

# CITY AS A STAGE

– LOST  
(MODERNIST)  
UTOPIAS

National  
Pavilion of  
the Republic  
of North  
Macedonia  
at the Prague  
Quadrennial of  
Performance  
Design and  
Space 8 - 18  
June 2023,  
Prague,  
Czech  
Republic



## CITY AS A STAGE – LOST (MODERNIST) UTOPIAS

National Pavilion of the Republic  
of North Macedonia at the Prague  
Quadrennial of Performance Design  
and Space 8-18 June 2023, Prague,  
Czech Republic

Curatorial Team:

Filip Jovanovski, Ivana Vaseva

Artists:

Alembic (Viktor Tanaskovski  
and Iva Damjanovski)

Besfort Idrizi

Viktorija Ilioska

Anastasija Pandilovska

Presenting Organization:

Organization for arts and  
culture “Faculty of things  
that can’t be learned” - FRU

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Festival MOT, Faculty of Drama Arts  
– Skopje and Faculty of Architecture  
– Skopje

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Skopje, 2023



АВТЕНТИЧНОСТ  
ИСКРЕННОСТ

# CITY AS A STAGE

Research,  
process,  
exhibition

Ivana  
Vaseva,  
Filip  
Jovanovski

## Skopje.1963

The traces of the **modernist utopia for a new city of Skopje**, envisioned after the devastating earthquake in 1963, are still dwelling in the city, many of them abandoned, privatized or forgotten and erased, as „antic” ruins left in our urbanistic and cultural landscape. The city, re-built through the Yugoslavian and world solidarity fund, was imagined as a city of internationalism<sup>1</sup>, reflecting the general politics of Yugoslavia at the time – antifascist, anticolonial, antiimperialist and non-aligned. Skopje became a stage for world modernist architecture, among other things, and vast knowledge moved into the city, shaping its cultural identity for a long time.

Some of the modernist buildings in the city are still fascinating people around the world<sup>2</sup>, or the brutalist ones including **Ss. Cyril and Methodius University**, Skopje (designed by Marko Mušič, 1974), **Hydrometeorological Service Building** (designed by Krsto Todorovski, 1975), **Macedonian Academy of Sciences and Art** (designed by Boris Cipan, 1976), **Transportation Center Skopje** (1981) and **City Wall** (1976) (designed by Kenzo Tange), **National Bank of the Republic of North Macedonia** (designed by Radomir Lalovic and Olga Papes, 1975), etc. But on the other side of fascination lies a different reality witnessing their readaptation, dubious renovation into a fake quasi baroque style, estrangement to severe degradation and demolition. Some of them are non-visible anymore in the cityscape because they are surrounded by other newly-composed buildings of eclectic style such as the **Macedonian Opera and Ballet** (designed by Biro 71, 1972-81), demolished by fire and still not renovated, but also partly privatized as the **Telecommunications Center, Skopje** (designed by Janko Konstantinov, built in two phases in 1974 and 1981, and the third phase was in 1989, designed by Zoran Shtaklev), threatened by the violent incursions of baroqization but fought for and preserved **City Shopping Center** (designed by Živko Popovski, 1973)<sup>3</sup>, as well as re-facaded to complete disappearance of its original structure like the **Palace of Administration, quay of the Vardar river in Skopje (formerly the building of the CC SKM, today the Government of the Republic of North Macedonia)**, designed by Petar Mulichkovski in 1970. The facade of the Government building was changed to baroque without his consent in 2011!

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**1** The exceptional political ambition and commitment to make Skopje an exemplary city has led to many channels of cooperation and exchange that transcended local borders. As a unique case of collaboration at the intersection of the former East and West, it showcases global landmark features as the product of unprecedented international solidarity. Ana Ivanovska Deskova, Jovan Ivanovski, Vladimir Deskov, 'Building the City of Solidarity: The Case of Post-Earthquake Reconstruction of Skopje', in: Nenad Markovikj, Ivan Damjanovski, Institute for Democracy "Societas Civilis"-Skopje eds., *Solidarity - from overcoming crisis to sustainable development* Publisher: United Nations Development Programme North Macedonia (UNDP North Macedonia), (Skopje: Institute for Democracy "Societas Civilis"- Skopje, 2023) <https://www.undp.org/sites/g/files/zskgke326/files/2023-05/Solidarity%20-%20From%20Overcoming%20Crisis%20to%20Sustainable%20Development.pdf>

**2** Like the big exhibition *Toward a Concrete Utopia. Architecture in Yugoslavia 1948 – 1980* hosted by the Museum of Modern Art (MoMA) in New York in 2018.

**3** The initiative "I love GTC" was formed as a reaction to this new concept, and was backed by thousands of citizens. It involved many activities organized to resist the idea of destroying the built heritage that GTC represents as one of the marks of Skopje's architecture, which is deeply engraved in the city's collective memory. Jana Brsakoska, Public space transformation in the case of "Skopje 2014". <https://doi.org/10.47785/urbana.4.2021> accessed on 20.05.2023

## What was this utopia made of?

This utopia was embracing the principle of equality in the practicing self-management socialist system, where factories belonged to the workers in management and production, international solidarity stimulated the big reconstruction of the city of Skopje, and solidarity was a general tendency embodied in the anticolonial spirit in times of the very decolonial processes, when the two power blocks were competing for more power during the Cold War period. The modern style was accepted in arts, as well as in architecture, but it was reinterpreted in local traditions such as the brutalist architecture. "The modernisation of the building sector in reconstruction and planning processes of infrastructure networks and the new cities such as Novi Beograd and Skopje can be seen by the use of concrete, which becomes the material symbol of change. The "As found" ethic of the Brutalist thought, as a way of looking at reality, takes on other declinations: the bare and rugged surfaces build a recognisable image, which is no longer seen as the expression of a desire to establish a relation with concrete reality but more a representation of a utopian vision of equality of a self-managed socialism in Yugoslavia"<sup>4</sup>.

In the post socialist era, when that utopia was extinguished and the ideas of utopias are no longer believed in, they are estranged to what they stood for. Amid the landscape of deindustrialized societies, massive unemployment, poverty, low standards of living and general systematic neglect, they are stripped of their meaning, staying naked and alone in the middle of the city, especially after the revamping of Skopje through the project SK14.

Besides the many contributions towards reclaiming and reinterpreting their significance and meaning and giving recognizability in the urban physiognomy, it seems that they are too big and grandiose to be grasped amid this shrinking time and invasive transformations.

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**4** Marina Tornatora, 'Brutalist Mutations' in: Marina Tornatora, Blagoja Bajkovski, 99 FILES *Balkan Brutalism#Skopje*, (Skopje: Museum of Contemporary Art, 2019) p.48

## Platform – method

The *Platform City as A Stage* looks at the city space, engaged in talks with various people, taking notes, making photographs and videos, debating with local authorities, inviting people, researching why the city becomes smaller and smaller while growing in size, though the performative engagement with its architectural heritage. It aims to learn from this particular modernist utopia and the city, who provided the grounds for and to use them as a resource. It extracts several elements that are still crucial paradigms in today's world of global capitalistic enclosures – solidarity and equality. And the traces of the abandoned solidarity jointly in engagement with locals provides a ground for rethinking the idea of how can transnational solidarity shape the city anew.

How to recreate the - what it seems lost city - through the elements of line, movement, utterance / speech, dissonance?  
Through accessibility / entrance and legal right / trespassing?  
To whom does this city belong now?  
And what can we learn from the modernist buildings, to contribute in their protection?

