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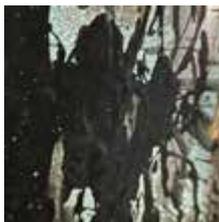
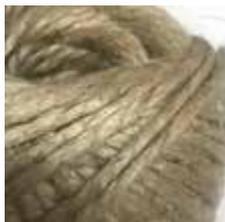
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Joint artwork of MA students of  
*Scene Architecture and Design* as part of the  
*Art Practices of Scene Design* Course 2022/23

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University of Novi Sad  
Faculty of Technical Sciences  
Department for Architecture and Urbanism  
Subdepartment for Arts and Design



# DECA.

Zajednički umetnički rad studenata master studija  
*Scenske arhitekture i dizajna* na predmetu  
*Umetničke prakse scenskog dizajna 2022/23.*

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Univerzitet u Novom Sadu  
Fakultet tehničkih nauka  
Departman za arhitekturu i urbanizam  
Odsjek za umetnost i dizajn

## The Children.

Joint artwork of MA students of *Scene Architecture and Design* as part of the *Art Practices of Scene Design* Course 2022/23

### Exhibition Catalogue

#### Catalogue Editor:

Tatjana Dadić Dinulović

#### Publisher:

Subdepartment for Arts and Design, Faculty of Technical Sciences, University of Novi Sad, Novi Sad, Serbia

#### For the publisher:

Dr Srđan Kolaković (PhD), Dean, Faculty of Technical Sciences

#### Design and pre-press:

Sonja Brdar

#### PQ23 (Un)Common Design Project Exhibition Curators:

Tatjana Dadić Dinulović, Vladimir Ilić, Dragana Vilotić and Vladimir Savić

#### PQ23 Exhibition Design:

Dragana Vilotić and Vladimir Savić

#### PQ23 Technical Production team:

Vladimir Savić i/and Igor Ljubić

#### Photographs and illustrations:

Katarina Blažić, Maja Bogdanović, Sonja Brdar, Magdalena Cvetković, Nenad Džmura, Doroteja Jonov, Jelena Kajtes, Marina Madžar, Milana Mijić, Marija Mladenović, Ema Pavlović, Zorana Rabrenović, Darko Sekulić, Tanja Stefanović, Itana Šestović, Ivan Vučković,

#### Translation into English:

Vesna Bogdanović

#### Editing for Serbian language:

Staša Mijić

#### Catalogue Review:

Dr Aleksandra Pešterac (PhD)

#### Printing:

Graphic centre "Grid", Faculty of Technical Sciences, Novi Sad  
May 2023

#### Circulation:

500

ISBN 978-86-6022-577-3

## Deca.

Zajednički umetnički rad studenata master studija *Scenske arhitekture i dizajna* na predmetu *Umetničke prakse scenskog dizajna* 2022/23.

### Katalog izložbe

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#### Izdavač:

Odsek za umetnost i dizajn, Fakultet tehničkih nauka Univerziteta u Novom Sadu, Novi Sad, Srbija

#### Za izdavača:

Prof. dr Srđan Kolaković, dekan Fakulteta tehničkih nauka

#### Grafičko oblikovanje i tehnička obrada:

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#### Kustosi postavke na PQ23 za (Un)Common Design Project:

Tatjana Dadić Dinulović, Vladimir Ilić, Dragana Vilotić i Vladimir Savić

#### Dizajn postavke na PQ23:

Dragana Vilotić i Vladimir Savić

#### Tehnička produkcija i realizacija rada na PQ23:

Vladimir Savić i Igor Ljubić

#### Fotografije i ilustracije:

Katarina Blažić, Maja Bogdanović, Sonja Brdar, Magdalena Cvetković, Nenad Džmura, Doroteja Jonov, Jelena Kajtes, Marina Madžar, Milana Mijić, Marija Mladenović, Ema Pavlović, Zorana Rabrenović, Darko Sekulić, Tanja Stefanović, Itana Šestović, Ivan Vučković

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Vesna Bogdanović

#### Lektura za srpski jezik:

Staša Mijić

#### Recenzija:

Dr Aleksandra Pešterac

#### Štampa/Printing:

Grafički centar „Grid“ Fakulteta tehničkih nauka u Novom Sadu  
maj 2023.

#### Tiraž:

500

ISBN 978-86-6022-577-3

## About The Children.

The piece ***The Children*** was inspired by the poem of the same title by Serbian writer Milena Marković and represents the joint artistic work of six MA students of *Scene Architecture and Design*, as part of the course *Artistic Practice of Scene Design 2023*. During two months of work, the students researched the given text, wrote their own stories, and created spatial installations connected by the common narrative. The value of this piece is that, based on their own stories, students designed the spaces (inside the boxes), shaped the sound and light images, and technically produced the pieces. Exhibited fragments of the work display the results of individual student statements, dedicated to the topic of growing up:

Sonja Brdar, *No more rooftop views*  
Nenad Džmura, *There will be summer*  
Marina Madžar, *New life, second time*  
Ema Pavlović, *Womb*  
Itana Šestović, *Daydream*  
Ivan Vučković, *I tried to swim above the water*

### Study cycle:

Master's Academic Artistic Studies in *Scene Architecture and Design*

### Study course:

*Artistic Practices of Scene Design*

### Teaching team:

Tatjana Dadić Dinulović, Vladimir Ilić, Vladimir Savić, Daniela Dimitrovska and Dragana Vilotić

### Production:

Subdepartment of Arts and Design, Department for Architecture and Urbanism, Faculty of Technical Sciences, University of Novi Sad, Serbia (2022/23)

## O radu Deca.

Rad ***Deca*** inspirisan je istoimenom poemom Milene Marković i predstavlja zajednički umetnički rad šest studenata master studija *Scenske arhitekture i dizajna*, na predmetu *Umetničke prakse scenskog dizajna 2023*. Tokom dva meseca rada, studenti su istraživali zadati tekst, pisali svoje priče i kreirali prostorne instalacije povezane u zajednički narativ. Vrednost ovog rada jeste to što su oni na osnovu sopstvenih priča dizajnirali prostor (unutar kutija), oblikovali zvučnu i svetlosnu sliku, i tehnički realizovali rad. Izloženi fragmenti rada prikazuju ishode individualnih iskaza studenata, posvećenih temi odrastanja:

Sonja Brdar, *Nema više pogleda na krovove*  
Nenad Džmura, *Doći će i leto*  
Marina Madžar, *Novi život, drugi put*  
Ema Pavlović, *Utroba*  
Itana Šestović, *Snoviđenje*  
Ivan Vučković, *Pokušao sam plivati iznad vode*

### Nivo studija:

Master akademske umetničke studije *Scenske arhitekture i dizajna*

### Nastavni predmet:

*Umetničke prakse scenskog dizajna*

### Nastavni tim:

Tatjana Dadić Dinulović, Vladimir Ilić, Vladimir Savić, Daniela Dimitrovska i Dragana Vilotić

### Produkcija:

Odsek za umetnost i dizajn, Departman za arhitekturu i urbanizam, Fakultet tehničkih nauka, Univerzitet u Novom Sadu, Srbija (2022/23)

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## ***The Children.***

### **A multimedia installation by students of scene design**

Tatjana Dadić Dinulović

#### **Prologue**

The piece *The Children.* is a complex multimedia installation by six MA students of *Scene Architecture and Design.*<sup>1</sup>

These studies are the only artistic master's program at the Faculty of Technical Sciences, University of Novi Sad, while the course *Artistic Practice of Scene Design*, where the piece was designed, is the main course in the first semester. The program brings together students from diverse undergraduate education.

The procedure used by the teaching team in working with students is specific. It is a process in which, apart from the textual template, the timetable and the performance date, nothing is set beforehand. Many elements determine what will happen between the first meeting with the students and the public performance of the piece in the form of a performative installation. The piece *The Children.* has been created in such a process. Its greatest value is that the students themselves wrote their own stories, designed the space (inside the boxes), shaped the sound and light image, and technically realized the piece – precisely and superbly, at the “hand level”.

The piece was performed publicly on February 8, 2023, in the Scene Laboratory “Borislav Gvojić”, at the Faculty of Technical Sciences in Novi Sad.

<sup>1</sup>A part of this text was published under the title “Experience in Sequences: About Children by Milena Marković”, in the magazine *Scena*, No. 2, 2023, Sterijino pozorje, Novi Sad.

## ***Deca.***

### **Višemedijska instalacija studenata scenskog dizajna**

Tatjana Dadić Dinulović

#### **Prolog**

Rad *Deca.* predstavlja složenu višemedijsku instalaciju šest studenata master studija *Scenske arhitekture i dizajna.*<sup>1</sup>

Ove studije su jedini umetnički master program na Fakultetu tehničkih nauka Univerziteta u Novom Sadu, a kurs *Umetničke prakse scenskog dizajna*, na kome je rad osmišljen, glavni je predmet u prvom semestru. Program okuplja studente različitih prethodnih obrazovanja.

Postupak koji nastavni tim primenjuje u radu sa studentima je specifičan. Reč je o procesu u kome, osim tekstualnog predloška, terminskog plana i datuma izvođenja, ništa nije unapred određeno. Mnogo faktora određuje šta će se dogoditi između prvog susreta sa studentima i javnog izvođenja rada u formi performativne instalacije. Rad *Deca.* je nastao u takvom procesu. Njegova najveća vrednost je u tome što su studenti sami napisali sopstvene priče, dizajnirali prostor (unutar kutija), oblikovali zvučnu i svetlosnu sliku i tehnički realizovali rad – precizno i fino, na „nivou ruke“.

Rad je izveden javno 8. februara 2023, u Scenskoj laboratoriji Borislav Gvojić, na Fakultetu tehničkih nauka Univerziteta u Novom Sadu.

<sup>1</sup>Deo ovog teksta objavljen je pod nazivom „Doživljaj u sekvencama: o Deci Milene Marković“, u časopisu *Scena*, br. 2, 2023, Sterijino pozorje, Novi Sad.

## **Research, creation and presentation of the piece**

The beginning of work on creating a piece of scene design is almost always the text. Thus, the piece *Children.*<sup>2</sup> was inspired by the book by Milena Marković, as a common starting point for research.

The story of Milena Marković, although completely personal, is a story of a generation. I do not completely belong to that generation, though I share many topics, situations, and events with them. The most important level on which the text touches me as a reader concerns the very personal experience of the era when I was born and grew up, and the principles of life in an “ordinary” modern urban family, in a part of Belgrade, as well as details about childhood, growing up, maidenhood and, much more, about life in general. The way of writing contributes a lot to that. The story is told in (one) breath, without any interruptions until the very end, that is, the last sentence. Those stories that I do not have experience with, and which are so specific, personal, and sharp, even explicit, are especially exciting to me. Nevertheless, they are clear and cause envy for the author's ability to write them with such openness and honesty. This is not a play, and it is not written as such. Unlike other pieces written by Milena Marković, this one is not, or at least not primarily, intended for staging. At the same time, it is challenging and asks (or even demands) to be interpreted and then staged.

The generation our students belong to is far from the time the author writes about, and the fact that her testimony is extremely personal and, often, harsh,

<sup>2</sup>The students who created the piece are: Sonja Brdar, Marina Madžar, Ema Pavlović, Itana Šestović, Ivan Vučković and Nenad Džmura. The teaching team consisted of: Tatjana Dadić Dinulović, Vladimir Ilić, Vladimir Savić, Daniela Dimitrovska and Dragana Vilotić, with the support of Igor Ljubić.

## **Istraživanje, kreiranje i izvođenje dela**

Početak rada na kreiranju dela scenskog dizajna gotovo uvek je tekst. Tako je i rad *Deca.*<sup>2</sup> inspirisan knjigom Milene Marković, kao zajedničkom polazišnom tačkom istraživanja.

Priča Milene Marković, iako potpuno lična, jeste priča o jednoj generaciji. Ne pripadam joj u potpunosti, ali delim sa njom mnoge teme, situacije i događaje. Najvažniji nivo na kome me tekst dodiruje kao čitaoca tiče se baš ličnog iskustva doba u kojem sam rođena i odrastala, te načela života u „običnoj“ savremenoj građanskoj porodici, u jednom delu Beograda, kao i detalja koji govore o detinjstvu, odrastanju, devojaštvu i, mnogo više, o životu uopšte. Način pisanja tome mnogo doprinosi. Pričanje priče teče u (jednom) dahu, bez ikakvih prekida sve do samog kraja, to jest poslednje rečenice. One priče koje nemam u iskustvu, a koje su tako specifične, lične i oštre, čak eksplicitne, posebno su mi uzbudljive. Ipak, jasne su i izazivaju zavist zbog sposobnosti autorke da ih s takvom i tolikom otvorenošću i iskrenošću napiše. Ovo nije dramski tekst, a nije tako ni pisan. Za razliku od drugih dela koje je Milena Marković pisala, ovaj nije, ili bar nije prvenstveno, namenjen inscenaciji. Istovremeno, izazovan je i traži (ili čak zahteva) da bude interpretiran, a zatim i postavljen na scenu.

