed in their particularities as distinctive segments of the investigation on a certain theme, as well as a whole where the three are being read simultaneously, thus representing the complexity of the narrative. Furthermore, the total taxonomy of seven triptychs (as the number of teams working in the studio) represents the collective body of information that can further be relayed on in the design phase equally by each of the members of the studio.

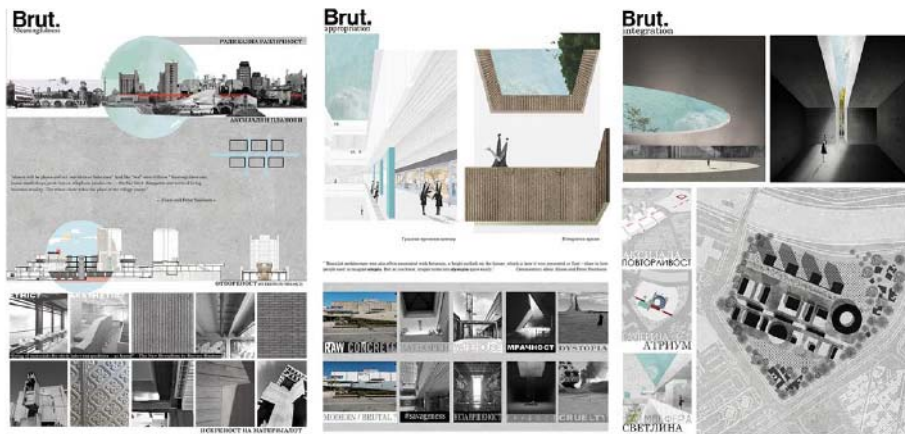


Photo 4. Investigating the theme of Brutalism presented in a Triptych:meaningfulness, Appropriation, Integration  
Design Studio Growth 2.0: Narratives, 2019/2020

In the second step of *imagining* events, each team develops their own concept for a particular site in Skopje central area (approximately 400/400 meters), based on conception of multiple events. Those events constitute the design program to be accommodated in particular spatial ambience and thus create a series of spatial sequences. Their representation speaks of the multiple perceptions as shown in a variety of techniques: storytelling in a storyboard, evocative images of distinctive atmospheres, collages of real and imaginary, models of materiality and tactility.

Along with diverse perceptions, also diverse conceptions are encouraged in the design process as reflection of personal biases where students' individualities are taking the position of autonomous creative actors



Photo 5. Subjective 'reading'-and-'writing' of spatial-programmatic concepts through the technique of collage  
Design Studio Growth 2.0: Narratives, 2019/2020

As the methodological steps are not successive and require going back and forth, so does the collaborations between certain members alter and lead to re-positioning and re-grouping. Curiously, in the next phase two

teams that have departed from different themes, find interesting overlaps and proceed as one team to develop a spatial concept that embraces the references that approach from two themes.

#### Collaborative design

In the final step of *integration*, each urban narrative on a particular theme is organizing the program in a distinctive composition, both in drawings and in models. It is an act that extends the integration of the meaningfulness and appropriation of a given theme, the imagined atmospheres and spatial scenarios, with the specific urban conditions on a particular site in the Skopje central area. This phase results in six distinctive spatial concepts for a single site location. Nevertheless, the aim of this studio session is not to test various themes on one site, nor to impose one theme in different ways, but rather to try to integrate multiple (three) themes and even more (six) architectural positions simultaneously in one collective project.

Inevitably, these six authentic concepts face each other on the given single location site and are enforced to negotiate and adapt. Through multiple iterations of connections, intersections, juxtaposition, and superposition, eventually six urban narratives unite in a general concept for a new urban setting. In that process, students are found in a situation to recognize the values of their own concepts in the others' ones, and vice versa, to acknowledge the values of others' ideas in relation to their own.

That presumes high level of coordination and integration among the members of the teams while their collective effort connects and integrates six distinctive spatial ideas in one composition of a 'super-narrative'.

