

THE IMPLICATION OF CULTURE IN THE ARCHITECTURE OF HISTORICAL BUILDINGS IN THE CITY OF TETOVO

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Abstract

The existing culture of the country often influences the architecture of buildings and especially those of public interest. The multidimensional forms of culture and the chronology of cultural developments are implicated in the deeper studies of the architecture of a country.

This scientific paper will try to highlight the architectural culture of the city of Tetovo, by studying important aspects of the architecture of buildings in the city of Tetovo, Republic of Northern Macedonia. Through the method of analysis of the current state of historic buildings, in architectural terms, we will provide alternatives for their revitalization while preserving their cultural values, which normally testify to historical values. The scientific work was carried out with field measurements of existing spaces, based on which the result of the revitalization of these spaces was given to keep pace with modern contemporary architecture.

The scientific work will be used to acquaint the reader with the architectural culture of an important historical object in the city of Tetovo and the possibilities of its revitalization and based on this the creation of the perception of study opportunities of this type by other scholars also for other objects of a public character, which have a significant value for cities in general, and universal.

Keywords: architecture, cultural development, cultural institution, historical development, art.

1 Introduction

The term culture (Latin cultura - perfection, education) although used very often in written form and in everyday speech, nevertheless its meaning remains multidimensional and therefore unclear. The tradition so far in defining this term has shown that many authors have tried to define it, to establish the semantic framework of this term, so we often encounter different but also contradictory definitions. Ivan Xheparoski confirms that this is the case in the preface to "Aspects of the Other", where he definitively says: "The term culture ... is one of the most complex terms and with a wide range of meanings. Culture is what is transmitted more socially than biologically, therefore culture is a general term for the symbolic and learned aspects of human society. In essence, it is a creative process, but at the same time, the question arises as to what the result of that creative process is. In a narrower sense, "Culture means the realization of humanistic values in man and in his works, which, unlike the works of civilization (which some theorists call material culture), carry with them values." (Цапароски, 2007, p. 346).

The same problem with defining the meaning of the term culture has Clifford Gertz, who for illustration offers Clachon's elaborations, i.e. its elements that enter into the definition of the very complex term culture: "In about twenty-seven pages of the chapter on the term Clackhon was able to define culture in the following order:

1. The general way of life of people;
2. The social heritage that the individual receives from his group;
3. The way of thinking, feeling and believing;
4. Behavior abstraction;
5. The theory developed by the anthropologist about how people behave in groups;
6. "Depot" or accumulated learning;
7. Standardized set of repetitive problem orientations;
8. Learned behavior;
9. Mechanism for normative behavior regulation;

10. A set of techniques to adapt to the external environment and to other people;
11. Sediment of history " (Girc, 2007, p. 14).

Gertz also gives Ward Goodinaf's definition of the term culture: "The culture of a society ... consists of what one must know or believe to function in a way that is acceptable to the members of" that society ". (Girc, 2007, p. 20). According to Geertz, Talcott Parsons developed the term culture as a system of symbols with which man attaches importance to his experience. Man-made systems of symbols, common to others, conventional, orderly, and truly learned, give people a framework of meaning in which they orient themselves towards each other, the world around them, and themselves (Girc, 2007, p. 244). Trying to facilitate the meaning of the term culture, ie to give a concrete comparative presentation of this notion, Clifford Gertz explains by defining an example of a sand pile. Better would be an "octopus" whose tentacles are largely integrated, connected quite loosely to each other and to what is considered the octopus' brain, but which manages to survive and be preserved, at least for a time short, as applicable, though somewhat clumsy entity. " (Girc, 2007, p. 390).

The four categories most often associated with the term culture are:

- a) A language;
- b) Nationality;
- c) Ethnicity;
- d) Religion (religious affiliation).

As Tsvetan Todorov points out, anthropologists use the word "culture" as a synonym for people (a community that uses the same language, whose members live in the same area, have a common memory, and the same customs) (Todorov, 2005, p. 169).

On the importance of language in cultural identity, Todorov emphasized: "No one is neutral in terms of their cultural identity, it is because we speak a language. Sure, you can change the language, I prove it, but we always speak one language at a time! The universal language will never exist, and contrary to the dreams of some philosophers ... and it would not be, properly, a guarantee of universal consent among people.

Politically, cosmopolitanism is also a pure fabrication. "Our human rights are not worth much if they are not guaranteed and protected by a separate state." (Todorov, 2005, p. 157). On the other hand, for some authors, the identification between the terms culture and civilization stands out. According to Freud, the term culture sums up everything that man has achieved in his historical development: "The word culture means the totality of achievements and institutions with which our lives differ from the lives of our ancestors, animals and serve two purposes: the protection of man by nature and the regulation of human relations. The first works of culture, if we go too far, have been the use of tools, firefighting, and the construction of settlements.