Generacija kojoj pripadaju naši studenti daleko je od vremena o kojem piše autorka, a činjenica da je njen iskaz izrazito ličan i, često, surov učinio je da prvo čitanje teksta i njegova analiza proizvedu veliku distancu, pa čak i otpor u ra-

<sup>2</sup>Rad je izveden javno 8. februara 2023. godine, u Scenskoj laboratoriji „Borislav Gvojić“ na Fakultetu tehničkih nauka u Novom Sadu. Studenti koji su rad kreirali su: Sonja Brdar, Marina Madžar, Ema Pavlović, Itana Šestović, Ivan Vučković i Nenad Džmura. Nastavni tim činili su: Tatjana Dadić Dinulović, Vladimir Ilić, Vladimir Savić, Daniela Dimitrovska i Dragana Vilotić, uz podršku Igora Ljubića.

made the first reading of the text and its analysis produce a great distance and even resistance in understanding and identifying with the events and stories from the text. However, the bareness and truthfulness of the original narratives had a key effect, so the creation of individual stories of each of the students was based on selected motifs from the piece of Milena Marković, but also on textual associations leading to the writing of individual, personal texts. This was followed by a visual and spatial exploration of personal narratives, first with 2D and 3D collages, and then with spatial models.

The second, equal support in the process of the creation of a piece of scene design is the space of exposition i.e., performance, which in this case was also assigned. It included six metal cabinets identical in dimensions and material made. Each student chose one in (and on) which they wanted to work. The cabinets were not new, but had previously been used for different purposes, and there were visible traces of damage i.e., unintentional and intentional changes. Then, each student freely intervened in relation to the topic of their piece – by closing, opening, adding other materials, subtracting, cutting, separating, deforming surfaces, and adding elements of sound and light, which led to very different end results.

The third point of support of these specific practices, and now as a part of the curatorial approach to the piece, is the establishment of a common spatial and dramaturgical framework, that is, the creation of a unified scene situation. The place where the piece was performed was the Scene Laboratory, a space which, conditionally, is a “black box” equipped with scene lighting and an appropriate “stage” structure and is located in the interior of the ground floor of the faculty building. The space is separated from the entrance hall by two glass membranes, opening the view to the interior

zumevanju i identifikaciji sa događajima i pričama iz teksta. Ipak, ogoljenost i istinitost originalnih narativa izvršila je ključno dejstvo, pa je kreiranje pojedinačnih priča svakog od studenata nastalo na osnovu odabranih motiva iz dela Milene Marković, ali i kroz tekstualne asocijacije koje su vodile ka pisanju individualnih, ličnih tekstova. Sledilo je vizuelno i prostorno istraživanje ličnih narativa, prvo 2D i 3D kolažima, a zatim i prostornim modelima.

Drugi, ravnopravan oslonac u procesu nastanka dela scenskog dizajna jeste prostor izlaganja, odnosno izvođenja, koji je u ovom slučaju takođe bio zadat. Radilo se o šest metalnih ormarića identičnih po dimenzijama i materijalu od kojih su izrađeni. Svaki student je birao jedan u (i na) kom želi da radi. Ormarići nisu bili novi, već su ranije korišćeni u različite svrhe, a na njima su bili vidljivi tragovi oštećenja, odnosno nenamernih i namernih promena. Svaki student je, zatim, u odnosu na temu svog rada slobodno intervenisao – zatvaranjem, otvaranjem, dodavanjem drugih materijala, oduzimanjem, sečenjem, razdvajanjem, deformacijom površina, dodavanjem elemenata zvuka i svetla, što je dovelo do veoma različitih krajnjih rezultata.

Treća tačka oslonca ovih specifičnih praksi, a sada kao deo kustoskog pristupa radu, jeste uspostavljanje zajedničkog prostornog i dramaturškog okvira, odnosno kreiranje objedinjene scenske situacije. Mesto izvođenja rada bila je Scenska laboratorija, prostor koji je, uslovno uzev, „crna kutija“ opremljena scenskom rasvetom i odgovarajućom konstrukcijom „nadstroplja“, i nalazi se u enterijeru prizemlja fakultetske zgrade. Dvema staklenim opnama prostor je razdvojen od ulaznog hola, što otvara pogled ka unutrašnjosti laboratorije. Gledane iz hola, „fasade“ laboratorije postaju ravnopravno scensko sredstvo komunikacije s potencijalnom publikom, ali i sa prolaznicima. Važan deo zadatka bilo je us-

of the laboratory. Seen from the hall, the “facades” of the laboratory become an equal scenic means of communication with the potential audience, but also with passers-by. An important part of the task was the establishment of a common spatial dramaturgy, which meant building the relationship towards the joint artwork, the mutual relationship of individual pieces and, finally, the relationship with future audience. Thus, individual stories staged in individual boxes, placed in relation to each other, created a common, unified story.

Presenting and performing in front of and for the audience is the final stage of the piece. Considering the fact that it is an event, the task also includes a clear articulation of time – a clear beginning of the “performance”, a way of introducing the audience into the space, a way of telling the story, as well as a clear ending.

### Displacement into the new context

Just as moving a theatre performance or its segments (scenography and costume designs, above all) to a gallery space is a topic we have dealt with in the past decades, so the possibility of moving independent pieces of scene design to a new space and a new context has over time become another challenge. The fact that most of these pieces rest on an event, namely, on both an exhibition and a play, suggests that we are almost always talking about a piece for one performance. Consequently, any displacement of the piece to another context (spatial, temporal, conceptual, media...) necessarily means rethinking all the components that make up the piece.

Thus, the artwork *The Children*. was re-examined, now in the context of a new display and presentation at the Prague Quadrennial of Performance Design and Space 2023, within the (Un)Common Design Project program, for which it was selected.

postavljanje zajedničke prostorne dramaturgije, što je podrazumevalo izgradnju odnosa rada prema celini, međusobnog odnosa pojedinačnih radova i, konačno, odnosa s budućim posmatračima. Tako su individualne priče inscenirane u pojedinačnim kutijama, postavljene u međusobni odnos, kreirale zajedničku, objedinjenu priču.

Prikazivanje i izvođenje pred publikom i za publiku predstavlja završnu fazu rada. S obzirom na to da je reč o događaju, zadatak obuhvata i jasnu artikulaciju vremena – jasan početak rada, način uvođenja publike u prostor, način pričanja priče, kao i jasan kraj.

### Izmeštanje dela u novi kontekst

Kao što je izmeštanje pozorišne predstave ili njenih segmenata (scenografskog i kostimografskog rada, pre svih) u galerijski prostor tema kojom smo se bavili u proteklom decenijama, tako je i mogućnost izmeštanja samostalnih dela scenskog dizajna u nov prostor i nov kontekst s vremenom postala još jedan izazov. Činjenica da većina ovih radova počiva na događaju, to jest i na izlaganju i na igri, upućuje nas na to da gotovo uvek govorimo o delu za jedno izvođenje. Shodno tome, svako izmeštanje dela u neki drugi kontekst (prostorni, vremenski, konceptualni, medijski...) nužno znači i ponovno promišljanje svih komponenata koje delo čine.

Tako je rad *Deca*. nanovo ispitano, a u kontekstu novog prikazivanja i izvođenja na Praškom kvadrijenalu scenskog dizajna i scenskog prostora 2023, u okviru programa (Un)Common Design Project, za koji je selektovan.

Specifičnost novog prostora izlaganja je činjenica da je reč o originalnom sajamskom objektu koji se, od 1976. godine, koristi kao galerijski prostor (Národní galerie

The specificity of the new exhibition space is the fact that it is the original fair building which, from 1976, has been used as National Gallery (Národní galerie Praha – Veletržní palác). A lot has already been said about displacement of the scene design artwork from the “black box” to the “white cube”, especially in the context of the Quadrennial 2011 when this very space was used as main exhibition space for the

Section of Countries and Regions exhibitions, the main competitive category of the Quadrennial. The monumentality of the space and the large glass facades that allow daylight to enter, make it challenging to establish a dialogue with the works, and make the topic of displacement even more complex.

Since we could not select the size and nature of the space in which the piece *The Children* would be presented, we were left to think about the main topic of the procedure that followed – in what way is it possible to displace an independent piece of scene design?

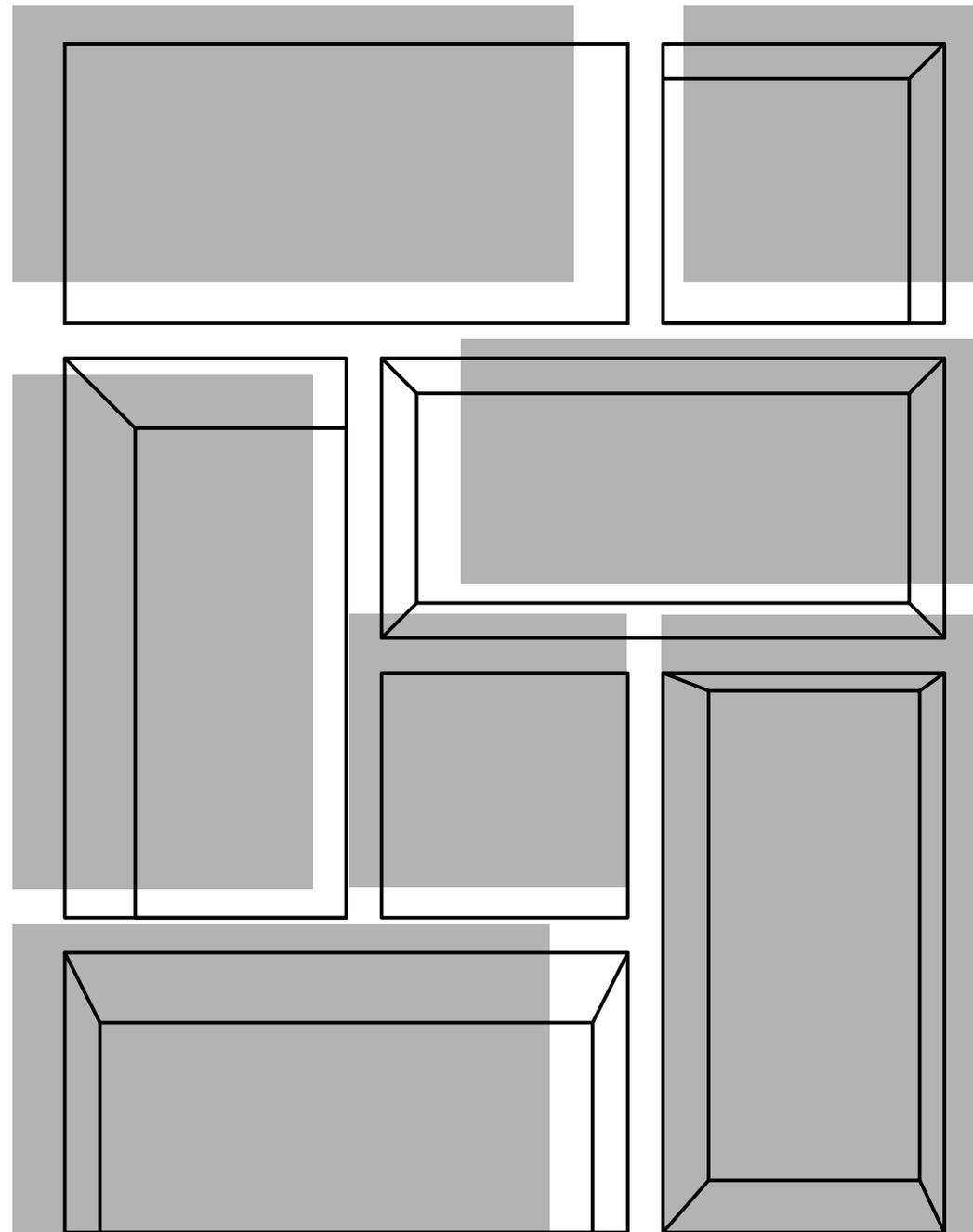
We decided not to display the whole exhibition but only the fragments, divided into two segments. For the first segment, representing the outcome of the process, we selected three individual pieces-boxes, and placed them in front of the back “curtain” made of twelve posters specially designed by students for this occasion. The second segment, representing the creative process, consists of the most interesting fragments coming from the artistic research, including fragments of the original pieces, physical models, material, etc. Both segments include original soundscape.