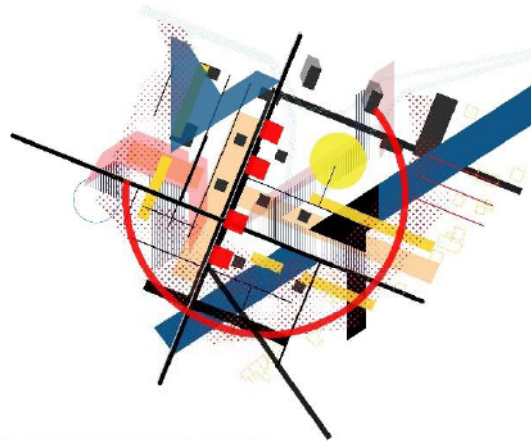


Photo 6. Diagram depicting a composition of fragments - six concepts united in one 'super-narrative'  
Design Studio Growth 2.0: Narratives, 2019/2020



Photo 7. Composite lay-out as a composition of distinctive fragments  
Design Studio Growth 2.0: Narratives, 2019/2020



In a pedagogical sense, this is a key segment of the overall studio task as it immerses students in a collectiveness that appreciates the participative act in the construction of an idea for the city as a socio-spatial composition of multitude. The main idea behind the final act of creating a composite project is to raise awareness that each project emerging in the physical or the imaginative world complements new meaning to the global body of architectural knowledge.

From the conceptual phase operating between diagrammatic sketches and models in scale 1:1000, the ideas are further explored in plans and models in scale 1:500, to be finally determined in architectural projects in scale 1:200. After composing the collective layout, the work is again distributed among teams that articulate the particular fragments in their own manner.

Besides the collective effort of all its participants, this studio has been enriched by a collaboration with Graduation studio 'Positions in Practice' at the Chair of Methods and Analyses, TU Delft. Both studios work on the exact case study – the city of Skopje and share an interest in the disciplinary encounter within the realm of urban narratives, but are conducted by their own specific methodologies. Although the research and design processes develop independently, they are organized to intersect on several occasions providing immediate exchange of information and experiences, only to afterwards depart in different ways according to individual personal and school curriculums until the next confrontation.

Students from the two studios come across for the first time during a visit of sites of interest in Skopje, sharing impressions and developing perceptions to later inform both studio tasks respectively. Nevertheless, both studios share the determination for research as main course in the design process, thus acknowledging the design as another mode of research. As part of such research/design process of 'reading'/'writing' urban narratives, a short-term joint workshop was conducted where mixed groups of students (with different cultural backgrounds) investigated the social and the cultural aspects in relation to the spatial contexts of Skopje. Based on different applied techniques in the field-work (interviews, photography, sketches and writings), the final outcomes are also presented in diverse ways, both in written texts and visual representations (collages, montages, comic-book, newspaper-format, technical drawings) and thus endorse multiple perceptions of a place.

Aside from informal exchange of information meanwhile, students are brought together once more at the end of the semester to present their final results. A joint exhibition and open presentation is organized at TU Delft, followed by roundtable discussion among members of both studios. The exhibition format here is not merely a representational method, but rather a pedagogical one: the end-product of one design process becomes a potent reference for future acts in research and design. As references, they do not only communicate the past, but through their interpretation in the present, they become future archaeology of knowledge.



Photo 8. Fragments incorporated in a representational model  
Design Studio Growth 2.0: Narratives, 2019/2020

## Conclusion

It is our strong belief that 'producing' architecture is primarily a process of collaborative work and collective exchange of knowledge. Aldo Rossi's (1984) dictum *l'architettura sono le architetture* comprehends architecture of the city as being made as aggregation of other architectures. Among other things it speaks of embracing individual social and political desires, dreams and beliefs within the experience of collective memory as city itself represents. Thus the city becomes an aggregation of singularities- a multitude that represent the collective consciousness of contemporary society.

Concerning the architectural study programs and methodology, this implies no need for a radical shift, but a need to embrace the contemporary body of architectural education, adding more collaborative work that would prepare students to be active participants, giving them the scope and courage to develop their own architectural identity and thoughts. In spite of everything, the basic skills of an architect are still the general problems solving, meta-cognitive skills, critical thinking and lifelong learning.

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## AUTHOR INDEX

### A

#### **Denis Ambruš**

dr. sc. Denis Ambruš, B.Sc. Born in 1970 in Osijek, Croatia. He graduated from the Faculty of Architecture, University of Zagreb, holds a master's degree from the Faculty of Civil Engineering and Geodesy, University of Ljubljana - Interdisciplinary Postgraduate Study of Spatial and Urban Planning, and a PhD from the Faculty of Architecture, University of Belgrade. Winner of two first, second, third prizes, mention and special recognition at the Zagreb Youth Salon in urban-architectural competitions. In co-authorship with Vlatko Dusparić, he published the book *Vraćanje grada*. He is an employee of the Faculty of Civil Engineering - University of Rijeka.

