

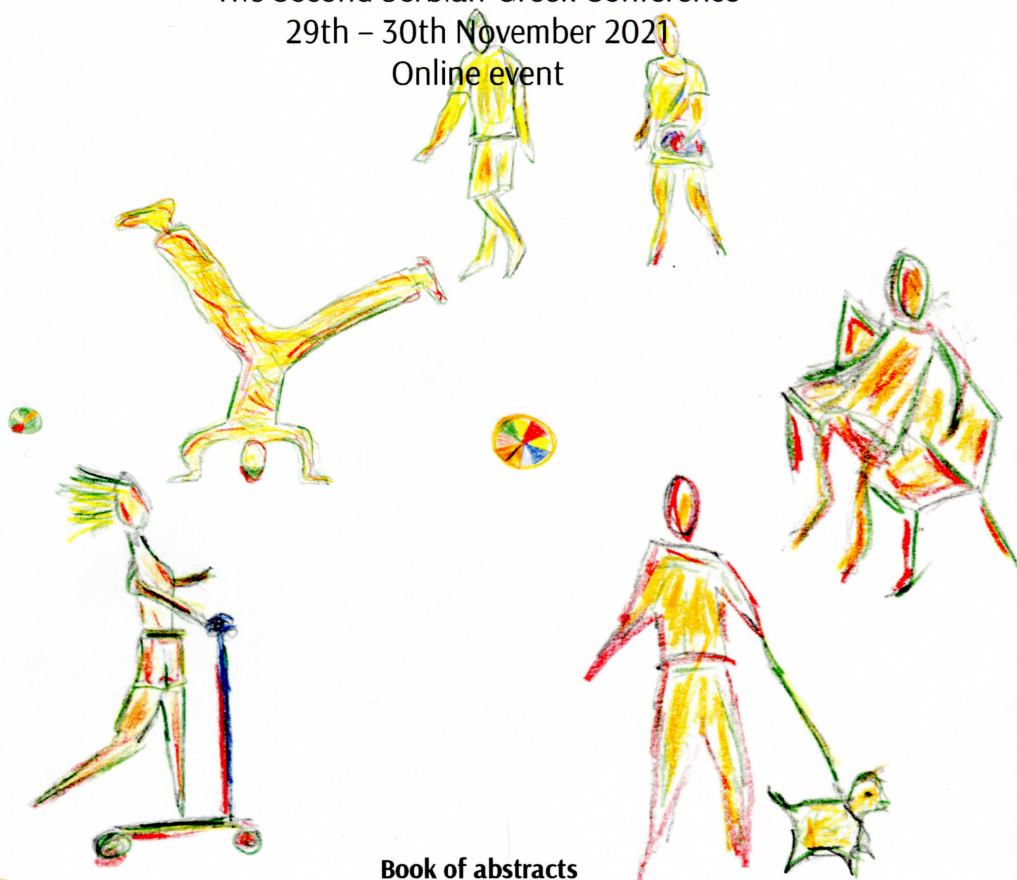


ΕΘΝΟΓΡΑΦΣΚΙ  
ΙΝΣΤΙΤΟΥΤ ΣΑΝΥ



# Different Identities and Functions of Urban Space: A Comparative Study of the Circumstances in Belgrade and Athens

The Second Serbian-Greek Conference  
29th – 30th November 2021  
Online event



Book of abstracts





ЕТНОГРАФСКИ  
ИНСТИТУТ САНУ



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ΕΘΝΟΓΡΑΦΣΚΙ  
ΙΝΣΤΙΤΟΥΤ ΣΑΝΥ



Institute of Ethnography SASA in cooperation with the Laboratory for Folklore and Social Anthropology, Department of History and Ethnology, Demokritus University of Thrace (Republic of Greece)

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## **Different Identities and Functions of Urban Space: A Comparative Study of the Circumstances in Belgrade and Athens**

The results of the research created as part of the project will be presented at the Second Serbian-Greek Conference „Different Identities and Functions of Urban Space: A Comparative Study of the Circumstances in Belgrade and Athens“ which the Institute of Ethnography SASA realizes in cooperation with the Laboratory for Folklore and Social Anthropology, Department of History and Ethnology, Demokritus University of Thrace (Republic of Greece), as the project holder. This four-year project began in June 2019. The project is managed by dr Manolis G. Varvounis, professor at the Demokritus University of Thrace and director of the Laboratory for Folklore and Social Anthropology on the Greek side, and dr Gordana Blagojević, Principal Research Fellow of the Institute of Ethnography SASA on the Serbian side.