As integral part of the PQ exhibition we included video from the original performance in Novi Sad.

Praha – Veletržní palác). O temi izmeštanja dela scenskog dizajna iz „crne kutije“ u „belu kocku“ već je bilo mnogo reči, a naročito u kontekstu Kvadrinenala 2011, kada je ovo mesto korišćeno kao glavni izložbeni prostor za postavke u kategoriji zemalja i regiona (Section of Countries and Regions), glavne takmičarske kategorije Kvadrinenala. Monumentalnost prostora i velike staklene fasade koje omogućavaju ulazak dnevnog svetla, čine ga izazovnim za uspostavljenje dijaloga sa radovima, a temu izmeštanja čine dodatno kompleksnom.

S obzirom na to da veličinu i karakter prostora u kome je rad *Deca* predstavljen nismo mogli da biramo, ostalo nam je da razmišljamo o glavnoj temi postupka koji je sledio – na koji način je izmeštanje samostalnog dela scenskog dizajna moguće?

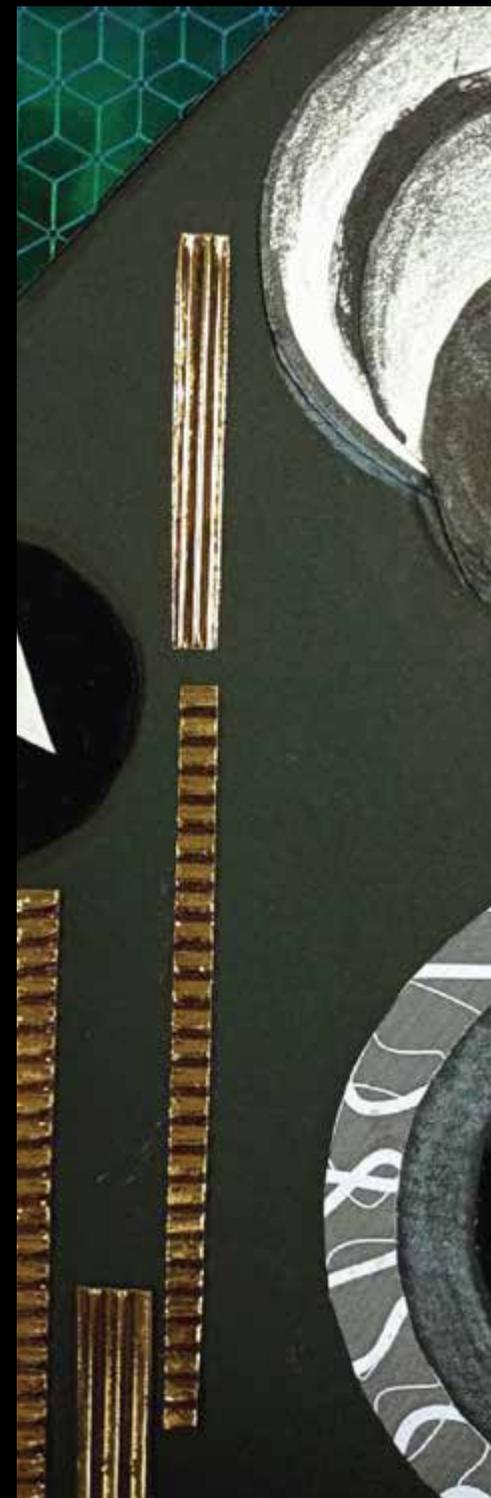
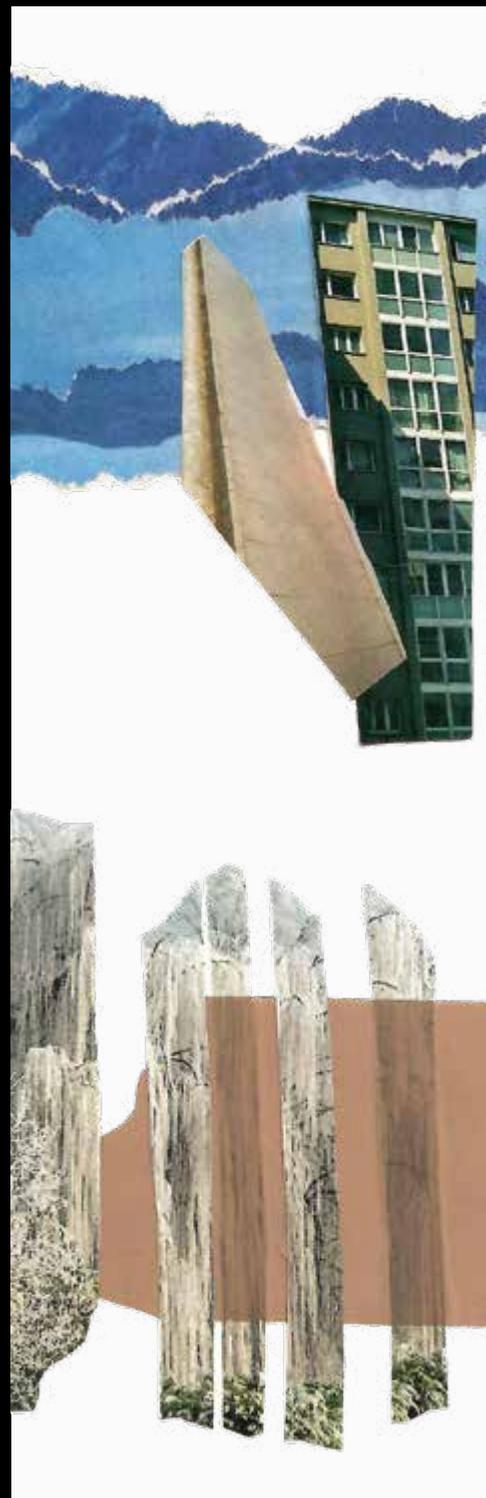
Odlučili smo da ne izložimo rad u celini, već njegove delove i to u dva segmenta. U prvom, kao ishod originalne izložbe, odabrali smo tri rada-kutije i postavili ih ispred zadnje „zavese“ napravljene od dvanest plakata koje su studenti kreirali za ovu priliku, sa detaljima svakog od radova. U drugom segmentu, kao deo procesa, predstavili smo najzanimljivije fragmente iz umetničkog istraživanja studenata, uključujući i delove originalnih radova, fizičke modele, materijale, i slično. U oba dela postavke zadržali smo originalnu zvučnu sliku svakog rada. Sastavni deo izložbe je i video zapis za originalnog izvođenja u Novom Sadu.



**ARTISTIC RESEARCH  
UMETNIČKO ISTRAŽIVANJE**



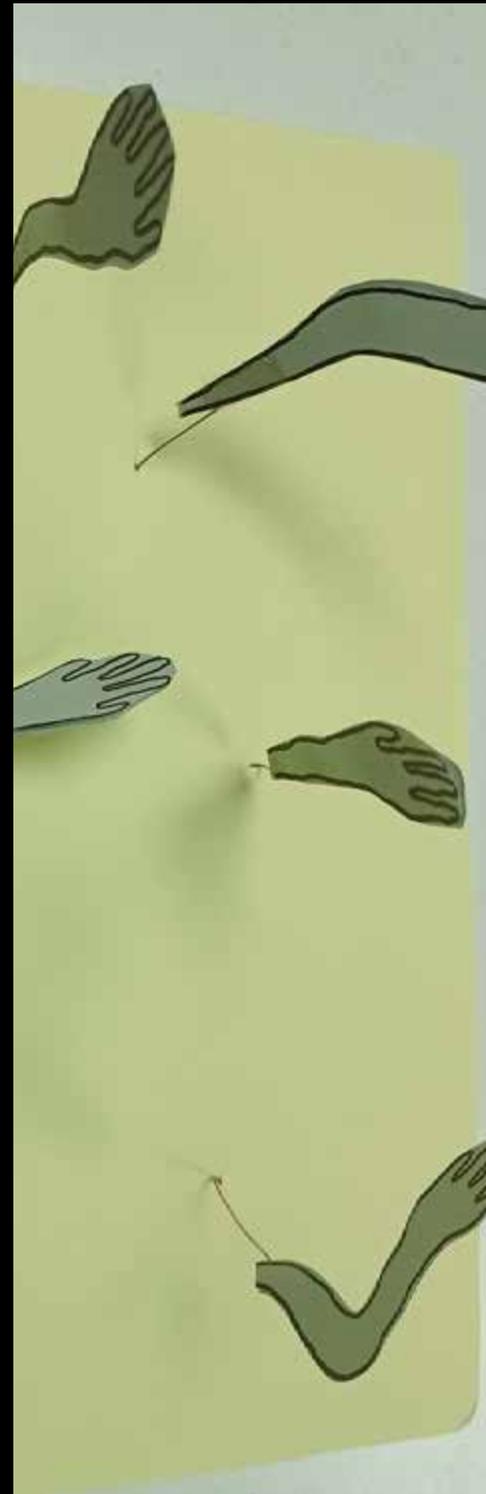
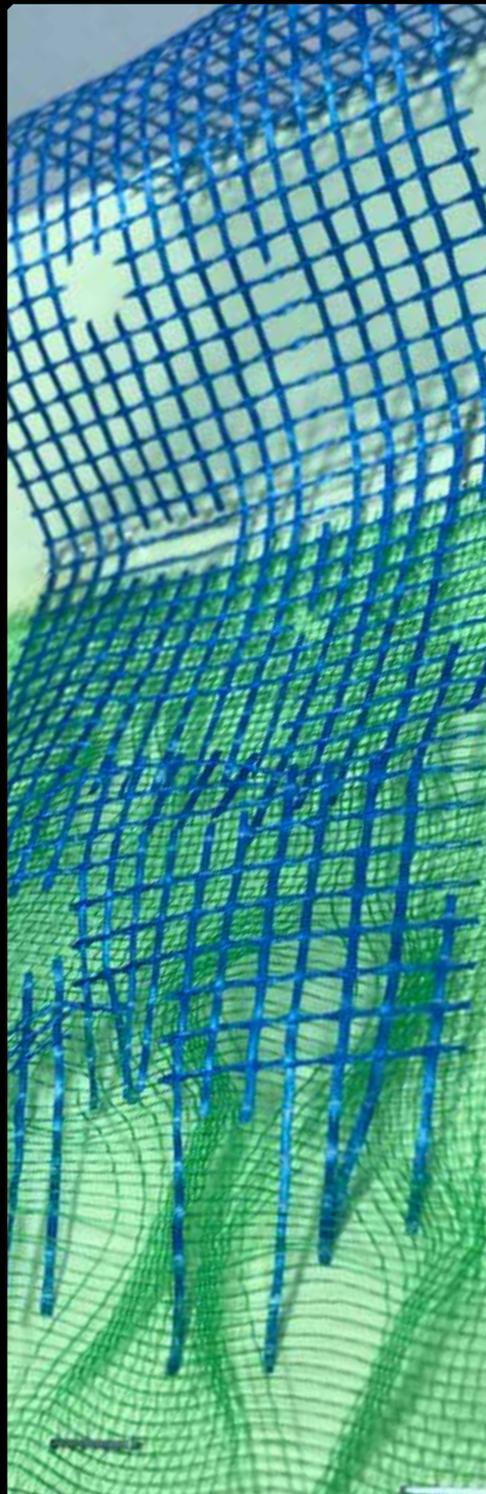
2D collages