#### **Branislav Antonić**

Dr Branislav Antonić is a teaching assistant at the Department of Urbanism, University of Belgrade – Faculty of Architecture. His scientific, teaching and professional interests are linked to the field urban planning and design, with a special focus on urban dimension of housing and the development of towns and small cities. He is a regular participant at international and domestic scientific conferences. In addition, his scientific opus includes 5 articles in renowned international journals and several chapters in renowned international monographs. As an external assistant of the Research-Business Centre of the Faculty, he has been a member of the working team of urban plans, spatial plans, urban studies, and urban and architectural design projects. He participated in the organisation of several scientific and professional conferences, workshops, and professional exhibitions. He has won several team awards and prizes in the field of urbanism.

### B

#### **Aleksa Bijelović**

Raising things from concepts. Making spaces, objects and situations that draw users into new relationships. The broad field of actions spans through domains of interior architecture and adaptive reuse, exhibition design and spatial installations, object design, art, identity and graphic design.

Enjoys in the rethinking of obvious positions, redefining and creating methodologies of learning and teaching. Holds an artistic doctorate in architecture from the University of Pécs, Hungary and a graduate engineer diploma in architecture, from the University of Belgrade, Serbia.

In search for specifics and perks.

### Ć

#### **Dragana Ćirić**

Dragana Ćirić, Doctor of Sciences, Architect and Researcher. She has obtained her Ph.D. Diploma at the Faculty of Architecture Belgrade University in 2017 where she has been involved in teaching for a significant number of years. During this period, she has been working as a practicing architect, as well as on her scientific and research projects and initiatives, developing thereby competencies towards a desired professional profile. While specifically working on frameworks for advanced experimentation, innovative approaches and cross-disciplinarity in architecture, some of the prominent scientific areas arose as fields of her distinctive contribution. They include: *diagrammatics, design intelligence strategy science and methodology, digitality and information architecture*, alongside investigations on *mapping, cartography,*

(world construction through representational practices - *cosmopoietics* and *cosmographics*), *cosmopolitics* and *border studies* within the *Extended research of geographic project of architecture* and partly *Spatial scripts and codes* agenda. Invisible layers of architecture and systemic research and integration come as recently relevant as well, while she holds technical proposals and development strategies for several projects and subprojects (*Diagrammatics*, *Design Intelligence System*, *Global Eye(s)*, *Invisible Architecture* being just the few).

<https://fvm.academia.edu/dciric>

[https://www.researchgate.net/profile/Dragana\\_Ciric/research](https://www.researchgate.net/profile/Dragana_Ciric/research)

## D

### Mitesh Dixit

Mitesh Dixit is an architect, artist, political geographer, author, educator and the founder of DOMAIN Office, an architecture and urbanism studio based in Belgrade, Serbia and New York City. Dixit's work focuses on the intersection of design with government policy, society, and culture. Currently, his research explores the crafting of region and border conditions in the Balkans and along the US-Mexico border, tracing the effects of ideology in the transformations of the built environment. Dixit has taught at the TU Delft in the Netherlands, The Maxwell School of Citizenship & Public Affairs and the School of Architecture at Syracuse University, the Faculty of Architecture in Skopje, N. Macedonia, The University of American College Skopje, and Columbia University's Graduate School of Architecture Planning, and Preservation. Throughout 2016, Dixit lectured internationally on behalf of the US Department of State.

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### Vladan Djokić

Vladan Djokić studied at the University of Belgrade, Faculty of Architecture, finished his master's at the University of Southern California, School of Architecture in Los Angeles, and PhD at the University of Belgrade, Faculty of Architecture. He was visiting Professor at the Faculty of Architecture and Civil Engineering in Banja Luka, Faculty of Architecture in Podgorica and Faculty of Architecture in Skopje. He exhibited at 10th International Architecture Exhibition, Venice Biennial, 2006. Recent international Publication: Peter Eisenman in Dialogue with Architects and Philosophers, 2018. Recent expert activity: Lead Researcher Advisor for UNDP project Creative Montenegro – Economic Valorization and Creative Industries, 2020. Editor-In-Chief of the international scientific journal of architecture and urbanism Serbian Architectural Journal since 2009. President of the Serbian Network of Urban Morphology, since 2017. Member of the Executive Committee of the European Council of Spatial Planners since 2017. Dean at the University of Belgrade, Faculty of Architecture since 2012.