The aim of this scientific conference is to present and analyze different ways of using urban space from a diachronic perspective, in a comparative study of the two capitals: Athens and Belgrade. Through this conference, we will point out the multi-layered identities and functions of urban space, as well as the contemporary challenges that its inhabitants are facing. Urban space will be viewed as a platform in which various types of activities take place: social, business, economic, cultural, religious, sports,



recreational, etc. We will address topics related to urban activities that reflect class, cultural, gender, age, ethnic and other diversity. Analyzing the role of the individual and the local community, we will try to look at the wider social network of various factors that influence formation and functioning of public spaces in these cities.

**Dr. Nina Aksić**

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## **The Musical Identity of the Roma People on the Streets of Belgrade**

This paper deals with the musical street practice of the Roma people on the territory of Belgrade. An attempt shall be made to present this practice in its entirety, with all its particularities, based on data obtained in the field (through interviews with performers), Internet sources (YouTube videos, texts, etc.), and academic literature. The Romani practice is possibly the most common street musical practice on the territory of Belgrade, and while it is undoubtedly diverse, it still possesses numerous characteristics which shape its particular identity. Therefore, the elements of the aforementioned musical practice shall be presented and analyzed, including: 1. forms of musical performance (instrumental, vocal, and combined practice), 2. choice of musical repertoire (newly-composed folk music, Romani or so-called Gypsy music, etc.), 3. choice and condition of the instruments used in performing, 4. types of performing ensembles (ad hoc ensembles and brass bands, so-called trumpeters), 5. the language being sung in (Serbian and Romani), 6. career development, 7. child exploitation, 8. events and special occasions during which this musical practice occurs (baptisms, weddings, eighteenth birthday parties, welcoming a baby home from the maternity hospital, etc.), and 9. choice of public spaces at which it takes place (the street, church and municipal building grounds,

city transportation, etc.). The aim of the paper is to provide a relevant insight into the special musical identity of the Romani street musical practice in Belgrade by way of analyzing the segments of this street musical practice presented. Moreover, the goal of this research is to construct a model which may serve to conduct further research into the Romani street musical practice in other Serbian cities, as well as enable a comparative analysis and insight into the common, general features of this musical identity.

**Key words:** musical identity, street musical practice, Romani music, Belgrade, Roma people.

## CV

Nina Aksić was born in 1990 in Belgrade. She graduated from The Faculty of Music in Belgrade in 2011. She got her MA in 2013 at the Faculty of Music in Belgrade, and defended her doctoral thesis, *Cultural institutions (libraries, archives, museums) and cultural events in Novi Pazar from 1945 to 1991: archival - museological, documenting and cultural approach*, in March 2018, at the Faculty of Philology in Belgrade, module Culture. She has been employed at the Institute of Ethnography SASA since April 2013.

She authored a number of papers in scientific journals, participated in various projects and took part in organizational committees of various scientific conferences. Currently, her work is based on the historical and current cultural-social life of Novi Pazar and cultural policy of SFR Yugoslavia.

**Dr. Gordana Blagojević**

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## **A comparative study of various aspects of dance practices in the streets of Athens and Belgrade**

The focus of this research are various dance practices in the open space in urban settlements, in two capitals: Athens and Belgrade today. Attention is focused on dance events organized by ordinary citizens, and not by various institutions. Many years of field research that I conducted in these two cities showed that in both cases there are different types of dances, from traditional folk dances to modern street dances. There are local differences, at the level of opportunities and places for dancing, periodicity of organizing dance events, profiles of participants, etc.