2D kolaži



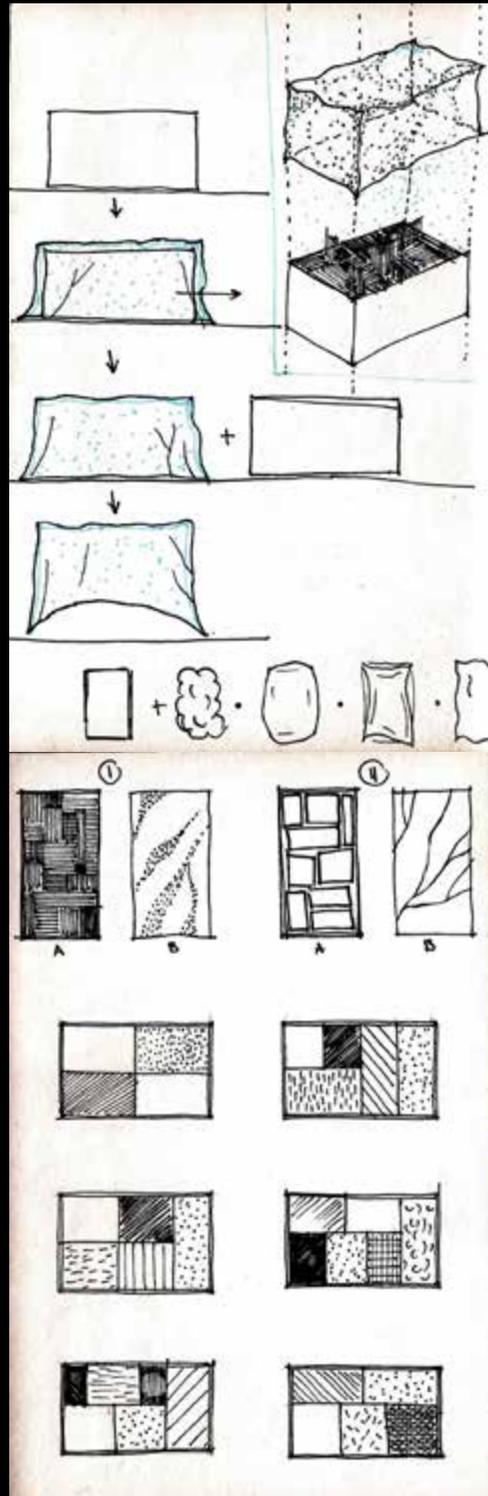
3D collages



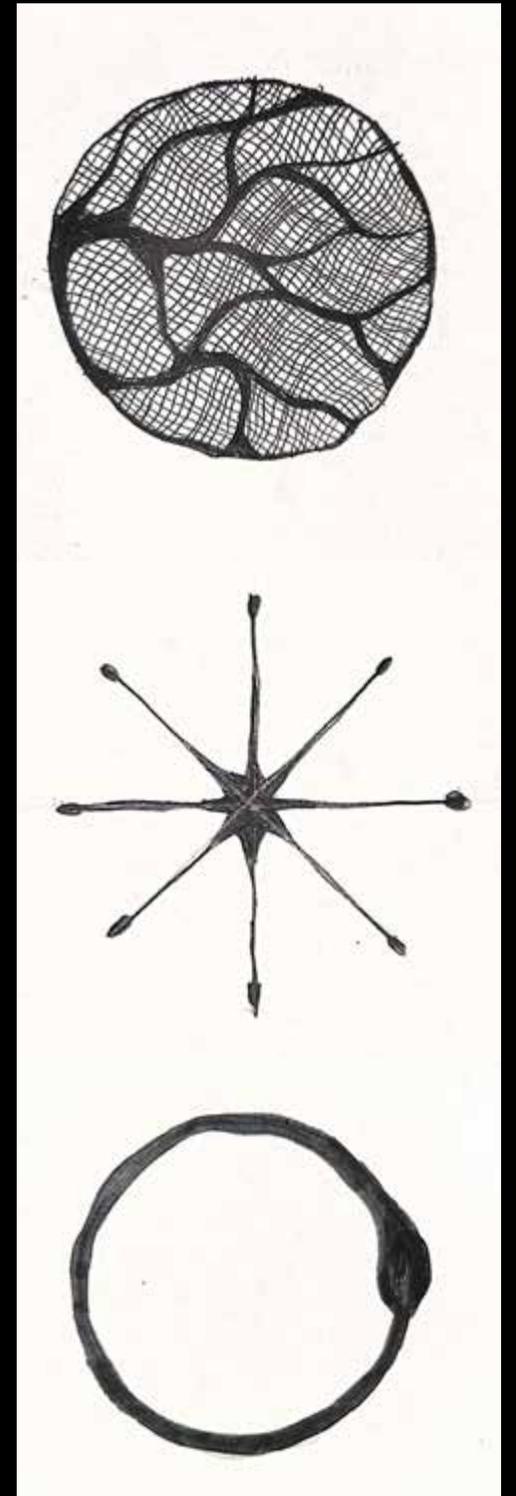
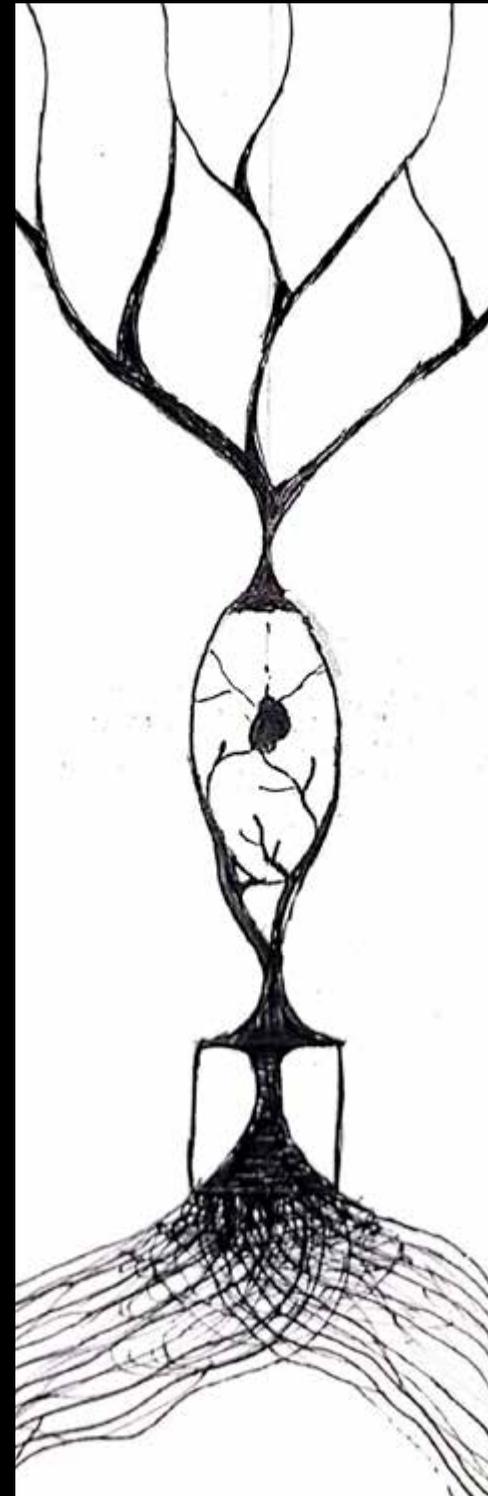
3D kolaži



drawings and sketches



crteži i skice





sense models



čulni modeli



physical models 1:4

fizički modeli 1:4



public intervention on the University Campus

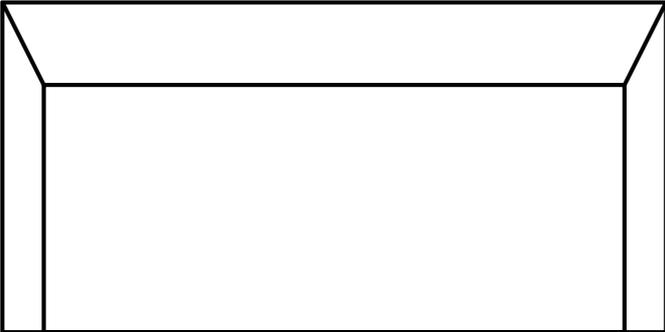
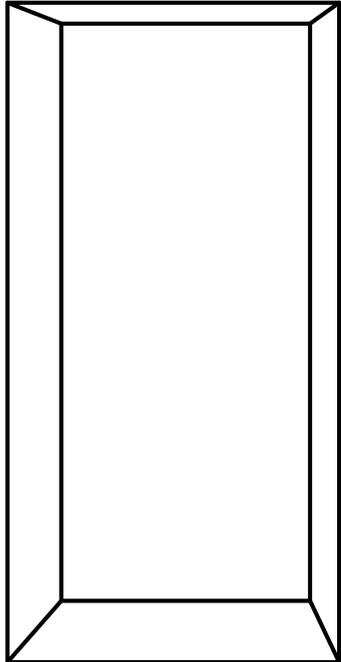
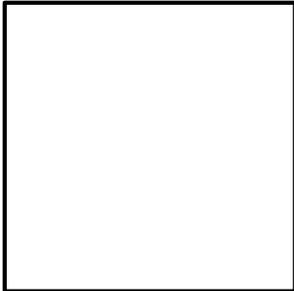
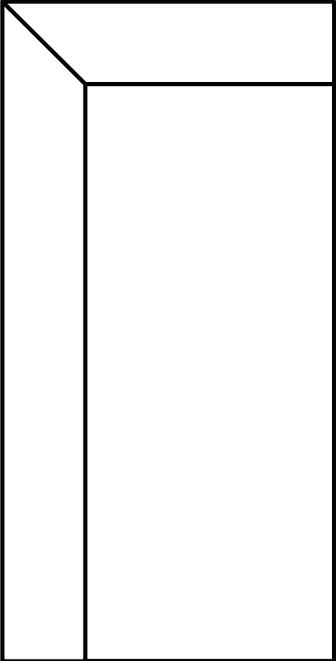
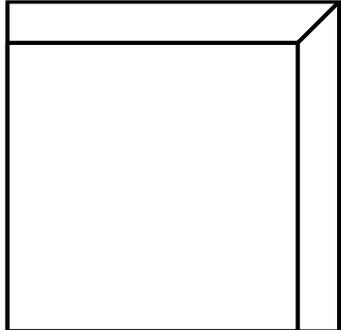
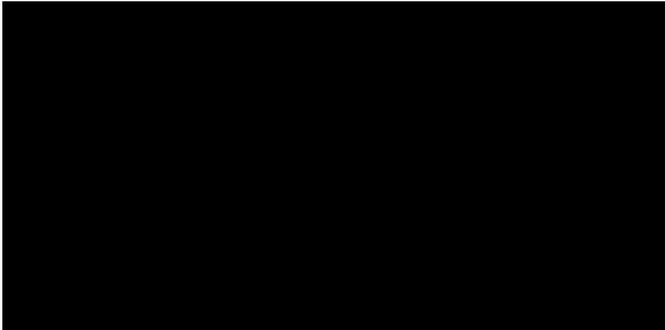
intervencija u javnom prostoru kampusa



production



produkcija



**FINAL ARTWORKS  
FINALNI RADOVI**

We grow, we change, we remember, we give ourselves, we get frustrated, we move, we hope, and we connect.

We see the process of growing up as a series of events experienced for the first time, not conditioned by time but by experience, each new situation experienced as a step on the path of growing up, which is a lifelong process.

Throughout life, we position ourselves differently at different times, we change roles in a constant cycle in which our essence remains, the circumstance can only change the angle of watching. Sometimes we remember in an attempt to return, to re-experience the same, thus paradoxically experiencing something new, memory has the power to generate a new experience.

We give what we have, in unknown and unexamined amounts, everything is not enough, and more than anything it may be a burden, establishing control over what we pass on to another is equal to frustration.

At the very beginning, as in the womb, we have all the potential, all the possibilities, and something happens, and we desire something, something moves us, despite what we holds on to.

We don't know how long the road to the beginning is, the road we travel to get to ourselves, and we don't know how many times the whole cycle will be repeated.

Sonja Brdar, Nenad Džmura, Marina Madžar,  
Ema Pavlović, Itana Šestović & Ivan Vučković

Odrastamo, menjamo se, sećamo se, dajemo se, frustriramo se, pokrećemo se, nadamo se i povezujemo se.

Proces odrastanja vidimo kao niz prvi put doživljenih iskustava, on nije uslovljen vremenom nego doživljajem, svaka nova proživljena situacija korak je na putu odrastanja, koje je celoživotni proces.

Kroz život se različito postavljamo u različitim trenucima, menjamo uloge u stalnom ciklusu u kome naša suština ostaje, okolnost može da promeni samo ugao gledanja. Ponekad se sećamo u pokušaju da se vratimo, da ponovo doživimo isto, čime paradoksalno doživimo novo, sećanje ima moć da generiše nov doživljaj.

Dajemo ono što imamo, u nepoznatim i neispitanim količinama, sve nije dovoljno, a više od svega je možda teret, uspostavljanje kontrole nad onim što prenosimo na drugoga jednako je frustraciji.

Na samom početku, kao u utrobi, imamo sav potencijal, sve mogućnosti, i nešto se desi, i nešto poželimo, nešto nas pokrene, u inat onome što nas drži.

Ne znamo koliko je dug put do početka, put koji pređemo da bismo došli do sebe, i ne znamo koliko puta će se ceo ciklus ponoviti.

Sonja Brdar, Nenad Džmura, Marina Madžar,  
Ema Pavlović, Itana Šestović i Ivan Vučković

## Sonja Brdar

### *No more rooftop views*

At the end of my studies, I move alone for the first time to an apartment that once belonged to my grandmother. That apartment with the garden and the entire neighbourhood remind me of children's games, in courtyards, in dead-end streets, even in cold corridors during summer. I no longer have contact with most of those children, they probably moved away.