The *Platform City as A Stage* is built on a body of work collaboratively researching on several buildings, which resulted in performative essays and performative installations. The Railway Residential Building in Skopje (*If buildings could talk / This building talks truly*, 2015 – 2019), Universal Hall (*Universal Hall in Flames: Tragedy in Six Decades*, 2020), the Main Post Office building or the Building of the Telecommunications centre (*Dear Republic*, 2021), and the last one - Domche (*City as a Stage – Lost modernistic utopias<sup>5</sup>*, 2022 -, which gave the name of this pavilion). *This collaborative performative research-based experience is aiming to raise consciousness that our past lies on more equitable opportunities and common emancipating grounds embodied in bold architectural compositions. Having in mind this usually neglected or even erased legacy, they are aiming to construct and envision different mechanisms in order to protect and confront the pervasive changes in the local postsocialist socio-spatial context.*

The method of *reading buildings<sup>6</sup>* came out of these processes. *Briefly, the method aims to transform a building (city) into a stage. It uses a kind of biographical analysis of a specific building, to rediscover the layered history of the place in order to understand the present moment. Relying on artistic research methodology, non-chronological or facto-biographical order (partly because of the non-consistent archives), and archival as well as oral history and storytelling, where facts and fiction intertwine in a playful atmosphere, it critically engages with what is the sudden shift, conflictual ground, accumulated meaning, point of divergence. It aims to learn from the history of the specific site, to actualise the potential, its underlying assumptions, having also in mind that the past is in plural... This kind of landscape biography “can critique authoritative narratives of place used in urban projects and contribute alternative narratives, nuances and polyphonies to open up the possibility of assembling other, more sustainable and inclusive futures for and with urban places”.<sup>7</sup>*

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**5** The artistic-curatorial duo Filip Jovanovski and Ivana Vaseva introduce this method on several occasions in different projects and performances over the past decade, shedding light on particular buildings of historical and political relevance. The projects were done in collaboration with Kristina Lelovac, Boris Bakal, Miodrag Kuč, Dejan Ivanovski, Viktorija Ilioska. Ilija Tiricovski, Kristijan Karadzhovski, Simona Dimkovska, Jana Brsakoska, Ljubisha Arsikj, etc. See more at [www.akto-fru.org](http://www.akto-fru.org)

**6** The method is based on an analogy with typical theater-making protocols consisting of five steps: 1- choosing a text/drama, 2-drama reading with actors at a table, 3-text adaptation for specific stage and audience, 4-rehearsals on stage with actors, and 5-final outcome, the premiere. In this specific method, that protocol is transformed into urban context, addressing a particular building.

**7** Svava Riesto, Landscape biography in: Klaske Havik, Kris Pint, Svava Riesto, Henriette Steiner (eds.) *Vademecum 77 Minor Terms for Writing Urban Places* (Rotterdam: nai010 publishers, 2020) p.93

Structurally, this method translates theatre-making protocols and builds up various artistic forms into urban context. It activates space through aesthetic and ethical processes of creating relations and bonds, and establishes relationships of public spaces with historical and urban narratives through the process of re-discovering meanings, whereas the main outcome is an event as experiential and emotional artistic endeavour. In general, it presents a cross-disciplinary approach that unites elements of architecture, stage design, visual and performing arts and film, extends their scope and advocates for the preservation of the public and collective realm. Looking at historically rooted continuities/discontinuities of specific sites, this method serves as a tool for artists, architects, urban planners, politicians and historians, in their rethinking and re-conceptualization of the city as a vibrant, dynamic, and sustainable habitat, but equally aims to serve citizens' proactive role in the place/policy making. Its formal appearance (on-site-performance) brings together people and buildings in an interesting play of roles: the building becomes a stage, citizens become actors, architecture becomes scenography, community problems become a text, and theatre performance transforms into a process of policy making.

Platform *City as A Stage*, and the proposed method of *reading buildings*, is also in a way “an experimental protection”, or as Vladimir Kulić says using Jorge Otero-Pailos words about the exhibition focusing on the Telecommunications centre in Skopje – “activities that are beyond the officially established channels through which conservation becomes the subject of new factors and methods”.<sup>8</sup>

## New art works

For the PQ23, the artists **Alembic (Iva Damjanovski and Viktor Tanaskovski)**, **Besfort Idrizi**, **Viktorija Ilioska** and **Anastasija Pandilovska** were invited to participate in the platform *City as A Stage* and jointly make an exhibition curated by **Filip Jovanovski and Ivana Vaseva**. By using the method of *reading buildings*, the artists had a loose ‘assignment’ to use the city and its legacy<sup>9</sup> as a text for re-reading historical events by evoking the (tectonic) shifts, clashes and (self-)exploitations in the contrast of local official and unofficial stories.

Through the research process, the **buildings of the Army House (House of the Army)** and the **Albanian Theater for Children and Youth in Skopje**, the **local marble production from Prilep** and the **violence of sound created in/between those places** were selected. Through conversations with locals, archive research and interviews, the 4-month process created a new chapter of the existence of the platform and an exhibition for the national pavilion that is also a performance (performative event in 4 acts) or a video/audio production (in 4 acts).

The musical duo **Alembic** is contemplating on the places in between, public places between the House of the Army (a home until recently of the National Philharmonic Orchestra as well)<sup>10</sup> and the Albanian Theater for Children and Youth, also registering in their musical promenade several squares suffocated in ‘white marble’ and the vibrant old part of the city.

They are creating their ‘building’ through careful observation of the polyphonic materials of Skopje’s soundscape contextualizing it within the socio-political, psychological, ideological and poetic nature of the city and its history. Using the principles of Music as Architecture, or more specifically Iannis Xenakis’s principles where reasoning, creation and freedom are crucial parameters, they are meticulously documenting and collecting the everyday sounds of the city. Their piece titled ***as if they carry one part of us***<sup>11</sup> is a connecting thread in this exhibition as well as a piece of its own, and in this particular endeavor, it rigorously talks about how the sonic violence is a result of the shrinking public space in the city. At the same time, the authors don’t cave in under the many challenges, dissonances and squealings, but try to interpret a space with a musical entrance towards a new way of hearing the city, where its sounds are not in cacophony but in respect.

8

Vladimir Kulić, ‘Za radikalizmot na eksperimentalnata zastita’ in: *Biografija na edno arhitektonsko delo: Telekomunikaciski centar – Skopje arhitekt Janko Konstantinov, Jovan Ivanovski, Ana Ivanovska Deskova, Vladimir Deskov* (Skopje: Museum of the city of Skopje, 2016) p.17

9

Not necessarily the modernist one

10

Remark made by the authors

11

One verse from the composition by Dragan Gjakonovski Shpato titled “Se rusi eden svet”. Loose translation (original ‘kako da nosat del od nas’).



**Besfort Idrizi** has done his meticulous research and advocacy even before thinking that artistic interventions can unravel legal entanglements. He focuses on one particular building to which he is particularly affiliated since he has nurtured his artistic personality there - the Children's Theater Center (CTC), nowadays NI Albanian Theater for Children and Youth – Skopje. Its origin as a waqf (the owner of the real estate was a Muslim, who donated the real estate to serve Islam, i.e. for the common good) is a good starting point to narrate the legal labyrinths that this institution is facing. In this case, it is not so much the architecture of the building itself, but the architecture of emotions and affects that modelled the sensibility of the place, now pressured to move out. **The Story of the building** is not only a story of a building, it is a multitude of absurd situations that the neoliberal reality bonded with a corrupt society is provoking. It seems that the power structures are no longer thinking about the common good. The work is manifested in the form of a speech, utterance of the personal odyssey of the author who, after crossing a long journey of defending the idea of a common space for the children, youth as well as anybody interested, appears to have nothing else left to do.

