



UNIVERSITY OF WESTERN MACEDONIA
SCHOOL OF FINE ARTS
DEPARTMENT OF FINE AND APPLIED ARTS



VISUAL MARCH TO PRESPE 2015-16
FLAWS OF REALITIES
The dominance of water as spiritual matter

INTERNATIONAL CONFERENCE
PLACES ON THE EDGE
CREATING A SENSE OF PLACE IN OFF-THE BEATEN-TRACK PLACES

Prespes, Greece, July 7-8, 2016



Ceramic kiln, Eretria Museum, 1500-200BC

Organizing and scientific committee

Yannis Ziogas Phd, Assist. Prof. and Head of the Department of Visual and Applied Arts, University of Western Macedonia

Pavlos Lefas, Dr. techn, Prof., Department of Architecture, University of Patras

Nora Lefa, MA, MSc., visual artist and architect.

The topic of the conference is practices (and especially, but not exclusively, artistic practices ranging from conventional to highly innovative) that contribute to the creation of the sense of place in remote areas. Remote places can function as working fields where contemporary issues can be studied and create immediate social impact to local communities. In remote places, like Prespes found across borderlines, artists and scholars can explore issues related to history, cultural differences, memories of wars. The Conference is part of the artistic process *Visual March to Prespes 2015-16* a process that since 2006 explores the potential of the area.

Thursday 7, 2016



Working in Prespes for the construction of a ceramic Kiln, Prespev 2016

17:00

Opening Statements by the organizing committee

17:10

Keynote Speaker: Edin Jašarović PhD, University of Montenegro, Professor and vice dean, Faculty of Dramatic Arts - Cetinje

“Intercultural dialogue of Montenegrin borderline cities”

Abstract: Imagining Montenegro as a unique blend of cultural diversity coexisting in a small space is simply impossible without recognition of its borderline cities. Giving the importance to these peripheral areas and places can provide the new understanding that cultural center of the state is more rounded than it is centralized. In that case we will also understand that cultural geography and cultural diversity of the Montenegro is more dependent on its borderline cultural influences than of the one dominant national or ethnic group identification process. Historically speaking these cultural influences managed to change Montenegro much more than Montenegro has managed to change or influence the others.

So, knowing that intercultural dialogue can largely affect and stimulate new economic protocols and changes into the urban sociology of the cities, the main goal of this paper is to deeply analyze the intercultural landscape and context of Montenegrin borderline cities. Drawing attention to these borderline places with rich cultural heritage can encourage new possible ways to support cultural diplomacy efforts and to resolve future cultural conflicts arising from different ethnocentric discourses. Mapping ethnic diversity of Montenegrin borderline cities and redefining the approach to its cultural belonging can reveal that cultural geography of Montenegro is far more interesting and colorful than it is currently presented.

Key words: Montenegro, cultural diplomacy, cultural geography, ethnic diversity, conflict management

PhD Edin Jašarović currently acts as a Vice dean for teaching on the Faculty of Dramatic Arts – Cetinje. On the same faculty, Edin has graduated at the Production department. After this Edin has obtained Master degree at the UNESCO Chair in Cultural Policy and Management at the University of Arts in Belgrade and later defended his PhD thesis at the Faculty of Dramatic Arts - Belgrade. In this moment Edin holds lectures in the field of Management in culture, Cultural policy and Creative economy at his faculty, as well as on the Faculty of Fine Arts and Music Academy situated in Cetinje. Until now, Edin has participated in numerous international seminars, conferences, symposium and workshops as well as international project and festivals. Edin has also published numerous research papers and theoretical articles reflecting very diverse academic interests.

17:30

Yannis Ziogas PhD, Assistant Professor, University of Western Macedonia

“The non-remoteness of a remote place”

Abstract: The idea of remoteness derives from both actual and fictional factors. The area of Prespes can become a remote field of artistic and scientific activity. The environment creates all the conditions that define a place that is pretext for activities that have an impact in society, in art and in the environment at large. In this area the body of the artist, or the participant, becomes a nomadic entity that traces the potential of the place in two directions: the first is the use of the self as a sensor of possibilities in a non-known place. The second is the recording of what exists outside, of the topos. Remoteness/non-remoteness create a double approach that transforms Prespes into an area of action and contemplation.