## K

### Oungrinis Konstantinos - Alketas

Architect-Engineer, Aristotle University of Thessaloniki (AUTH) (1994). PhD in Architectural Studies and Building Technology, AUTH (2009). Visiting Research Associate, Harvard GSD (2004-2006). He has collaborated with researchers from the Harvard FAS, MIT Media Lab και MIT CSAIL. Adjunct Professor, Department of Architecture, AUTH (2006-2009). Adjunct Professor, Department of Architecture, Technical University of Crete (2008-2011). Assistant Professor, School of Architecture, TUC (2012 – today). Director of the Transformable and Intelligent Environments Laboratory (TIE Lab), School of Architecture, TUC (2011 today). His work on dynamic, human-centered architecture involves research on kinetic structures, smart materials and responsive control systems for the creation of intelligent environments that can respond actively with 'sense' to the needs and wishes of people. His research specializes in transformable environments, activity-based design methods, time-space relationships, user-experience design, educational environments and spaces within extreme environmental conditions.

### Saimir Kristo

Saimir Kristo, Ph.D. architect and urban designer, Vice-Dean and lecturer - Faculty of Architecture and Design at POLIS University. Saimir is also an alumnus of the International Visitor Leadership Program organized by the State Department of the U.S.A and member of civil society. He is active in engaging



communities and developing a common platform for discussion in the field of architecture and urban planning. He is the curator of Tirana Architecture Week 2014 - [En] Visioning Future Cities and Tirana Design Week 2015 – Design NOW, following his experience in several Urban Regulatory Plans in Albania. Keynote speaker in several conferences and member of international award juries. He is a board member of A10 new European Architecture Cooperative in the Netherlands, Future Architecture Platform project manager for Albania and organizer of PechaKucha Night Tirana. His research activities extend out of Albania with books and various publications in international journals.

### **Xhoana Kristo**

Xhoana Kristo is an architect and urban designer focused on the relationship between light, senses, and architectural space. During her studies in Tirana, AL, and Guimaraes, PT she investigated further her interest in those topics. Participated and won in several local and international competitions for young architects, even for Archiprix and RIBA Silver Medal as a young creative. She is attending the International Ph.D. double degree course in the XXXV cycle at Ferrara University and POLIS University. She works as an assistant researcher and lecturer at Polis University with a high interest in History and Theory of Architecture, Studio and Theory of Architecture, Visual Language and Phenomenology.

### **Anastasia Kyriakopoulou**

Anastasia Kyriakopoulou is a researcher architect engineer working on educational participatory projects in Athens. She studied architecture in Technical University of Crete (TUC). Since 2019 she has been a research assistant in Athens Municipal Maker Space, which is a state-of-the-art open laboratory, the only municipal facility of its kind in Greece. Her research field focuses on bridging the gap among new technologies and participatory design and more specific her theoretical thesis was about the utilization of the web as a tool of collective design. At this point she is working as an architect improving the schools' environments, within the framework of the 'Designed for Better Learning' program supported by the Municipality of the city of Athens, implemented by TUC Tie lab, in the city of Athens.

## **L**

### **Nikola Lajić**

Nikola Lajić, M.Arch, University of Belgrade, Faculty of Architecture

Exhibitions and publications: 28-30 october 2015 / *FORMS OF DESIRE* exhibition, Faculty of Architecture, 2 exhibited models; december 2017 / *Trifolium Panonicum* as a cover for the DaNS - *Društvo arhitekata Novog Sada* magazine issue no.83

### **Alessandro Lanzetta**

Architect, PhD in Architectural Composition - Theories of Architecture, Faculty of Architecture, «Sapienza» University of Rome. His research is focused on the structure of the informal tissues of the contemporary metropolis. He is currently a researcher at the Department of Architecture and Design, Faculty of Architecture, «Sapienza» University of Rome and Adjunct Lecturer at the same University. His monograph «Opaco Mediterraneo. Modernità Informale», which deals with issues related to the concept of Mediterranean informality and formlessness as a key concept in Modern Architecture, was published in 2016 by Libria. He has participated in many international and national architectural design competitions (winning 11 among prizes and distinctions), in exhibitions of architectural work and in over 30 conferences and workshops in Greece, Italy, Spain, Germany, Finland, Russia, Belarus.

### **Nora Lefa**

Nora Lefa, MA, MSc, PhD is a Visual Artist and Architect.

She holds a PhD by the School of Architecture, University of Sarajevo; a Master's Degree (MA), Arts et Technologie de l'Image Virtuelle from Université Paris 8 and Athens School of Fine Arts; a Master's Degree (MSc) from the National Technical University of Athens; and a degree in Architecture from the University of Patras, Greece.

She has worked for and with many renowned architects in Greece (most notably Manos Perrakis).