**Viktorija Ilioska**'s research concentrates on the quarry Mermeren Kombinat Prilep, established in 1946, which extracts and produces very specifically rare, snow-white marble called *sivec*. This particular 'space' and its socio-political and economic context is part of her personal background, as she comes from Prilep, as well as her own artistic practice that concentrates around the notions of extraction and exhaustion of the human body and the natural resources. Through her work she introduces notions of extractivism and exploitation and their connectedness to local economy, i.e. makes a parallel of the extraction of the natural resources that reshape the local natural landscape and bring negative environmental effects but on the other hand, contribute to the local economy by temporary employment. This context is shaping a particular setting though the constant 'building' of the space of the quarry. Her work titled **The Building as a Resource** is looking for the particular 'smooth space' elaborated by Deleuze and Guattari as a space of continuous variation made by movement, of becoming, through her own body experience interacting with the material of the particular space and connecting it to sound and the observing presence.

**Anastasija Pandilovska** introduces the line as an active builder of her process and makes a personal but distant relationship with the House of the Army in Skopje. It is basically the building in Skopje about which there is the least information. The House of the Army was built in 1972, by architects Gorica Mandičeva and Milka Micevska, and it was called the House of JNA at the time. Since the country's independence, it is the House of ARM. The facility covers several thousand square meters. Almost the entire building was used only by the Army, such as the restaurant and the library, which has a large library collection. Today it is managed by the Ministry of Defense. Slightly in a form of a play/game, Pandilovska **recreates stories from memory**, hers as well as of people who were an active part of it, and translates this process into a **movement of thought** culminating it with the big mural in one of the building's interiors made by the famous Yugoslavian painter Petar Lubarda titled "Birth of the Lake", dated 1971. It is precisely this moment that opens up the poetics of the work – the line is not just a straight line, a line of progress into the utopian future, but also a line of distortion, contortion, fracture – a line that introduces new knowledge and calls for co-affective mode of being. Precisely this awareness and being-with-others allows for another format of the publicness to appear and to be managed. **if this line is the resource we build with, what do we draw from here?** is consisted of a video screening, a sound piece and a text as a poetic shout out to envision a collective future instead of solitary well-being.





## Exhibition

The national pavilion of the Republic of North Macedonia for the PQ23 titled **City as a stage – lost (modernist) utopias** is a platform that (re-)invents the city anew from the peripatetic experience and embodiment of the decolonizing flâneuse, creating it as a site of learning, caring and participation. The artistic reinterpretations of the particular spaces, mostly in conversation and in dialogue with them, **embody the flâneuse in the city/space/building** – though the embraced dialectic dissonance of the city by creating a new piece for it, an uttered word or a repeating speech in an attempt to get things resolved, a challenging and contesting movement while engaging with its material, or in a form of a liberating line or movement of thought. The flâneuse appears on the stage to invite us not to be passive observers or wanderers in the modern city, but engaged doers in the late capitalistic city and to move from the self-conscious awareness of urban experience to a caregiving and caretaking asset in re-politicizing the common.

This figure of the flâneuse records the enormous changes in cities, of individuality and modernity as a whole and in a way, it explores and creates the urban space by which doing remodels and repurposes the existing structure, shapes and represents it not only through painting/photographic recording and interpretation, but also as an action in the postmodern city that tries to re-imagine urbanism, to restore the lost sense of territorial identity, urban community and public space. That is, “if storytelling disappeared in Skopje, and where storytelling disappears ‘there is a loss of space, and the groups or the individual return to the disturbing, fatal experience of the formless, incomprehensible, dark whole’ (as De Certeau says, cited in Elena Koprtla’s text)<sup>12</sup>, we have to turn to projects that change the places in critical spaces and become a postcolonial flâneur who is a flâneuse as well. This flâneuse keeps walking (pedestrian) and as Marsha Meskimmon proposes in the ‘an aesthetics of pedestrianism’, involves the body as a site of learning and border negotiation, knows the space through embodiment, and is a sentient participant in the city.<sup>13</sup>

The setting of the exhibition for the PQ23 national pavilion of North Macedonia is a public space presented as one performative entity consisted of 4 works that are ‘displayed’ consecutively. They are made either live or in the form of a video/ sound. This public space is presented by walking with the line in Anastasija Pandilovska’s work, interacting with the movement in Viktorija Ilioska’s performance, empathizing in Besfort Idrizi’s solo interpretation and walking and participating in/experiencing Alembic’s sonic piece, and although Alembic’s performance can be a connecting thread. These works exist in the form of a publication as well, which offers several insights into the research process. It contains texts from the artists created specifically for the exhibition, as well as a curatorial overview of the process, exhibition and the pavilion itself. It can be regarded as another space, a notebook for further research and continuation of thinking.

All three texts in the book are written from a different perspective and they contribute towards sketching the picture of the various sensibilities that the authors have. There is a possibility for a third space, the International Theater Festival MOT in Skopje in November, 2023, where all the endeavors will be presented in situ, as site specific experiences of the city of Skopje.

These creative acts transfer the collected data and informational material compiled in the research phase into new narratives. The specific combination of facts and fiction, narration and performing in a direct or indirect form of communication has the aim to drag the audience into a walk, into becoming flâneuses/ pedestrians through the historical synchronicities of the buildings’s chronicle.

Altogether, they build another city narrative, inviting us to participate actively in the city’s discourse in repoliticizing, again, the public sphere.

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12

Elena Koprtla, *Gradot i identitetot filmski reprezentacii* (Skopje: Cudna suma, 2022) P.200

13

Marsha Meskimmon, *Engendering the City: Women Artists and Urban Space* (London: Scarlet Press, 1997)

You  
can  
take  
a role.

Take  
the role  
of the  
flâneuse.



AS IF  
THEY  
CARRY  
ONE  
PART  
OF US

Alembic

Viktor

Tanaskovski  
and Iva

Damjanovski

“The collision of hail or rain with hard surfaces, or the song of cicadas in a summer field. These sonic events are made out of thousands of isolated sounds; this multitude of sounds, seen as totality, is a new sonic event.”<sup>1</sup>



The tiny fragments of the passers-by in the form of their fleeting pieces of dialogue when you move past them, the sound of plates and cutlery around lunchtime, church bells, police and ambulance sirens, prayers from the mosques, screaming children mid-playtime: when translated through Xenakis' phrase, these isolated sound polaroids, become a new sonic event: a city. For an observer these voices become characters and a casual promenade becomes a performance; the city is reaching out, whether it juxtaposes bird calls and car horns, whether it's asking for a buck, it's wondering what we are recording, it's telling its story to anyone who will listen. Using the principles of Music as Architecture, this piece is created from Skopje's soundscape, using the isolated elements as raw material, as musical resource, out of which we build our musical edifice and create a brand new way of hearing the city, a rare musical totality of its stories.

Focusing on the analysis of the socio-political, psychological, ideological and poetic nature of the city's soundscape, our sound research aims to create a sonic retelling of Skopje's history, present and future, through the triangle or the promenade line between the Old Bazaar, and more specifically the Youth Theatre there (formerly a movie theater), the main square with its white marble: a Pontius Pilate gesture, and the Home of the Army, a home

until recently of the National Philharmonic Orchestra as well. It is also a study of how a city loses its common space via the weaponization of sonic violence, how it transforms public space and changes its citizens' lives over time, how a city is split between congregation and individuality, between rejoicing and isolation. As a city embodying conflict as well as solidarity, Skopje is a wonderful contradiction. Its many dualities, juxtaposed side by side, make it a beautiful object of dialectic dissonance, a loud dichotomy of concepts embedded in its personality. By examining the sounds that reflect these principles, we move through a newborn space of incredible sonic serendipities using them to create an aesthetic object out of its turmoil.



<sup>1</sup> Xenakis, I. (1992) *Formalized Music: Thought and Mathematics in Composition*. 2<sup>nd</sup> edn. Hillsdale, New York: Pendragon Press.