Keywords: remoteness, artistic and scientific activity, nomadic entity

Yannis Ziogas was born in Thessaloniki (Greece). In 2010 he was elected assistant professor at the Department of Fine and Applied Arts of the University of Western Macedonia (appointed January 2012). He studied Math (BS University of Athens) and received his Master's in Fine Arts at the School of Visual Arts (1991) in New York; He holds a PhD from the University of the Aegean (2013). He has held twenty one solo exhibitions and has participated in numerous group exhibitions in Greece and abroad. In 2001, with the support of the J. F. Kostopoulos Foundation, he attended the International and Curatorial Program in New York. His work has been reviewed nationally and internationally (New York Times, Artnews, Sculpture, Giornale dell' arte). He is the author of several essays on art theory and of the books *The Byzantine Malevich*, *Tarkofsky in Chalkis*, *Censorship in Visual Arts*, *the Diary of a 407/80*.

17:50

Igbala Šabović Kerović PhD, Assistant Director of the Administration for the Protection of Cultural Properties of Montenegro at the Ministry of Culture.

“On Podgorica ‘through time and space’, ‘triangular conjunction of agglomeration’, and the Depedogen fortress and hotel Podgorica”

Abstract: The question of Podgorica, its evolution and spatial concept, is directly related to its geo-strategic importance within the Ottoman Empire, which falls within the period from 1455/57 to 1878. The establishment of Podgorica is connected to the establishment of: basic structures (1474/1476/78) and Mehmed-han mosque (1455/57). Urban development of settlements is connected with the formation of the town square – the building of Amad-Bašin mosque (1592); Tabački bridge on “Tabaci” (XVI), building of: a han, the clock tower (1785/1778), hammam (1889?), medresas (harbi) (XIX), as well as shops according to a report from 1881 (320 shops). According to the first regulatory plan in 1878 (New /Mirko town), urban growth of Podgorica is connected to an entirely new space organized into clearly defined orthogonal system of traffic routes and pronounced central position oblong square, and the transformation of historic buildings in the later period. In that development process, in a relatively small area - in a triangular conjunction, three spatial units were formed and developed in different historical conditions, periods and morphological characteristics of the sites. They have one thing in common - they are slowly losing their identity. New Mirko town (1878) - the forerunner of modern Podgorica, shares the same destiny with the Old Varos, in the recent period left open to chance - and dying. There are several questions that need to be addressed. Has there been an effective compromise between the old and the new in the case of Hotel Podgorica? Does the Podgorica fortress, which is now a ruin, represent part of the traditional urban physiognomy? Does the construction of new hotel represent a legitimate architectural and town-planning process? Analysis and answers to these questions will be presented in separate sections of this paper.

Keywords: Podgoritsa, Ottoman city, Mirko plan, compromise between old and new.

Dr Igbala Šabović Kerović Degree in Architecture, “Yildiz Teknik” University in Istanbul in; postgraduate studies majoring at Architectural Designing. Defended the doctoral thesis at Sarajevo University – Faculty of Architecture entitled “Transformation of typo-morphological features of the settlements of Oriental origin in Montenegro” under the mentorship of the Professor Amir Pašić.

Career records so far feature the work with the Secretariat for Spatial Planning in Podgorica, Civil Engineering Faculty of Mostar University, Faculties of Architecture and Civil Engineering at the University of Montenegro, Polytechnics Faculty at Donja Gorica University.

Published a large number of works presented at international conferences. Author of monograph “Architectural heritage of Ulcinj *between theory and practice*” and approved initiatives concerning the

protection of Oriental-Ottoman architectural heritage of Montenegro. Founder of the Foundation for Monuments and Sites of Montenegro - "ELArt"

18:10

Kostas Kontomanos, Builder specialized in natural material

“Issues on Natural Building, the Prespes example”

18:30

Nurka Redžepagić-Bulić MSc, Psychologist, PhD cand. Marmara University, Istanbul

“Nature and Child Development: Benefits of an Outdoor Play”

Being outside, playing and exploring, is an important part of a child's life. Outdoor activity increases creativity, imagination, social connections and child's well-being.

However, there are increasing concerns about the disconnection between children and nature. There are also concerns about lack of time for unstructured outdoor play and their negative consequences for children's long-term health and wellbeing. They are more in front of computers than outdoors. Some potential reasons are: disappearing access to natural areas, competition from television and computers, dangerous traffic, more homework and other time pressures.