Her artistic and research projects have been presented in venues in Athens, Mykonos, London, New York, Paris, Zurich, Belgrade and Sarajevo. She has presented papers in several conferences and exhibitions, she organized three international conferences, she was session chair in several conferences, and part of jury in art and architecture exhibition. Her book *Buildings Used, Human Interactions with Buildings* (co-authored with Pavlos Lefas) was published by Routledge in 2019.

**Pavlos Lefas**

Professor, History and Theory of Architecture, Department of Architecture, University of Patras, Greece. He has translated into Greek and commented on Vitruvius's *De Architectura*, Athens: Plethron, 1997- 1998.

His books include: *Athens, A European Capital*, Dodoni, Athens 1985 (Greek), *The Future of Cities*, Athens: Plethron 2002 (Greek); *Dwelling and Architecture: From Heidegger to Koolhaas*, Plethron, Athens 2008 (Greek), *Jovis*, Berlin 2009; *Architecture. A historical Perspective*. Plethron, Athens 2013 (Greek), Berlin: Jovis 2014 (English), *Desino*, Buenos Aires 2016 (Spanish), China Architecture and Building Press, Beijing 2018/19 (Chinese), *Neraida*, Tirana 2019 (Albanian), *Buildings Used* (co-authored with Nora Lefa), Routledge, Abington 2019.

**Ivana Lovrinčević**

Ivana Lovrinčević, M.Arch., was born in Belgrade in 1991, where she lives and works. She is attending PhD studies at the University of Belgrade - Faculty of Architecture, and since 2016 she has been working as a teaching assistant at the Department of Architecture. Through her PhD research she examines hybrids and liminal conditions in architecture. She is the winner of various international and national recognitions and awards in the field of architecture. She has also participated in numerous architectural competitions and scientific conferences.

**M****Marija Mano Velevska**

Marija Mano Velevska is Associate Professor at Ss Cyril and Methodius University - Faculty of Architecture in Skopje. Besides teaching a course in Architectural design, she co-leads (with Slobodan Veleviski) master studio in architectural-urbanism entitled *Growth 2.0* (successor of *Patterns of Growth*). With active participation in numerous workshops, seminars and conferences, concerning both the academia and the practice in architecture, the focus of her work refers on teaching/learning architecture by combining design practice and architecture theory.

**Marija Maruna**

Dr Marija Maruna is a professor at the Department of Urbanism, University of Belgrade – Faculty of Architecture. Her main academic, teaching and professional interests are focused on urban governance, integrated urban planning, planning theory, urban development policy, strategic urban design, and urban planner education. She has over 25 years of teaching experience, and has mentored many master and specialist theses and doctoral dissertations. As a member of several committees, she has participated in the defence of several international doctoral dissertations. She has been also a visiting professor at ETH Zurich, Politecnico di Milano, TU Berlin, TU Wien, TU Stuttgart, Universitat Politecnica de Catalunya, Universidad de Granada and Università degli Studi di Sassari. As mentor, she has taken part in numerous student competitions, exhibitions, workshops, and summer schools. She is one of the founders and the first head of the *Integrated Urbanism* master programme, and currently heads the doctoral studies programme. Her scientific opus includes multiple national and international scientific and research projects and as published papers in well-renowned international monographs and journals.

**Vladimir Milenković**

Vladimir Milenković, PhD Arch, architect and music pedagogue, educated in Belgrade (Faculty of Architecture / Faculty of Music Arts), associate professor at the Department of Architecture UBFA (courses: Design Methodology, Methodical Practicum, Design Studio, Master Project, Conceptual Architecture). His field of academic interest includes theory of form, methodology of design and he is also active in practice. He is the author of books *Architectural Form and Multi-Function* (Belgrade 2004: Andrejević Endowment) and *Form Follows Theme* (Belgrade 2015: Museum of Applied Arts & UBFA), floor installation *wohlich* (Pavilion of the Republic of Serbia, Venice Biennale 2008), as well as academic exhibitions *All Inclusive H2O Volos* (MMCA Thessaloniki 2012, CCS Paris 2012) and *Almost Transparent Blue* (MDW Fort St. Elmo, La Valletta, Malta 2014). Awarded on many architectural competitions as well as for built work (Textil Commercial Building, Užice, Mies van der Rohe Award 2009 nominee & Villa Pavlovic, Zlatibor, Mies van der Rohe Award 2019 nominee, UAS Annual Award 2019), currently working on RTS Memorial *Sixteen* with the kinetic structure, Tašmajdan Park, Belgrade. Co-founder of the studio NeoArhitekti.