Hip hop is the most common form of street dance on the streets of Athens and Belgrade in everyday life. This dance appeared spontaneously in the open air in Belgrade in the 1980s, and a decade later in Athens. Over time, several generations of dancers have shifted in both cities, and the dance itself has developed both globally and locally, creating new styles. Although dancers of both sexes are represented, the majority are still young men. Hip hop can often be seen in the central pedestrian zones, in Belgrade's Knez Mihailova Street and in Monstiraki Square and the promenade of Dionysius the Areopagite in Athens, where it attracts the attention of many domestic passers-by and foreign tourists from whom dancers receive financial contributions.

Traditional folk dances are much more prevalent in the streets and parks of Athens. Opportunities for this type of dance that stand out with the number of participants are the St. John's fires that are lit on the eve of the feast of the Birth of St. John the Baptist (June 24<sup>th</sup> according to the new calendar), known in the Greek cultural context as Clydonas, and the celebration of the International Bagpipe Day on March 10<sup>th</sup> on Philopapou Hill. In the first case, numerous manifestations are also organized by municipalities, but as we mentioned, here we will only deal with gatherings of citizens that are not initiated by state institutions. In various parts of the city, people organize in order to celebrate Clidonas, skipping fires and dancing to live traditional folk music. One such gathering that stands out due to the number of participants is the one in the Plato's Academy archeological park. People of all ages take part in these dance events, but young people still predominate. Traditional dances in the Belgrade street context occur less often and not periodically, such as spontaneous parties of elderly citizens in Kalemegdan or dancing around the monument to Stefan Nemanja as part of protests against pandemic measures caused by Covid 19.

The paper analyzes various aspects of these dance practices, their role, and significance both in the lives of the actors themselves and at the level of the wider community. In addition, the influences of various factors on the representation and visibility of existing dances in open urban space are considered.

**Keywords:** outdoor dance, breakdance, traditional folk dance

## CV

Gordana Blagojević was born in Belgrade. She graduated (1999) from the Department of Ethnology and Anthropology of

the Faculty of Philosophy in Belgrade, where she also defended MA (2002) and PhD theses (2007), and has a second PhD thesis (2017) from the Music Studies Department of the Faculty of Philosophy of National and Kapodistrian University of Athens. She has been employed at the Institute of Ethnography of the Serbian Academy of Sciences and Arts (Belgrade, Serbia) since 2003; since 2018 she has been employed as a Principal Research Fellow. During the academic 2003-2004 she received a scholarship of the *Alexander S. Onassis* Public Benefit Foundation. She is a member of many scientific associations in the country and abroad.

So far she has been engaged in a great number of domestic and international academic projects and has attended over seventy international conferences, mostly abroad. She designed international scientific cooperation between the Institute of Ethnography SASA and the Laboratory for Folklore and Social Anthropology, Department of History and Ethnology, Demokritos University of Thrace (Greece) where she led the project “Art practices and urban promenades (pedestrian zones). Comparative ethnological and anthropological study of Belgrade Knez Mihailova Street and Dionysius the Areopagite Promenade in Athens” (2016-2019), and in is now leading the project “Different Identities and Functions of Urban Space: A Comparative Study of the Circumstances in Belgrade and Athens“ (2019-2023).

She is the author of six monographs, over eighty papers published in domestic and foreign journals and themed anthologies, dozens of reviews, academic reviews and encyclopedic references. She has also edited several themed anthologies. Her main interests are issues of multiculturalism, ethnic identity, ceremonial and religious practices, cultural contacts, ethnic minorities, anthropology of dance and anthropology of music.

**Dr. Bojana Bogdanović**

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## **Children`s perception of urban space as a functional visual whole**