Naturally, children have a great need for physical exercise and activity. It gives them the chance to explore their environment, develop muscle strength and coordination, to increase flexibility, fine motor skills. This, consequently, leads to better social skills and connections. Children learn through experience. Outdoor play provides stimulation which cannot be achieved indoors. Playing outside is a critical element of growing-up. The specific environment used for play can have different cognitive, social and motor development impacts on children. Outdoor education and activity is not just important, but crucial for child development.

Keywords: Children, nature, flexibility, skills.

Nurka Redžepagić-Bulić Psychologist, Centar za socijalni rad /Center for Social work 71 000 Sarajevo; Expert on affairs relating to the custody of the children and adults. Have worked in "SantePlus" hospital as a translator and a psychological support for patients from the Balkans. Master of Psychology Philosophical faculty, Sarajevo. PhD candidate Marmara University, Institute of Middle East Studies, Istanbul (Turkey) Sociology and Anthropology of the Middle East. Former young researcher at IRCICA- Research centre for Islamic History, Art and Culture, Istanbul (Turkey) Young researcher of Islamic civilization in the field of History, Art and Culture.

18:50

Ioannis Bardakos, Researcher, “Arts et Technologies de l’Image”, University Paris 8,

Alain Lioret, Associate Professor “Arts et Technologies de l’Image”, University Paris 8,

«An aesthetic approach on abstract topological spaces and their isolated points”

Abstract: This study is an attempt to address and to illustrate the concept of abstract topological space using digital creative tools. An abstract topological space in mathematics is the pair consisting of a set X , ie a collection of objects, together with all open subsets of X , which follow a series of specific conditions. Often defined within each topological space is the notion of distance and therefore the notion of structure between the elements that constitute it. Defined is also the notion of the approach that categorizes some individual or easily accessible elements as border points. Through an artistic visualization effort, therefore, we will try to show what similarities bear individual points in the abstract topological spaces with natural geographical areas that are difficult to access. In this study, abstract concepts, which are essential for mathematical analysis, such as continuity, consistency and convergence, will become the models for describing such sites –aesthetically considered in any case. The final aesthetic result of this description will be based on algorithmic methods by means of which abstract mathematical concepts of general topology will be described as a pictorial narrative process.

Keywords topological spaces, digital tools consistency, convergence, aesthetics

Ioannis Bardakos received the B.S. degree in applied mathematics from the University of Athens and the M.A degree in Art and Virtual Reality from the joined program between Paris VIII University and the Athens School of Fine Arts. He is currently pursuing the Ph.D. degree at the University of Paris VIII Vincennes - Saint- Denis in Aesthetics, Sciences and Arts Technology. From 1997 to 2014 Mr. Bardakos has worked as a digital artist, animation film director and producer. From 2013 to now he has been teaching digital arts both in Athens and Paris. From 2013 to now, he is a researcher in the HyperMedia Lab of the Athens School

of Fine Arts and in the INREV laboratory in Paris 8 University. His research interest includes the aesthetic narration in virtual worlds, the development of algorithmic autonomous systems, the transforming of formal mathematical texts and grammar into aesthetic experiences using Virtual Reality technologies and generative art methods.

Alain Lioret is a Generative Artist and an Associate Professor at “Arts et Technologies de l’Image” (University Paris 8, France) within laboratory INREV (Digital images and Virtual Reality). He has working for several years on research on the applications of the artificial life and the artificial intelligence (connexionism, evolutionism, cellular automata) in the artistic field. Author of the books “Emergence de Nouvelles Esthétiques du Mouvement”, and “L’Art Génératif”. Specialist with research & development (innovative techniques in 3D animation, use of dynamics, etc), he takes part in many projects (virtual actors, Attitude Studio R&D, etc.). Alain Lioret works on arts of being’s movement and the artificial life, using techniques with biological inspiration: neural networks, genetic algorithms and programming, fractals, simulations of crowd, etc.