**Aleksandra Milovanović**

Aleksandra Milovanović is an architect and a researcher-assistant and PhD student at the Department of Architecture, University of Belgrade – Faculty of Architecture. She has also engaged as a teaching associate in architectural design and urban planning courses at the faculty. Her professional, academic and scientific interests are based in the field architectural and urban engineering, with special focus on the topic of an architectural programming, landscape ecology, and architectural-urban morphology. She is an active participant at international architecture competitions, where she has been awarded or among finalists several times. She also regularly participates at international scientific conferences, exhibitions, and PhD workshops.

**Danijela Milovanović Rodić**

Dr Danijela Milovanović Rodić is an assistant professor at the Department of Urbanism, University of Belgrade – Faculty of Architecture. Her main academic, teaching and professional interests are: urban planning, citizen participation in urban planning, collaborative planning, and socially responsible role of the architect-urbanist. She was the regional consultant of UN-Habitat in Belgrade (2005-2006). Since 2005, she has been an UN Habitat certified facilitator in participatory planning and decision-making processes. She has participated in several international and national scientific-research projects, in the development of urban plans and urban and architectural projects, urban studies, urban-architectural competitions and exhibitions. He has published several contributions in well-established national and international scientific and professional journal and monographs. Her opus also included active participation at international and regional scientific and academic conferences. She has also received nine awards for works in urbanism.

**Mila Mojsilović**

Mila Mojsilović, PhD Arch, architect and teaching assistant at the Department of Architecture - University of Belgrade - Faculty of Architecture. She is educated in Belgrade (University of Belgrade - Faculty of Architecture) and Paris (Ecole d'Architecture de Paris-Val-de-Seine). The main framework of her theoretical research is contemporary design, theory of form, aesthetics of fragmentation in contemporary architectural design: genesis, coding and imperfections– fragmented modernity. Also, Mila focuses on conceptual architectural design through numerous competition projects, whilst engaging in research through more experimental projects, exhibitions and workshops. She participated in the organization of the Balkan Architecture Biennale – BAB (international exhibitions- 2015, 2017, 2019) and has served on juries in several international and national architectural competitions.

**Thanasis Moutsopoulos**

He studied at the National Technical University, Athens, Greece. Master of Design Studies, Harvard University, PhD NTUA. PhD N.T.U.A. Formerly Adj. assistant professor at the Department of Architecture, University of Patras, Greece (2000-2005). He teaches History and Theory of Art and Architecture at the School of Architecture, TUC. Collaborated with many reviews (Mute, Archis,...) He was appointed commissioner for the Greek Pavilion (“Athens 2002: Absolute Realism”) at the Venice Biennale of Architecture (2002). He was the artistic director for the Photosyngyria exhibition, an international photography event in Thessaloniki, Greece (February 2005) and Visual Arts in Greece 2005 at the Contemporary Art Museum in Thessaloniki. He curated a great number of group shows in several museums in Greece. Recent international publications: Red Utopia: North Korea and On Cultural Influence (ed. Steven Rand, Heather Kouris).

## N

### **Marina Nenković-Riznić**

Dr Marina Nenković-Riznić, Senior Research Associate

Expertise: spatial/urban/environmental planning, MCDA, municipal solid waste management, SEA, EIA, climate change, renewable energy sources, energy efficiency

Research fields: SEA and EIA– application in GIS, multicriterial analysis and modeling approaches to waste management (GIS application), AHP and SAW, spatial and urban planning, energy efficiency, renewable energy sources and possibilities of their application in urban and rural communities, climate change, resilient cities, municipal waste recycling and possibilities of material recovering facilities placement – application in GIS, location theory, methodology for SEA in spatial and urban plans and projects. She is the author of over 150 scientific papers in international and national journals and international and national conferences. Managed several national and international scientific projects Participated and managed the preparation of planning, project and study documentation and SEA as a lead planner. As a co-author or author, she has won several awards and recognitions at international and domestic competitions and salons of urbanism.

## P

**Divna Penchikj** is an Associate Professor at the Faculty of Architecture at Ss. Cyril and Methodius University in Skopje, teaching courses in the field of urbanism. In addition to regular work, her wider interest is focused on sustainable urban development, working on several research and scientific projects, supported by domestic and international organizations. She also participates in the non-governmental sector, with her membership in the Coalition for Sustainable Development - KOR from Skopje, but also as an active civil activist, fighting for the right to a quality environment and a better city.

### **Polimorf**

Polimorf is a collective established in 2013 in New Belgrade, primarily working in the fields of industrial design, sculpture, urban intervention, street art and scenic art.