Despite the fact that, according to official data, children make up a significant part of the urban population in Serbia, children`s urban experiences are lacking from the focus of more detailed analyses of those disciplines that deal with childhood and/or city studies. Therefore, the focus of this paper is the research field that has, seemingly, so far been excluded from the main academic theoretical frameworks; children`s perception of the urban space of Belgrade as a functional visual whole. The paper relies on, in a methodological sense, the results of field research where the focus was on older children (5th - 8th grade elementary school), with the aim of: 1) isolating visual markers of the city that are, according to children, crucial for their visual identity (viewed as a collection of all the visible elements of urban structure that unite and communicate symbolic meanings that words cannot express and that distinguish cities); 2) defining the way in which children correlate the notions of the visibility and functionality of urban space and 3) concluding whether, according to children, urban space is a functional visual whole. In accordance with the above, this paper tries to answer the questions that have previously not been asked: "How do children perceive the visual identity of Belgrade?"; "Are children`s views of the capital compatible and to what degree?"; "Are their perceptions 'aligned with' the 'official'

image of Belgrade?; “Are, from children`s point of view, the visual matrices the same as the functional?”; “Is, and to what degree, the functional structure of Belgrade conditioned by the placement of visual markers in its own spatial form?”; etc.

Key words: children, Belgrade, urban space, visual identity of the city, visual markers` functionality

## CV

Bojana Bogdanović was born in 1980 in Užice. She completed all levels of academic studies at the Department of Ethnology and Anthropology, Faculty of Philosophy, University of Belgrade (BA 2004, master`s degree 2008 and doctoral studies in 2011). Between 2004 and 2017 she was engaged as a Senior Curator at the Open Air Museum “Old Village”, Sirogojno. From 2017 she is employed as a Research Associate at the Institute of Ethnography SASA. Her main interests and research topics concern urban anthropology, political anthropology, collective identities, the culture of remembrance and protection/presentation of cultural heritage. As a researcher, she conducted field research on several sites and participated in numerous scientific conferences in Serbia, Romania, Bulgaria, China and Belgium.



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**Dr. Aleksandar Krel**

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## **Celebrating children's birthdays in public spaces in Belgrade in the first decades of the 21<sup>st</sup> century**

On this occasion we would like to present the results of preliminary research into children's birthday celebrations held outdoors, in public spaces in Belgrade in the first decades of the 21<sup>st</sup> century. The focus will be on birthday celebrations of pre-school children as well as elementary school children, up to the 4<sup>th</sup> grade. The birthday celebrations we attended were held at children's playgrounds, public greens along the Sava river – the Sava quay and at Ada Ciganlija, at public greens in Košutnjak park, and on greens outside residential buildings. Birthday celebrations are analyzed in the context of public space usage: the use of public greens by parents and children. It is indicative that the celebrations were organized in spaces that aren't meant for this kind of activity or party. In the context of this research we were interested, firstly, in the reasons parents chose to organize birthday celebrations outdoors and the manner in which they chose the location for the celebrations. In other words, we were interested in why they chose to hold the celebrations in public spaces in the

city. We analyzed, on the one hand, outdoor children's birthday celebrations during the first decade of the 21<sup>st</sup> century – a time when the practice of celebrating birthdays at children's playrooms with special fun activities and programs was widespread, and on the other the organization and celebration of children's birthdays at the time when playrooms were closed due to COVID-19 in 2020 and 2021.

The research and analyses are based on empirical material the authors gathered during fieldwork (participant observation) and through informal interviews with parents, both those who organized the celebrations and those who attended as guests. Fieldwork was conducted periodically from 2014 to 2021. Most of the material was gathered during research conducted in the suburb of Novi Beograd.

**Key words:** children's birthdays, celebrating birthdays outdoors, urban public space, public greens, Belgrade.

## CV

Jadranka Đorđević Crnobrnja has been employed at the Institute of Ethnography SASA since 1999. She is a senior research associate. She is mostly concerned with problems related to the research of minority communities in Serbia, migration processes in the present, issues regarding childhood and the field of legal ethnology and anthropology. She is the author of three monographs – *Kinship In The Region of Vranje* (2001), *Inheritance: In Between Customs and Law* (2011) and *We never cut ties with Gora, Ethnicity, community and transmigrations of Gorani people in Belgrade*, as well as a number of academic articles published in national and international academic publications. She participated in several international conferences and domestic scientific gatherings.