19:10

Angela Georganta, Architect, National Technical University of Athens

«The restoration of the traditional watermill in Agios Germanos, Prespes»

19:30

Ina Panagioti MSc. MSc., PhD cand., NTUAthens

“Architecture and Town Planning during Enver Hoxha’s regime”

Abstract: The scope of her study is to investigate the relationship and the methods but also the extent to which totalitarian regimes -and particularly the peculiar communist regime of Enver Hoxha in Albania, use the Architecture, Town and Regional Planning for demonstrate their power- in the city area and the transformation of the society within these "new" spaces. Attention and analysis is focused on the urban transformation of decades 1960-1970, transformation which occurred in the city of Tirana. The analysis of the characteristics of architectural interventions and construction is performed by mean of comparing the endowments of the regime with earlier ones, constructed at the period of occupation by the army of fascist Italy, by the mean of estimation and analysis of photographic material and finally by personal experiences of the author herein.

Keywords totalitarian regime, architecture, town planning

Ina Panagioti Degree in Political Science and Public Administration, from National and Kapodestrian University of Athens. Master degree on subject “Design-Space-Culture”, from National Technical University of Athens. PhD candidate, National Technical University of Athens

19:50

Iordanis Stylidis, PhD, Associate Professor, University of Thessaly, Department of Architecture

**«The formation of an educational eutopian pocket of incidents
Research and cognitive reassurances»**

Abstract: The presentation focuses on the firm description of the planning and realization of a series of successive documentation and design workshops held between 2005-2015 at the Hellenic and European inland at the limit, mostly, between the man-made urban and the rural “natural” set of integrated environmental pockets. The research intention and the overall strategy was -and still is- the direct and constant stochastic investigation of its dense content; the special and general ramifications of this content, the relationship with the crucial narrative, and ideological textual reference systems; and, last but not least, the stabilization of the method as an active educational multi-variated field of episodes-events creating and supporting a powerful cognitive dynamic. Moreover, the creation of a set of multimedia educational proposals to enhance and launch this unique report content to the digital continuum. The workshops and the negotiation of their core content constitute an experimental and hypothetical field of conceptual variations and temporary reassurances sustaining the territory between the concepts Utopia and Eutopia. These two concepts were emerged and identified in bibliography lacking the ability to be applied and tested in reality since they can be precious and powerful attractors of meaning, fusing space with time performances and short-term reality pockets.

Keywords documentation and design workshops, educational, utopia, eutopia

Iordanis Stylidis is an Associate professor at Volos Department of Architecture. He holds a degree of Architecture and a degree of Economic Theory from the Aristotle University of Thessaloniki-Hellas and the Macedonian University of Thessaloniki-Hellas. He is constantly involved in multiple public arts practices since 1980 including 17 solo exhibitions, 6 performances, 2 installations and 20 digital diaries. Additionally he is the author of multiple essays of criticism referring to various performance artists called "answering to". He is the author of the books "The Geography of Water" (NISIDES, Thessaloniki 2006), "Transporting Memories" (CANNOTNOT EDITIONS, Thessaloniki 2009), and "An urban Block" (KENTRI, Thessaloniki, 2013). He is also the author of multiple digital diaries referring to educational voyages, documentation and design workshops and personal stochastic evaluations of the urban environment and the open landscapes. His new totally digital exhibition under the title "Topiographia" (Topiography) is going to be uploaded in the web late November.

20:10

Dejan Crnomarkovic, novelist and journalist

"The poetry approach"

Abstract: Poetry can help by create a sense of place –actually M. Heidegger has considered poetry to be humans' prime means to dwell on earth. The poet will recite poems who are closely related to the creation of the sense of place.

Keywords Places, poetry.

Dejan Crnomarkovic (1961) is a poet, novelist and journalist from Serbia. He has published several books of poetry „Piece of unrest“ (Montenegro, 1989.), „Handplay (Mimo-Beograd, 1990.), „About the lost days“ (Optimum-Smederevska Palanka, 2005.), „Ticking of the hour glass“ (Belgrade 1990.), „Piece of unrest“ (second edition- National library of Smederevska Palanka, 2015.).His poems are included in the Antology „Buzz of Šumadija 1804-2004.“.

He is a co-founder of the alternative artistic group „Petum“ and the author of the project „Well of poetry“.He won several national and international awards.

His book „About the lost days“ was translated into Greek. He works as a journalist and publisher of magazine „Nezavisne varoške novine“ and web site „Šumadijske vesti“.

20:30

Open Discussion

Friday 8, 2016



Digging for the foundations of the ceramic kiln, Prespes, 2016

17:00

Keynote speaker: Dr Cristian Suau, director of ECOFABRICA, and co-director of STUDIO POP, remaking the city.

