

Shakin' the classroom

Spreading alternative knowledge sharing methods

Please briefly explain the knowledge sharing method/approach/tool.

What are the main processes? What are the expected outcomes? In what ways does that method bring change or represent an alternative to existing or dominant knowledge sharing settings and methods?

The frieze contains black and white reproductions of images related to history of photography, film, audio-visual devices, television, mechanical printing, as well as inserts from the history of theatre and a couple of early concepts of flying machines. It presents numerous inventions, including Charles-Émile Reynaud's praxinoscope (1877) and optical theatre (1888), Edison's kinoscope (1894), the Lumière cinématographe (1895), Étienne-Jules Marey's chronophotography (1882), Guitton de Giraudy automatic plate-changing camera (1895), téléoscope by François Dussaud (1898), Eadweard Muybridge's studies of motion (1878), Gaumont's pocket camera (1900), George Clymer's classic Columbian press (1828), miniature pocket typewriter Polyglotte (1878). It also features reproductions of engravings by Albrecht Dürer, Paul Gustav Doré, Louis Poyet and works by leading calligraphers of their time. Apart from that, the frieze contains illustrations which clearly point towards the gender equality.

In which way is this method alternative?

How does it try to bring change or represent an alternative to existing or dominant knowledge sharing settings and methods?

Images from history of photography, film, camera development, television, movable print, or any other discipline which is thought at universities, are usually encountered in books or projected during lectures. Therefore, students encounter them once or few times during their studies. When permanently exhibited as a frieze in a faculty building (in halls, in classrooms, in library, in studios), these images are encountered daily. Not only students become more aware of the history of the discipline they are studying, but they can everyday perceive their own position in relation to that history. They can feel they have a rightful place in history of film, or television, or whichever is their chosen profession. This frieze is now part of the building for almost 50 years, which makes it part of many generations' student and professional life.

If possible, please briefly explain the context in which the method has been developed.

Who were the main actors? What were the main reasons/motivations/inspirations behind the creation? Which previous developments have influenced it? If relevant, in what ways did the method/tool develop or change over time or in different locations/contexts?

The method was developed in the period 1972–1975 by Yugoslav black-wave film director Živojin Pavlović (1933–1998) who at the time was professor at the Faculty of Dramatic Arts and suspended from his position because his student Lazar Stojanović made a film Plastic Jesus (1971) which was very critical towards the communist regime. The frieze draws its educational and representational function from the ancient Greek frieze. It both gives historical context to the institution of the Faculty of Dramatic Arts and serves students to learn about history of inventions that it features and which are related to curriculum of the study programmes of the Faculty.

The building of the Faculty is the only realised part of the planned campus of University of Arts (architects Aleksandar Stjepanović, Božidar Janković and Mihailo Naslas), designed in 1964. The building was finished in 1975 (cinema hall was added in 1980) and it is characterised by Brutalist elements, late modernist aesthetics and influences of early post-modern architecture from West Berlin, Warsaw and Prague. The frieze follows its form, having interrupted narrative, rhizomatic appearance in form of collage that quotes images from history of technology and dramatic arts.

In your opinion, what kind of settings and participants is the method best suited for?

E.g. age, educational level, cultural and professional background, etc.

This particular frieze is best suited for students of photography, camera, television, dramatic arts, history of literature, even graphic engineers and designers (since it contains some images from the history of movable printing mechanisms). The same method, however, can be applied to other buildings and institutions for

higher education, even to research centres, museums, in fact any public buildings that by its shape can “carry” a frieze.

Are there any limitations?

Are there any requirements or limits in terms of location, number/profile of participants, tools and devices, time constraints and other? Are there certain skills, sensitivities or relations that need to be developed or assumed for the method to be successfully applied? Are there any contexts for which this method is not best suited?

This particular frieze is site specific creation applied to the building of the Faculty of Dramatic Arts, so it can be hardly moved to any other building without great loss in terms of its perception. However, any suitable building can get a frieze of the kind, but it would require a good editor (selector) who would be top in her/his profession, in the same way Živojin Pavlović as in his. For example, if one was about to make a frieze from images related to history of medicine, one would need a professional from the field. Apart from that, Pavlović collaborated with the architects of the building in the early 1970s, so in case of creating any other conceptually similar frieze would also require help from architectural profession.

What are your experiences with the method?

In case you have tested or experienced the method beyond its primary environment, what are your experiences? Would you change anything or suggest further development?

This frieze presents a specific spatial and visual device and its purpose is to transmit knowledge. In that respect, it is also similar to a film tape, or any other media which serves as a carrier of information. I encountered this method in the building of the Faculty of Dramatic Arts in Belgrade, while I was on my PhD studies. What the frieze was lacking were details on presented devices or inventions, as well as on the authors of illustrations and their sources, dates. Through my researcher, I provided these details for most of the images within the frieze. The value of the whole frieze is far more comprehensive when we know what each image presents. It is also a contribution to research on Pavlović's work.

Testimonies

If possible, please provide any testimonies.

Živojin Pavlović's frieze in the building of the Faculty of Dramatic Arts presents an adaptation of the ancient architectural element to early postmodern architecture, shaped as a teaching device about the beginnings of film, theatre, television – disciplines that students study at the Faculty. From numerous illustrations of technological inventions that present development of photography and film, Pavlović chose for frieze those that show a new relationship between man and camera, such as mobility, due to smaller camera dimensions or easier use that made film making more accessible to all. By focusing on early discoveries, such as movable printing mechanisms and the first concepts of aircraft, Pavlović points to those groundbreaking inventions that opened up completely new possibilities for human activities, unimaginable until then. Pavlović chose reproductions of highly qualitative illustrations for the frieze, and they are thoughtfully set in relation to the space of the Faculty building and the various functions it has. In addition to contributing to educational tools and methods, this frieze can be seen as an example of applied art and/or as a collage of quotes in manner of postmodern concept such as Richard Hamilton's installation Man, Machine and Motion. It also represents a significant contribution to the form of frieze in the twentieth century, applied to modern and early postmodern architecture.

Additional materials

If possible, please provide additional links, literature, instructions and/or other relevant content.

Jankov, Sonja, “Frieze as a teaching device: contribution of Živojin Pavlović to architecture of the early postmodernism,” (in Serbian, summary in English) Zbornike Matice srpske za likovne umetnosti, 49 (2021), 263-275. DOI: https://doi.org/10.18485/ms_zmslu.2021.49.15 https://www.maticasrpska.org.rs/en/zmslu_49/ https://www.maticasrpska.org.rs/stariSajt/casopisi/ZMSLU_49/15%20Jankov.pdf

Visual materials and bilingual descriptions (Serbian / English) can be found here: <https://sonjajankov.wordpress.com/2020/05/14/research-material/>