Aleksandar Krel (Belgrade 1968 – 2021). He graduated and obtained his MA and PhD degrees at Belgrade University, Faculty of Philosophy, Department of Ethnology and Anthropology. He worked as a curator-ethnologist at the Novi Sad City Museum (1998-1999) and at the Ethnographic Museum of Belgrade (2001-2003). Since 2003, he has been employed at the Institute of Ethnography of the Serbian Academy of Sciences and Arts. He was a senior research associate. He is the author of two monographs – *Children's Games* (2005) and *We are Germans* (2014), as well as a number of academic articles published in national and international academic publications. He has participated at a number of conference gatherings in Serbia and abroad. The subjects of his research interest were issues regarding childhood, children's games, ethnic identity and culture of national minorities in Serbia.

**Dr. Milina Ivanović Barišić**

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## **Urban space and clothing narrative — the example of Belgrade**

Every city has its own clothing story that can be followed over a longer or shorter period of time. The “contemporary” clothing story of Belgrade started when Belgrade was liberated from centuries-long Turkish occupation (1815) and continued to the present day. During this time, the appearance of an individual’s clothes was completely changed and adjusted to the challenges of clothes production “imposed” by time, embodied in political, financial, economic, cultural, educational and other transformations that accompanied the social development of the state and its capital city. When considering the clothing narrative, we should be aware of the fact that although clothes had almost constantly “endured” some kind of innovation since the renewal of the Serbian state, the Second World War influenced a radical change of the clothing narrative of Belgrade residents. In the decades after the Second World War, the clothing narrative underwent a complete transformation due to simpler to use, more accessible, factory-made materials and so-called confection clothes. With the production of “off-the-peg” (pret-a-porté) clothes, regional and ethnic differences were almost entirely erased, whereas status and social differences became highlighted over time in the clothes that were worn every day as well as on special occasions. Differences in the clothing style of the decades of the second half of the

20th century and the 21st century have been dictated by fashion and music trends, the film industry, and celebrities. Clothes as a reflection of social reality are an indicator of the attitude of both the collective and the individual towards their creation and use on different occasions. In the decades long period of observing the clothing narrative, clothes have developed from a story about the identity of a wider community into a story about the identity of an individual in the relatively short time period after the Second World War.

**Key words:** Urban space, clothing narrative, identity, 19<sup>th</sup> century, 20<sup>th</sup> century, Belgrade

## CV

Milina Ivanović Barišić was born in 1958 in Belgrade. She completed all levels of academic studies at the Department of Ethnology, Faculty of Philosophy, University of Belgrade (BA 1982, master's degree 2003 and doctoral studies in 2010). She is engaged as a Senior Research Associate of The Institute of Ethnography SASA. Her main interests and research topics concern the annual rituals, clothes, food, migration, folklore, Serbs in other countries etc. As a researcher, she conducted field research on several sites and participated in numerous scientific conferences. She published a large number of papers and two scientific monographs: "Calendar Holidays and Customs in Villages at the Footstool of the Avala Mountain" and "Clothing in Belgrade vicinity – in the second of 19<sup>th</sup> and first half of 20<sup>th</sup> century".

**Dr. Georgios Kouzas**

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## **The Street as “Theatrical Scene”: Performance and Storytelling in the Center of Athens (Ermou Street)**

Most people link the narration of tales with the notion of pleasure within a familiar environment, such as one’s family. But nowadays, in the modern urban environment, this activity became a form of paid labor (professional narrators). Also, it is well known that today the narrations take place in public places such as streets or squares.

This paper, which is based entirely on field research during 2020-2021 in Ermou street, focuses on the following points: a) the dynamic of public space and how the public space (the street) shapes new forms of narrations with narrators, who believe that the procedure of narration is not an “artform”, as it was in the past, but a form of work with specific strategies in order to stimulate the interest of the client; b) the multiple aspects of storytelling (economic, artistic, social, communicative etc.) ; c) the changes in the content of the narrations. In public spaces the audience seems to be attracted by a series of scary and unpleasant narrations, such as horror stories, urban legends and conspiracy theories and not by fairytales or myths.