Concentrating on ecologically and socially responsible art pieces, installations and products, Polimorf creates interactive performance art in the public domain, and for festivals and other commercial events.

Our goals are to work on projects that promote the mobility of artists, collaborative efforts between artists and others, promoting creativity in general, assisting other authors in their projects, and to continue creating new pieces in public spaces.

### **Mila Pucar**

Dr Mila Pucar, dia, Principal Research Fellow

Expertise: climate change, bioclimatic planning and design, development of cities, energy efficiency in building, passive solar architecture

Research fields: bioclimatic planning and design, implementation of renewable energy sources in planning and design, energy efficiency in building, passive solar architecture, environmental protection, studies of public participation in environmental processes, architectural design and urban planning and tutorial work and publishing, new methodological modules for establishing resilient cities, sustainable urban development, teaching and co-mentoring at PhD studies.

Participated in scientific research projects as a team member or project manager, 7 international monographs and 32 national monographs and published more than 288 papers in the international and national journals and conferences, 17 technical solutions. As inventor and co-inventor she was granted fifteen patents, 25 evaluation studies, 15 key-note papers and other lectures on invitation. She has worked in projects, programs, preliminary and detailed projects, investment programs, regulatory and general plans, urban design projects etc.



## R

### **Andrea Raičević**

Since 1987, somewhere (on the road) between “beginning is an aimless walk “ and “when I grow up I’ll be a fairy tale” Andrea Raičević prints with her heartbeat(s) coded into words, a path of her own history still unaware of itself, relying on the moments when the reason is turning a blind eye and the intuition is winking as if in guidelines and roadsigns.

On the label of a heartbeat, translated on a medium on which it is individually receiving the assignment of courting generalization – instead of the coordinates of the current position – lies an inscription: architect, theorist of arts and media, curator, “photopoetographer”, a returnee from a dream.

### **Riift**

Riift studio, is a company original from Romania dealing with experiential marketing and brand activation, which creates and develops creative digital products and services for the culture sector as well as for the companies from IT, Design, Marketing, PR & Events sectors, using and combining new media technologies such as VR and AR, motion design and 3D mapping. Among our clients are Orange, Samsung, LIDL, Adidas, Vodafone, etc.

### **Ruth Ron**

Ruth Ron is an architect, currently teaching at the University of Miami School of Architecture. Her work explores multiple aspects of digital design, focusing on the borders between architecture and technology, form and media. Ruth received a Bachelor of Architecture degree from the Technion Israel Institute of Technology, a Master's Degree in Advanced Architectural Design from Columbia University in New York, and a Master's Degree in Interactive Telecommunication from New York University. She worked for cutting-edge architectural firms in Israel and New York, including Asymptote and LOT-EK, taught at Arizona State University, the University of Florida, Shenkar College (Israel) and exhibited her work in New York, Seattle, Boston, Georgia, Jerusalem, Florence and Paris.

## S

### **Višnja Sretović Brković**

Višnja Sretović Brković is a researcher-assistant and PhD student at the Department of Urbanism, University of Belgrade – Faculty of Architecture. Her professional and research interests are: urban planning and design, planning of sustainable cities, and urban technologies. Since 2010, she has been engaged in scientific research at the Faculty and teaching the undergraduate and postgraduate master studies at the Department of Urbanism. As an author and co-author, she has published several scientific papers in the international and national monographs, journals, and conference proceedings. She has also participated in numerous international conferences and workshops (ISOCARP Congresses YPP, RESPAG, ICAUD, Places and Technologies) and has completed her academic work with professional practice (2007-2011). She is a holder of the annual award of the Belgrade Chamber of Commerce for her final graduate project.

### **Hristina Stojanović**

Hristina Stojanović, M.Arch., was born in Belgrade in 1991, where she lives and works. She graduated from the Faculty of Architecture in Belgrade (2015), where she is currently pursuing her doctoral studies and working as a teaching assistant at the Department of Architecture (since 2017). Through her academic and practical research, she examines various potentials of drawing in the process of conception of architectural space.

### **Igor Svetel**

Igor Svetel, PhD, graduated from the Faculty of Architecture at the University of Belgrade. During his studies, he took an interest in applying computers to architectural design. In 1987 he was one of the team members who developed the GIMS Expert, a computer system for designing prefabricated buildings. During the 90's, he developed numerous experimental programs for computer-assisted architectural design with an emphasis on modelling the design process. From the middle of 2000, he shifted his focus to BIM technology and led two technological development projects with the topic of applying BIM technologies in architectural design. He is the author of numerous papers in domestic and international publications.