# THE STORY OF THE BUILDING

Besfort Idrzi

The building is located in Skopje's Old Bazaar and according to the Islamic Religious Community of the Republic of North Macedonia (IRC), the building was a waqf<sup>1</sup>. After World War II, the real estate was nationalized and the Cinema "Napredok" ["Progress"] was established in it. The cinema operated until the beginning of the 2000s, but from the 90s it turned into a cinema for adults, showing only pornographic films. In 2002, at the request of the Children's Theater Center (CTC), supported by a petition from the guild of the Old Bazaar, who demanded to have the cinema moved from there, considering it a stain on the most touristic area of the city, the space was assigned by the Ministry of Culture to CTC. The company City's Cinemas which was operating with the space and the cinema "Napredok", angry about the decision and the loss of the space, demolished the building upon leaving it. Due to the new situation, funds were requested from CTC for the rehabilitation of the facility, but due to the success of the fundraising, the entire facility was rebuilt. The architect of the building is Krste S. Dzhidrov, a famous scenographer and theater practitioner, who applied to participate in the PQ for theater architecture in 2003, but did not succeed in his intention. Since then, until 2019, the facility was used by CTC, in a loan agreement with the Ministry of Culture, for a symbolic price of 1 euro per month. This symbolic price was set in return for all the investment that was made in the building itself. But, in the meantime, the law on denationalization was passed, during which the IRC initiated a procedure for the seized, nationalized properties, among which was the property in which the CTC operated. The procedure lasted for several years, with several returns and repetitions, mainly due to the lack of documents and evidence for the ownership of the property, i.e. for the confiscation of the property.

In December 2019, NI Albanian Theater for Children and Youth – Skopje was formed, to which the building where CTC was located is given ownership. With a key difference that, now the property is no longer owned by the Republic of North Macedonia, since in April 2020, a decision was made to give the property to the NI Albanian Theater for Children and Youth - Skopje (photo 1 - Official Gazette). Once the property is owned by the theater, it should not be denationalized, because Article 9 point 4 of the law on denationalization<sup>2</sup> clearly states that if the property after its confiscation (nationalization) is used for performing public activities interest, established by law, then during the process of denationalization, the property should not be returned, rather it should be compensated. In addition, as regards the legal determination of activities of public interest, this can be seen from the very name of the theater (NI Albanian Theater for Children and Youth

- Skopje), where the abbreviations "NI" are listed at the beginning as an acronym for "National Institution". This means that it is not only of public interest, but also of national interest. In addition, the law on public institutions, under Article 2, point 21 and Article 3, states that an institution is a form of organization for performing public service as an activity. This means that legally, the theater is also an institution of public interest.

1 This means that once the owner of the real estate was a Muslim, who donated the real estate to serve Islam, i.e. for the common good.

2 <http://www.eurokonsaltplus.com.mk/wp-content/uploads/2020/03/%D0%97%D0%B0%D0%BA%D0%BE%D0%BD-%D0%B7%D0%B0-%D0%B4%D0%B5%D0%BD%D0%B0%D1%86%D0%B8%D0%BE%D0%BD%D0%B0%D0%BB%D0%B8%D0%B7%D0%B0%D1%86%D0%B8%D1%98%D0%B0.pdf>

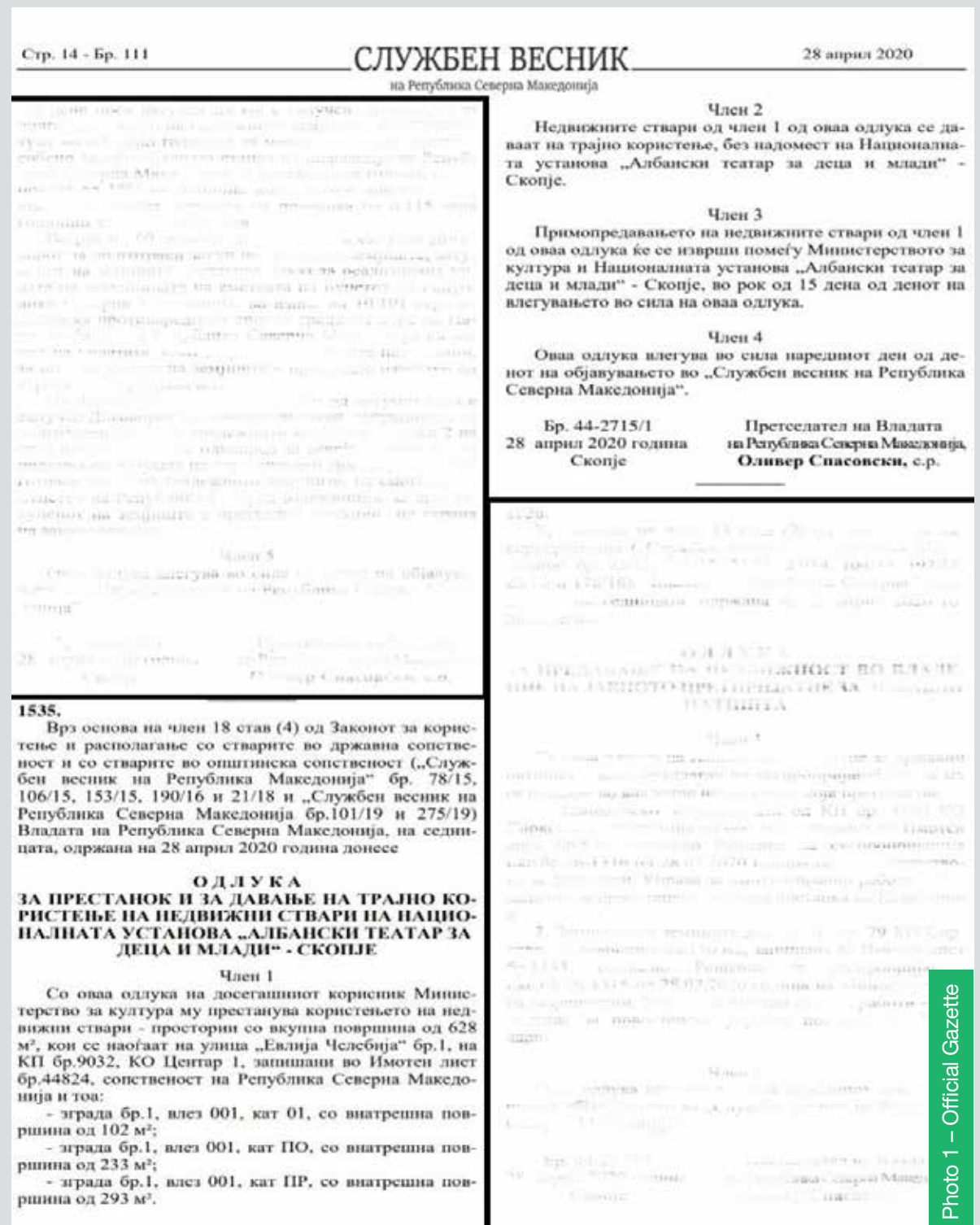


Photo 1 – Official Gazette

However, despite what the laws say, a decision was made to denationalize the theater's property and give it to IRC. Such decision clearly shows that in order to give a legal basis to the denationalization, manipulation went on by the commission, or rather by one of its members who was in charge of determining the actual state of the property. This person, an expert surveyor, sent a report on the situation on 01.03.2021, where he says that the building of the former cinema "Napredok" is in use by the "Children's Theater Center - Skopje" (photo 2 - Report).

Photo 2 – Report

реално враќање.

Заради правилно и целосно утврдување на фактичката состојба на имотот на поранешната КП.бр.3539 КО Скопје, Комисијата за денационализација дополнително прибави Известување со ситуација ДН.бр.19-08-130 (555) од 01.03.2021 година, од стручно лице-геометар, член на Комисијата за денационализација.

Од Известување со ситуација ДН.бр.17-554 (19-1679/1) од 22.02.2021 година се утврди дека за идентификација на недвижен имот според решение за национализација бр.1572 од 26.11.1952 година донесено од Извршниот одбор на Град Скопје извршен е увид на лице место, увид во старите катастарски планови за КО Скопје и увид во важечката состојба од катастар на недвижностите за КО Центар-1 и притоа е утврдена следнава состојба:

Според приложеното Решение бр.1572 магацинот од над сто тона на ул.Дебарска бр.1 останува национализиран со решение на Влада на НРМ бр.5150/48 иако е адаптиран во кино.