**Key words:** storytelling, performance, urban space, narrations, narrators

## CV

Georgios Kouzas studied philology and folklore at the University of Athens. He elaborated his thesis on the sectors of urban folklore and urban ethnography, and in particular on beggary in Athens today. He has worked in research programs at the University of Athens and the Panteion University, in relation to work, immigration, and the social marginalization of population groups. He has published articles in Greek and foreign journals . He worked as a post-doctoral researcher at the University of Athens (2015-2016) and at Democritus University of Thrace (2016-2019). He is assistant professor (Urban Folklore) at the University of Athens and also adjunct lecturer at the Hellenic Open University. He has also taught Folklore at the University of Peloponnese, at Democritus University of Thrace and others universities.

**Dr. Nadia Macha-Bizoumi**

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## **Politics and aesthetics of monumental public space: Dior’s “Cruise 2022” show in Greece**

For decades, the archaeological sites of Greece have been out of reach for any kind of private sector event. The recent decision by the Central Archaeological Council (KAS), the main guardian of Greece’s cultural heritage, to allow fashion house Christian Dior to use the Acropolis as a backdrop to revive the historic photo shoot that took place there in 1951, has sparked a new debate on the criteria for granting permission for such projects. For some analysts, the original Acropolis photo shoot was linked to Greece’s efforts «to promote a more outward-looking perspective in the 1950s, heralding sweeping changes that set the country on a different trajectory of development». More specifically, Dior was granted permission to carry out photo and video shoots for the “Croisière 2022” collection at the Acropolis, the Herodes Theatre, the Ancient Agora, the Temple of Poseidon in Sounion and Ancient Nemea, while the fashion show was held at the Panathenaic Stadium on June 17, 2021.

According to the culture ministry, Dior’s request was granted as part of the ongoing 200-year bicentennial celebrations since the Greek War of Independence, in view of the “reach and visibility” of the event in very important tourist markets for Greece, in Europe, the US and Asia. The use of archaeological monuments



and their connection with fashion needs different approaches (folklore studies, fashion studies, cultural studies) especially at a time when Greece, due to the Covid 19 pandemic, “wants to show things are changing”.

The paper will focus on two main areas:

(a) the symbolic role of fashion and the involvement in practices with political dimension and (b) the emergence through Dior’s gala of contemporary appropriations of classical culture and the biopolitical uses of antiquity (Dimitris Plantzos, 2016).

**Key words:** classical culture, politics of fashion, biopolitical uses of antiquity

## CV

Nadia Macha-Bizoumi is Assistant Professor of Folklore at the Department of History and Ethnology of the Democritus University of Thrace. She has taken part in research projects related to the recording, documenting and digitizing of museum-type costume collections belonging to the Dora Stratou Greek Dance Theatre and the Museum of the History of Greek Costume run by the “Lykeion ton Hellinidon” (Lyceum Club of Greek Women), and acted as a costume consultant/contributor for numerous exhibitions in Greece. She also worked concurrently with the National Costume Archives, a costume research project subsidized by the Ministry of Culture, under the supervision of Ioanna Papanтониου. From 1997 to 2004 she worked in the Museum of the History of Greek Costume, initially responsible for compiling a folkloric register of the Museum’s costume collection and then, from 2001 until early in 2004, as the Museum’s Curator. As of 2008, she is a collaborator of the Piraeus Bank Group Cultural Foundation as scientific supervisor of the “Silks of Soufli” section at the Soufli Silk Museum, and of the “Costumes of Mastichocho-

ria” section at the Chios Mastic Museum. She had also the classification and arrangement of the exhibits at the “Victoria Karelia” collection (Kalamata).

She has participated in research projects related to the recording, documenting and digitizing of museum-type costume collections. Her research focuses on tracing the historicity of traditional popular culture. Among her particular interests are the comparative study and recording of the history of Greek local costume. She has published articles on these subjects in Greek and international scientific journals, multi-author volumes and exhibition catalogues.