I'm visiting my parents, in the apartment where I grew up. I look out the window of my room, but I no longer recognize anything. Our neighbourhood is changing, the street is changing, new buildings are being built, and every time I see a different view from our apartment. I no longer see the Danube in the distance, although I know it is there. On the opposite side, behind new buildings, you can now see only the tops of three skyscrapers, on which I counted the lights lit when I was studying late at night.

## Sonja Brdar

### *Nema više pogleda na krovove*

Na kraju studija se prvi put selim sama u stan koji je nekada pripadao mojoj baki. Taj stan sa baštom i ceo kraj podsećaju me na dečje igre, po dvorištima, u slepoj ulici, u čak i leti hladnim hodnicima. Nema više kontakt sa većinom te dece, verovatno su se i odselila.

Posećujem svoje roditelje, u stanu u kom sam odrasla. Gledam kroz prozor svoje sobe, ali više ne prepoznajem ništa. Naš kraj se menja, ulica se menja, zidaju se nove zgrade, i ja svaki put iz našeg stana vidim drugačiji pogled. Ne vidim više Dunav u daljini, iako znam da je tu. Sa suprotne strane, iza novih zgrada, sada se vide samo vrhovi tri solitera, kojima sam brojala upaljena svetla kad kasno noću učim.





## Nenad Džmura

### *There will be summer*

The roots penetrate the navel of the world  
entangled patterns of ancestors

again  
and again

Oblivion cuts the connection  
a branch without a tree  
a tree without roots  
without foundation  
fall to the beginning

again  
and again

Take what you need  
leave the rest  
go  
find yourself  
the end of horizon  
and don't forget  
the way back home.

## Nenad Džmura

### *Doći će i leto*

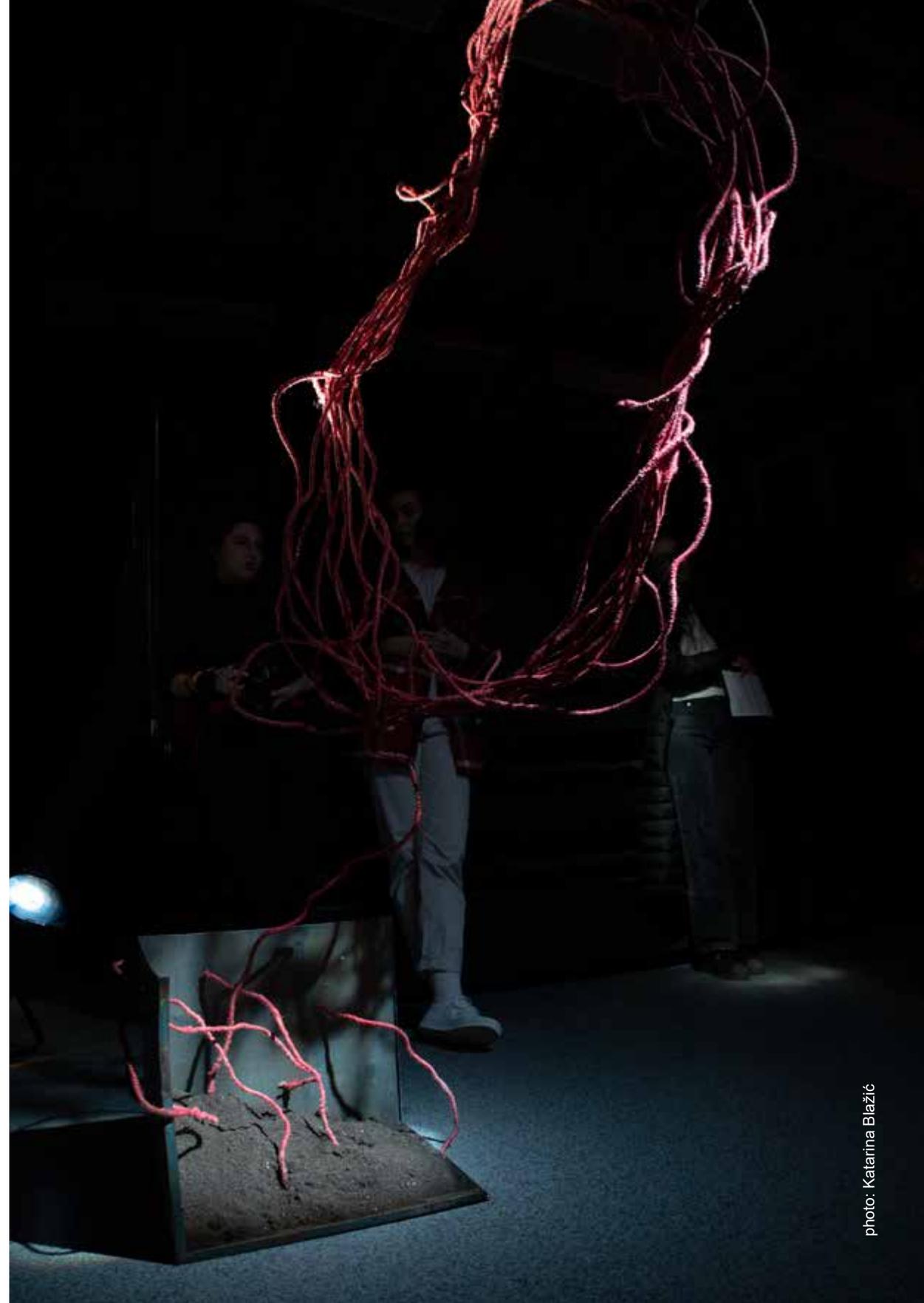
Korenje prodire pupak sveta  
zapleteni šabloni predaka

iznova  
i iznova

Zaborav seče vezu  
grana bez drveta  
stablo bez korenja  
lišeni temelja  
pali na početak

Iznova i  
iznova

Nosi šta te služi  
ostatak satresi  
idi  
nađi se  
kraj horizonta  
i ne zaboravi  
put kući.





**Marina Madžar**

***New life, second time***

We don't know how long the road to the beginning is, the road we take to reach ourselves, and we don't know how many times the whole cycle will be repeated.

**Marina Madžar**

***Novi život, drugi put***

Ne znamo koliko je dug put do početka, put koji pređemo da bismo došli do sebe, i ne znamo koliko puta će se ceo ciklus ponoviti.





**Ema Pavlović**

***Womb***

It's evening. I kiss my mom's belly.  
She says it can hear us.

She hides something in a large blanket in  
her hands.

I do not love you. I do not need you.  
I tear you up and throw you away.

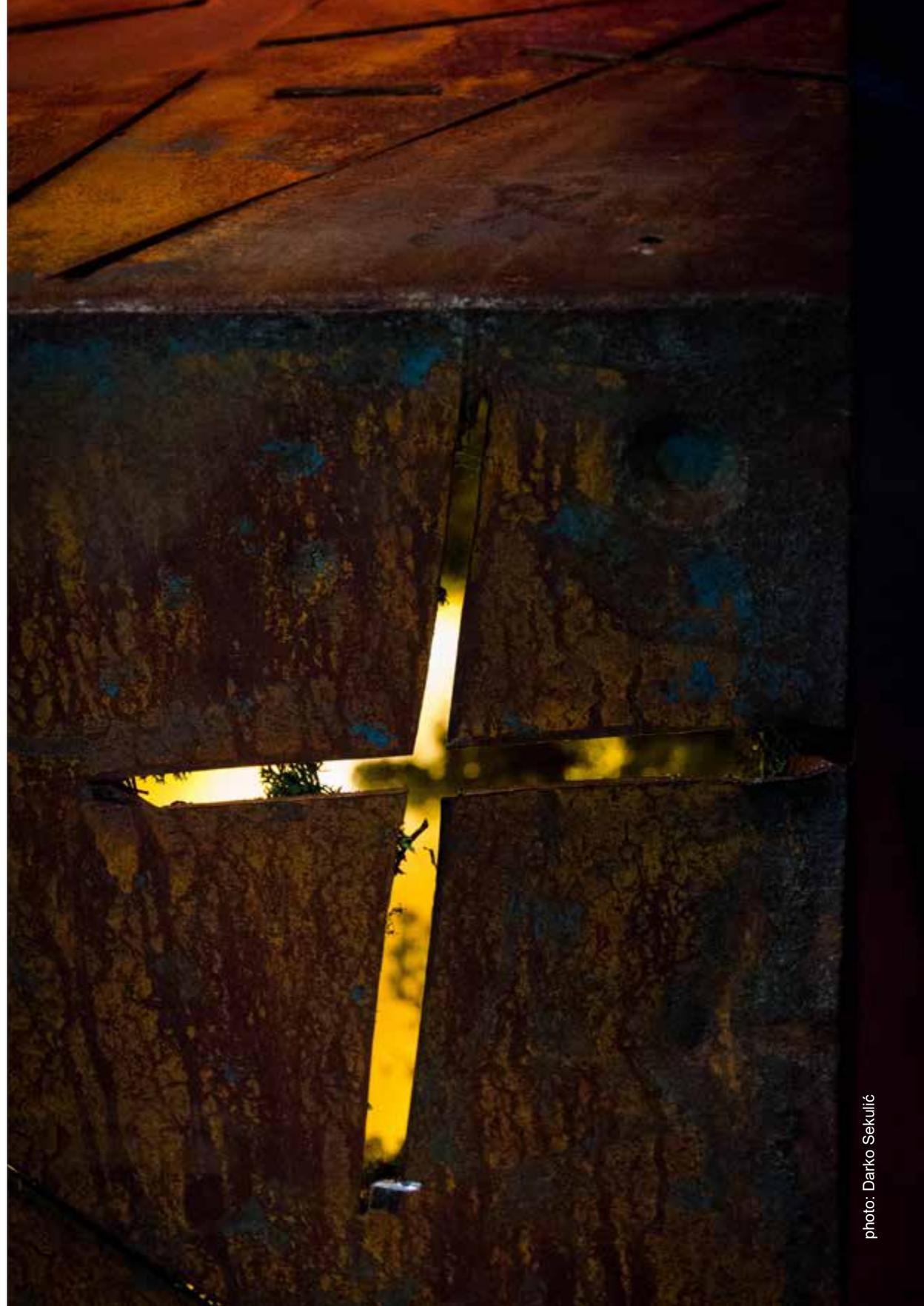
**Ema Pavlović**

***Utroba***

Veče je. Ljubim mamin stomak.  
Kaže da nas čuje.

Skriva nešto u velikom pokrivaču na  
rukama.

Ne volim te. Ne trebaš mi.  
Cepam te i bacam.





## Itana Šestović

### *Daydream*

I'm in the room, it's quiet, I can hear a song from the kitchen. I wonder why mom is happy with that sad song, for me that song does not take away the fear of loneliness.

She is sitting at the table in front of the corner shelf, next to the cracked window, and she looks like she is studying.

Dad might fall asleep again on the blue couch that is not for sleeping. I came to see them, I'm not really sad, but I think I will be, I can cry afore.

I'm going back to bed.

They will be awake while I sleep.

In the song, they are not afraid of loneliness.

## Itana Šestović

### *Snoviđenje*

U sobi sam, tiho je, čuje se pesma iz kuhinje. Pitam se zašto je mami lepo uz tu tužnu pesmu, meni ta pesma ne otklanja strah od samoće.

Ona sedi za stolom ispred ugaone police, pored napuklog prozora, i izgleda kao da uči.

Tata će možda opet zaspati na plavom kauču koji nije za spavanje.

Došla sam da ih vidim, nisam stvarno tužna, ali mislim da ću biti, mogu da plačem unapred.

Vraćam se u krevet.

Biće budni dok spavam.

U pesmi se ne plaše samoće.





## Ivan Vučković

### *I tried to swim above the water*

I tried to swim in the water, a little bit of shallow water. I was six years old. Water enters my mouth and nose. Eyes.

I struggle in the water and start to drown. I feel powerless and seek for help. Maybe I raised my hand above the water and started waving, thereby asking for help. I run out of air, but someone pulls me out of the water anyway. Someone decided to come to my aid.

After getting out of the water and going to the shore, I check my condition. I cough and spit water out of my mouth.

I feel guilty for failing.

I feel like shit and think looking at the man who pulled me out of the water:

“Look at me, and look at him”.

## Ivan Vučković

### *Pokušao sam plivati iznad vode*

Pokušao sam plivati u vodi, iznad plićaka. Imao sam šest godina. Voda mi ulazi u usta, nos. Oči.