“Remaking the city”

Cristian Suau holds a Ph.D. in Architecture (European distinction with honours; 2001) and Master in Urban Design (1997) from Barcelona School of Architecture (ETSAB). He completed three advanced postdoctoral fellows on eco-design, experimental housing design and urban regeneration in Sweden, Norway and Spain. His main areas of systemic design and design research are Adaptive Urbanism, Transformative Landscapes and Polyvalent Housing Design. Academically he has been Lecturer in Architecture at the Welsh School of Architecture (2007-2013) where he led Vertical Studios, the ART BOX (China), Nomadic Allotments (London), ERASMUS coordinator + FP7 EMUVE as scientific lead and Senior Lecturer in Architecture at Strathclyde University (2013-2016) as director of the Glasgow Project Office (GPO), design unit lead, Radical Architecture, ERASMUS visiting professor and MOBILELAND VIP coordinator. Now he is director of ECOFABRICA [www.ecofab.org] and co-director of STUDIO POP [www.studiopop.net], remaking the city.

17:20

Nora Lefa MA, MSc. visual artist and architect, PhD cand., University of Sarajevo

“Immersion into the object: the aura of materiality”

Art turns the invisible into visible, pulling it out of a state of oblivion, asserts Martin Heidegger. When we look at a painting we forget the image and we reflect on real life. Looking at a painting by Van Gogh showing worn out shoes the story unfolds before our eyes of a peasant toiling his land. Anselm Kiefer painting *Lilith's Daughters*, explores and confront the past. It offers a powerful experience. There is no human presence, children garments visualize human substance. If we see a work of art in its materiality, we don't see it at all, maintains Danto. There is abstraction and simultaneously activation of fantasy that reshapes reality by introducing envisioning as ontological process.

Myths are the necessary condition and raw material for all arts, Schelling reminds us; it's crucial, though, to discover the myth in the real objects before taking refuge further afield, to the virtual reality, because its evident that real objects are the ones that can keep their aura. Nowadays the world is busy with researching Virtual Reality and fails to notice virtual reality in reality. The main goal is to represent the reality with all the characteristics it can be represented, and all experience it can offer. «Human brain

cannot keep pace with technology; we must therefore return to simplicity” noticed in an interview David Watson.

A package cannot be sent by email; even if the information describing it could be digitally transmitted and the object itself could be reproduced by the most advanced 3D printer, the material and the smell and taste would be there, but what W. Benjamin called its aura would be missing, and it would leave us with the feeling of uncanny and that of an empty signifier. The work of art commences when it shows us what we are not able to see, but it still looks at us maintains Lacan. The opportunity virtual reality offers us to come so close to it makes us realize how far we are from it: we cannot live it neither really, nor insightfully.

Despite the use of endless means to build the „other“ real worlds, what we get is a new product that is void, that lacks any multiplicity, any condensing of time and place, any full experience that can be offered by a condensing of time in a moment as demonstrated in Jacques Prévert’s verses

Thousands and thousands of years

Would not be enough

To tell of

That small second of eternity

When you held me

When I held you

One morning

In winter's light

In Montsouris Park

In Paris

On earth

This earth

That is a star

Keywords Virtual reality, reality, aura, multiplicity, materiality

Nora Lefa, Master of Arts, Arts et Technologie de l’Image Virtuelle (Université Paris 8 and Athens School of Fine Arts). MSc, National Technical University of Athens. Phd candidate, University of Sarajevo. Licenced Architect. Her research / artistic work has been presented in several conferences and exhibitions in Athens, Paris, London, Sarajevo and Belgrade. Her artistic and research projects have been presented in venues in Athens, Myconos, London, Paris, and Sarajevo; she has presented papers in several conferences and exhibitions.

17:40

Filippos Kalamaras, adjunct professor, TEET

“Transforming the interior of a traditional building: the Facility of TEET in Prespes, 2016”

18:00

Iakovos Rigos, assistant professor Department of Architecture, Technical University of Crete

“From the primordial to the industrial”

Abstract: Mies van der Rohe had asserted: *whoever knows how to draw a window, knows what is architecture*. Renzo Piano said in an interview in the ‘80s:[...] *I was drawing parts of the building in a way that were reliable and elegant, and then I was trying to adapt them to the entire building. I then continued to draw simultaneously in a small and large scale [...]*. The elements of a building smaller or larger, are adapted into it. They are drawn as independent parts, with a constant reference to the total, where they are referring. In the same way that a part of a living organism has adapted an aesthetic that derives from the “obvious and the ideal” formation in the same way a part/component of a building belongs to the same family as the entire structure.