### **Ioanna Symeonidou**

Dr Ioanna Symeonidou is an architect engineer specializing in digital media for design and manufacturing. She is Assistant Professor at the Department of Architecture of the University of Thessaly, in the thematic area of "Architectural Design with Digital Media". She has graduated from the Architecture Department of the Aristotle University of Thessaloniki with Honours, and she has completed her postgraduate studies at the Architectural Association in London in the thematic area of Emergent Technologies and Design. Her doctoral dissertation at the Aristotle University of Thessaloniki focuses on digital design and construction methods. Dr. Symeonidou is scientific assistant and visiting professor at the International Hellenic University of Greece and has previously taught as Adjunct Lecturer at the Department of Architecture of the Aristotle University of Thessaloniki, and the Architecture School of Graz University of Technology in Austria. She is the author of numerous papers, published in scientific journals, books and conference proceedings, and has participated in research projects in Greece and abroad.

## **T**

### **Alexios Tzompanakis**

Architect, PhD in Architectural Composition - Theories of Architecture, Faculty of Architecture, «Sapienza» University of Rome. He is Assistant Professor at School of Architecture, Technical University of Crete where he teaches architectural and urban design. His interests are focused on revitalization strategies of historic centers and waterfronts. His monograph «Labirinti Mediterranei», which deals with issues related to the concept of Mediterranean-ness in modern and contemporary architecture, was published in 2012 by Alinea. He has participated in many international and national architectural design competitions (winning 11 among prizes and other distinctions), in exhibitions of architectural work and in over 30 conferences and workshops in Greece, Italy, Spain, Holland, Germany, Denmark, Norway, Turkey, Finland, Russia, Belarus, Japan.

## **V**

### **Ina Valkanova**

Ina Valkanova is an architect, curator and researcher. She studied architecture in RWTH Aachen, University of Arts, Berlin and is currently part of the newly launched Doctoral Program of Landscape and Urban Studies in ETH Zurich. Her research explores the relationship between production and place and the set of stakeholders behind the process. She is also a coordinator for investment and innovation of the long-term development strategy of the city of Sofia – Vision for Sofia 2050, which aims to improve the mechanism of urban planning by including all interest groups in the decision-making process from its very beginning. Prior to this, she also served as the director of the international architecture festival "One Architecture Week" in Plovdiv, Bulgaria. Since 2013, she is cultural advisor of the Embassy of Portugal in Sofia and is responsible for cooperation in the field of urban design and architecture. Ina has taught in the University of Architecture in Sofia and has lectured in various European locations, such as Copenhagen Architecture Week and Belgrade International Architecture Week.

### **Dragana Vasilski**

Dragana Vasilski is Full-time Professor and Dean of the University Union Nikola Tesla, Faculty of Architecture and Urban Planning in Belgrade, Serbia. She is engaged in theoretical research. Her scientific competence is reflected in more than hundred scientific papers presented at international conferences, invited lectures at meetings of international importance as well as papers published in leading international and national science journals and monographs. Her research deals with topics related to contemporary architecture. *Peculiarly* field of her interest is Minimalism in architecture, as the life changing architecture (<http://miadraganavasilski.wordpress.com>) and uses semiotics as a research method to define, understand, and explain this contemporary aesthetic theme in architecture. Since 2018 she is a member of the Executive Board of the International Association for Semiotics of Space and Time (IASp+T) where she holds the position of Secretary General (<https://www.ias-st.com>).



**Slobodan Veleviski**

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**Snežana Vesnić**

Snežana Vesnić, PhD- is an architect, working at the Faculty of Architecture in Belgrade, Department of Architecture. She has also studied Faculty of Applied Arts, University of Arts. Founding partner of the studio Neoarhitekti and an award-winning author with two nominations for the Mies van der Rohe Award (2009, 2019). Currently she is working on RTS Memorial Sixteen with the kinetic structure. Her theoretical work and architectural practice are focused on reasearch and production of »architectural concepts«. She is autor of the book "The Architectural Concept: Object of Reality and Subject of Illusion" (Akademska knjiga, IDESE, 2020).

**W****Renate Weissenböck**

Renate Weissenböck is an architect with extensive experience in design and realization of complex projects. She is currently teaching at Graz University of Technology (Austria). 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 Vienna University of Technology, University of Innsbruck, Art University Linz, University of Applied Sciences in Munich, and Kennesaw State University in the U.S.

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