Според стара катастрска евиденција за КО Скопје предметниот објект што се наоѓа на улица "Дебарска" бр.1 претставува КП 3539 од стариот премер.

КП 3539 со првобитниот премер извршен во 1929/31 година бил евидентирана со површина под зграда од 514 м2 и двор од 70 м2 во ПЛ 8438 на Вакувско поверенство.

Со стапување во сила на катастар на недвижности за КО Центар-1 поранешната КП 3539 КО Скопје добива нови броеви и денес претставува:

-изградено градежно земјиште зафатено со поранешно кино "Напредок", а денес го користи "Детски театарски центар"-Скопје како денешна КП 9032 КО Центар-1 (на слика 1 означено со жолта боја),

-изградено градежно земјиште зафатено со деловен објект како дел од денешна КП 9033 КО Центар-1 (на слика 1 означено со темно сина боја),

-изградено градежно земјиште зафатено со деловен објект како дел од денешна КП 9031 КО Центар-1 (на слика 1 означено со светло сина боја),

-изградено градежно земјиште зафатено со деловен објект како дел од денешна КП 9030 КО Центар-1 (на слика 1 означено со портокалова боја),

-изградено градежно земјиште зафатено со деловен објект како дел од денешна КП 9029 КО Центар-1 (на слика 1 означено со светло зелена боја), и

The expert surveyor's report does not correspond to the actual situation as of 01.03.2021, because since 2002 (about 19 years ago) the facility has not been used by the "Napredok" cinema, so it is very unclear why it is still referred to as that cinema. As for "Children's Theater Center - Skopje", the facility in question has not been used by CTC since October 15, 2019 (about a year and a half before the report) due to the expiration of the contract with the Ministry of Culture. Moreover, since December 2019, the NI Albanian Theater for Children and Youth – Skopje has been established in that building by decision of the Government, and furthermore, in April 2020, it became the owner of the property (about a year before the report).

Now, of course, we can very rightly suspect that it is not a mistake, but a deliberate manipulation of the factual situation, in order to create a legal basis for the denationalization of the property. This doubt becomes even greater when one considers that it is a "mistake" on the part of an expert, who happens to be a surveyor, and all he has to do is to look at and see the title deed, which can be easily obtained from the cadastre. The title deed read that NI Albanian Theater for Children and Youth – Skopje is the owner of the property. And the fact that a surveyor had to be told what a cadastre is and what he should do in such a case is quite absurd.



An aerial photograph of a construction site, showing a grid of concrete foundations and rebar structures. The ground is light-colored, and the structures are arranged in a regular pattern. The text is overlaid on the image.

# THE BUILDING AS A RESOURCE

Viktorija Ilioska


Thinking of the word “building” through a choreographic perspective, or more precisely, through the lens of movement, and in language that is generally expressed through verbs, I couldn’t help but notice the interesting paradox inherent in this word. “Building” refers to a completed construction, although at the same time it includes the “-ing” ending, which is commonly used to refer to the quality of continuity and ongoingness. What captured my interest is that, in Old English, the “-ing” form was actually used to transmit a sense of completion.<sup>1</sup> It is exactly this ambiguity in relation to the action of completion within this word that made me think of **a quarry** as a building, and therefore, the building as a resource. A quarry, in its definition, is a large artificial hole, a type of an open-pit mine in which dimension stone, rock, construction aggregate, riprap, sand, gravel, or slate is excavated from the ground and used as a building material. A quarry is, therefore, a building that is in constant change and motion, being built through perpetual transformation. For that part, the quarry as a “building” is also very alluring as it marks another striking opposition: in order to build a building on top of the ground, one needs to extract resources from somewhere else within the ground. Following this line of thought, I am extending my speculation and looking at the cave as the first possible building - a big hole in the ground. As one may notice, I am proposing a concrete space, an exact one, a factual one, a space with its limitations, and a territory. A determined place, but at the same time a space within a space, an organized location, just like a room is in one’s house. In my imagination, probably everything started with a line, that interval between two points, and the very fact that it can be extended in both directions; humans had started organizing space inside of a space by dividing it, striating it.

As an artist born in a small town called Prilep, in the south of North Macedonia, my interest is always situated, and I am curious about exploring relationality between the locality that I know and more expanded contexts. Therefore, I chose to relate to the quarry MERMEREN KOMBINAT PRILEP. Mermeren Kombinat was established in 1946, and stands as a global leader in the extraction and production of a very specifically rare, snow-white marble SIVEC. For over half a century, the company has been exploiting and processing white marble and using it as raw material for export. As we live at a time where capitalism is constantly selling the idea that the effects of foreign ownership are increasing employment and wages, while completely shadowing and ignoring the exploitation and extraction of natural resources, it is no wonder that Mermeren Kombinat is fully owned by non-Macedonian businesses. It is publicly stated that 89.25% of the company’s stakes are owned by Dutch and Greek businesses, while in reality Mermeren Kombinat has been fully sold to foreign owners from Turkey, Italy, and Greece. This makes it extremely hard to trace who really stands behind it. More and more companies, in an increasing number of economic sectors and countries have decided to expand their investments beyond their borders claiming economic benefits such as technological innovation, increase in competitiveness, improvements in efficiency, and transfer of intangible resources including new forms of organization, administration, and marketing. On the other hand, environmentalists argue that direct foreign investments bring negative environmental effects, especially in developing countries with lower environmental standards, possibly constituting pollution havens. In the last decade, small quarries owned by Macedonian businessmen started appearing, all of them extracting marble as raw material for export while cutting and reshaping the natural landscape.

Looking at the quarry as a “building” of sorts, I am wondering about what kind of space it is, or rather, how it organizes space. Deleuze and Guattari have written extensively on the question of space organization. In the chapter *The Smooth and the Striated*<sup>2</sup>, they propose several models of spaces characterized by the way of their organization. The main differentiation that they make is between smooth and striated space. Deleuze and Guattari pose one decisive question: is smooth space captured, enveloped by striated space, or does striated space dissolve into smooth space, allowing the latter to develop? From the very beginning, they are clarifying the possible dichotomized understanding of this distinction and expounding that we must remind ourselves that the two spaces in fact exist only in a mixture: smooth space is constantly being translated, transversed into striated space; striated space is constantly being reversed, returned to smooth space, and the two can only happen simultaneously. In my work, I am trying to grasp this mixture, this sync, and rather offer an image of a smooth space revealed by continuous variations. The space is offering the use of sound technology that stimulates the senses of touch and motion; the technology especially reproduces the sensations that would be felt by a user interacting directly with physical objects translated through remote operation or computer simulation, and, at the same time, sensations that will be experienced by the observer who is witnessing that interaction. As a consequence of the movement, polymorphic relationships are appearing, producing a variety of different sounds. To elaborate further on the perception of smooth space, Deleuze and Guattari note: “It seems to us that the Smooth is both the object of a close vision par excellence and the element of a haptic space (which may be as much visual or auditory as tactile). The Striated, on the contrary, relates to a more distant vision, and a more optical space - although the eye, in turn, is not the only organ to have this capacity.” The haptic refers to the perception of objects by touch and proprioception, especially as involved in non-verbal communication. It generates a sense of touch: “we feel” means “we are in touch with it”, quite literary it invites a close up look, not a distant one. When Deleuze and Guattari explain the smooth space they are not implying an ambient space in which the multiplicity would be immersed in invariant distances, rather, they point to questions of orientation, location, and linkage constituted according to intrinsic variations in the division of a single distance. To explain this proximity, they give examples like the painting that is done at close range, even if it is seen from a distance. Similarly,

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1 <https://www.csmonitor.com/The-Culture/In-a-Word/2018/0816/The-many-ways-ing-makes-a-word>

An aerial photograph of a quarry or industrial site. A winding road or path cuts through the landscape, which is characterized by large, light-colored mounds of earth or rock. In the foreground, a river or stream flows through the site. The background shows more rugged terrain and hills under a clear blue sky with some light clouds.

they mention the composers who have close-range hearing, whereas listeners hear from a distance. Even writers write with short-term memory, whereas readers are assumed to be endowed with long-term memory. The first aspect of the haptic, smooth space of close vision is that its orientations, landmarks, and linkages are in continuous variation; it operates step by step. Examples include the desert, steppe, ice, and sea, local spaces of pure connection. Contrary to what is sometimes said, “one never sees from a distance in a space of this kind, nor does one see it from a distance; one is never “in front of” any more than one is “in” (one is “on” ...).” Orientations are not constant but change according to temporary vegetation, occupations, and precipitation.