However, Claude Levy-Strauss does not agree with the claims that establish a report of categorical ambiguity between these two terms: "There is not and cannot be a single world civilization, in the absolute sense, which is often attributed to that term, because civilization means coexistence with maximally diverse cultures and can even be said to consist of it coexistence. (Todorov, 2005, p. 81). Yuri Lotman defined culture from a semiological point of view. According to him, "culture can be seen as a lot of messages exchanged between different addressees (each of them for the addressee is" the other ", he") and as a message that the collective "I" sends humanity to itself (Lotman, 2006, p. 37). However, there is a consensus among all authors on the great importance of culture in human life. Most sublimely, this is emphasized by Jim Eiff, who says that culture is a central aspect of human existence and that we are nothing without our cultural context. It is the culture that gives meaning to life, and it is the culture that determines most human behaviors. There is no doubt, Ife adds, that culture should be considered an essential determinant of human behavior, human emotions, and human well-being.

2 Body of Manuscript

The architectural problems of the city of Tetovo are numerous and are related to the urban development of today, trying to locate some of the most obvious problems, a solution will be found, or a solution will be initiated for revitalization of other valuable cultural-historical objects. so that the city does not lose its identity.

The new time, in which it is constantly evolving because of the overall transformation/transition, generates political, economic, and social changes. Transition dynamics has its implications in creating new spatial relationships and condition the need to articulate spatial planning.

The change of spatial constellations necessarily requires the evaluation of the process of reviewing the processes of the main pillar, spatial consolidation, and the establishment of a sustainable urban model. The process of systematic transformations in the country imposes different urban responses to spatial needs, an urbanism that in a new way and with a different sensitivity will respond to inherited spatial challenges, implementing a dynamic, flexible, and sustainable urban model that will adapt simultaneously to global intensity and rapid change.

The city of Tetovo has experienced rapid development in recent years, but with this rapid development, without any special strategy and vision, the urban territory has faced fragmentation and discontinuity.

Urban development has lost the identity of the city and the land, natural and agricultural areas are forgotten, and the functional spaces of the city are often inaccessible or for the most part end up in degrading living conditions.

However, setting aside historical development and exploring the urban context reveals many important elements, hidden in the city. What constitutes the formative code of the city is the stratification of the existing organic city traces to date, with the interventions of a certain time of the ideal city. In the territorial lines of Tetovo are distinguished all the traces of the city layered in time. Every period, occupation, and political regime was crucial in the urban development of Tetovo.

Lack of large investments in the infrastructure of the city, especially in the part of the permeation of the main boulevards, construction of parking lots, lack of public transport, usurpation and degradation of public areas are just some of the problems that the citizens of Tetovo face almost every day.

The destruction of historical and architectural objects is another problem of the city. In the sense of valuing the city as a creation of community over time, or the revival of collective memory, where the true value of cities lies. But if it loses this collective memory and is replaced by a new memory, that would be extremely wrong. Because, even when we talk about a new urban city, we are talking about an archive of possible memories for recordings that can always be recomposed especially in architectural terms.

Tetovo, as well as many other cities in RNM through its development, has experienced numerous urban interventions over time that left deep negative traces in its further development in the destruction of the historical core by numerous social-realistic interventions that destroyed many valuable historical and architectural objects.

The most valuable buildings and parts of the traditional city were destroyed in the 60s and 70s of the last centuries to leave room for an industrial and modernist city such as the "Old Bazaar". The Central Mosque of the city was surrounded by ancillary buildings, many old houses and buildings no longer exist at all. But we can say that today Tetovo is proud of some beautiful cultural-historical objects such as: The Various Mosque, the old Hammam, the Bey's Inn, the Arabati Baba Teqe Complex, the City Castle, the Halim Bey Deralla House, and several smaller buildings.

However, it should be noted that part of the historic and valuable architecture is in very poor condition and are about to collapse due to a lack of care by institutions as well as due to a lack of interest in being put under protection by competent state institutions.

3 Table, Figures and Equations

The connection of culture with architecture is a historical reflection of cities that reflects the identity of cities. So, in this aspect, architecture is not related to material goods but the immaterial ones of the individual and society. The model of the interconnectedness of architecture with culture is reflected through four approaches as also presented in Shayan's table.