**Dr. Srdjan Radović**

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## **Walkers and Café-Goers: Public Pedestrian Spaces and Open Space Restaurants in Belgrade**

In the past decades, Belgrade experienced a significant transformation of its downtown area also with regards to an increasing number of public spaces turned into pedestrian zones, primarily by closing roads for automotive transport, and by establishing new pedestrian zones. This trend of pedestrianization of urban cores (initiated in the mid-20th century in Europe), found its strongest expression in Belgrade in the eighties with the complete transformation of Knez Mihailova street and its paving, and later with the expansion of the pedestrian zone to the adjoining streets. This enabled additional mobility of pedestrians and a new impetus for the “life on the street”, not only in pedestrian streets. With the beginning of the 21st century, a special rise of a commercialized type of “street life” occurred - an increasing number of outdoor restaurant facilities were established. Belgrade has a long-standing culture of restaurants, *kafanas* and cafes, which in the warmer part of the year extends to the gardens and terraces usually located on street sidewalks. In the last twenty years, the services sector has become one of the most important in the city’s economy, and tourism and hospitality industry employ a significant number of people; thus, the public city space is increasingly adapting to the needs of consumers of such services, residents and guests alike. The visible expansion of restaurant facilities on

public pedestrian areas in Belgrade raises questions about priorities in the use of public space, and in some streets pavements are becoming almost unsuitable for pedestrians due to the spread of restaurants. This presentation will discuss the use of street sidewalks in terms of limiting or modifying pedestrian mobility, and the prevalence of sedentary stay in the streets (which is usually both commercial and consumerist), and how it affects the culture and life of the street, and socializing in public urban space.

**Key words:** Public space, pedestrian streets, walkers, street culture, Belgrade.

## CV

Srdjan Radović, senior research associate of the Institute of Ethnography SASA (Belgrade), PhD in ethnology and anthropology from the University of Belgrade (2012). He has carried out research and taught at a number of European universities and research centers. He has published three books and numerous research papers, edited themed volumes and academic journals, and undertook field work in all the countries of former Yugoslavia. His main research interests include urban studies and anthropology of space, memory culture and cultural heritage, research of collective identities etc.

**Dr. Ivica Todorović**

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## **Orthodox lity, identity and space – in Belgrade and in the wider Serbian context**

In this paper we study the rituals of the Orthodox lity and the sacralization of space in Belgrade. Recent events have re-actualized the significance of this ritual both in the Republic of Serbia and in the wider Serbian ethnic area.

In Belgrade, during the previous years – for the holiday of Ascension of our Lord, the city's patron day - the lity went from the Church of the Ascension to the Cathedral church and back, by a different route. Thus, a sacral circle was created, which included a part of the core of the old Belgrade town. However, with the completion of the construction of the Temple of Saint Sava, another sacral point of essential importance emerged.

For that reason, unlike all previous years, in 2021, the lity went from the Church of the Ascension to the Temple of Saint Sava. These new events have created two, interconnected sacral units, related to the movement of the lity, with three basic sacral central points. They not only shape the ritual procession paths, but make up the borders of the (sacral) space of the city center. In accordance with various indicators, our paper studies the structural and semantic possibilities of Belgrade, that are directly connected with the field research of a broader character that was conducted during the previous decades.

Also, the paper pays special attention to the symbolism of different parts of Belgrade - which is very clearly emphasized at several semantic levels. Namely, a large number of especially important parts of Belgrade, during some previous, very successful art projects (“Belgrade is the world”), were organically connected into a single semantic whole, which had its analogy with the planet Earth, i.e. with the world map.

The basic and most visible function of the Orthodox lity procession is to sanctify space, but also time, the territory that is of the greatest importance for the population of a certain place. However, the lity also has a pronounced cohesive and identity-related function, as was especially clear in the example of the defense of Serbian Orthodox sacred places through lity processions in Montenegro. We also dedicate appropriate space to this topic and its significance in our work.

**Key words:** Orthodox lity, sacralization of space, identity, Belgrade, Serbian ethnic area, symbolism

## CV

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ic units) and as a member of editorial boards, managed numerous domestic and international scientific projects, membership in editorial boards of scientific journals, and engaged in extensive field research.