To try to conclude these few detours in this investigation, I would like to draw attention to some political and theoretical implications of the conception of the striated and smooth spaces. Striation is, of course, associated with settled societies, and it is an important technique to make scientific and technological progress. Social development was enabled thanks to the organization of the land that, consequently, helped with the development of agriculture. The subdivision of the world, in general, produced closed systems and locality, which are more manageable. But to think of the political consequence of the striation is to think simultaneously with the social striation, which is impossible to imagine without constraint: prevalent lines of thinking, tradition, convention, domination, and control. On the other hand, a smooth space looks much more free and liberating. Certainly, it is proposing some qualitative changes that go beyond conventions, and with that, the smooth space presents itself as much more creative. One of the main conclusions that Deleuze and Guattari made in this relation is that if striation enables progress, smooth space permits becoming.

The quarry seems to be an interesting site, as it combines in itself both the smooth and the striated space. As a space that used to be a natural landscape, it can be considered a smooth space, but as soon as the technical intervention is performed, it is being striated, cut out, excavated and organized, turning it into something else, a „building“ that stands in-between nature and culture.





IF THIS LINE IS  
NOT AIMING  
TOWARDS  
NOT GIVING  
UP REFUSAL,  
WHAT DO WE  
DRAW FROM  
HERE?

Anastasija Pandilovska

# 00:00:00<sup>1</sup>

between 41.993734536159124, 21.430462495191655 and 41.99343950251313, 21.431827739532768 wide, horizontal plane stretches towards (a) an entrance of a building (b) but before you enter, if you look towards your right - stairs appear, leading to another entrance. (a) above our heads, bodies carved in stone say: welcome to this building.<sup>2</sup> the uniformity of these bodies is challenging, the subtext could read: (c) here we are all equal or (d) everyone else is an intruder, be aware!

multiple fingers intertwine.

a recollection of a childhood game. one group stands opposite the other. the strongest person runs as fast as they can to break the line formed by the other group. point is added only when the line splits.

yet every encounter, point of touching, of divergence<sup>3</sup> and convergence<sup>4</sup> produces an aftershock, altering how the game continues.

(b) after climbing the stairs you can walk half of the parameter of the building. drawing the outside line of the border that separates the inside and the outside. architects use this strategy to create fluent transitions, to move you from the busy street towards a building, to say the public space continues around and in it. but the stairs are slightly hidden and only from certain proximity do they become visible. so what is the public space that continues inside?

from above, lines in different thickness become more visible. a line that frames your foot, separating the square in countless fragments, lines that gather, furthering the separation.

the use of “we” in a sentence can sometimes create tension between people. try using it when you speak for a group of people, and you will notice how confrontational it can become at times. small aperture can stop the deepening of a fracture, but it can also cause concrete to shatter.

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1

2

house of the army (дом на арм) in skopje is designed by the architects gorica mandičeva and milka micevska. the building was put in use in 1972. the planning for the building was initiated during the major rebuilding of skopje following the 1963 earthquake. developed in the times when bare concrete and modernist influences were strongly present in the project for post-earthquake skopje, the building resonates with the voice of the time. until the independence of north macedonia, the building housed the yugoslavian national army (jna) and since then it houses the army of north macedonia. various “houses for/of”( дом на.) were developed during yugoslavia as stimuli, support structures for cultural practitioners, as well as places where citizens could engage with culture. unlike the youth houses and houses of culture where openness was essential, the house of the army introduces a publicness that is safeguarded by protocols. here concepts like openness, accessibility and publicness become the most tangible.

3

divergent boundaries - where new crust is generated as the plates pull away from each other

4

convergent boundaries - where two plates come together and earth's crust is destroyed as one plate dives under another.

# what task does a fractured line perform?

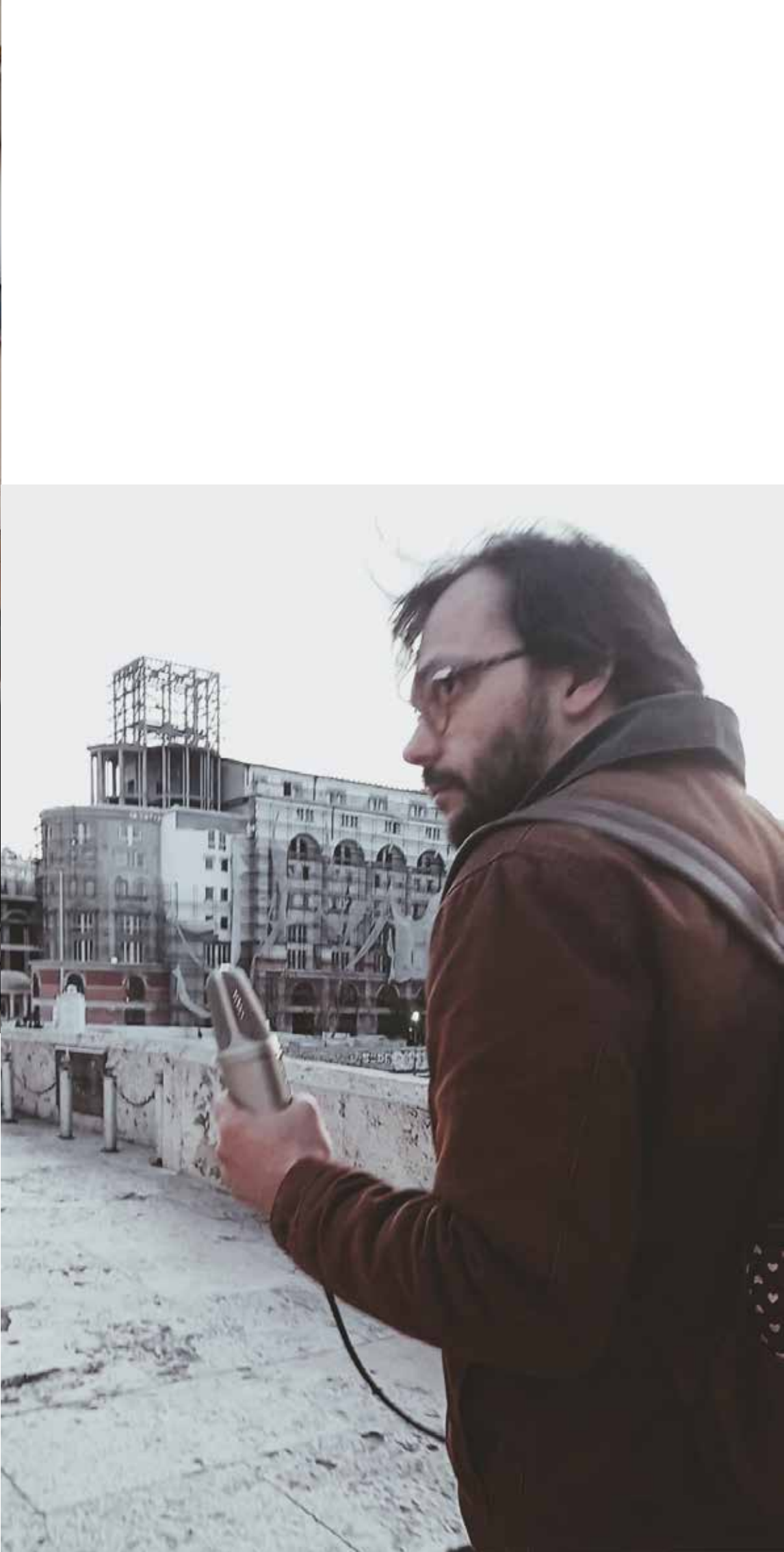
voicing the folding of the line,  
but is a fold the same as a fracture?  
the best way to cut paper in half is if you fold it  
repeatedly,  
folding back,  
drawing the line of the fold with the tip of your finger  
folding,  
repetitive patterns exhaust the fold-line,  
discontinuing  
detaching  
    the empty spaces,  
    the pauses  
filling in opacity,  
supporting,  
    erasing  
initiating