The seminar is a experiential workshop. The participants are challenged to design and construct systems that are composed of visible members with specified structural function and very low level of tolerance. The full understanding thereof, the required discipline during the design process, the valuable experience gained during the experimental construction has a beneficial impact on the ability to handle the –less critical- ordinary construction.

Keywords: experiential, construction, living organisms, design process

Iakovos Rigos, Athens, 1951, Architect, graduate Düsseldorf Academy of Fine Arts and Technical University of Berlin. Assistant Professor, School of Architecture, Technical University of Crete. Since 1982 practices architecture. Head of Ministry's of Culture Office for the restoration of the Epicurean Apollo, 1985-88 – among others he designed the modular, prefabricated protective canopy featuring a pre-tensed membrane, various studies etc. He has worked in and for several architectural practices in Austria and Germany. He has lectured on industrial design at the German college for graphic design. He has published papers and taken part in design and painting exhibitions including the Kassel Dokumenta (student participation, 1977)

18:20

Rada Čahtarević, PhD, Professor, Arhitektonski fakultet Univerzitet u Sarajevu,
Nora Lefa MA, MSc. visual artist and architect, PhD cand., Univesity of Sarajevo

“Post - Digital Glitch Images Entering Reality”

Abstract Digital age in culture and art, as the synthetic culmination of modernist reliance on the rationalization of space blended with postmodern obsession with images and representations, opened entrance to digitalized virtual dimension, as parallel version of reality - virtual reality, in which it becomes possible to dissolve rigid framework of the real world, promising more open, almost perfect version of reality. The term “post-digital” outline cultural and artistic movements rising from the beginning of 21st century. Post-digital should not be considered as rejection of digital information technology, but the full acceptance of the true digital, that could not be isolated in ideal immaterial realm. Post-digital is based on mutual revelation of digital and analog as correlated and mutually dependent. The material world decoded and re-encoded, is returned to us transformed, and suddenly hidden layers of reality are revealed, at the boundaries of different media and layers of representation, enabling new insights. Post-digital age is the age of awakening from a dream of escape in perfection and safety of the digitally mediated virtual worlds. On the other side of digitalized virtual reality lies imperfect, “less real” post-digital virtual world, lacking resemblance to the perfect, visual “real”, finally in “glitch” art crashing “reality” of digital sensorial representation into the stream of raw visual information flow. In post-digital domain the real is restored as reality of digital (un)reality of the reliable calculation. Destructing smoothness and comprehensibility of digital sensorial streaming, the glitch art shifts awareness towards unexpected experience of the unknown that can not be calculated or simulated. Glitch images could disclose not just the malfunction of digital systems, but point out at glitch places in social and political reality of the real world. There are “glitch” places all over the “real” world; shores of oceans and rivers devastated by garbage, destroyed cities and refugee camps as casualties of wars, etc..., places as disfigured images of broken internal norms of society. Glitch art could communicate disturbed codes of social and economic systems, destroying smooth, linear image of reality. Post-digital virtual reality indicates not only unreality of idealized representations of reality, but unreality of rigid determined structures of materialistic reality.

Keywords: glitch, post-digital, image, virtual reality

Prof. Dr Rada Čahtarević, graduated 1980. at the Faculty of Architecture in Sarajevo. She is employed at the Faculty of Architecture, University of Sarajevo as Associate professor and head of the department of Spatial and graphic representation. She received PhD degree in 2003. at Faculty of Architecture in Sarajevo. She was a Dean of Faculty of Architecture at University of Sarajevo in period of 2011- 2015.

Nora Lefa, Master of Arts, Arts et Technologie de l'Image Virtuelle (Université Paris 8 and Athens School of Fine Arts). MSc, National Technical University of Athens. Phd candidate, University of Sarajevo. Licenced Architect. Her research / artistic work has been presented in several conferences and exhibitions in Athens, Paris, London, Sarajevo and Belgrade. Her artistic and research projects have been presented in venues in Athens, Myconos, London, Paris, and Sarajevo; she has presented papers in several conferences and exhibitions.