Table 1. The model of the relationship between culture and architecture (Shayan, 2011, p. 70)

Architecture and culture	Architecture	Scope of culture
Functional	As a result of social components interaction	Sociology
Conceptual	As an artistic product that includes an end elevation of the mind	Aesthetics
Functional Conceptual	As a matter of human life and involves effectiveness in actions	Anthropology
Perceptual	As a result of mental attitude to the surrounding built environment	Psychology

The design and construction of spaces are a requirement of the society of the country where they live. Therefore, the culture of that people has a special place in construction. Buildings are related to the demands of the community, while those demands are related to their lifestyle, their broad social opinion, and based on cultural needs, traditions, customs, etc. So, the spaces where people live should be based on the reflection of their culture, and thus the architecture and cultural aspects are interrelated. This clear and inevitable connection between culture and architecture, between which are the needs of citizens, can be explained through Table 2, presented by the author Ashfina T. in her scientific paper entitled "Redefining cultural identity through architecture".



Figure 1. Relation between culture and built form (Ashfina, 2014)

Seen from these aspects, the city of Tetovo has a cultural foundation on which the architecture of the city is related, both in terms of urban planning and construction. In this city, mainly urban interventions have been carried out by the centralized economies through the main dividing lines of the city, respectively the two streets "Ilindenska" and "Marshall Tito" and the peripheral part of the ring road. Based on the

cultural-historical origin of the city this part represents the historical core of Tetovo with mostly experimental objects of the monistic system of the former Yugoslavia, where the peripheral parts of the traditional city were destroyed to make way for the modernist industrial city, as an attempt perhaps to disguise historical and cultural essences. Thus, the architectural part of the city can be divided into two major halves, the industrial part and the cultural-historical (traditional) part of the city.

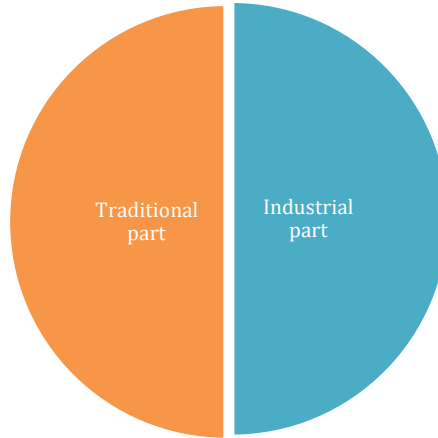


Figure 2. Architectural division of the city of Tetovo in the general plan

This graph means the present surface appearance inherited in Tetovo, a city in which the true urban values have been largely destroyed. The political changes after the 90s and especially the lack of political stability in Macedonia in the early 2000s, left strong traces in the city, worsening the architectural situation. Rapid urbanization and savage informality have meanwhile destroyed the city's urban cells at the expense of public interest and space. The urban structure of Tetovo, as is the case with many other urban situations around the world, has been damaged by urban interventions over time. Tetovo as one of the most developed cities throughout history has undergone many changes and over it remains traces of time especially from the traditional and modernist models of development. Here we are presenting the other table in terms of building interventions, which with the industrialization of the city has severely damaged its cultural character in several ways.

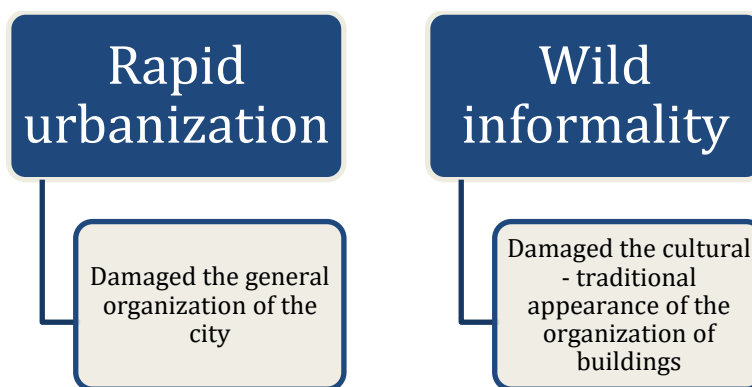


Figure 3. Damage to the construction culture in the city of Tetovo

Conclusions

- Culture reflected in architecture helps create or maintain identity in today’s world of globalization and internationalism.
- Architecture and culture are two sides of the same coin

- Adaptability is so important because we're more aware now of how different life and work life might be in the future. Just because we can't see it doesn't mean we can't anticipate change. Flexibility for the future is still in part a guessing game, but it's one that architects are aware of. That's a major design goal and problem now – to know that change will come, and to design with enough flexibility to accommodate what's yet to arrive.
- Our culture is focused on getting the most from a building. Using less to get more, and creating built environments that won't grow stale in a few years and outlive their usefulness. Architecture does reflect culture.
- The city of Tetovo has a cultural foundation on which the architecture of the city is related, both in terms of urban plan and construction, therefore there is a necessary need for some of the objects that have remained as cultural assets to be taken under state protection.

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