in the main hall a newly born lake spills from the wall.<sup>5</sup>  
waterless water flooding the space. they say memory is  
contained in water's atoms,  
tectonic lakes are formed by the fold, the contortion, vertical  
or horizontal disturbances deep within the earth's crust.  
faulting. tilting. folding. warping. remaining tectonically active  
in seismogenic landscapes the fold writes the fracture, traces  
of displaced sediment, records of soil sequences. they say  
water disperses knowledge  
    , that knowledge is accumulated when water  
touches ....sinking into the pores of the space the water  
contaminates the structure with the memory contained from  
and in  
the process of shifting,  
    of collisions,  
    of what the collision contains,  
        releases  
        generates.

for a moment let's go back to (b).  
standing on the terrace above, let us  
observe the lines. how they support or  
influence movement. one can notice  
how bodies move across them as if  
they were one whole plane. then a  
fracture appears and instinctively they  
move around it. two strong lines lead  
towards the main entrance. before  
you enter there is a neutral zone, a  
roofed space where one can shelter  
from whatever happens outside. Here,  
upon entering, one becomes a civilian,  
here, when exiting and moving into  
a stream of dwellers, the uniformed  
body draws a line of authority. these  
movements of in and out, of lingering,  
of moving differently than what one  
expects you to, of increased circulation  
create unreadable patterns. when you  
draw the outlines of a building it reads  
as an act of occupied territory. this is  
why we need to fill up the space from  
the inside, not to occupy but to create  
the territory. a territory which is also an  
exercise. a space not owned by anyone  
and in which distinct geographies  
are superimposed to each other,  
intersecting the typography of the  
institute, of the state, of bodies. in  
this moment we experience the  
confluence of practices, of the  
importance of contamination over  
protection. allowing practices to cross,  
edge with each other. allowing for the  
development of a co-affective mode  
of being in which no one moves on  
their own, but we are also aware of the  
differences. and we can give ourselves  
to these others to work through  
and with us without returning to  
the previous phase. the structure  
contaminated by the knowledge of  
the fold, of fractures, this exercise  
of being-with-others is also about  
understanding that we first need to  
refuse that the architects grant us  
the possibility for publicness, that  
publicness can be managed, given  
form to. if this line is the resource we  
build with, what do we draw from  
here?





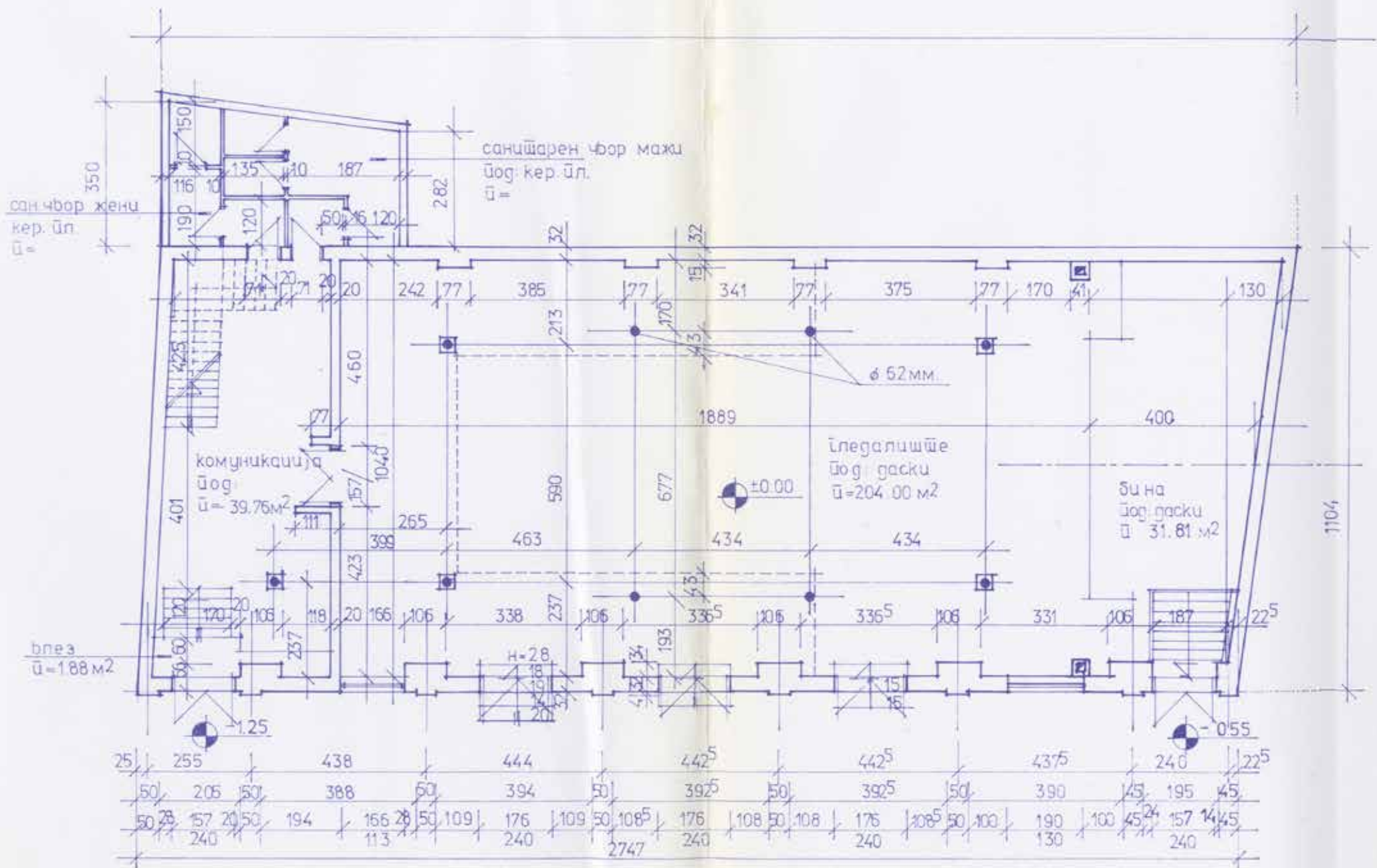












ДЕТСКИ ТЕАТАРСКИ ЦЕНТАР - Скопје  
- санација, реконструкција и агаџација  
„Кино Напредок“



ПОСТОЈНА СОСТОЈБА  
основа на ѓриземје 1:100

 <b>БЕТОН</b> ИСО	ДРУШТВО ЗА ГРАДЕЖИШТВО "БЕТОН" АД - СКОПЈЕ	тек.бр. 3048	<b>A</b>
		обработил Д.Ч.В. Христов и Христованова	
Р.Е. ИНСТИТУТ ЗА СТУДИИ И ПРОЕКТИРАЊЕ		лист бр. 2	



**Filip Jovanovski** (1979) is a visual artist with a distinctive interdisciplinary approach. Jovanovski explores different media and their interdisciplinary connection - visual art, theater, video, film and spatial installation. He creates long-term socially engaged artistic projects, which are based on research and are often in collaboration with different communities. In his projects, he tries to expose the hidden mechanism of dominant positions of power that leads to the destruction of public space and the public sphere in general, while deconstructing and encouraging different alternatives to the capitalist way of life. His works are a transformation of political and social categories into spatial images. He often uses public spaces for his works or creates them, as well as unconventional and alternative exhibition spaces. He was one of the authors of the Macedonian pavilion titled "Freeing Space", which was presented at the 2018 Venice Biennale for Architecture. He has made about 30 stage designs for theater plays, research and interdisciplinary artistic projects, and won several international awards. His project "This building talks truly", curated by Ivana Vaseva, which represented The Republic of North Macedonia at the 2019 Prague Quadrennial of Performance Design and Space, won the prestigious Golden Triga for best exposition.