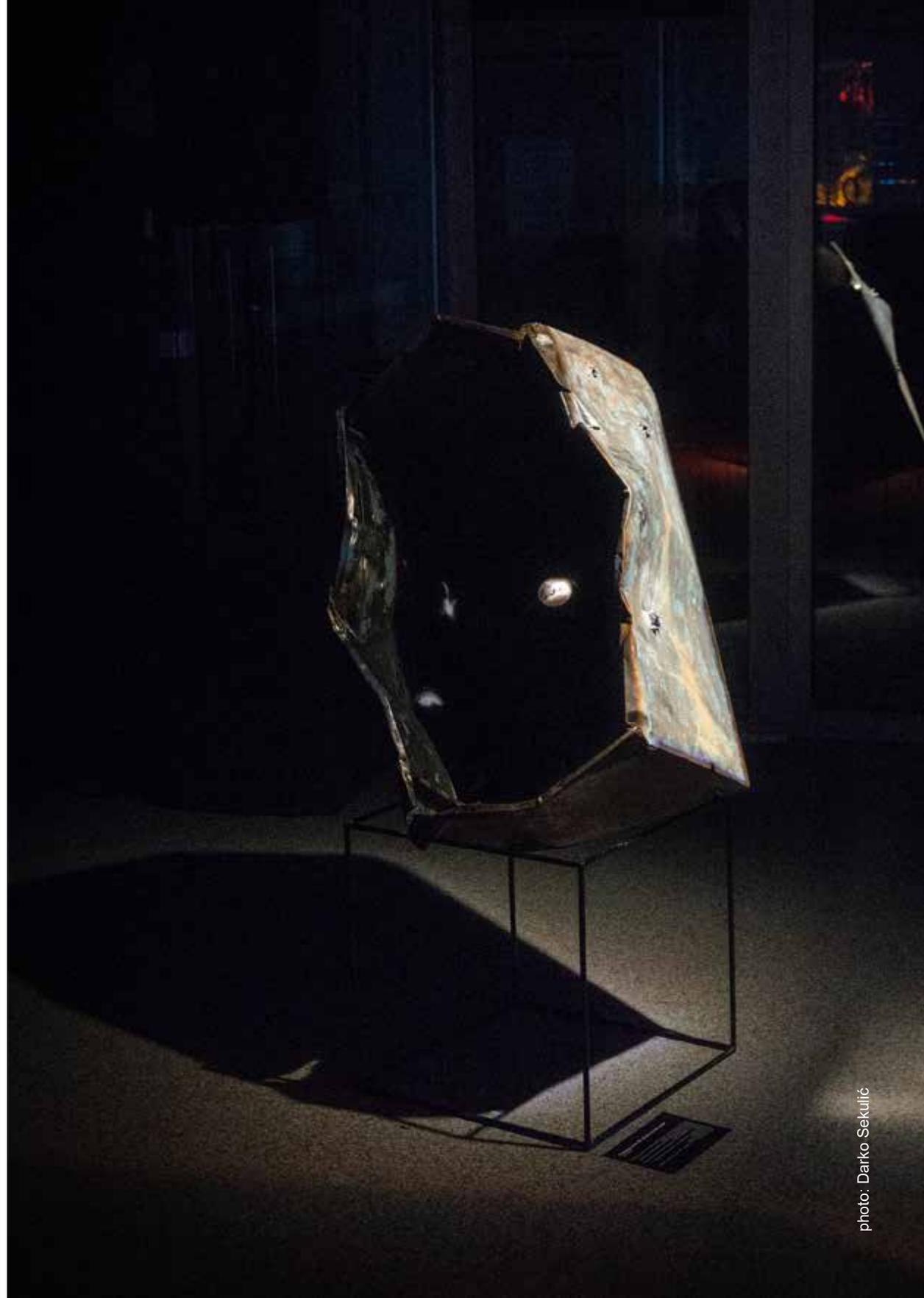
Koprcam se u vodi i počinjem da se gušim. Osjećam se nemoćnim i tražim pomoć. Možda sam digao ruku iznad vode i počeo mahati, tražeći pomoć na taj način. Ostajem bez vazduha, ali me neko ipak izvlači iz vode. Neko je odlučio da mi priskoči u pomoć.

Nakon izlaska iz vode i odlaska na obalu, provjeravam svoje stanje. Kašljem i izbacujem vodu iz usta.

Osjećam krivicu zbog neuspjeha.

Osjećam se kao govno i razmišljam gledajući u čovjeka koji me je izvukao iz vode:

„Vidi mene, a vidi njega“.







performing *The Children*.

izvođenje rada *Deca*.



performing *The Children*.

izvođenje rada *Deca*.

## Biographies of Students

### Sonja Brdar (Belgrade, 1993)

completed undergraduate studies in architecture at the Faculty of Architecture, University of Belgrade, in 2015, as well as MA studies at the same faculty, at the major and module of Architecture in 2017. During and after her studies, she has participated in many students' architectural and design workshops in the country and abroad (within *Mixer*, *BINA*, *October Salon*, *Skopje Creative Hub*, *MEDS*, Earth Architecture Workshop Nyari Mozi). After completing her MA degree, she worked for several months in Bucharest in an architectural office. She participated twice in the international competition for architectural illustration, and both times she received the praise of the jury (*Library Illustrazioni*). She mostly works in architecture and interior design, and she has also done scenography for two student films. She is a MA student in Scene Architecture and Design at the Faculty of Technical Sciences in Novi Sad.

### Nenad Džmura (Subotica, 1999)

completed undergraduate studies in Scene Architecture, Technique and Design at the Faculty of Technical Sciences in Novi Sad. He participated in the realization of the Biennale of Scene Design in Novi Sad in 2022, where the work on the spatial installation *Tape* in cooperation with the art collective Numen/For use stands out. He also worked on visualizations for Jelena Ivančević's project as a part of the national exhibition of Montenegro at the Venice Biennale of Architecture in 2023. During his studies, he participated in several group exhibitions with his spatial installations and videos. He has worked on scenography for several short films and plays in cooperation with students of the Faculty of Dramatic Arts in Belgrade, and as a scenographer on film projects of the independent production company *Šuma*. He has also worked as an art director for music videos. He is a MA student in Scene Architecture and Design at the Faculty of Technical Sciences in Novi Sad.

## Biografije studenata

### Sonja Brdar (Beograd, 1993)

završila je osnovne studije arhitekture na Arhitektonskom fakultetu Univerziteta u Beogradu 2015. godine, kao i master studije na istom fakultetu, na smeru i modulu Arhitektura 2017. godine. Tokom i nakon studija učestvovala je na mnogim studentskim arhitektonskim i dizajnerskim radionicama u zemlji i inostranstvu (u okviru *Miksera*, *Bine*, *Oktobarskog salona*, *Skopje Creative Hub*, *MEDS*, radionica zemljane arhitekture *Nyari Mozi*). Posle završenog mastera nekoliko meseci je radila u Bukureštu u arhitektonskom birou. Dvapat je učestvovala na internacionalnom konkursu za arhitektonsku ilustraciju, oba puta uz pohvale žirija (*Library Illustrazioni*). Najviše radi u arhitekturi i dizajnu enterijera, a radila je i scenografiju za dva studentska filma. Student je master studija Scenske arhitekture i dizajna na Fakultetu tehničkih nauka u Novom Sadu.

### Nenad Džmura (Subotica, 1999)

diplomirao je na osnovnim studijama Scenske arhitekture, tehnike i dizajna na Fakultetu tehničkih nauka u Novom Sadu. Učestvovao je u realizaciji Bijenala scenskog dizajna u Novom Sadu 2022. godine, gde se ističe rad na prostornoj instalaciji *Tape* u saradnji sa umetničkim kolektivom Numen/For use. Takođe radio je vizualizacije za projekat Jelene Ivančević u sklopu nacionalne postavke Crne Gore na Venecijanskom bijenalu arhitekture 2023. godine. U toku studija je učestvovao i na nekoliko grupnih izložbi sa svojim prostornim instalacijama i video-radovima. Radio je scenografiju za nekoliko kratkometražnih filmova i predstava u saradnji sa studentima Fakulteta dramskih umetnosti u Beogradu, i kao scenograf na filmskim projektima nezavisne produkcijske kuće *Šuma*. Bavio se i art direktijom za muzičke spotove. Student je master studija Scenske arhitekture i dizajna na FTN-u u Novom Sadu.

### Marina Madžar (Novi Sad, 1983)

completed undergraduate studies in 2006 at the Faculty of Management FAM, majoring in Media Management. She has gained long-term experience in state and private practice. She has been engaged in fashion design since 1998, and in 2018 it became her primary occupation. Over the years, she has organized her own fashion shows: *After me* (2003), *Handbag Show* (2006), *Little Black Dress* (2006), *Copper Age of the 21st Century* (2007), *Retro Summer* (2007), and she has worked as a stylist for music videos. Today, she works as a fashion designer of leather handbags and leather accessories. She is a MA student in Scene Architecture and Design at the Faculty of Technical Sciences in Novi Sad.

### Emma Pavlović (Šabac, 1999)

graduated from the Secondary School of Applied Arts in Šabac, and she completed the fourth year of high school as an exchange student at the Duccio di Buoninsegna high school of art in Siena. In 2022 she graduated from the Faculty of Technical Sciences, majoring in Scene Architecture, Technique and Design, with the piece *Study of a Memory Space – Reconstruction of the Treehouse Experience*. During her studies, she volunteered at several theatre and music festivals. She has also worked on several short- and medium-length films and plays with students of the Faculty of Dramatic Arts, the Faculty of Contemporary Arts, and the Academy of Arts in Belgrade. She exhibited as a part of the student exhibition *Scene Laboratory 2.0: Ideology and(or) What to Do* in 2019, at the Rectorate of the University of Novi Sad. In the same year, she presented a piece entitled "*Ecology of self-promotion – Lies have short roots*" as a part of the Mixer Black Box festival. In 2019, she participated in the Prague Quadrennial of Performance Design and Space as a member of the author's team of the student section of the National Performance of

### Marina Madžar (Novi Sad, 1983)

završila je osnovne studije 2006. godine na Fakultetu za Menadžment FAM, na smeru Menadžment u medijima. Stekla je dugogodišnje radno iskustvo u državnoj i privatnoj praksi. Bavi se modnim dizajnom od 1998. godine, a 2018. godine joj to postaje primarno zanimanje. Tokom godina organizuje svoje modne revije: *After me* (2003), *Revija tašni* (2006), *Mala crna haljina* (2006), *Bakarno doba 21.veka* (2007), *Retro leto* (2007), i radi kao stilista za potrebe muzičkih spotova. Danas radi kao modni dizajner kožnih tašni i aksesoara od kože. Student je master studija Scenske arhitekture i dizajna na Fakultetu tehničkih nauka u Novom Sadu.

### Emma Pavlović (Šabac, 1999)

završila je Školu primenjenih umetnosti u Šapcu, četvrtu godinu srednje škole završila je kao učenik na razmeni u srednjoj umetničkoj školi Duccio di Buoninsegna u Sijeni. Diplomirala je 2022. na Fakultetu tehničkih nauka na smeru Scenska arhitektura, tehnika i dizajn radom *Studija prostora sećanja – rekonstrukcija doživljaja kućice na drvetu*. Tokom studija je volontirala na nekoliko pozorišnih i muzičkih festivala. Radila je i na više kratko/srednjemetražnih filmova i predstava sa studentima Fakulteta dramskih umetnosti, Fakulteta savremenih umetnosti i Akademije umetnosti u Beogradu. Izlagala je u sklopu studentske postavke *Scenska laboratorija 2.0: Ideologija i(li) Šta da se radi* 2019. godine, u Rektoratu Univerziteta u Novom Sadu. Iste godine je izlagala u okviru Mixer Black Box festivala rad pod nazivom *Ekologija samopromocije – U laži su kratki koreni*. Na Praškom kvadrjenu scenskog dizajna i scenskog prostora 2019. godine je učestvovala kao član autorskog tima studentske sekcije Nacionalnog nastupa Srbije. Godine 2022. izlagala je na Bijenalu scenskog dizajna u Novom Sadu, u sklopu studentske postavke, autorski rad pod nazivom „*Fragmenti slobode*“. Autor

Serbia. In 2022, she exhibited at the Biennial of Scene Design in Novi Sad, as a part of the student exhibition, with the author's piece entitled *Fragments of Freedom*. She is the author of the scenography for the play *The Chance of Birds Courting*, produced by the Bitef Theatre (season 2021/2022). She is a member of the non-governmental organization Svetlost, with whom she participates in the Erasmus+ workshops in Serbia, Belgium, Romania, and Spain. She is engaged as a demonstrator in undergraduate studies in the courses of Drawing in Scene Design and Sculpture and Installation. She is a MA student in Scene Architecture and Design at the Faculty of Technical Sciences in Novi Sad.