18:40

Nikolaos Nanis, Director of Enviromental Education Center of Meliti Florinas.

“The Mansions of mud”

Abstract: In the prefecture of Florina and in the wider area as well, there are various residential areas and buildings of important vernacular architecture. Most of the areas are deserted now and the buildings remain derelict in the silence of the fringe region as if they are waiting for the people that built them. These

houses date back to the beginning of the previous century. Their basic feature is the building materials, which were materials of their area. (stone, earth, and wood). Stone was used for their foundation, on which the bricks, called "plinthoi", were attached so as to keep the building stable. "Plinthoi" were raw, made of clay and straw, put in a mould and left in the sun to dry. All the buildings were south oriented. An early simple type of bioclimatic architecture. All these elements have to be highlighted, because all the materials that were used are ecological, non-toxic materials. Also it did not take an immense amount of energy for their production, nor were fossil fuels used for their transportation. Hence, they are environmentally and human friendly.

Nikos Nanis was born in Ioannina, where he also studied. He's been a teacher in schools both in Greece and abroad for the past 31 years. His interests focus on issues of Environmental Education for the past 10 years. He has participated as a lecturer in numerous seminars and conventions. He is the head of the Centre of Environmental Education in Meliti, preparing educational material and materializing programs of Environmental Education.

19:00

Emma Alihodžić Jašarović MSc, University of Montenegro, Faculty of Architecture,

Sanja Paunović Žarić, University of Montenegro, Faculty of Architecture

Authors of graphic material: Students of the school years: 2014/15; 2015/16; Subject: Interior design 2

"Community renewal after disaster: Housing approaches."

Housing is one of basic human needs for survival, physical protection and safety, which includes even the satisfaction of psychological, social, economic, and cultural needs. Every nation and every generation have different and distinctive position on the perception of "house" as the living space. Housing has always been able to change and is constantly in the process of adaptation and evolution. New technologies are persistently changing the way of living and working, directly have the influence to new needs and functional organization of the city and its living spaces. The continuous growth of the human population significantly affects the consumption of global resources, as well as physical space.

With the perspective of rapid urbanization, the relationship between urban density and new residential forms, in line with post-war and architecture after natural disasters were taken as the thematic framework for this research. The life in small spaces becomes an acceptable housing model in major cities even in the 1960's, appearing in the form of mobile, modular, nomad" and flexible houses, connective or autonomous capsule type as well as container housing. Positive and negative aspects of architecture that is formed in the mentioned conditions define the criteria for a more comfortable life, creating new models of the new architectural culture of living.

Keywords: Housing, living space, new living culture

Sanja Paunović Žarić, PhD candidate _ has finished the Faculty of Architecture in Podgorica in 2008, where she is employed as teaching assistant _ From 2006 to 2009 she was working as an architect in the country and abroad in several recognized architectural practices. Postgraduate studies enrolled in February 2010 at the Faculty of Architecture in Podgorica, Department of *Bioclimatic and Energy-efficient Architecture*. She is attending scientific PhD studies in architecture at the Faculty of Architecture, University of Sarajevo. As a mentor and co-mentor she was initiated series of workshops, exhibitions and congresses. She is also author of several faculties' publications.

Emma Alihodžić Jašarović MSc, PhD candidate at the Faculty of Architecture, University of Sarajevo. She holds an MA in 2012 from the theory of architecture and urbanism on the topic: *Movement in reference system of a city as a principle of orientation*. Professional practice started in 2008, and since 2009 she worked as a teaching assistant at the Faculty of Architecture in Podgorica. As part of the team, she is the recipient of several awards at international architectural and urban competitions. She was a member of the Montenegrin team on XII Biennale of Architecture in Venice in 2010. As a mentor she has worked on several student national and international workshops. She is the author of several publications of the faculty. She is engaged in research related to the theoretical aspects of the process of globalization, urban sprawl, spatial segregation, and special interest belongs to the role of architectural discourse in the construction of cultural identity.