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## **Folk religiosity in urban space: some cases from Athens**

Since the end of the 20<sup>th</sup> and the beginning of the 21<sup>st</sup> century, Greek folk culture has displayed clear signs of the influences of modernity and post-modernity. Thus even popular religious activity and practices show the influence of phenomena derived from cultural globalization, which can be seen in the adoption of foreign cultural prototypes, secularization, the stripping away of the mystery of things, as described by Augé, and secularization. These are phenomena that form part of so-called ‘urban folklore studies’ and from the 2000s onwards more than anything else they attracted the attention of Greek scholars of folklore. Urban folklore studies today deal with social phenomena through ethnographic fieldwork and employ cross-disciplinary collaboration both with social anthropology and with urban sociology.

The result of this important process is the constant creation of new forms of custom, which are usually informed by a tendency towards secularization. That is, there is an increasing tendency for popular religious customs to move free of their ritual roots and origin and to reproduce themselves independently as new manifestations of local cultural, rather than religious and cultic, life. In this paper we examine some cases of these modern customs from Athens / Greece, that are constructed and performed on these cultural conditions. So we can see the event and, of course, the



recording and study of such phenomena are connected directly with changes to the way of life that have occurred in Greece. As is well-known, today parishes in cities and towns display modernist religious customs that define modern urban religion and its practices and emotions. In what follows, we look at some of the most typical forms of these newly-established customs, which relate to religious festivals in urban parishes and to the excursions for the faithful they often undertake.

**Key words:** Urban Folklore, Folk Religiosity, Greek Folklore

## CV

Manolis Varvounis was born in 1966 on Samos, Greece. He studied in the Department of History and Archaeology and in the Theological School of the University of Athens. He received his doctorate in Folklore (1991) and made his post-doctoral research at the Université Catholique de Louvain (Louvain – la – Neuve) in Belgium (1995-1996). Since 1992 he teaches in the Department of History and Ethnology of the Democritus University of Thrace, as Professor in Folklore. Vice-Chair (2010 – 2012, 2014 – 2015) and Chair (2016 – 2020) of the Department of History and Ethnology, and Dean (2021 seq.) of the School of Classics and Humanities. *Academic Correspondent a l' étranger* of the “Real Academia de Buenas Letras / Reial Academia de Bones Lletres”, Barcelona, Spain (2015). *Honorary Member* of the Department of Classical and Modern Greek Language and Literature (Departamentul de Filologie Clasică și Neogreacă) of the University of Bucharest, Romania (2017). Ordinary member of the European Academy of Sciences and Arts (2018), Doctor Honoris Causa of the University of Bucharest, Romania (2019) and of the University of Aegean, Greece (2021).

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## **The city as multispecies space: a preliminary look at dog walking in downtown Belgrade during the COVID-19 lockdown**

This presentation is an autoethnographic account of dog walking in a residential area of downtown Belgrade during the COVID-19 lockdown in early 2020. It is also an attempt at, or rather, a result, of the largely experimental practice of canine-assisted ethnography, as my dogs Dita and Ripley were instrumental during fieldwork. The lockdown, with its ill-thought-out and constantly changing rules about dog walking underlined three basic issues: 1) in a city with a huge dog owning population, public policy with regard to this issue is virtually non-existent; 2) the city lacks public green spaces, and 3) the movement patterns of dog walkers tend to converge due to the fact that the needs of the canines (both biological and social) are embedded into the architecture and planning of local neighborhoods.

In this sense, the city emerges as a multispecies space, and the social patterns and walking routs of its residents who keep dogs are influenced if not completely determined by the human-animal bond at play. This became especially visible during lockdown at times when dog walkers were the only people allowed outside. Thus, this presentation analyzes how interspecies (in this case human-dog) relationships shape the functions of urban space in Belgrade.

**Key words:** human-animal relations, pet dogs, Belgrade, autoethnography, canine-assisted ethnography, COVID-19, lockdown.

## CV

Sonja Žakula, PhD has been employed at the Institute of Ethnography SASA since 2011. She completed her doctoral thesis, *Zoos in Serbia: an anthropological perspective* in 2017. Her main research interests include human-animal relations, digital anthropology and punk studies. Recently, she has developed an interest in urban spaces as multispecies spaces, as well as worked on interdisciplinary publications with archaeologist colleagues on topics ranging from theorizing human-animal relations in the past and present to representations of human evolution in popular culture. She has also developed an interest in canine-assisted ethnography which she plans to develop further in the future.



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