**Ivan Vučković** (Trebinje, 1999) graduated from the high school Golub Kureš in Bileća in 2018, and then in 2022 he completed undergraduate studies at the Faculty of Technical Sciences, majoring in Scene Architecture, Technique and Design, with the piece *Study of the Space of Disappearance: Reconstruction of the Shore of the Lake Bileća*. In his spare time, he plays music and does street art. He exhibited at the students' exhibition "*Scene Laboratory 2.0: Ideology and(or) What to Do*" in 2019, at the Rectorate of the University of Novi Sad. He participates as a demonstrator in the course Drawing in Scene Design 1 and 2, as well as in the course Sculpture and Installation. He is a MA student in Scene Architecture and Design at the Faculty of Technical Sciences in Novi Sad.

**Itana Šestović** (Vrbas, 1995) completed undergraduate and MA studies at the Faculty of Architecture, University of Belgrade. During her studies, she actively participated in classes as a student demonstrator, and exhibited student and graduate projects at final exhibitions. After completing her studies, she got a job at the Originet company, where she was involved in graphic and web design.

je scenografije za predstavu *Mogućnost zabavljanja kod ptica*, u produkciji Bitef teatra (sezona 2021/2022). Član je nevladine organizacije Svetlost, s kojom učestvuje na Erasmus+ radionicama u Srbiji, Belgiji, Rumuniji i Španiji. Angažovana je kao demonstrator na osnovnim studijama na predmetima Crtanje u scenskom dizajnu i Skulptura i instalacija. Student je master studija Scenske arhitekture i dizajna na Fakultetu tehničkih nauka u Novom Sadu.

**Ivan Vučković** (Trebinje, 1999) završio je gimnaziju Golub Kureš u Bileći 2018. godine, a zatim osnovne studije 2022. godine na Fakultetu tehničkih nauka u Novom Sadu, na smjeru Scenska arhitektura, tehnika i dizajn, s radom *Studija prostora nestajanja: Rekonstrukcija obale Bilečkog jezera*. U slobodno vrijeme bavi se muzikom i strit artom. Izlagao je u sklopu studentske postavke *Scenska laboratorija 2.0: Ideologija i(li) šta da se radi* 2019. godine, u Rektoratu Univerziteta u Novom Sadu. Učestvuje kao demonstrator na predmetima Crtanje na scenskom dizajnu 1 i 2, kao i na predmetu Skulptura i instalacija. Student je master studija Scenske arhitekture i dizajna na Fakultetu tehničkih nauka u Novom Sadu.

**Itana Šestović** (Vrbas, 1995) završila je osnovne i master akademske studije na Arhitektonskom fakultetu Univerziteta u Beogradu. U toku studija je aktivno učestvovala u nastavi kao student demonstrator, i izlagala studentske i diplomske projekte na završnim izložbama. Nakon završenih studija zaposlila se u kompaniji Originet gde se bavila grafičkim i veb dizjanom. Tokom 2020. godine zaposlila se u firmi *Geoprojekt inženjering*, gde je radila na mnogim projektima rekonstrukcije, adaptacije i sanacije škola, zdravstvenih ustanova, zgrada opština i drugih javnih objekata. Radila je i na projektima stanovanja, poslovnim objektima, industrijskim objektima kao i na

In 2020, she got employed at *Geoprojekt engineering*, where she worked on numerous projects of reconstruction, adaptation and rehabilitation of schools, health institutions, municipal buildings, and other public buildings. She also worked on housing projects, business facilities, industrial facilities, as well as vacation and accommodation buildings. She passed the professional exam in the professional field of technical documentation development and obtained a license. In 2022, she got a job at the company *Zibo engineering*, where she gained fundamental experience of working at the building site and supervising the building execution. She continues to examine abandoned spaces, and ways to reactivate, revitalize and repurpose them, and is actively engaged in graphic design, photography, and research in various forms of visual arts. She is currently employed at Agood company in the position of the SEO manager, as a member of the marketing and design team. She is a MA student in Scene Architecture and Design at the Faculty of Technical Sciences in Novi Sad.

objektima za odmor i smeštaj. Položila je stručni ispit, iz stručne oblasti izrada tehničke dokumentacije i stekla licencu. Godine 2022. zaposlila se u kompaniji *Zibo inženjering*, gde stiče osnovno iskustvo rada na gardilištu i praćenja izvođenja radova. Nastavlja da ispituje napuštene prostore, i načine za reaktivaciju, revitalizaciju i prenamenu, i aktivno se bavi grafičkim dizajnom, fotografijom i istraživanjem raznih vidova vizuelnih umetnosti. Trenutno radi u kompaniji agood company na poziciji SEO menadžer, kao član marketinškog i dizajnerskog tima. Student je master studija Scenske arhitekture i dizajna na Fakultetu tehničkih nauka u Novom Sadu.

## Biographies of Teachers and Associates

### Tatjana Dadić Dinulović

(Belgrade, , 1963)

is a scene design theorist.

She deals with theoretical, curatorial and artistic work in the field of scene design. She graduated in English Language and Literature from the Faculty of Philology in Belgrade. She received MA in Scene Design, MSc in Theory of Arts and Media and PhD in Scene Design from the University of Arts in Belgrade. She defended her PhD thesis in the field of interdisciplinary science at the University of Novi Sad. She is an author of two books: "Srbija: moj slučaj: nova evropska generacija" (Serbia: My Case: A New European Generation) (2008) and "Scenski dizajn kao umetnost" (Scene Design as Art) (2017). She published a large number of articles in scientific and professional journals, and translated more than a hundred articles in the fields of scene design, theatre and architecture. She exhibited her own scene design art works in Serbia, Montenegro, Bosnia and Herzegovina, Italy, the Czech Republic and China, including the works exhibited at the Venice Biennial of Architecture (2004) and Prague Quadrennial (2007). As a mentor and curator, she performed a large number of artistic works and exhibitions with her students in the field of scene design, among which is the project "Granica" (Border) (with D. Konstantinović, 2014), exhibition "Scenska laboratorija" (Scene Laboratory) and the work "Sedam glasnika" (Seven Messengers) (both with D. Dimitrovska and V. Ilić, 2016), and "Mali rečnik nestajanja" (A Small Dictionary of Disappearance) (2019). She led the curatorial team of Serbia's Student Section that was awarded the Gold Medal at the Prague Quadrennial 2015 for Provoking a Dialogue. She was a Commissioner of Serbia's performance at the Prague Quadrennial of Performance Design and Space 2019 (with Lj. Miletić Abramović). She practiced rhythmic gymnastics at the "Radnički" sports society. She worked with the British Council in Belgrade. Today, she is a Full Professor of scene design at the Faculty of Technical Sciences in Novi Sad, where she is in charge of a series of artistic and theoretical subjects, as well as of the study programme of PhD Artistic Studies of Scene Design. She is the Head of the Art and Design Unit at the Department of Architecture.

## Biografije nastavnika i saradnika

### Tatjana Dadić Dinulović

(Beograd, 1963)

je teoretičar scenskog dizajna. Bavi se teorijskim, kustoskim i umetničkim radom u oblasti scenskog dizajna. Diplomirala je engleski jezik i književnost na Filološkom fakultetu u Beogradu, a magistrirala Scenski dizajn i Teoriju umetnosti i medija na Univerzitetu umetnosti u Beogradu. Umetnički doktorat iz scenskog dizajna odbranila je na Univerzitetu umetnosti u Beogradu, a naučni na Univerzitetu u Novom Sadu. Autor je dve knjige: „Srbija: moj slučaj: nova evropska generacija“ (2008.) i „Scenski dizajn kao umetnost“ (2017.). Objavila je veliki broj tekstova u naučnim i stručnim časopisima i prevela više od sto stručnih tekstova iz oblasti scenskog dizajna, pozorišta i arhitekture. Autorske radove iz oblasti scenskog dizajna izlagala je u Srbiji, Crnoj Gori, Bosni i Hercegovini, Italiji, Češkoj i Kini, među kojima su i radovi prikazani na Bijenalu arhitekture u Veneciji (2004.) i Kvadrijenalu u Pragu (2007.). Kao mentor i kustos, izvela je sa studentima veliki broj umetničkih radova i izložbi iz oblasti scenskog dizajna, među kojima su projekat Granica (sa D. Konstantinović, 2014.), izložba Scenska laboratorija i rad Sedam glasnika (oba sa D. Dimitrovskom i V. Ilićem, 2016.) i Mali rečnik nestajanja (2019.). Vodila je kustoski tim Studentske sekcije Srbije čiji je nastup na Praškom kvadrijenalu scenskog dizajna i scenskog prostora 2015. nagrađen Zlatnom medaljom za uspostavljanje dijaloga. Bila je komesar nastupa Srbije na Praškom kvadrijenalu 2019. (sa Lj. Miletić. Abramović). Bavila se ritmičkom gimnastikom u Sportskom društvu „Radnički“. Radila je u Britanskom savetu u Beogradu. Danas je redovni profesor scenskog dizajna na Fakultetu tehničkih nauka Univerziteta u Novom Sadu gde vodi niz umetničkih i teorijskih predmeta, kao i studijski program Doktorskih umetničkih studija scenskog dizajna. Šef je Odseka za umetnost i dizajn Departmana za arhitekturu.

### Vladimir Ilić (Beograd, 1964)

is an architect. He is oriented towards theory, education and practice concerning application of modern technologies and materials in architecture and interior design. Graduated from the Faculty of Architecture in Belgrade, he continued his career at the Faculty of Technical Sciences in Novi Sad where he established and worked on subjects such as Interior design and architecture and Architectural constructions I with prof. dr Ranko Radović and prof. dr Đuro Kojić. Besides his teaching career, he organizes competitions, seminars and art installations with Marija Dorić and student group RestART. Their selected works include following projects: Zid, Arhitektonski rasadnik, MAKETIME, Bajkolodži, Bajkiraj se and Igraonica-Prostor za kreativne tehnologije, which is currently at the conceptual level. Vladimir Ilić is a practicing architect and has a very rich experience in both designing and construction of various architectural typologies and technologies, including office buildings, production plants and residential architecture. He has designed several dozens of both public and private interiors where he actively implemented new technologies, including the first application of smart building system ever realized in Serbia.

### Vladimir Ilić (Beograd, 1964)

je arhitekta. Bavi se teorijom, edukacijom i praksom, u primeni savremenih tehnologija i materijala u izvođenju arhitektonskih objekata i enterijera. Diplomirao je na Arhitektonskom fakultetu u Beogradu, a na Departmanu za arhitekturu i urbanizam Fakulteta tehničkih nauka u Novom Sadu, u sardnji sa prof.dr Rankom Radovićem i prof.dr Đurom Kojićem, učestvuje u osnivanju i radi na predmetima „Unutrašnja arhitektura i dizajn“ i „Arhitektonske konstrukcije 1“. Pored nastavne aktivnosti, koncipira i organizuje konkurse, seminare i umetničko-prostorne instalacije, zajedno sa Marijom Dorić i studentskom grupom „RestART“, realizuje projekte: „Zid“, „Arhitektonski rasadnik“, „MAKETIME“, „Bajkolodži“, „Bajkiraj se“ i nedovršeni koncept „Igraonica-Prostor za kreativne tehnologije“. Putem televizijskih formi, prezentira i afirmiše arhitekturu u praksi, približavajući i popularizujući savremene trendove, tehnologije i materijale širem auditorijumu. U arhitektonskoj praksi, autor je i nadzor na izvođenju, poslovnih industrijskih i privatnih objekata, najrazličitijih funkcija, tehnologija i namena. Projektant je i više desetina kako javnih tako i privatnih enterijera, na kojima je uvek i iznova primenjivao nova tehnološka rešenja, uključujući i prvu primenu sistema „pametnih kuća“ na domaćim prostorima.

## Biographies of Teachers and Associates

### **Daniela Dimitrovska** (Bitolj, 1986)

is an Architect and a Scenographer. She completed her Undergraduate and Master Academic studies in Architecture and Urban Planning (2010), as well as her Doctoral Arts studies in Scene Design at the Faculty of Technical Sciences, University of Novi Sad (2019). Daniela is involved in theatre and film. As an assistant to the scene designer Darko Nedeljković, she collaborated in the theatre with Egon Savin, and as a scene designer with directors Sofija Ristevski (first prize at the EX PONTO festival in Slovenia 2012), Radoslav Milenković, Tomi Janežič and Mija Knežević. She worked on the film as the artistic director with Nenad Milošević (Grand Prix at the international documentary film festival Beldocs 2016), and as a scene designer with Sabolč Tolnai. She was a member of the mentoring team of the Student Exhibition within the National Performance of Serbia at the Prague Quadrennial of Performance Design and Space PQ2015, which was awarded the Gold Medal for Provoking a Dialogue. Since 2012, she has been continuously participating in teaching a group of subjects in the field of scene design at the Faculty of Technical Sciences. She also participated in classes at the international studies in theatre directing at the Faculty of Dramatic Arts in Skopje. She led the international arts workshop Shared Space at the University of Utrecht, Netherlands (2016), as well as a series of workshops for students of various study programs at the University of Novi Sad. She is employed as an Assistant Professor at the Sub-Department of Arts and Design, Department of Architecture and Urban Planning, Faculty of Technical Sciences, Novi Sad.