19:20

Dr Pavlos Lefas, Professor, University of Patras, Greece

"Remote places, unclaimed places, and the appropriation of places"

Abstract: Remote places are often unclaimed; they might have been fought over, as is the case, with the northwestern Greece area where Prespes lakes are located, during the Greek civil war of 1946-49, but they are not appropriated by some group, in the sense that other places are. This leaves them more open to benign appropriation than a host of hotly contested places around the globe, where dominance is at play.

Keywords Remote places, unclaimed places, benign appropriation.

Pavlos Lefas, Graduate, School of Architecture, N.T.U, Athens, 1977. Dr. Techn, T. U. Graz, Austria, 1985. Licensed Architect. He has translated into Greek and commented on Vitruvius's *De Architectura*, Athens: Plethron, 1997- 1998. He has authored and edited books, among others *Architecture and Dwelling: From Heidegger to Koolhaas*, Plethron, Athens 2008 and Jovis, Berlin 2009; and *Architecture, A Historical Approach* (Plethron, Athens 2013, Jovis, Berlin 2014, Diseno, Buenos Aires 2016). He has authored papers on history and theory of architecture –especially on Vitruvius- published in international journals. He has won prizes and distinctions in several architectural competitions.

19:40

Virna Koutla, postgraduate student, Royal College of Art, London

“Elements Of Architecture/ Elements Of Existence The Dialectics Of Limit “

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

Keywords limits, architectural space, existential space

Virna Koutla, Degree in Architecture and Architectural Engineering from National Technical University of Athens, postgraduate student in Information Experience Design at the Royal College of Art, London. Her work explores the expanded field of architecture and investigates the dialectics of form and materiality for the creation of spatial narratives and experiences. Her research revolves around the interaction between the physical and the digital with a particular focus on human perception of space. Her projects have been presented in galleries and conferences in Greece, Serbia, UK and the States.

20:20

Glyka Dionysopoulou MSc, Art historian

Giorgos Liolios, writer

«A new reality of Border lines»

Abstract: The current paper will present attempts to form the sense of place in remote areas inspired by the multiplicity of the arts. Performance, poetry, music, dance, and mathematics are united and interact in order to unveil a new reality of borderlines. The theoretical approach is sustained by Art Historia Glyka Dionysopoulou, and is based on poetry by writer Giorgos Liolios and by poet Giorgos Deliopoulos. The performance will be enacted by Glyka Dionysopoulou and Michale Mpimpasis.

Keywords place, multiplicity of arts, borderlines

Glyka Dionysopoulou, was born and lives in Kozani; studied at The Department of History and Archeology, Aristotle's University of Thessaloniki; postgraduate studies in Art History in Greece and in Paris. She is currently graduate student of the Department of Visual and Applied Arts, University of Western Macedonia. She has long been involved with archeology and especially archeological drafting. She has taught and taken part in several group exhibitions of the Department. She has illustrated two collections of poems; her archeological drafts are published in several Greek and international books and journals. She has presented papers in nationwide Education Conferences. She is also active in direction and stage design of theater plays, and in acting.

Giorgos Liolios was born and lives in Veroia, He studied journalism and law. His first writings were published in the 1990's in the literary quarterlies *Emvolimon* and *Enteyktirion*. His researches *Traces of Jewish Presence in Sifnos*, and *City Shadows* were published by Eyrasia publishers in 2007 and 2009 respectively; his book *Nikos Moutsopoulos' Sifnos – Poetry in Architecture* is also published with Eyrasia publishers. He has also curated an exhibition in Sifnos with this subject in 2012.

20:40

Zoran Todor, Faculty of Applied Arts Belgrede

“Experiential Representation of Water –the Korozija Circle, and more”

Abstract: The artist will present part of his work related to the experiential representation of water. Among others, he will show following paintings:

Grcki Predeo, Jadranski Predeo, Jezero 1, Jezero 2, More, Reka Morava, Reka Morava2, Talasi, Morava Kod Pozarevca1,2,3,Reka2 Jesenica Kod Jablanice Reka 2013.

Keywords Experiential representation, water, art

Zoran Todor was born in 1959 in Smederevska Palanka. He graduated from the University of Belgrade, Faculty of Applied Arts in 1984. He has held many independent and group exhibitions both in Serbia and abroad. Todor has won important international awards in Nuremberg and Rijeka as well as numerous domestic awards. Zoran also writes short stories that have been published in several literary magazines. He lives and teaches, works in Smederevska Palanka.

21:00

Open Discussion