**Ivana Vaseva** (1984, Skopje) is a curator, researcher and program director of the organization "Faculty of things that can't be learned" – FRU, and co-curator of the AKTO Festival for contemporary arts Arts that exists since 2006 and curator in Museum of Contemporary Art - Skopje. As a curator, she also collaborates as well with other communities outside the arts, developing exhibitions as well as spaces of co-creation, conversation, critical rethinking and political articulation of problems. She won the Golden Triga for best exposition at PQ19 (curator of the project), and has also won two "Ladislav Barishikj" awards from AICA – Macedonia (co-author), and the Special Architecture Award (co-participant). Vaseva specialized in curating at de Appel Arts Centre in Amsterdam. She has curated many exhibitions, discursive projects and programs in various museums, institutions and universities both in the country and abroad and is an editor of several publications. Her latest projects include: group exhibition "Which side are you on: on the non-aligned decolonial constellation" (2022, National Opera and Ballet, Skopje); 17 AKTO festival for contemporary arts – "Contemporary (non) democracies: Care and spaces of the common" (various places in Skopje); XVI DENES award for young visual artist up to 35 years of age (National Gallery of the Republic of North Macedonia, Skopje), "Dear Republic", performance essay in collaboration with Filip Jovanovski, Kristina Lelovac, Viktorija Ilioska (Main Post Office Skopje), "Realize! Resist! React!, Performance and Politics in the 1990s in the Post-Yugoslav Context" (Moderna Galerija, Ljubljana).



**Alembic** are **Viktor Tanaskovski** (electric and acoustic guitar, bass guitar, mandola, vocals) and **Iva Damjanovski** (keyboards, vocals, theremin). Their music is an attempt to fuse and reinvent a variety of musical genres, using experimental and atypical ways of producing sound, playing a game of bottles and beakers with musical elements, as the name suggests. Currently, they are working on their self-titled debut album (recording and sound engineering by Nino Spirkoski). In addition to being a duo act, on some songs in the repertoire Alembic are occasionally accompanied by Filip Efinski (guitar) and Emil Spirkoski (drums), on their live gigs, as well as on the album. They have been part of many festival programs, including the SCS Center *Jadro* sessions, *Youth for Skopje* festival, *Voice of Youth* festival organized by the Youth Council of the U.S. Embassy in Skopje, an interview and a live set on *Hellogoodbye* show at Amok Radio, live at *Dobra Ideja* festival in MKC Skopje, *Sounds of Modernity* at the Presidential Residence in Skopje, *Earth Day Art Model Showcase*, *Сирни 04* Film Festival, *AKTO – Lost Modernist Utopias* at the MOT International Theatre Festival, two performances at the Cultural Center *Kvaka 22* in Belgrade, a concert at the Belgrade promenades at Kolarac, etc. The album, based on a concept dealing with a dichotomy – the clash between folklore and the (post)modern, the conflict between nature and machines, and their first music video for the song *Dynamo* directed by Dejan Jovanov, received great critical acclaim in the region.





**Besfort Idrizi** (1985, Skopje) is dean and associate professor at the Faculty of Drama Arts – Skopje (FDA), actor, director, researcher, translator, and producer. He graduated from the acting department of the FDA (2007), and after a few years at the same faculty (2014) he received his master's degree in stage direction. He also obtained the title of Master of Science in Media Strategy at the Faculty of Languages, Cultures and Communications at the University of Southeast Europe in Tetovo (2015). After graduating (2007), he was engaged at FDU as a visiting lecturer for the subjects Stage Speech and Voice Technique. In the meantime, in parallel with the engagement at FDU, from 2008 to 2022 he was a member of the ensemble of NI Albanian Theater Skopje. For more than ten years, he has been engaged in various positions and has managed the Children's Theater Center – Skopje. He is the founder and first director of NI Albanian Theater for Children and Youth Skopje. As an actor, he has participated in theater plays and films from local and international productions and has directed plays in various theaters in North Macedonia, Kosovo and Albania. He has participated in many national and international festivals with his performances. He has been part of significant international trainings and conferences, and his research has been published in prestigious theater magazines. He is conducting his doctoral studies at the University of Novi Sad, with the department of Scene Design. Besfort Idrizi is the ambassador of peace appointed by the European Union in 2022.



**Viktorija Ilioska** is a Macedonian choreographer and performer based between North Macedonia and Germany. For over a decade now, she has been actively working on programs for the support and development of contemporary dance, both collaborating with institutions and strengthening the independent scene. Since 2010, she has been a member of Nomad Dance Academy, through which she works on bringing connections and collaborations within the local and national contexts of the Balkan region. Viktorija holds a master's degree in Choreography and Performance from the Institute of Applied Theatre Studies at Justus Liebig University, Gießen. Her recent works include the long-term performative research project and collaboration "*It could be something very minimal*" started in 2018 between her, Patrick Faurot and Max Smirzitz. This research project is looking at ways of constant audible, visual and perceptive alteration of the body. In her last solo piece "*Figure it out!*" (2019) Viktorija asks 100 questions in a format of self-interview, without bothering to answer them. Playing with different forms of provocation, this work addresses the notions of labour, identity, and female representation in the public sphere. Her production "A Womb for an Adult" (2020) is building an extensive panorama space permeated with bodies and objects, with which she is exploring a visual dramaturgy of a playground, working and experimenting with certain objects, materials and searching for different bodily support systems. Her current choreographic research "I need a new body" (2022/23) is dealing with the notions of pumping, sucking, extraction, and exhaustion of the human body, as well as the natural resources. At the same time, with this work, Ilioska is proposing to investigate the processes of nurturing, enabling, and growth.



**Anastasija Pandilovska** (Skopje/Amsterdam) is a visual and research artist whose practice embraces curating as part of her working method. Employing different media and formats, she accentuates latent narratives whose significance influences how we give meanings and relate to our surroundings. During a research period at LAPS, Research Institute for Art and Public Space, she explored the potential of 'publicness' as a process and a practice that embraces conflict, in which both public space and cultural heritage manifest themselves as articulated constructs. As part of her research, she created *Façade\_Override\_Façade*, a bounded exhibition in book form. In 2018, she joined curator Marjoca de Greef and Suns and Stars, where together, in a series of consecutive projects developed through open-ended research, they explore relational artistic and curatorial practices. In the context of the project Collective Domain of Cultural Memory in 2020, they created the online platform: *In the pause of a gesture there might be an echo*. A space that, in times when the world paused, offered the possibility of exchange and dialogue and that still gathers and invites new voices for collaboration. Pandilovska graduated from the Inter-architecture department of the Gerrit Rietveld Academie. Parallel to her studies, she followed the Honours Programme Art and Research, a collaborative programme between the Gerrit Rietveld Academie and the University of Amsterdam. Her work has been presented in the Netherlands and internationally.



**МКЦ**



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