## Biografije nastavnika i saradnika

### **Daniela Dimitrovska** (Bitolj, 1986)

je arhitektka i scenografkinja. Završila je osnovne i master akademske studije Arhitekture i urbanizma (2010), kao i doktorske umetničke studije Scenskog dizajna na Fakultetu tehničkih nauka Univerziteta u Novom Sadu (2019). Bavi se pozorištem i filmom. Kao asistent scenografa Darka Nedeljkovića saradivala je u pozorištu sa Egonom Savinom, a kao scenografkinja s rediteljima Sofijom Ristevskom (glavna nagrada na festivalu EX PONTO u Sloveniji 2012), Radoslavom Milenkovićem, Tomijem Janežičem i Mijom Knežević. Na filmu je radila kao umetnički direktor s Nenadom Miloševićem (Grand Prix na međunarodnom festivalu dokumentarnog filma Beldocs 2016), a kao scenograf sa Sabolčem Tolnajem. Bila je članica mentorskog tima Studentske postavke u okviru Nacionalnog nastupa Srbije na Praškom kvadrijenalu scenskog dizajna i scenskog prostora PQ2015, koji je nagrađen Zlatnom medaljom za pokretanje dijaloga. Od 2012. godine u kontinuitetu učestvuje u nastavi na grupi predmeta iz oblasti scenskog dizajna na Fakultetu tehničkih nauka. Učestvovala je u nastavi i na međunarodnim studijama pozorišne režije na Fakultetu dramskih umetnosti u Skoplju. Vodila je međunarodnu umetničku radionicu Shared Space na Univerzitetu u Utrehtu, u Holandiji (2016), kao i niz radionica za studente različitih studijskih programa Univerziteta u Novom Sadu. Docentkinja je na Odseku za umetnost i dizajn Departmana za arhitekturu i urbanizam Fakulteta tehničkih nauka u Novom Sadu.

### **Vladimir Savić** (Novi Sad, 1988)

is an Architect and a Scene Designer. He completed Undergraduate and Master Academic studies in Architecture and Urban Planning (2013), as well as Master of Arts studies in Scene Architecture and Design (2016) at the Faculty of Technical Sciences, Novi Sad. He defended his doctoral thesis in Scene Design in 2022 at the same faculty. During his three-year experience on the Ephemeral Architecture course, he got conversant with scene design, during which he has organized exhibitions, performances and site-specific events with groups of students and assistants. He has participated in a number of workshops. He was a member of the author's team of the Student Exhibition within the National Performance of Serbia at the Prague Quadrennial of Performance Design and Space PQ2015, which was awarded the Gold Medal for Provoking a Dialogue, as well as the head of the technical team of the Student Exhibition of Serbia at PQ2019. He is engaged in architectural design, ephemeral architecture, scene design, recording hip-hop music, and video art. He is practising aikido recreationally and he is going to football matches.

### **Vladimir Savić** (Novi Sad, 1988)

je arhitektka i scenski dizajner. Završio je osnovne i master akademske studije Arhitekture i urbanizma (2013), kao i master umetničke studije Scenske arhitekture i dizajna (2016) na Fakultetu tehničkih nauka u Novom Sadu. Doktorat umetnosti iz oblasti scenskog dizajna odbranio je 2022. na istom fakultetu. Sa scenskim dizajnom upoznaje se tokom trogodišnjeg rada na predmetu Efemerna arhitektura, prilikom kojeg s grupama studenata i asistenata priređuje izložbe, performanse i site specific događaje. Učestvuje na raznim radionicama. Bio je član autorskog tima Studentske postavke u okviru Nacionalnog nastupa Srbije na Praškom kvadrijenalu scenskog dizajna i scenskog prostora PQ2015, koji je nagrađen Zlatnom medaljom za pokretanje dijaloga, kao i rukovodilac tehničkog tima Studentske postavke Srbije na PQ2019. Bavi se arhitektonskim projektovanjem, efemernom arhitekturom, scenografijom, snimanjem hip-hop muzike, video-artom, rekreativno trenira aikido i ide na fudbalske utakmice. Radi kao asistent sa doktoratom na Odseku za umetnost i dizajn Departmana za arhitekturu i urbanizam Fakulteta tehničkih nauka u Novom Sadu.

### **Dragana Vilotić** (Novi Sad, 1980)

is an Architect and a Scene Designer. She completed her Undergraduate and Master Academic studies in Architecture and Urban Planning (2005), as well as her Doctoral Arts studies in Scene Design at the Faculty of Technical Sciences, University of Novi Sad (2021). Dragana is engaged in scenography, design of scene events, scene architecture, as well as scene design criticism. She has been a space designer for music concerts and a collaborator on scenography for theatre plays in Novi Sad. She was project general manager for National Performance of Serbia at the Prague Quadrennial of Performance Design and Space PQ2015, which was awarded the Gold Medal for Provoking a Dialogue and a mentoring team member of the Student Section at PQ2019. She is a member of the curatorial team of the student exhibition at the Biennial of Scene Design 2022. She is employed as an Assistant Professor at the Sub-Department of Arts and Design, Department of Architecture and Urban Planning, Faculty of Technical Sciences, Novi Sad.

### **Dragana Vilotić** (Novi Sad, 1980)

je arhitekta i scenska dizajnerka. Završila je osnovne i master akademske studije Arhitekture i urbanizma (2005), kao i doktorske umetničke studije Scenskog dizajna na Fakultetu tehničkih nauka Univerziteta u Novom Sadu (2021). Bavi se scenografijom, dizajnom scenskih događaja, scenskom arhitekturom, kao i kritikom scenskog dizajna. Autorka je dizajn prostora za muzičke koncerte i saradnik na scenografiji za pozorišne predstave u Novom Sadu. Bila je direktorka projekta Nacionalnog nastupa Srbije na Praškom kvadrijenalu scenskog dizajna i scenskog prostora PQ2015, koji je nagrađen Zlatnom medaljom za pokretanje dijaloga, i članica mentorskog tima Studentske postavke na PQ2019. Članica je kustoskog tima studentske izložbe na Bijenalu scenskog dizajna 2022. Docentkinja je na Odseku za umetnost i dizajn Departmana za arhitekturu i urbanizam Fakulteta tehničkih nauka u Novom Sadu.

### **Igor Ljubić** (Novi Sad, 1996)

is a Graduate Engineer in Scene Architecture, Technique and Design. He completed his undergraduate studies in Scene Architecture, Technique and Design in 2021, and then enrolled Master Academic studies in Scene Architecture and Technique at the Faculty of Technical Sciences, University of Novi Sad. From the second year of undergraduate studies, he was a member of the technical team of the Borislav Gvojić Scene Laboratory, responsible for the realization of extracurricular programmes and other events organized by the Department of Arts and Design. In the technical team practically from the foundation, he attended every event in the scene laboratory and participated in their technical realizations. He also participated in the technical realization of graduate, as well as diverse master and doctoral theses. As a member of the technical team, he participated in the Prague Quadrennial in 2019. In the same year, he worked at the 53rd Bitef, also in the technical sector. He has worked as an assistant scenographer on films, plays and a couple of commercials. He has also participated in several plays as well as diverse events as a lighting designer, and a technician at the video art festival, as well as in the creation of a stop-motion film.

### **Igor Ljubić** (Novi Sad, 1996.)

je inženjer scenske arhitekture, tehnike i dizajna. Završio je osnovne studije Scenske arhitekture, tehnike i dizajna 2021. godine, a potom upisao master akademske studija - Scenska arhitektura i tehnika na Fakultetu tehničkih nauka Univerziteta u Novom Sadu. Od druge godine osnovnih studija bio je član tehničkog tima scenske laboratorije Borislav Gvojić, zadužen za realizaciju vannastavnih programa i drugih događaja u organizaciji Odseka za umetnost i dizajn. U tehničkom timu praktično od njegovog nastanka, prisustvovao je na svakom događaju scenske laboratorije i učestvovao u njihovim tehničkim realizacijama. Takođe učestvovao u tehničkoj realizaciji studentskih, kao i različitih master i doktorskih radova. Kao član tehničkog tima učestvovao na Praškom kvadrijenalu 2019. godine. Iste godine radio je na 53. Bitefu takođe u tehničkom sektoru. Na filmu, predstavama i par reklama radio je kao asistent scenografa. Takođe učestvuje na par predstava kao i različitih događaja kao dizajner svetla; tehničar na festivalu video umetnosti, a učestvovao je i u stvaranju stop-motion filma.

## Biographies of Teachers and Associates

**Zoja Erdeljan** (Zrenjanin, 1995) is a Scene Designer. She completed Undergraduate Academic studies in Scene Architecture, Technique and Design (2018) and Master of Arts in Scene Architecture and Design (2020) at the Faculty of Technical Sciences, University of Novi Sad. Since 2020 she has been a doctoral student in Scene Design at the same faculty. Zoja is engaged in performing and visual arts, designing in the field of performing arts, as well as production and realization of artistic projects in the field of performing arts and design. As a scene designer and assistant scene designer, she was engaged in theatres in Belgrade, Subotica, Užice and Šabac. In teaching scene architecture, techniques and design, she participates in subjects in a number of fields – from theoretical to artistic and professional. She is currently engaged as an assistant director of Biennial of Scene Design 2022 and as a project assistant director of the National Performance of Serbia at the Prague Quadrennial of Performance Design and Space PQ2023. She is employed as an Assistant Researcher at the Sub-Department of Arts and Design of the Department of Architecture and Urban Planning, Faculty of Technical Sciences, Novi Sad.

## Biografije nastavnika i saradnika

**Zoja Erdeljan** (Zrenjanin, 1995) je scenska dizajnerka. Završila je osnovne akademske studije Scenske arhitekture, tehnike i dizajna (2018) i master umetničke studije Scenske arhitekture i dizajna (2020) na Fakultetu tehničkih nauka Univerziteta u Novom Sadu. Student je doktorskih umetničkih studija Scenskog dizajna na istom fakultetu od 2020. godine. Bavi se scenskom i vizuelnom umetnošću, projektovanjem u oblasti scenske arhitekture, kao i produkcijom i realizacijom umetničkih projekata u oblasti scenske arhitekture i dizajna. Kao scenograf i asistent scenografa bila je angažovana u pozorištima u Beogradu, Subotici, Užicu i Šapcu. U nastavi scenske arhitekture, tehnike i dizajna učestvuje na predmetima u različitim oblastima – od teorijskih, do umetničkih i stručnih. Trenutno je angažovana kao asistent direktora Bijenala scenskog dizajna 2022 i kao asistent direktora projekta Nacionalnog nastupa Srbije na Praškom kvadrijenalu scenskog dizajna i scenskog prostora PQ2023. Radi kao istraživačica-pripravnica na Odseku za umetnost i dizajn Departmana za arhitekturu i urbanizam Fakulteta tehničkih nauka u Novom Sadu.

CIP - Каталогизација у публикацији  
Библиотеке Матице српске, Нови Сад

378.6:72-057.875(497.113 Novi Sad)''2023''(083.824)  
792.01/.02(083.824)

**DECA** [Elektronski izvor]: zajednički umetnički rad studenata master studija Scenske arhitekture i dizajna na predmetu Umetničke prakse scenskog dizajna 2022/23. / [urednica Tatjana Dadić Dinulović; fotografije i ilustracije Katarina Blažić ... [et al.]; prevod na engleski Vesna Bogdanović] = Children : joint artwork of MA students of Scene Architecture and Design as part of the Art Practices of Scene Design Course 2022/23 / [catalogue editor Tatjana Dadić Dinulović; photographs and illustrations Katarina Blažić ... [et al.]; translation into English Vesna Bogdanović]. - Novi Sad : Fakultet tehničkih nauka, Departman za arhitekturu i urbanizam, 2023

Način pristupa (URL): <http://www.scen.uns.ac.rs/>.  
- Opis zasnovan na stanju na dan 25.5.2023.

ISBN 978-86-6022-577-3

а) Факултет техничких наука (Нови Сад). Департман за архитектуру и урбанизам -- 2023 -- Изложбени каталози б) Сценски дизајн -- Изложбени каталози

COBISS.SR-ID 116721673

